

摘 要

本文集中讨论景点导游词尤其是导游词中文化信息的翻译策略。这是旅游翻译中不容忽视的一个问题,虽然旅游英语的翻译研究较多,但对景点导游词的翻译尚无系统研究。根据笔者网上及期刊图书的调查,很少有人论及,更没有细致研究这一具体领域的专著问世。以前涉及旅游翻译或导游词的翻译,较多是经验之谈,未从理论上予以解释,如号召导游学好英语提高业务水平,学好政策法规;或是提醒导游在翻译时要有跨文化意识;也有人把导游词中涉及中西文化差别进行归类,但是怎样处理这一特定领域的文化信息和差别,似乎尚未有人详细分析翻译策略,本文拟在此领域做一些探索。

东西文化是世界上差异最大的两种文化,英语导游词作为中西文化交流的一种重要渠道,里面富含众多具有鲜明中国文化特色的信息,如四字成语,诗歌,传说,谚语,对联及文化空缺的词汇。如何把这些文化信息有效地传达给外国游客,具有一定的理论意义和实践意义,但迄今为止,少有学者展开论述。本文拟把翻译理论中的两个重要的策略,归化和异化与导游词的翻译结合起来,用这两种策略来讨论导游词中文化信息的处理。归化对于文化间的差异采取压制手段,在翻译中采用译语透明、流畅的风格,力求读者的易解;异化保留语言文化差异,使译文呈现出异质成分。归化主张译文应以目的语或译文读者为归宿,异化主张以源语或原文作者为归宿。

导游词最为显著的特点是服务游客,所以我们在翻译时要始终遵循服务游客的原则。西方游客到中国旅游,并不只是游山玩水,更主要的是他们想借此尽可能多的了解中国文化。为了达到这一目的,我们要用异化策略,即尽可能多的传达富有中国特色的文化给西方游客。但同时,导游词又是以口语形式介绍给游客的,转瞬即逝,考虑到游客的接受性及介绍的现场效果,我们也要选择考虑目的语和译文读者的归化策略。

论文共分四个部分:第一章介绍导游词的分类;第二章介绍导游词的语言特点和文本特点;第三章提出归化和异化的概念,本章集中讨论归化和异化的定义和起源,两者的矛盾,归化和异化与直译和意译的对比,影响选择归化和异化策

略的因素；第四章作为论文的主体部分，第一节列出本文主要讨论的导游词中文化信息的种类；第二节提出导游词翻译的原则，即服务游客；第三节从读者对象，文本类型，翻译目的和作者意图，详细分析导游词的特点，提出导游词中文化因素的处理，可以归化也可异化，但不是非此即彼的关系，两者既可单独出现，也可结合使用，既要防止归化过头，也要注意异化的使用有一定的限制。结合导游词自身的特点和满足游客的需要，我们要把两者有机的结合。第四节结合导游词翻译实践中具体的例子，讨论其具体的翻译策略。

本文试图对处理文化的各种翻译方法进行全面的调查，对归化和异化采用的特定领域进行了详细的分类。不同于以往的研究，本文将直译法和音译法划为异化策略；意译法、借译法、改译法和解释法划为归化策略。但实践中作者发现，两者使用的情况并不是绝对独立，针对导游词的翻译很有必要提出第三种翻译策略，即归化和异化的结合。具体的翻译方法有：音译法加解释，直译法加解释，直译加注等等。因导游词最大的特点是服务游客，为了给游客提供透明流畅的语言方便他们的理解，达到导游的良好的现场效果，在实践中我们更倾向用归化策略。

关键词： 导游词 文化信息 翻译策略 归化 异化

Abstract

This dissertation focuses on discussing how to translate tour guide presentation, especially the culture contained information. This is a subject worth much attention and interest, however, up till now no one has done a systematic study in this field. According to the author's investigation on the internet and on the periodicals, few people have touched upon this field, let alone have published a monograph discussing this specific field in a detailed way. Though some scholars have done some work to probe into the tourism translation, most of them only introduced to us their translating experience, while they didn't explain from the theoretical perspective how they acted like that. They either called upon the tour guides to improve their English so as to provide much better service or encouraged them to master better some concerned policies or rules of law, they even reminded the tour guides to keep inter-cultural consciousness when translating tour guide presentation. Some scholars even classified the cultural differences between the east and the west, however, no one provided minute translation strategies to deal with those cultural differences. So this dissertation tends to do some research in this field.

The Oriental Culture and the Western Culture are the two cultures which have the greatest gap in the world. Tour guide presentation, as an important channel for the intercultural communication between the east and the west, contains a large amount of Chinese cultural information, such as four-character expressions, poems, folk stories, couplets, expressions with no English equivalents and so on. Then how to convey effectively the Chinese cultural information to the foreign tourists is of great theoretical and practical significance, however, few scholars have made any attempts in this field. In this dissertation, the author tends to combine the two translation strategies of domestication and foreignization with the translation of tour guide presentation, and apply these two translation strategies to deal with the contained cultural information.

Domestication tries to repress cultural differences and adopts a transparent and

fluent style as well as a method of reader's immediate intelligibility while foreignization attempts to recognize those differences and allow them to shape cultural discourses in the target language and eschews fluency for a more heterogeneous mix of discourse. Domestication advocates that the target text should be target language-oriented, while foreignization source language-oriented.

The most significant feature of tour guide presentation is tourist-oriented, so we should comply to this principle all the time when doing the translation. The western tourists come to China not only to enjoy our beautiful scenery but also to acquaint themselves with Chinese culture. So to satisfy their demand for knowing about Chinese culture, we should adopt foreignization strategy to convey as much Chinese culture as possible to the western tourists. Meanwhile, tour guide presentation is introduced to the tourists on the spot in oral language, so considering the acceptability and the immediate effect of the introduction, we should also adopt domestication strategy which takes target language and target reader into consideration.

This dissertation consists of four parts: the first chapter introduces the classifications of tour guide presentation; the second chapter introduces the language features and text features of tour guide presentation; the third chapter brings forward the concept of domestication and foreignization. This chapter centers on discussing the definition and origin of domestication and foreignization, the conflicts between the two, domestication and foreignization Vs. literal translation and free translation, and the factors influencing the adoption of the two strategies. The fourth chapter is the main part of this dissertation: the first section lists the cultural information of various types that this dissertation