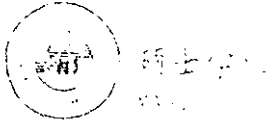


个标准。因此，对于外宣翻译的译者来讲，必须能够根据事先所预测的译文受众的反映来调整译文。如果译文很别扭或是不清晰，会成为噪音，影响甚至阻碍受众对译文的接受，译者应在翻译过程中应努力将噪音减小到最低。

本论文以传播学的理论作为宏观的指导，对外宣刊物《今日中国》杂志的英译作了个案研究，语言学的视角和中英文化的对比也帮助作者对于《今日中国》的英译进行了详细的探讨。该杂志的翻译实践反映出其遵循以外国读者为中心的翻译原则，其翻译原则和策略符合翻译的传播学观点。通过对比研究，作者总结出《今日中国》所采取的特殊翻译手法：解释性翻译，删减，再创造。《今日中国》英译的成功说明了传播学理论对于宣传资料翻译的指导性。

关键词：宣传资料 传播学 《今日中国》 以受众为中心



Abstract

Publicity literature is a practical genre which has its own peculiarities. Informative function and vocative function are the main functions of publicity materials. Through providing the information about all aspects of China, the publicity materials can broaden mutual understanding and increase friendship. The informative function is the premise, while the vocative function serves as the ultimate goal. Publicity materials feature a communicative nature. Publicity, to have the desired effect, should be a dialogue between the communicator and receiver.

In view of the peculiar characteristics of publicity literature, the translation of it should be different from the translation of other genres. However, the rigid way of translation has resulted in unintelligible translated works. Besides, the study of the translation of publicity materials is a comparatively less explored area where there is a serious lack of guiding theory.

In order to compensate for the limitation, the present paper sets out to examine the Chinese-English translation of publicity materials from the perspective of the science of communication. Since publicity is also a kind of communication, the communicative nature of publicity materials asserts itself into the framework of the science of communication. The science of communication as a newly developed discipline has great significance to the publicity literature translation: it serves to provide translators a somewhat broader approach to their problems. And it helps the translators to view translation as an intercultural communication in which all the elements that may influence the form of the message are taken into account. The communicative nature of publicity materials is thus highlighted, a strictly purely linguistic approach to translation being avoided. This thesis purports to apply the science of communication to the translation of publicity materials to improve the quality, to be specific, readability of translated works of such genre.



The present author makes a detailed and comprehensive analysis of the essential elements involved in the process of the translation of publicity literature—author, translator, reader, message, noise, channel, feedback, effect. It is put forward in this thesis that publicity literature differs from other genre in that it emphasizes the communicative effect on the intended audiences. The publicizing effect cannot be realized without the reader's reception. Thus, the translator of the publicity materials should take the target reader's acceptability into serious consideration, and a reader-centered translation orientation should be adopted. The status of author in the translation of publicity materials is anonymous. While the role of the translator should be emphasized. If literal translation may result in unintelligible or unacceptable translated works, the translator of publicity materials is endowed with the rights to make proper modification to the original version on the condition the spirit of the original should be fully conveyed. Message—the translated version must be intelligible, and they should be transmitted to the foreign audience in a way that they can decode. The channel by which the translation travels to the intended receivers is also an element that may influence the translator's choice. The reader's response could even be quantified as a percentage rate of the success of the translation of publicity materials. The translator of the publicity materials, therefore, must be sensitive to anticipatory feedback, that is to say, *being able to adjust the communication load of a translation primarily by means of anticipating in advance the likely reaction of the intended audience.* There may be psychological noise if the form of the translation is awkward or unclear. In order to get the translation better understood, any form of noise that may hinder the reader's reading should be reduced to the minimum.

The present thesis also takes the C-E translation of *China Today* to have a case study. With the science of communication as the macro-guidance, a linguistic analysis of stylistic specialties and a comparison between the Chinese and English culture also helps in studying the microstructures of the translation of publicity materials.



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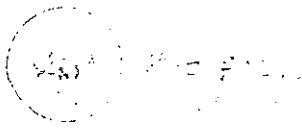
China Today's translation practice reflects its target-readers-centered translation principle. Its translation principle and translation strategy are accord with the viewpoints of the communication approach to translation. Through a comparative study of the two versions, the present author makes a summary of the particular translation methods adopted by the translators of *China Today*: interpretative translation, deletion and creation. The successful translation of *China Today* exemplifies the applicability and pertinence of communication theory in the fields of the translation of publicity literature.

Key words: Publicity materials the science of communication *China Today*
Target-audience-centered



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Introduction

China's policy of opening up to the outside world, adopted in 1979, has started a new era in the nation's long history of communication with foreign countries. How to help foreigners understand China is up for consideration as never before; China has been taking genuine efforts to build a truthful image for itself. Such efforts are conducive to better international understanding that is badly needed in this world beset with ignorance and prejudice, animosity and conflict. Finding the ways and means to do so has thus become a widely and keenly felt need. This job is being done by the country's foreign language media catering specially to foreign audience. Such foreign-language journals as *China Today*, *China Daily*, *Beijing Review*, *Women of China*, *China Pictorial*, *China Week*, *China and the World Cultural Exchange* and many central and local foreign-language TV and radio programs have made an important contribution to the publicizing of China's image. Since the English version of this foreign-language media is translated from the Chinese correspondent publicity materials, translation plays an essential role in the international communication. Good translation means good communication, which is conducive to good understanding. And good understanding will strengthen friendly ties and smooth business relations. Therefore, the study on the translation of publicity materials is extremely useful and important.

However, taking a look at the different branches of genre-based translation studies, we find that the study of the translation of publicity literature has been greatly neglected. Great attention has been focused on the study of the C-E translation of literary works such as fiction, poetry, prose, and non-literary works like advertisements, legal documents, etc., and numerous research fruits about these genres have been generated. As for the translation of publicity materials for overseas audiences, there do exist a few articles concerning this topic published in the foreign language master journals in the last decade. However, in these limited articles available, it is noticed that there is an absence of a theoretical writing. Most of them are written by the practitioners of publicity materials, who mainly approach



the translation of the genre out of their translation experiences. Without a guiding theory, most of these articles are lack of profound and detailed analysis, which makes their articles sound somewhat a bit superficial.

In the present thesis, the author will make a tentative study of the C-E translation of publicity materials with an attempt to formulate some practical theories and principles to the translation of this peculiar genre. The science of communication serves as the theoretical framework of this thesis due to its obvious applicability in the area of publicity literature translation. Most of the examples in the present paper are selected from the monthly multi-language magazine—*China Today*. The translators of the English version of *China Today*, according to the author's analysis, adopt the science of communication as their guiding theory.

This short introduction has already touched on the main aspects to be presented in this thesis. Chapter one is a general overview of the translation of publicity materials. In chapter two the science of communication as a new discipline that has shed light on the translation of publicity materials will be introduced. This chapter will also deal with the influence of communication theory on the translation study. Chapter three will analyze the translation of publicity literature in a communication approach. The basic elements involved in the process of the translation of publicity materials will be approached one by one. Chapter four offers a case study of the C-E translation practice of *China Today*. Through a descriptive study of its translation practice, the present author identifies its guiding translation principle and underlying translation theory and summarizes its peculiar translation methods. A conclusion is provided at the end of this thesis. The applicability of communication theory in the translation of publicity materials is justified.



Chapter One An Overview of the Translation of Publicity Materials

1.1 A text analysis of Publicity literature

Different types of writings have different characteristics which distinguish one from another. Therefore, different text types should be dealt with respectively when translated. In principle, a translational analysis of the source text based on its comprehension is the first stage of translation and the basis of selecting the most relevant and pertinent translation theories, principles and methods. In this section, an analysis of the peculiar genre will be presented for the purpose of selecting an applicable translation theory.

1.1.1 Definition

Talking of the features of publicity materials, we must, first of all, make clear what “*xuanchuan*” (publicity) is.

Chinese usually refer to communication with foreigners as *duiwai xuanchuan* (publicity abroad). *xuanchuan* in everyday usage often connotes exaggeration, white-washing or outright deception. However, in formal Chinese lexicon, *xuanchuan* has no bad or negative connotations; indeed, it means “explaining a situation to the masses of people and disseminating truth among them” (吴景荣, 程镇球 《新时代汉英大词典》, P1752)

The Chinese term “*xuanchuan*” used to be translated into “propaganda”. In China, there are “propaganda departments” at central and local levels, and the Chinese media are often called, without any derogatory implication whatever, “propaganda instruments”. But common usage has given the word “propaganda” a very negative connotation, at least in English. Propaganda messages are thought to be dishonest, manipulative and as brainwashing. The word “propaganda” is not used much today. The present paper will use the word “publicity” to denote *xuanchuan*, as “publicity” is also a neutral word, which means “the dissemination



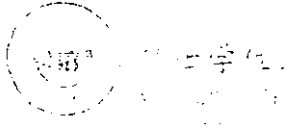
of information of promotional materials or the information with news value issued as a means of gaining public attention or support" (*Oxford Advanced Learners Dictionary of Current English* 1997, p1167). Thus, publicity literature can be defined as the type of text used to disseminate information with news value in order to gain public attention or support.

Usually, publicity can be divided into two categories: internal publicity (*duineixuanchun*) and publicity abroad (*duiwaixuanchuan*). Publicity abroad is somewhat quite different from the internal publicity since they have different intended audience. Internal publicity is oriented toward domestic people, while Publicity abroad is a kind of international communication intending for the audience living in foreign countries. Translating Chinese publicity materials for overseas audience is a part of publicity abroad, because its target receptor is foreign audience. Due to the different cultural background of the intended audience, some of the contents and the rules of the domestic publicity are not appropriate for publicity abroad.

1.1.2 Function

Peter Newmark proposes three main text-categories according to functions of the texts: expressive text, informative text and vocative text (1982:32). Of course, few texts are purely expressive, informative or vocative: most include all three functions, with an emphasis on one of the three. Usually, expressive function plays a dominant role in literary text. As for publicity literature, the emphasis is on informative function and vocative function.

First, publicity materials must provide the foreign audiences with adequate and truthful information about China. The main task of publicity abroad in China is to introduce China to the outside world, including its political and economic achievements, the life of Chinese people, culture, the scenic spots, scientific fruits, ethnic style, etc. The publicity materials serve as a window through which the overseas audience can know China better. Thus, to show, to display, and to disseminate all aspects of China is the basic function of the publicity materials



catering specially for foreign audience.

Besides being informative, publicity literature also features vocative function. Achieving the vocative function is the ultimate goal of publicity literature. That is to say, by introducing China to the outside world, publicity materials catering for the overseas audience can help the foreigners have a correct, comprehensive and better understanding about China. Effective communication will broaden and deepen mutual understanding while at the same time correct misconceptions arising out of ignorance or created by willful or one-sided distorted reporting. Better understanding, it is believed, will create a good international image, expand China's influence in the international community, enhance international friendship, and hence benefit the cause of China's modernization and contribute to the world peace.

Informative function is the prerequisite of vocative function. It provides basis on which the vocative function is achieved. The vocative function can be fulfilled only on the condition that the information provided is adequate, truthful and acceptable. If the information provided cannot be decoded or accepted by the target audience, publicity materials cannot be effective in broadening mutual understanding and enhancing international friendship.

1.1.3 Classification

In China, there is a variety of publicity materials translated from Chinese to English for overseas audiences. In terms of publicity media, they can be roughly classified into three categories: printed which includes magazine, newspapers and books; broadcast—radio and sound-recording; and visual—film and television. Many of these publicity materials have played the role of image-makers for China. Readers of China's foreign-language publications, listeners of China's overseas services and the increasing number of viewers of Chinese TV programs and films total many millions round the world. Many of them regard Chinese media as direct and hence more authoritative sources of information. Foreign visitors and media-people in China, too, often use Chinese media to supplement their personal observations.



The Xinhua News Agency's daily foreign-language services, for instance, are an indispensable source of information. Radio Beijing broadcasts in 38 foreign languages. There are also other prestigious foreign-language publishers like the weekly *Beijing Review*, valued for its timely and authoritative translations of official Chinese documents and policy; *China Pictorial*, a monthly in Chinese and 14 foreign languages; *China Today*, a monthly magazine of general interest; *Women of China*, monthly in English; China's Foreign Trade, monthly in English, French, Spanish; *China Screen*, quarterly in English; *China Sports*, monthly in English. These are the magazines published specially for foreign audience. All of these publicity materials have made great contribution to the mutual understanding between China and the outside world.

In terms of contents, the publicity materials cover a wide range of subjects, ranging from politics, economy, commerce, culture, art to tourism, people's daily life, food, sports, medicine, science, etc. The descriptions do not and cannot cover all fields of specialized exchanges but may include all subjects of general interest.

1.1.4 Communicative nature

Publicity is a special kind of communication. It is "an intentional communication, carried out by a source to change the attitudes of audience members"(Bittner 1986, 50). It is a communication through the mass media, hence aimed at a mass audience. Communication, to have the desired effect, should be a give-and-take process, a dialogue between the communicator and receiver, instead of a monologue or soliloquy by a narrator. Thus, publicity literature features a communicative nature.

The communicative nature of publicity materials indicates that the core of the publicity materials is the audience. Publicity materials without audience's reception have no value at all. Those who are engaged in publicity work must consider their audience, and bear in mind those who will read their articles and listen to their speeches and talks. Otherwise they are in effect resolving not to be read or listened to by anyone. They are actually "playing the lute to a cow".



1.2 The Translation of Publicity materials

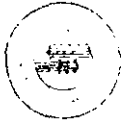
1.2.1 The role of translation in publicity abroad

Translation plays an essentially important role in publicity abroad. Since the publicity abroad is oriented toward the foreign audience, it must be carried out by means of foreign language, in most cases, in English. The ideal situation is that those engaged in the external publicity work are able to write publicity materials in English, which is, however, impossible at present. Nowadays, most of the English publicity materials are translated from the Chinese ones. The quality of the translation, therefore, exerts a direct influence on the publicity effect of the publicity materials. Better translation makes China better known, while bad or awkward translation may harm China's international image.

Han Suyin has also pointed out emphatically the importance in linking translation with publicity abroad. In a letter to the *Chinese Translator's Journal*, she wrote, "I want to comment on your last issue of September 1990, No.5. I think it is a very good issue. And that it makes the link between translation and publicity abroad. The world is now under the spell of the IMAGE, of the printed world also. So far, very little attention has been paid in China to the fact that other nations cannot respond to China's journals unless there is GOOD TRANSLATION, translation which takes care of national and emotional values in other countries, translation which conveys the essence of meaning without assuming that other countries understand everything about China." (《中国翻译》1990年第六期)

1.2.2 Problems existing in the C-E translation of publicity materials

Although increasingly great attention has been paid to the translation of publicity materials in recent years, there still existing some problems. The most prominent one is the lack of adequate consideration of the peculiar features of this genre and the characteristics and acceptability of the overseas audience, which has



resulted in dead translation or mechanical translation. For sake of the faithfulness and equivalence to the original in surface structure, some translators translate the original text word by word, sacrificing the intelligibility and clarity of the translation. Sometimes, the manner of writing and the language used in the translation are not catering to the foreign readers' acceptability. When English readers read the translation, they feel confused and cannot understand what it is talking about.

(1) 市内外有名胜古迹 300 多处，市中心有赵五灵王操练兵马和观赏歌舞的武灵丛台，市郊有国家重点文物保护单位——赵王城遗址，城北有明代所建“蓬莱仙境”般的黄粱梦吕仙祠，市西南有可与龙门、敦煌媲美始凿于北齐的响堂山石窟。这里又是典故之城……黄粱美梦、毛遂自荐、负荆请罪、完璧归赵等众多成语典故，脍炙人口，给人启迪。

There are over 300 scenic spots and historical sites inside and outside the city. In the civic center stands the Wuling Congtai Terrace, where the King Wuling drilled warriors and enjoyed singing and dancing performances; in the outskirts remains the ruined city of the state of Zhao, the monument specially protected by the state, in the north lies the fairy-land-like Golden Millet Dream Temple built in the Song Dynasty; in the southwest lies the Xiang Tang Caves Temple built in the Bei Qi period, which is thought to be as famous as Longmen and Dunhuang. Being a town of allusions, it certainly has numerous greatly inspired allusions, such as “Golden Millet Dream (Pipe Dream)”, “Mao Sui Recommending Himself (Volunteering one's service)”, “Bearing the Rod for Punishment”, “Returning the Jade Intact to Zhao”, etc., which are widely loved and quoted by people.

The biggest problem of this translation is that there is an obvious neglect of the explanation of the China ABCs. It suffers from lack of background material, the taking-it-for-granted that the reader already is familiar with many aspects of Chinese history and culture. The Chinese historical and geographical terms are all translated literally without any explanatory notes. The historical and literary



allusions in the original are also not dealt with properly. Although some of the allusions are explained with brief notes, they are still unclear and hard to be understood. For a Chinese reader, this piece of publicity material makes sense, and it is not difficult for them to understand it. Nevertheless, for an ordinary foreign reader, it will mean little or nothing. How is he/she able to understand such a paragraph full of unfamiliar Chinese geographical, historical terms, the dynasties and even the literary allusions?

(2) 市委市政府决心变压力为动力，借各方面对本市服务工作关心、支持和期待的东风，把服务工作大大提高一步。为此，明确提出要继续扩大企业自主权，把应当放给企业的生产经营和业务管理权，全部放给企业，该放到那一级就放到那一级，任何部门不许截留。

The municipal Party Committee and Government have decided to turn the pressure into motive force and ride on the east wind of concern, support and expectations from all quarters and bring about a marked improvement in the standard of service. For this purpose it is explicitly provided that continued effort will be made to expand the decision-making powers of the enterprises—to vest in them all powers for production management and business administration that should be given to the enterprises and to delegate these powers to whatever level necessary and not allow any department to withhold them.

In this example, the translated version seems to be very “faithful” to the original. Nearly every word can find its rigid equivalence in the translated version. Even such expressions as “变压力为动力”，“借……的东风”，“扩大企业的自主权”，“任何部门不得截留” are translated word by word respectively into “turn the pressure into motive force”，“ride on the east wind of ”， “expand the decision-making power of the enterprises”， “not allow any department to withhold them”. But is the translated version clear? Can foreign readers really understand the translation? In order to test the readability of the English version, Mr. Duan Liancheng has ever transferred the translated version to a foreign expert, who, after reading it, comments that the underlined parts in the English Version are very awkward, strange and hard to understand.



In the above two examples, the translators adopt a rigid way of literal translation. They are actually “matching ticket number with the seat” (“duihaoruzuo”), that is to say, they match every Chinese word or phrase with a foreign equivalence. Those “faithful” translations have resulted in overloaded or distorted communication of the original intentions. Great efforts should be exerted to avoid such kinds of translation.

1.2.3 Studies on the publicity literature translation

The study of the translation of publicity materials has long been neglected, although in China a large amount of publicity materials have been translated into foreign languages. In the foreign language master journals published in the last decade, only a few articles are found to deal with the C-E translation of publicity materials. Most of the authors of these articles are veteran translators who have been engaged in the translation of publicity materials for quite a long time and have accumulated rich experience. Many of them have realized that word-for-word translation or purely literal translation method doesn't work in the translation of publicity materials. Some even go further, putting forward that part of the original messages in the external publicity literature should be modified (Shen Suru 1991; Duan Liancheng 1991; Zhang Jipei 2001). Li Xin, a translator in Tianjing TV station thinks that the method of “pre-treatment” should be adopted in translation for overseas audience (2001)

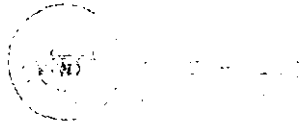
However, among these limited articles, there is an absence of a theoretical writing. Almost all of the articles fail to find out an appropriate translation theory that can guide the translation of publicity materials. That is to say, these articles fail to provide a framework of principles, rules and hints for the translation of such a particular genre. Lack of a theoretical basis and detailed analysis, these articles are not so profound.

In his book *Approaches to Translation*, Peter Newmark mentions publicity materials when dividing all the text types into three types according to three functions. Publicity literature is categorized into vocative text. He proposes the term



“communicative translation” which attempts to “render the exact contextual meaning of the original in such a way that both the content and language are readily acceptable and comprehensible to the readership.” According to Newmark, when translating publicity materials, communication translation method should be used in order to achieve “an equivalent effect, which is the criterion by which the effectiveness, and therefore, the value, of translation of propaganda writing is to be assessed.” Peter Newmark’s perspective is unique, which is helpful for us to understand the nature and characteristics of the peculiar genre. However, in his book, Newmark doesn’t go deeper on this topic. No detailed and specific analyses of the communicative nature of the publicity literature are offered, which is really a pity.

In order to compensate for the limitation of the studies, the present paper intends to adopt a communication perspective to approach the publicity literature translation. As has been explored in the previous sections, publicity literature features a communicative nature, which inserts itself naturally into the framework of the science of communication. The science of communication as a newly developed discipline which has shed light on translation study will be dealt with in the next chapter.



Chapter Two The Science of Communication and Its Influence on Translation Study

The present-day translation field is characterized by a lack of a fully accepted theory, which, according to Nida, “should not come as a surprise. Since translating is essentially a very complex phenomenon, and insights concerning this interlingual activity are derived from a number of different disciplines, e.g. linguistics, psychology, sociology, cultural anthropology, communication theory, literary criticism, aesthetics and semiotics, etc.” (Nida 1993:110) Translation study borrows a great deal of theories from the related disciplines in order to improve its knowledge of theory, method, and its terminology and to apply what it has learned to elaborate its own problems:

Nida groups together variously related theories on the basis of the disciplines which have served as the basic points of reference roughly into four approaches: the philological approach, the linguistic approach, the communication approach, the sociosemiotic approach (Nida 1993:120). Each of these approaches to translation is strongly endorsed and favored by a number of present-day scholars, and each has made its important contribution to principles of translation. Among them, the communication approach, which derives its theories from the science of communication, has its unique role.

2.1 The science of communication as a discipline

The science of communication is a discipline that takes “communication” as its research objective. The task of the discipline is to study the rules of communicating message and information.

Communication theory is a new science established in the 1940s in the United States. It is a branch of study born out of psychology, sociology, journalism, semiotics, linguistics, etc. Historically, information theory was a major stimulus to



the development of communication research. Shannon's information theory provides the root of paradigm for the field of communication study. But it is Wilbur Schramm who is the founder of such a discipline (Rogers 1994).

Communication is probably the most widely accepted new field and fastest-growing academic units in American universities over the past several decades. Initially, communication study took over existing journalism schools, gradually shifting the teaching and study of communication in these schools from a professional perspective to a more scientific orientation. Today, most U.S universities have a school or department of communication. Communication study is a well-established field, tremendously diverse in the names of the schools and departments in which it is taught: communication, journalism, and mass communication, speech communication and a dozen others.

Communication can be divided into different categories. In terms of the scale of communication, there are interpersonal communication (communication between two persons), group communication (communication among a group), mass communication (communication intending for the mass audience). The three kinds of communication are also the sub-branches of communication study.

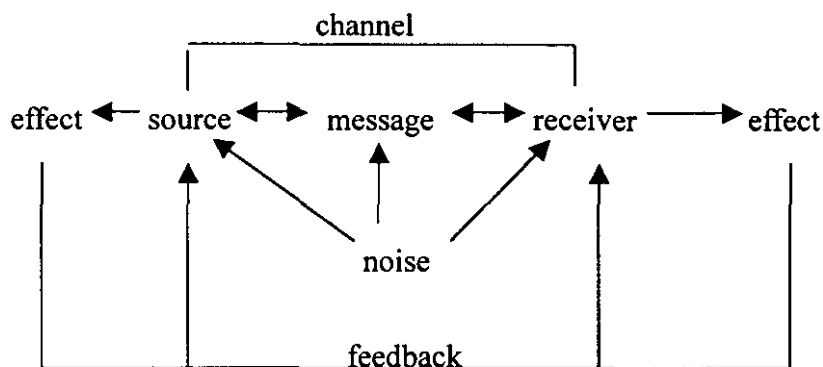
In communication research, the term communication is usually defined as "a process by which information is exchanged through a common system of symbols, signs or behaviour"(Dominick 1987, 20). The communication process is a system that involves an interrelated, interdependent group of elements working together as a whole to achieve a desired outcome or goal. At a general level, communication events include the following:

(1) A source/encoder of communication, which sends (2) a message (3) through a channel (4) a receiver/decoder, which (5) responds via feedback with (6) possibilities of noise in each stage of communication. (7) Communicative effect on those involved in the communication act. Communication research usually covers seven sub-areas as any act of communication includes seven elements.

A rough sketch of communication process is provided in Fig1 as follows: (adopted from Johnr Bittner, 1995:30)



Fig.1:



2.2 The influence of the science of communication on the translation study

As a newly developed discipline, the science of communication has opened up a new perspective to translation studies in the western translation field. Many translation researchers have assimilated nutriments from it.

A communicative approach to the translation issues has been made by Nida. For Nida, language is above all a multi-functional tool of communication. In order to be communicatively efficient, linguistic utterances must be receptor-oriented. "According to Nida, acceptable translation can be achieved only if a translation fulfills the conditions of "the closest natural equivalent" to the source text, taking account of the source language communicative intention, target language stylistic norm and, last but not the least, the decoding abilities of the target language reader" (Leppihalme, 51).

"Communication theory also has had considerate influence on the work of Kade (1968) and Neubert (1968), and especially on the insightful studies of Reiss (1971 and 1976) whose breadth of approach has been unusual" (Nida, 163). Kade,



for example, has decided to posit the science of translation in a communicative framework: "The communicative study of translation, the most comprehensive approach", has proved to make possible the precise definition of aspects of research (1968, 18).

In Wilss's volume *The Science of Communication: Problems and Methods*, communication theory figures prominently. Wilss points out: "The model 'sender to receiver' in communication process is ontologically equivalent to the model 'source-language to target-language' used in translation theory. Interlingual translation is a special case in communication; its exceptional nature lies in the fact that two languages are involved in an act of linguistic communication, an SL and a TL." (2001, 55)

The science of communication has also influenced domestic translation field, although the influence seems to be less profound. Lu Jun, a professor in Nanjing University, is one of the representatives. He resolutely supports the view that translation theory should be regarded as a sub-branch of the science of communication. He points out that the "intrinsic quality of translation is cross-culture communication, whose principles serve as the metatheory of translation." He verifies the explicability and foreseeability of this metatheory, and also shows the principle of its polysystematic study. (《外国语》1996年第6期)

2.3 Significance as well as liability of the communication approach to translation

For a long time the study of translation has relied predominantly on a linguistic perspective, and the focus in translating was the form of the message. The application of the linguistic model to translation studies has been fruitful. However, being based on contrastive linguistics, they are dependant upon surface structures and do not deal adequately with the underlying semantic relationships. Furthermore, a strictly linguistic approach to translation frequently overlooks the communicative aspect of discourse.

In view of the limitation of a linguistic approach, the communication approach



came into being. The reason that the science of communication has been incorporated in the research paradigm of the science of communication is that the object of translation is to establish communication between members of different speech communication process to correlate the intention of source with that of receiver. While doing this, he must take into account all available information on the source language text, the conditions under which it originated, and the functional perspectives at which it aims.

Compared with Linguistic approach, communication approach serves to provide translators with a somewhat broader approach to their problems. It breaks through the limitation of linguistic approach by putting all the essential elements that is beyond the scope of linguistics into the field of translation study. As an interlingual and intercultural communication, the difficulties of translating are considered primarily in terms of source, message, receptor, feedback, noise, channel. The consideration of the various elements involved in the process of translation can help the translators have a comprehensive understanding of the translation. The communication approach also expands the scope of translation studies. For example, traditionally, the study on translators has long been neglected. Feedback and noise are not given adequate consideration. The communication approach has filled in the gaps in translation studies.

The communication approach is based on a new definition to translation: " Translation is a special, heightened case of the process of communication and reception in any act of human speech" (Steiner 1995), " Translation is a process of communication, the objective of translating is to impart the knowledge of the original to the foreign reader" (Levy 1967). This redefinition of "translation" provides us a completely new perspective into the study of translation. It helps us to see the communicative nature of translation, which is useful for translators to enhance the readability of the translation.

However, a perfect translation theory that can solve any problem and is fit for all the cases does not exist. Communication approach to translation studies also has its own liabilities. It has not provided a sufficient basis for understanding the nature of linguistic signs on all levels of discourse, nor does communication approach



provide adequate insight into the relationship of language to culture.

In view of this, in the present thesis, the author would like to explore the translation of publicity materials from a communication approach, with a linguistic and a cultural perspective as the supplementary approaches. The science of communication will serve as a macro-guidance to the translation of publicity materials, and linguistic analysis and a cultural comparative perspective will help in studying the microstructures of the translation of publicity materials.

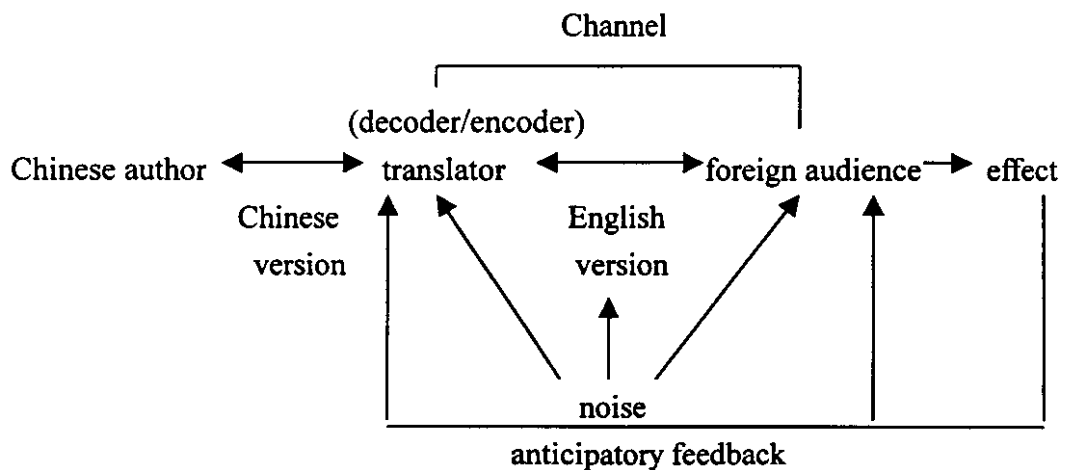


Chapter Three An Analysis of the Essential Elements of the Process of Publicity Literature Translation in a Communication Approach

In this chapter, the C-E translation of publicity literature will be analyzed in a communication approach through a detailed illustration of the various essential elements involved in the translation process: target audience, author, translator, channel, audience's feedback, noise, publicity effect. A comprehensive and profound analysis of them can help the translator of publicity materials select proper translation principle and adopt appropriate translation methods, thus producing successful translation. Study on the translation of publicity materials should also take these elements as research subjective.

The process of the translation of publicity materials is diagrammed according to the fundamentals of the science of communication as follows:

Figure 2:





3.1 Target Audience—the core of the translation of publicity materials

As regards the actual production of translations, the neglect of receivers' requirements and expectations has been called one of "the most glaring defects of many translations". "The ethically laudable fidelity to the ST may inadvertently lead to a disregard of the expectations, and one may be tempted to say, the rights of the target text readership" (Leppihalme, 1989:21).

However, in the communication approach to translation issues, the focus is on the extent to which the meaning of the source text is transmitted to receptors in a way that they can understand and appreciate. In other words, the role of the receptors is highlighted by being made the target of the process of the communication.

According to communication theory, the effectiveness of a message is dependant upon the type of receptors involved in the process of communication. Thus, "Whether or not an audience is "captive" makes considerable difference in the effectiveness of any message, and this inevitably influences the form of such a message. One reason why textbooks are often translated so badly and then published, almost without apology, is that students are essentially a captive audience" (Nida 1984).

So far as the audience of publicity materials is concerned, as we have explored in chapter one, they are definitely not captive or passive receivers of instruction and education, but participators, coauthors almost, or even the 'real authors' without whose interpretation the publicity materials do not exist. Target audience is the core, and even the God of the publicity materials. The relationship between the publicity materials and its audience is a correlated one. This kind of interdependence serves as the basic consideration and starting point of the translation of this genre.

Maybe for translators of other genres like poetry, novel or legal documents etc., first loyalty is at all times with the source text. But for those who translate publicity materials for overseas audience, however, concern for the readership is paramount.

In reality, loyalty to an original author who evidently has something significant to communicate also requires a measure of loyalty to receptors, so that receptors will be able to understand what an author intends. The translation, being set at the reader's level of language and knowledge, is more likely to be accepted by the foreign audience. Therefore, it may be better for translators of publicity materials to think of the translation in terms of the target area.

If the translators of publicity materials fail to take the target audience as the goal of the translating process, "the receptors will either miss certain crucial features of the messages, or they will find the translation requires so much effort to understand that they are likely to stop reading, unless they are very highly motivated" (Nida 1984).

To sum up, the whole process of the C-E translation of publicity materials features an awareness of overseas audience as the receptor. The basic orientation of translating publicity materials should be target-audience-centered or target-text-centered rather than be author-centered or source-text-centered. The translation's acceptability or overall readability should be highlighted. The translator must be sure that both the content and language of the translated text are readily acceptable and comprehensible to the readership. Thus for translation, the linguistic and cultural level of the source language text has, to be reviewed before it is given a pragmatic impact. Judging the validity of the translation of publicity materials "cannot stop with a comparison of corresponding lexical meanings, grammatical classes, and rhetorical devices. What is important is the extent to which the receptors correctly understand and appreciate the translated text" (Nida, 1993). If a target text is not properly understood, it is not a good translation.

In order to be target-audience-oriented, the translators of publicity materials should do the audience studies. They should undertake their work with a clear concept of what type of audience is involved, and what type of audience they intend to reach. And they should have an insightful understanding of the cultural background, the socio-economic system, the morals and values of the society where the audience comes from.



3.2 Producers of publicity materials

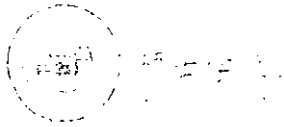
3.2.1 Status of the author of publicity materials

In a communication process, source, or encoder, makes the decision to communicate. The source initiates the process of communication by having a thought or an idea that he or she wishes to transmit to some other entity. In the translation process, the author of the source text serves as the source of the message, the producer of the source text. But unlike the source in a monolingual communication, the author of the original text does not always play a superordinate role in the translation process. In the translation of different genres, the author's status varies.

In the translation of literary works, the translator must try every means to reproduce the writing style of the original author: the writer's choice of words, his figures of speech, the devices (rhetorical and otherwise), the shape of his sentences (whether they are loose or periodic), even the shape of his paragraphs—of every conceivable aspect of his language and the way in which the author uses it. In other words, "the translator should reproduce fully the content and form of the original in a literary language suited to the original style" (Liu Zhongde, 1991:102). The core of such genre is the original author, and the status of the author is "sacred".

However, the core of the publicity materials is the addressee, the readership. The author's status should be anonymous. The nature of the publicity materials requires the author to be objective and factual. That is to say, in most cases, he/she should introduce, narrate an event, a person or a phenomenon in an objective way. There should not be too much involvement of the author's personal feeling and personal writing style. When translating publicity materials, the translator should focus on transmitting the information in the original text to the target audience in an acceptable way so that a desired effect can be achieved. The focus is not on the reproduction of the writing style of the author.

In order to increase the likelihood of successful communication, the source is supposed to try to encode the message in a way that the receiver understands. But



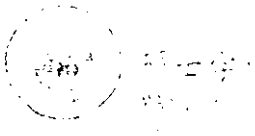
for the author of the Chinese publicity materials, Chinese readers are doubtless the primary target group in mind during the writing process, and the foreign readers may not often be taken into consideration. Even if some of their articles are written for foreign readers, the original author doesn't know much about the foreign audience. His understanding of the foreign audience's psychology, cultural background, way of thinking, interests, needs, acceptability is less profound and comprehensive than that of the translator who has not only a bilingual ability but also a bi-cultural vision. For this reason, it is not surprising that there might be some parts in the Chinese original which are not catering to foreign audience in terms of form or content.

3.2.2 The role of the translator of publicity materials

There is a serious lack of study on translator in the translation field. The role of translator has long been ignored. Traditionally, translation is seen mostly as transcoding, and there is little interest in the translator, whose work is seen as semi-automatic. In translation theories, the translator "simply disappears"(Hewson and Martin 1991:116).

Strongly source text oriented view of translation tend to imply that whatever the translator does, he/she can never hope to produce anything quite as good as the source text. The translator's autonomy is questioned by those who think of him/her as a "monkey", with no choice save to make the same grimaces a his master. (Briere 1988: 36) The traditional role assigned to the translator can be described in terms of humility and invisibility. The translator must be responsible for the author. Otherwise the translation will be criticized for unfaithful to the ST. Of course, to some degree, this is true in the translation of such genres as official papers, speeches of high-ranking leaders, legal documents, economic and commerce contract, etc. While translating these materials, the translator must try to reproduce the messages of the original text accurately and objectively. Modification is not permitted. The translator has comparatively little liberty.

However, The translation of publicity materials is quite different. The role of



the translator needs special emphasis.

In the translation of publicity materials, the priority is given to the target audience. The orientation of translation is target-readers-oriented. The features of publicity materials call for an adequate consideration of the readability of the translated version and the effects on the target audience. But a monocultural English reader, who cannot be familiar with the same source-cultural background knowledge as Chinese readers, will at times need the intervention of a competent and responsible translator.

As we can see from figure2, translation complicates the communicative situation in that the translator, a receiver of the source text, becomes the text producer of the target text. The translator reads in order to produce, decodes in order to re-encode. Translator mediates between cultures (including ideologies, moral systems and socio-political structures), seeking to overcome those incompatibilities which stand in the way of transfer of meaning. What has value as a sign in Chinese cultural community may be devoid of significance in English and it is the translator who is uniquely placed to identify the disparity and seek to resolve it. Instead of being seen as merely "a monkey, with no choice save to make the same grimaces his master", the translator of publicity materials should be seen as an active role as a cultural mediator and decision-maker. He/she is a creative person. In order to increase the possibility of a successful publicity, the translator must shoulder the responsibility of producing the target text in a way that the receiver can decode or interpret. Since the author of the original Chinese might fail to fulfill this job for the obvious reason that their primary audience is not the foreigner, but the domestic Chinese.

Thus, for a translator of publicity materials, "loyalty to the original author is meaningless if it does not coexist with a loyalty to the receiver" (Nida 1984). If the loyalty to original author conflicts with the loyalty to reader, priority should be on the reader. "That is to say, if the translator's faithfulness to the original author might result in the target readers' confusion about the translation, the translator should made some modification to the original text. If the translator's adaptation or adjustment of the original text is criticized for being "unfaithful", the translator



should go to explain to the original author and to discuss with the author and make modification of the original text. Otherwise, the translators are justified to have rights to do pre-treatment of the original text in the process of translating” (沈苏儒, 《中国翻译》, 1991年第2期). After all, the translators understand the foreign audience better.

Taking all this into account, the translator of publicity materials thus enjoys a comparatively high degree of freedom to modify the form and the content of the source language messages when it is necessary. Translator of publicity materials is like a “gatekeeper”, whose role is to limit, expand, or interpret the messages in the source text so that a smooth communication between the author and the target audience can be ensured. Modification in translating publicity materials is almost inevitable. The moderate creativity of the translator in translating publicity materials is also justified.

3.3 Message reaching the target audience

Message is the information which is being communicated. In the present paper, the content of the message is concerned primarily with the general description of China and Chinese things.

For the translator of publicity materials, the most difficult task is to think of the message in terms of the receptor language frame of interpretation based on the presuppositions and values of culture. The message reaching the foreign audience must be ‘intelligible’ and ‘comprehensible’, that is to say, the message can be understood on the phonological level, lexical level and syntactical level and semantic level, pragmatic level by the foreign readers. Otherwise, the message cannot be informative. In order to reach such a goal, it is important to reproduce the essence or essential meaning of the original. Since the original message might be unacceptable in either form or content, the target text may be not a rigid equivalence of the Chinese original. In some cases, it is not feasible to identify the absolute corresponding equivalence in terms of words or sentences in two languages.

Amplification, deletion and modification of the source text are almost unavoidable.

3.4 Channel by which publicity materials are transmitted

A channel is the means of transmission of message. In the broadest sense of the word, it is the medium through which a message travels from the source to the receiver. The source must learn to adapt the message to make use of the most appropriate channels available for the situation.

The means of transmission of a message influences the form of translation. In the translation of publicity materials for overseas audience, the channel, by which the publicity materials are communicated, should be taken into consideration.

As have been stated in chapter one, publicity materials can be subdivided into three categories in terms of media: print, broadcast, film and television. Although they share a number of basic principles of communication, different media differ from each other technologically, which requires the translators of publicity materials to pay special attention to their specialty.

When translating printed publicity material for overseas readers, the translators should enable the translation to cater to the reading habits of them. And if a translation is to be communicated orally without visual accompaniment (for example, radio), one must take into consideration the speed with which the average receptor is able to decode such an acoustic message. Generally speaking, colloquial and simple words are favored, while long and complex sentence should be avoided. Sometimes, those words and sentences that are appropriate in the magazines and newspapers might not suitable to the broadcasting. But if a receptor is able not only to hear but also to see the speaker, as in the case of television, then "lip synchronization is extremely important, and skill in producing such translations receives the highest pay in the entire field of translating" (Nida 1984).

The focus of this paper is on the printed media and the source materials are drawn from printed reports. However, the general translation principles and skills discussed can also be applied to the other two media.



3.6 Noise—an element interfering the target audience's reception

Noise is also a factor in communication approach which must be taken into consideration in evaluating translators. All the unpleasant things in communication can be regarded as noise. It can be divided into two categories: physical noise and psychological noise. A little noise might pass unnoticed, while too much noise might prevent the message from reaching its destination.

In the translation of publicity materials, though there is no physical noise, there may be psychological noise if the form of the translation is awkward or unclear. This is particularly true of literal translations which result in a distortion of features of a target language. For the foreign receptors, "reading a translation full of strange and awkward expressions can be just as fatiguing as trying to follow an oral message despite the harassment of physical noise, so much so that receptors may very well feel that the energy required to comprehend the text is not worth it" (Nida 1984).

Therefore, it is extremely important for the translators of the publicity materials to warn against any possibility that might arise psychological noise and try every means to reduce it. Strange or awkward expressions, redundant structures, high-sounding words, unclear statements, illogical sentences, incoherent discourse pattern, all of these might be the interferences which would discourage foreign receptors and disturb their reception of the translation.

3.7 Purpose of translating publicity materials—achieving publicity effect

Communication always has effect on those involved in the communication act. For every communication act, there is some consequence or impact on shaping or changing receiver's attitudes, perceptions, beliefs and behaviors etc.

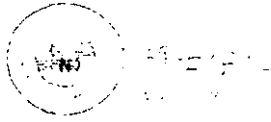
This paper deals with the translation of publicity materials for overseas



audience which aims at providing a true understanding of China, thus getting China better understood. Has the translation been effective in realizing this aim? If not, why not? These are the questions that the translator of publicity materials should always bear in mind. Actually, the purpose or intention of translation of publicity materials is to achieve the desired publicity effect. Whether the translation can achieve the desired and intended publicity effect is an important yardstick to judge the effectiveness of a translation. Peculiar translation methods or translation strategies will be adopted in order to reach the goal.

In this chapter, the essential elements involved in the translation of publicity materials are explored in a communication approach theoretically. In practical translation, all the factors should be judged and considered as a whole to help translators formulate appropriate translation principle and translation methods. Linked with the communicative model of translation, this has led to receiver-oriented translation principle, where the source text is not thought superordinate, nor target texts only pale imitations. Modification of the source text is justifiable.

With communication theory as the macro-guidance, authentic examples taken from the Chinese and English editions of *China Today* will be analyzed with the help of linguistics and contrastive cultural perspective in the next chapter.



Chapter Four The C-E Translation Practice of

China Today: A Case Study

In china, there are quite a few of foreign-language journals engaged in the work of external publicity: *China Today*, *China pictorial*, *Women of China*, *China Week*, *China and the World Cultural Exchange*, etc. Among them, *China Today* might be “the only comprehensive multilingual monthly oriented to external reporting”(adopted from *China Today*'s website). It is also a prestigious magazine that enjoys a large circulation and a high popularity among foreign readers. For this reason, the present author will choose this magazine and do a case study on its C-E translation.

4.1 A profile of the magazine and the Chinese and English editions

China Today, formerly *China Reconstructs*, an illustrated general-interest monthly, was founded in January 1952, by Song Chingling(Mme Sun Yat-sen), late honorary president of China. *China Today* was set up to promote mutual understanding among peace-loving people of diverse countries, so as to achieve common progress. “Tell the world what is happening in China, thus building a bride that links it with the rest of the world”(adopted from *China Today*'s website). The magazine is engaged in just such Sino-foreign communication.

China Today is a window on China. It helps foreigners to learn about the politics, economics, commerce, and beautiful landscapes of China, and what's more, the life of ordinary Chinese people. The magazine is also committed to presenting Chinese art, culture, music, theatre and film—all of which have maintained the fine traditions of the Chinese nation as well as promoting the further development of

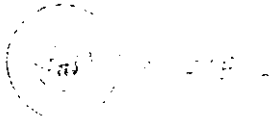
China to the outside world. *China Today* is an objective, informative and colorful magazine, attractively illustrated and written in a lively style. "Its readers come from different backgrounds—business, science, education, the arts and the news media"(adopted from *China Today's* website).

At present, *China Today* has five printed editions and six E-editions. The printed versions are in Chinese, English, French, Spanish and Arabic, and are distributed to over 150 countries and regions the world over; the E-versions are in Chinese, French, Spanish, Arabic and German.

The Chinese edition and English edition boast the largest circulation of all its various versions. Apart from such columns common to both editions as Economy, Tourism, People, Cultural Focus, Society, Life, the English edition also carries articles that take into account the specific interests of its readers. It picks specific subjects to meet the needs of its readers, and the magazine's regular columns such as Language Corner, Cooking Class, Stamps of New China, have remained firm favorites with readers throughout the past decade. For these articles, we cannot find their Chinese original in the Chinese edition.

However, most of the articles in the English edition are translated from the Chinese articles printed in the Chinese edition. Translation plays a key role in the English edition. The quality of the translation determines the quality of the magazine. The main translators of the English edition are Fu Zhibin, He Junlong, Wang Guangqiang, Sun Lei, Xiang Jing, Yuan Yuan, etc, who are all " graduated from foreign languages department and journalism departments of domestic colleges, of from the relevant departments of foreign colleges" (Israel Epstein 2001, 12). The translators are guided by an overall translating purpose, which is to achieve the desired publicity effect on the target readers.

To cater to the reading customs and cultural background of foreign readers, all editions have their articles polished by foreign experts before publication. The English edition is of no exception. The ultimate published English version is the joint efforts of the translators and the language polishers.



(1) Idiomaticity

“What foreign readers expect to read are idiomatic English articles rather than the articles with translationese. They prefer to read those English articles which are catering to them in both contents and form”(沈苏儒, 1990: 224 “外国受众不准备、也不喜欢去阅读‘翻译稿件’, 他们要看的是地道的外文—内容和形式都十分适合他们的外文”). The translation, therefore, must be in accord with the particular nature or structure of English language. The rigid way of translation makes it impossible to write in plain English. Attention should be paid to the translation of the essence of the original materials and efforts should be made to put across the idea in idiomatic English.

Considering the cultural differences between Chinese and English, the translators of *China Today* try every means to make the English version cater to the westerner's reading habits, way of thinking, and aesthetic standard, etc. Great efforts have been paid to enable the English version of the magazine reads natural, smooth, fluent, and idiomatic in terms of both expressions, discourse pattern, style or manner of writing. The problem of translationese and Chinglish is avoided with great care.

(2) Intelligibility

As an English magazine edited in China whose readers are in a quite different cognitive environment, *China today* is attempting to increase its attraction for audience in English cultures. However, if the English edition carries articles full of strange or incomprehensible terms and phrases, the understanding of which might even call for consulting a bi-lingual Chinese expert, then, the magazine will definitely not attract any foreign reader. Therefore, intelligibility of the translation is a necessity.

In the January volume 2002 of *China Today*, Israel Epstein emphasizes the intelligibility of the English version: “I must emphasize the need to write articles easy for our readers to understand”. Under the guiding principle of being target-reader-oriented, translators of the magazine exert great efforts to produce the translation which is clear and easy to understand in terms of both contents and

language. Intelligibility and clarity of the translation are highly advocated. Any sentences or words that may be obscure or confusing are carefully avoided in an effort to ensure that the foreign readers can really and fully understand what the articles are talking about. In the process of translation, *China Today's* translators estimate in advance the receptivity of the audiences and therefore translate in a more intelligible way for better communication.

4.3 The underlying translation theory of *China Today*

“Good translation inevitably represents effective theories” (Jin Di and Nida, 1924). A detailed analysis of the translation practice reveals that it is a clear case of reader-oriented translation. Instead of doing simply language transcoding work, translators of *China Today* serve as efficient communicators who view translating as a communication activity in which a dialogue between foreign readers and the translation is highly advocated. During the process of translating, great efforts have been exerted to eliminate such problems as unintelligibility, Chinglish and translationese which may interfere foreign readers' reading. *China Today's* reader-oriented translation principle accords with the standpoints of the communication approach to translation, which focuses on the extent to which the meaning of the source text is transmitted to receptors in the form that they can understand and appreciate.

China Today's translation purpose of realizing a good publicity effect is also conformity with the viewpoints of communication approach. Besides, *China Today* requires that translators should think of the Chinese articles in terms of the English language frame of interpretation based on the presuppositions of the values and cultures of the English readers. This demand on translators conforms to the role of translators defined by the communication theory to translation.

Actually, engaged in such an international communication, all the translators, editors, reporters of *China Today* have been doing their job by following the principles of the science of communication. “The editors and reporters of China

Today, after so much time and practice, are now precious talents within China's international communications." (Israel Epstein 2002, 13)

In the following sections of this chapter, the present author will make a detailed descriptive study of *China Today's* C-E translation practice. A rough summary of the peculiar translation methods of the magazine will be made. All the examples are chosen from the Chinese and English edition of the magazine from 1999 to 2002.

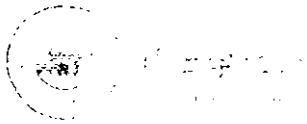
4.4 Peculiar translation methods of *China Today*

With communication theory as the underlying translation theory and target-centered principle as the basic orientation, the translators of the magazine adopt some peculiar translation methods like interpretative translation, deletion and recreation in order to overcome the cultural barriers and make the translation both idiomatic and intelligible.

4.4.1 Interpretative translation

In *China Today*, there are many peculiar Chinese expressions and designations like historical or geographical terms, people's names, peculiar Chinese things, traditional customs etc. For Chinese readers, they can easily understand those expressions. However, it is clear that foreign readers, who have grown up in a different culture and society, will often be quite unable to recognize these names or phrases and to make the necessary connections in order to make sense of the translation. If the translator takes it for granted that the foreign readers can understand those peculiar terms and translate them word-by-word without any explanation, the translated text might be unintelligible for the foreign readers. Because rather than be experts who understand china very well, most of the foreign readers are just common readers who don't know much about China, not to mention those peculiar Chinese expressions.

The translators of *China Today* have done a very good job in dealing with



those “peculiar Chinese terms”. Instead of being “word converters”, they interpret the ideas. They adopt a special kind of translation method called “interpretative translating” to fill in the China ABCs. While translating those peculiar Chinese expressions, they provide some background information and give brief explanation to these terms. They combine “explanation” with “translation” to fill in brief explanatory notes to those words in an effort to make their translation clear and easy to be understood.

(3) 车子停在半山腰处的乡村公路上，唐崖河从山脚蜿蜒而过。公路下方的坡地上建有一座张飞庙。

Ascending a mountain road from the Tangya River as its foot, our car stooped on the rural highway about halfway up. On the slop below the highway stands the small Temple of Zhang Fei, named after a butcher-turned general of the Three Kingdoms Period (220-280).”

(Volume 2, 1999)

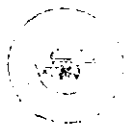
“Zhang Fei” is a household name for Chinese people, but for average foreign readers, it doesn’t make sense without additional background knowledge. Here a biographical note of the historical figure is definitely not superfluous.

A lots of such examples can also be found. “宁波汤团” is rendered into “Ningbo tangtuan (stuffed dumplings made of glutinous rice flour reserved in soup)” ; “郑成功” is translated as “Zheng Chenggong (a national hero of the Ming Dynasty who recaptured Taiwan)” ; the correspondent translation of “闽” is “Min (the traditional name for Fujian province)”.

Sometimes, in order to help the readers understand the article better, the translators add one or two sentences or even one paragraph to provide the background information as in the following example:

(4) 清雍正皇帝以前，恩施实行的是土司统治制度，大土司贾鼎就曾将皇城设立在咸丰县唐崖河。

Enshi Prefecture is a place where people of the Tujia and Miao ethnic groups have lived



for generations. The prefecture's Xianfeng county has China's biggest population of the Tujia ethnic group. Before the time of Emperor Yong Zheng (reigned 1723-1736) of the Qing Dynasty, the prefecture was ruled by headman.

(Volume 2, 1999)

Most Chinese readers know that many Tujia and Miao ethnic groups are living in Enshi, so it is unnecessary to introduce this background knowledge in the Chinese text. But for average English readers, they know nothing about the Enshi Prefecture. The background information about Enshi Prefecture must be provided so that they can have a better understanding of Enshi Prefecture and the Headman' Town in Xianfeng county. Thus, in the translated version, a brief introduction about Enshi Prefecture is added (the underlined sentence in the English version).

4.4.2 Deletion

4.4.2.1 The deletion of tautology

Tautology means the use of too many words or repetition to express the same idea. This sort of duplication is apparently acceptable in Chinese. It may even be necessary—to avoid ambiguity, to reinforce meaning, to provide balance and symmetry, or just to satisfy the ear. A lot of examples of tautology can be found in Chinese articles of the magazine: “医德医风”, “全体员工精诚团结, 上下一心”, “上有政策, 下有对策, 有令不行, 有禁不止”.

However, due to the different way of thinking, the tautological expression is thought to be illogical in western culture. “If all the tautological terms are translated literally into English, the effect would be deadening”(Pinkham 2000). In the minds of English readers, the same thing is said again and again in different ways without making the meaning clearer or more forceful. Therefore, the translators of *China Today* always try to look out for unnecessary repetition. The tautological words are left out in the English version.

For example, “医德医风” is translated into “medical ethics”. The word



“ethics” expresses the meaning contained in “德” and “风”；“全体员工精诚团结，上下一心” is rendered into “All the staffs unite in absolute sincerity”；the translation of “上有政策，下有对策，有令不行，有禁不止” is “Disobey orders and defy prohibitions.” In these translations, repeated parts are deleted to avoid tautology.

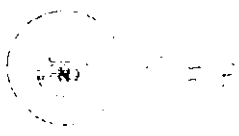
Let's quote another example to illustrate this point:

(5) 向精神文明借戏也是洪宇的拿手戏。他认为，要搞活企业，必须提高党政班子的整体能力。为此，他十分注重班子的团结和建设；充分发挥集体智慧，坚持重大问题集体决策，避免失误，他与党委书记既讲分工负责，又讲齐心协力，共商大计，共谋发展，共挑担子，共担责任。

Hong Yu is good at promoting cultural and ethical progress. He thinks that to run an enterprise well, the capacity of the entire leadership must be improved. He pays great attention to unity and the leading group, tries to bring collective wisdom into full play, and insists that in making any important decisions the leading group should discuss and reach unanimity.

(volume 2, 2001)

The underlined sentences in the Chinese version are verbose. Such four-character compounds as “既讲分工负责，又讲齐心协力，共商大计，共谋发展，共挑担子，共担责任” share the same meaning. These four-character compounds are used to reinforce meaning and to provide balance and symmetry. And a literal translation of the tautology might result in unnecessary. Including all the tautological terms in the English adds nothing but redundancy. In the translated version, the translator deletes the italicized part and makes use of only one sentence to translate the underlined part: “...and insists that in making any important decisions the leading group should discuss and reach unanimity.” With redundancy avoided, the adapted version is concise and clear.



4.4.2.2 The deletion of jargon

Jargon means specialized vocabulary and idioms used among those in the same work of profession. Every society has its own jargon and every trade has its own shop-talk—special language even the most experienced interpreters find it difficult to transmit. For the average foreign readers, it is very difficult to understand the real meaning of the jargons. A jargon-loaded article may be abstruse. Therefore, jargons should be used sparingly in the translation, the fewer the jargons, the greater the clarity. The translator has an important role to play here. He can try every means to make the translation intelligible and lessen the “cultural shock”.

Through a comparative study of the Chinese articles and their translations, we find that translators of *China Today* usually deal with jargons by using two methods: one, decipher jargon. That is to say, render jargon in laymen’s language; two, delete or cut out the jargons.

Sometimes, the translators “fill in”—they explain the jargons in a way that is easier for foreign readers to understand. In example 5, “向精神文明借戏”, “党政班子” are political jargons usually used by Chinese officials. In the translated version, they are deciphered in a plain language. “向精神文明借戏” is rendered into “promoting cultural and ethical progress”. “向……借戏” is not literally translated as “draw support from” or something like that. “党政班子” is translated into “the entire leadership”, the literal translation of “political and government leadership” is avoid.

(6) 近年来, 江苏的外贸主体, 由“抓大放小”向“强大活小”转变。

In recent years Jiangsu has accelerated its reform of foreign trade and economic enterprises.

(Volume3, 2001)

In this example, “抓大放小” and “强大活小” are political and economic terms. In political documents, “抓大放小” is usually translated into “to focus on the restructuring of major enterprise and leave minor ones to fend for themselves”, and “强大活小” is rendered into “to invigorate large enterprises while activating small



ones” (《中国翻译》2001 年第 2 期, 汉译英政经词语选登). But this article printed in *China Today* is definitely not a political or economic document, but a general briefing of the foreign trade and economy of Jiangsu province. In view of this, it is not difficult for us to understand the reason why the translator takes the liberty to cut out the two jargons, rather than adopt the usual way of translating. The word “reform” is used to denote the meaning contained in “由 ‘抓大放小’ 向 ‘强大活小’ 转变”.

This free rendering may be imprecise, but nevertheless it serves the purpose of clarity and intelligibility and it is easier to understand. If strict precision is required, government documents on economic reform are the precisest. But the articles in *China Today* are oriented a general audience, not economists or Chinese specialists.

(7) 上世纪 90 年代末期, 中国的改革开放已经进行了近 20 年, 开放之处, 广东在其经济发展中就有许多创新的动作, 诸如放开物价, “以电养电”, “以路养路”, “以桥养桥”, 加强基础设施建设, 粮食市场的开放等。

Guangdong has taken many bold steps since its opening 20 years ago, including the lifting of price restraints, accelerating infrastructure construction by raising funds locally, and opening the grain market.

(Volume 8, 2001)

The translation is well-done as a whole for its serious consideration of the intelligibility of the translation. The jargons “以电养电”, “以路养路”, “以桥养桥” are deleted in the translated version. The deletion of the jargons makes the whole paragraph easier for the foreigners to understand. But some of the important information in the original is also sacrificed, which is a pity. The translation would be better if the translator could have made a combination between precision and clarity by explaining these jargons in plain language. Deletion is an efficient way to ensure the intelligibility of the translation, but it may also lead to the loss of some information in the original. From this we can see how difficult it is to translate publicity materials satisfactorily and perfectly.



4.4.2.3 The deletion of flowery expressions

Chinese prefer the flowery and lyrical type of writing. The publicity materials offer such “features” frequently. For foreign consumption, however, it can be safely said that this type of “fine writing” can only reduce the clarity and may be even be rated as verbiage. The English language, particularly, finds strength in low-key understatement. It must be factual and clear. Flowery writing is not the “lively presentation” necessary for foreign consumption.

The aesthetic standard differs in the Chinese and English culture. Chinese is characterized by elegant, ornate language with exquisite diction. Four-character compounds and rhetorical devices such as antithesis, parallelism are widely used, which help to achieve an aesthetic beauty in sound, form and meaning. By contrast, western culture emphasizes “imitating nature” and “reproducing its original form”. They advocate appreciating the beauty of nature through the specific and concrete reproduction of the nature. Influenced by this idea, the English language is comparatively objective, concrete, and plain.

In the Chinese edition of *China Today*, we can find the use of flowery and fancy terms in many of its articles, especially in those articles introducing the scenic spots. These expressions add to the writing a rich and elegant flavor, making the whole article poetic and magnificent, bringing to people an aesthetic enjoyment. For example:

(8)阿霸州风光秀丽，山河壮美。座座山峰耸入云霄，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 snowclad mountains, crisscrossing rivers, and boundless forests and grasslands. On this fertile land are peculiar geological ruins, fantastic streams and waterfalls, alpine lakes, and Tibetan and Qiang villages.

(Volume 3, 1999)



The Chinese paragraph abounds large amount of four-character compounds. Almost all the sentences consist of a noun four-character compound and an adjective four-character compound, which helps to achieve symmetry and parallel structure.

However, in the correspondent English version, the language is comparatively simple, plain. The paragraph consists of two sentences, the structure of which is not equivalent to that of the original. In the first sentence, “风光秀丽，山河壮美” is translated into “beautiful landscapes”, which is really terse. The word “feature” is well-chosen, the use of which combines several parallel sentences in the original into one sentence. The word “boundless” is used to modify both “forests” and “grasslands”. In the second sentence, the translator adds a prepositional phrase “on this fertile land”, which makes a clear and logical connection between the two sentences and helps the whole paragraph coherent. The adjective four-character compounds “灿若明珠”, “别具一格”, “瓜果飘香” are omitted in the translated version.

4.4.2.4 The deletion of quoted poems

Chinese people like to quote ancient poems and verse in their writing. This is of no exception in publicity materials. Especially in the articles concerning the introduction to Chinese cities, provinces or scenic spots, the author usually quotes an ancient Chinese poem or lines of verse at the beginning of the article as the introductory remarks. While in the English edition, the quoted poems are usually deleted.

Leafing through the Chinese version of *China Today*, we can easily find such examples as follows:

- (9) “李白乘舟将欲行，
忽闻岸上踏歌声。”



桃花潭水深千尺，

不及汪伦送我情。

唐代大诗人李白一首著名的《赠汪伦》的诗，使曾遍布唐代诗人足迹的泾县闻名天下。泾县位于中国安徽省南部风景如画的黄山脚下，面积 2000 多平方公里。从泾县向西南约 40 多公里处，就是桃花潭镇。镇子里有上百幢画龙雕凤的古民居，其中既有中国最古老的会馆，也有被专家题名为“天下第一祠”的祠堂。但笔者此行的目的不是访古，而是为了拜访创建“涌溪火青”桃花潭绿色品牌的人们。

Jinxian county, covering an area of 2,000 square kilometers, lies at the foot of Mt. Huang in southern Anhui province, and 40 kilometers southwest of it is the town of Taohuatan, site of over a hundred ancient of residences with carved beams and painted pillars. It also houses the oldest guildhall in China, as well as a famed ancestral temple. The author went to Jinxian county not to visit its places of historic interest, however, but to report on the famous Yongxihuoing tea of the locality and its producers.

(Volume 2, 2002)

(10) “北国风光，千里冰封，万里雪飘……”

一代伟人毛泽东在著名的《沁园春·雪》中描绘的北国浩瀚无限，美丽无边的景象，随着宋法堂省长对黑龙江动情的介绍又展现在我们面前。其实何止这些，巍峨连绵的兴安岭、一望无际的三江平原、绿荫千里的草原以及神秘的大界湖……随着省长的介绍和我们的实地采访的深入，一扫我们对老工业基地灰蒙蒙的印象和对“北大荒”荒芜人烟的错觉。

Located in the utmost northeast of China, Heilongjiang Province is best known as a world of ice and snow. Its name might also evoke images of a dusty old industrial base, or large stretches of desolate land, but after our interview with Song Fatang, governor of Heilongjian province, and our late tour around the province, we found a Hei longjiang totally removed from such assumptions.

(Volume 1, 2001)

In both examples, the original author quotes poems at the beginning of the articles as introduction to the topic. While in the English version, these poems are



omitted.

The deletion of poems seems to make the translation unfaithful to the original. However, a close analysis of these examples can help us understand the translator's real intention.

In example 9, the intention of the author is to report on the famous Yongxihuoing tea of Taohuatan town and its producers, not to introduce Li Bai's poems to foreign readers. For Chinese readers, Li Bai is a household name, and they are very familiar with the quoted poem. But for foreign readers, they even don't know who Li Bai is. In their minds, this poem is irrelevant to the content of the article. For foreign readers who know nothing about Jinxian county, an introduction of the basic information of the county is better than quoting a poem which may have little to do with the main content of the article.

And example 10 is a beginning paragraph of an article about the introduction of the Heilongjiang province. The author quotes a line of verse written by Chairman Mao in order to show that Heilongjiang province is a beautiful snowy world. In the English version, the translator makes use of one sentence at the beginning of the paragraph (see the underlined sentence in the English version). In this sentence, the basic information of Heilongjiang province is introduced: "located in the utmost northeast of China", and the main idea contained in the quoted poem is expressed in plain language "Heilongjiang province is best known as a world of ice and snow."

The deletion of the quoted poems is based on the foreign reader's acceptability and needs. Most of the foreign readers of *China Today* are average readers, not experts who do research on Chinese poetry. In the books especially focusing on Chinese poetry, great efforts should be taken to reproduce the original flavor of the poems. But when translating publicity materials catering to average foreign readers, they can delete the quoted poems based on an analysis of the source text. The veteran translator and former chief-editor Duan Liancheng (段连城) once remarked, "The work of translation of Chinese ancient poems would better be left to the experts to do. As for publicity materials, there should not be too many quoted poems. If too many poems are piled up, or if the translation of the poems might lose its original poetic flavor, the translator can take the liberty to delete them." (《中国翻译》, 1991



年第2期“诗词的翻译，可留给专门家去做，一般对外宣传不宜多用，若堆积过多，或译出无味，译者可以实行‘减肥’”）。

4.4.2.5 The deletion of high-sounding expressions

For a long time, the domestic reporting has formed a fixed and stereotyped writing style. Chinese writers of publicity materials prefer to use some high-sounding and boastful words to express their opinions and show their appraisal. However, in English writing, the author usually introduces facts and hides his/her opinions blow the facts, letting the readers judge or make conclusions by themselves. In western culture facts and truth are cherished and emphasized. The readers don't like to read those articles full of boastful and high-sounding words, which will be considered as empty, vague and general phrases devoid of content. In their minds, only truthful, factual and objective reporting is convincing. They dislike those articles which seem to be preaching or delivering a sermon. "Facts speak louder than words", and they seldom use the vague, general and conceptual language. Instead, they state facts and let facts speak for themselves.

Taking this into consideration, the translators of *China Today*, therefore, delete high-sounding and empty phraseology and keep valuable, objective and factual information.

Let's examine the following example:

(11) 对全国人而言，江苏外贸人始终坚持“应当对自己有更高的标准、更高的定位、更高的参照系”。他们正在以大世界为舞台，以“大经贸”思想统揽全局，努力形成全方位、多层次、宽领域的对外开放格局，“构筑江苏开放型经济新优势，全面提高经济国际化水平”，争取在2005年，从目前突破2000亿美元的成绩上再翻一番。

江苏外贸这艘“远洋巨舰”，正迎着新世纪的朝阳扬帆远航。

At the turn of the new century, Jiangsu Province is determined to push forward its reform and opening in a bid to forge an open and globalized economy. The province is intent on its target of doubling its export volume by 2005.

(2001,2)



In the Chinese version, there is a subjective and preaching tone. Many high-sounding words like “更高”, “大”, “全方位”, “多层次”, “宽领域” are used, which sound to be too exaggerated to be true. A word-for-word translation will be verbose and empty. Less exaggeration would actually be more convincing. The correspondent translation of the underlined sentences in the original is “Jiangsu province is determined to push forward its reform and opening in a bid to forge an open and globalized economy”. The factual and valuable information contained in such expressions as “始终坚持”, “构筑开放型经济”, “提高经济国际化水平” is kept in the translation. While those boastful and empty expressions as “更高的标准、更高的定位、更高的参照系”, “以大世界为舞台”, “以大经贸思想统揽全局”, “全方位、多层次、宽领域” are deleted. The vulgar metaphor “江苏外贸这艘远洋巨舰” is also deleted. The cliché “迎着新世纪的朝阳” is rendered into “at the turn of the century”. Compared with the source text, the target text is more objective and factual.

Sometimes, if the Chinese original is full of those empty and high-sounding expressions, the translator may find that it is impossible to turn them into factual and objective English. In such case, the translators of China Today delete the whole part.

For example:

(12) 七台河市长高杰向我们展示了七台市的发展思路：把煤的文章做活，把非煤的文章做大，把存盘盘活，把增量做大，把国有经济搞活，把非国有经济做大，力争走出一条高起点、跨越式、超常规发展的新路子。我们相信，再新世界的曙光里，“壮年”煤城会迎来更辉煌的未来。(Volume 2, 2001)

This paragraph is the ending of an article introducing Qitaihe Mining area. Even for Chinese readers, the underlined sentence might not make sense. Besides, those words like “高起点、跨越式、超常规” are too exaggerated and boastful, with a preaching tone which tends to formularize and generalize. The whole paragraph is devoid of content. It is a kind of vulgar propaganda. Thus, the translator deletes the



whole paragraph.

4.4.3 Recreation

Sometimes, in order to eliminate Chinglish and translationese, the translators of *China Today* will do some creative work. Usually, they grasp the essence of the original, and then delete, add, reorganize or even adapt the information in the original. By the way of recreation, they try to make the translation idiomatic and acceptable.

4.4.3.1 The recreation of title

Titles are just like the eyes of articles. Good titles are eye-catching, which make the articles more vivid, lively and attracting. Conversely, bad or improper titles may inspire the reader's dislike even by the first sight. Thus, the translation of titles is very important. Attention must be paid to the different characteristics of titles between Chinese and English. Generally speaking, the language of the Chinese title is more colorful, in which rhetorical devices are frequently used. Sometimes, Chinese writers prefer to quote some poetic phrase or words from the ancient poems and make use of them in the title. However, the title of English article features a terse, specific, simple and plain language

In view of such differences, translators of *China Today* usually make some adaptation or adjustment of the title. Sometimes, they even recreate one based on the understanding of the whole article. The adapted version is more accord with the characteristics of English title. Look at the following examples:

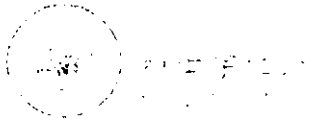
(13) 众里寻她千百度，蓦然回首找到啦

Chinese Woman Leads Internet Revolution (Volume 3, 2000)

(14) 谁持彩练当空舞

Shanghai Mobile-Fast-Forward Communications (Volume 7, 2000)

(15) 为生命与自然讴歌



Passionate Painter Zhu Naizheng (Volume 2, 2001)

(16) 壮年煤城七台河

Bright Future For Qitaihe Mining Area (Volume 2, 2001)

The title “众里寻她千百度，蓦然回首找到啦” is adopted from the famous verse “众里寻她千百度，蓦然回首，那人却在灯火阑珊处” (辛弃疾，《青玉案》). The article is an introduction of Ms. Yu Yanhong, the CEO of Zhaodaola Internet company. In the title, “她” refers to Yu Yanhong. “找到啦” means “find”, which echoes with the character “寻” in the previous line. Besides, “找到啦”(zhaodaola) is the name of the internet company. This title is extremely well done, which shows the ingenuity of the author. The language of the title is also exquisite and elegant.

However, due to the great differences between the two languages, it is very difficult to translate the quoted line of verse into English. What's more, a literal translation of the title might confuse the English readers, because unlike Chinese readers who are very familiar with the lines of verse “众里寻她千百度，蓦然回首，那人却在灯火阑珊处” and may easily associate the title with the poem, English readers know nothing about that famous Chinese poetry. Thus, it is translated into “Chinese Woman Leads Internet Revolution”. The adjusted title generalizes the most important information about the heroine of the article: “Chinese” indicates nationality; “woman” indicates gender; “international revolution” shows the Chinese woman's job, and the verb “lead” reveals that the heroine's role in the Internet world—she is a successful Chinese woman leading the Internet revolution. Compared with the original version, this title is specific, succinct and striking, according with the features of English titles. The most important information about the heroine of the article is conveyed through the title.

In an article untitled “谁持彩练当空舞”， the author makes an introduction of Shanghai Mobile Company. The title was a line of poem written by Chairman Mao (毛泽东，《菩萨蛮》，大柏地，1993). If it is translated literally into “who is dancing in the sky holding a colorful ribbon”, the foreigners might feel puzzled, because it

seems to have little to do with the content of the article. Besides, it doesn't sound like a title. Thus, the translator renders it into "Shanghai Mobile-Fast-Forward Communications", which is specific, terse and easier to understand.

The article untitled "为生命与自然讴歌" is a profile of a Chinese painter--Zhu Naizheng. The translated title "Passionate Painter—Zhu Naizheng" is more specific than the original one. When foreign readers read the title, they can instantly understand what the article is about.

In example 16, "壮年" is rendered into "bright future". The figure of speech of personification is sacrificed, but the meaning is more concrete and clear.

4.4.3.2 The recreation of discourse pattern

Kaplan claimed that rhetorical logic, i.e. how ideas are arranged in a text, is shaped by culture and there is a preference for certain discourse pattern in each culture (Kaplan, 1966: 61). In other words differences in logic among different languages affect the way in which a text is organized.

Chinese and English have different way of thinking, which influence discourse pattern and manner of writing. According to Kaplan, there is a difference in directness between English and Chinese paragraphs. The English paragraph is essentially linear while the Chinese paragraph has an indirect pattern of development. Usually, in an English article, the main idea or topic is made clear first, and then examples, reasons are provided to expound or support the main idea. While the "development of the Chinese paragraph may be said to be turning and turning in a widening gyre. Things are developed in terms of that they are not, rather than in terms of what they are. There is a lot of seeming unnecessary wandering about the topic. The writing is characterized by an inability to get to the point and stick with it" (Kaplan 1966: 64).

A literal translation of the Chinese discourse pattern would lose unity and coherence from an English reader's perspective, and it will strike the English readers as awkward and unnecessarily indirect. Translators of *China Today* are very experienced and conscientious in dealing with this issue. They usually transfer the



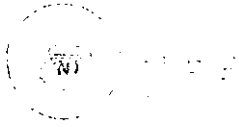
Chinese discourse pattern into English ones, which make the English version logical and accord with the English way of thinking.

(17) 很多人可能知道黑龙江工业发达, 却不知道哈药正维护人们的健康, 更不知道丰富珍贵的中药材已成为一个支柱产业; 你可能知道大庆每年奉献出 5000 万吨石油, 却不知道黑龙江能生产处于世界领先水平的纳米超微粉新材料的多种深加工产品、先进的机器人、直升机; 你可能知道黑龙江是个内陆省份, 却不知道那绵延了 3000 多公里的边境线上的 21 个通商口岸; 你可能向往过俄罗斯的异国风情游, 却忽略了黑土地、大森林深情的诱惑; 你可能在温暖的南方想象那纷飞的大雪, 却忘记了应该立即去买一张机票, 飞赴黑龙江参加规模浩大的“第十七届中国哈尔滨国际冰雪节”。在那里, 你不仅可以在由松花江南岸著名的斯大林公园和江心沙滩组成的 10 万平方米的冰雪大世界看到并来亲自参加与神奇瑰丽的冰雕雪塑, 还可以参加彻夜狂欢巡游, 更可以融入大自然, 让你的身体和思绪一齐在雪山上滑翔。

Heilongjiang people now have more reason than ever to be proud of this fruitful area and confident of its future prosperity. This traditional base for heavy industry also has a strong pharmaceutical sector, and its rich resources of plants for medical use have borne lucrative fruit. This titan oil producer (150 million tons annually) also excels in the manufacture of high-tech new materials and deep processed products, as well as advanced robots and helicopters. This inland province has set up 21 trading ports along its 3,000-kilometer boundary. The 17th Harbin International Ice and Snow Festival attracts visitors from all over the world, who come to view spectacular ice carvings and snow sculptures, join in the parade on a gala night or ski.

(Volume 1, 2001)

The manner of writing and way of thinking of the original is very common in Chinese articles. It is a typical Chinese written discourse with an indirect pattern of development. Instead of introducing the achievements of Heilongjiang province directly, the author makes use of a lot of parallel sentences “知道, 却不知道, 更不知道”, “可能, 却”, “不仅可以, 还可以, 更可以” to indicate that Heilongjiang province boasts many great achievements which might be unknown by people. This



way of writing can often achieve good effect in Chinese writing.

But a rigid literal translation of this paragraph might be awkward and redundant. In the Chinese paragraph, there is a lot of wandering about the topic. This indirectness of organizing ideas will not be favored by English readers. Besides, the author of the Chinese original is addressing the Chinese readership. For Chinese readers, they know something about the province, but not everything. Thus, it is justified for the author to write in this way. But for English readers who almost know little or even nothing about Heilongjiang province, this kind of writing doesn't make sense. For the two reasons, the translator deletes the underlined parts “知道，却不知道，更不知道”，“可能，却”，“不仅可以，还可以，更可以”.

The information which is not closely related to the Heilongjiang province like “……俄罗斯的异国风情游……” “……温暖的南方想象那纷飞的大雪，忘记了应该立即去买一张机票” is also omitted in the translated version.

Besides deleting the unnecessary wandering and irrelevant information, the translator adds a topic sentence at the beginning of the paragraph (see the underlined sentence in the English version), which summarizes the central theme of the paragraph. In the following three sentences, “黑龙江工业发达”，“大庆每年奉献出 5000 万吨石油”，“黑龙江是个内陆省份” are translated respectively into “this traditional base for heavy industry” “this titan oil producer (150 million tons annually)” “this inland province”. With the three noun phrases as the subjects, the structure of the sentences is made clear. One sentence flows naturally to the next one, making the whole paragraph coherence.

All in all, this translation is extremely well-done. The language is terse, plain and smooth. The main topic is made very clear, with all the sentences contributed to one theme, which helps to achieve unity and cohesion. And the discourse pattern of the translation is linear, which is according with the English way of thinking.

The present author distinguishes the translation methods used in *China Today* into three categories only because they are the most prominent and representative ones due to the peculiar features of publicity materials. That doesn't mean the



translators only adopt the three methods. Actually, literal translation also plays a very important role in the translation practice of the magazine. The three peculiar methods are used only when literal translation cannot lead to idiomatic and intelligible translation.

These translation methods used to be considered against the existing criteria of translation. But in the translation of publicity materials—the peculiar genre which features communicative nature, these methods are necessary and have achieved satisfactory practical outcome and provoked reappraisal. They are justified to be recognized, studied and applied.

As a matter of fact, it also hardly seems useful to debate whether or not adaptation or modification is still translation. According to Nord, “The adjustment or adaptation of the source text to target-culture standards is a procedure that is part of the daily routine of every professional translator. We could make a methodological distinction between ‘translation’ and ‘adaptation’ but doubt whether this will get us any further. I would prefer to include the feature of adaptation into the concept of translation in order to make people understand what translation is really about” (1991: 25).

Of course, it should be pointed out that the application of these methods should be based on the analysis of the original text. “Adaptation” doesn’t mean “casual translation” or “random translation”. They can be used in the translation of publicity materials and achieve favorable effect, but that doesn’t mean they are applicable to all the genres in any situation.

4.5 Feedback of the foreign readers of *China Today*

As has been explored in Chapter 3, target reader’s response of feedback could be even be quantified as a percentage rate of the success of the translated works of publicity materials. In order to ensure a high-quality translation, *China Today* pays great attention to the foreign readers’ feedback. The feedback of the foreign readers helps translators understand their characteristics and needs better. Each year, the English edition of *China Today* sends out reader surveys about the magazine and



receives invaluable feedback from foreign readers. Many of the suggestions from the readers are taken and incorporated in the new issue of the magazine.

Besides the reader surveys, reader's letters to the magazine are also important sources of feedback. The reader's response or feedback is mostly positive, as may be seen from the reader's letters: "*China today* broadens understanding"(volume5 1999), "*China Today* has been a most effective vehicle in the deepening of my knowledge of your country"(volume 7,1999), "Your magazine is doing a great job in bridging the cultural gap between China and so many countries"(volume 5, 2000), "*China Today* is highly informative about the development of China"(volume1, 2002). The foreign readers' responses prove the success of the translation, for an awkward or bad translation will never help the magazine win readers.

Of course, there is not one hundred percent satisfaction. Some foreign readers provide their criticism: "The articles on the 'snowy village' is very attractive, but so idealized that it is almost too good to be true"(volume 4, 2001), "Some articles seem too official and constrained"(volume 5, 1999). The criticism is also valuable, for it helps the translators to further improve the quality of their translations.

Generally speaking, the C-E translation of *China Today* is successful. The popularity that the English edition enjoys owes a lot to the well-done translation. The successful translation of *China Today* has set a good example for the translators doing publicity literature translation. Translators engaged in the external publicity work should learn from *China Today*, and use their experiences for reference.



Chapter Five Conclusion

Translating publicity materials for overseas audience has its own purpose and peculiarities, and therefore, peculiar principles and methods should be followed to ensure an effective communication with the target audience. For its obvious neglect of communicative nature of text, linguistic approach, which has shed light on translation study is not adequate enough to guide the translation of such a peculiar genre. The nature and function of publicity materials call for a more penetrating and broader approach. The communication approach to translation, which takes all the essential elements involved in the process of translation into account and emphasizes communication effect and highlights the role of receptors, is suitable to be the guiding theory of the translation of publicity materials. Based on the communication approach to the translation of publicity materials, the present author puts forward that publicity materials should not be translated too literally. A target-audience-centered translation principle is highly advocated in the present thesis. And the modification of the source text has also been justified. Under the guidance of reader-centered principle that accords with the communication approach to translation, *China Today's* successful C-E translation practice further proves the applicability and pertinence of the communication theory to the translation of publicity literature.

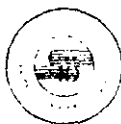
It is hoped that more practitioners of publicity materials would be interested in the communication approach to translation, for without a macro-perspective and thorough understanding of the various elements that may influence the translator's choice and the translated text, a translator of publicity materials cannot produce acceptable translation.

For these to be taken into account in the translation of publicity materials, much work remains to be done on differences between the expectations and cognitive environment of source text and target text audiences. A thorough understanding of such differences calls for audience studies. Conducting reader



surveys about the translated works deserves to be advocated, for it is a good way for translators to understand the expectation and needs of target text audience.

For the sake of enhancing the readability of the translation of publicity materials, the present author suggests collaborations between translators and language polishers, which have been adopted by *China Today* and have proved to be effective. It is expected that with joint efforts, all those engaged in publicity abroad endeavor to get China understood better.

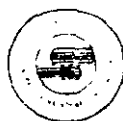


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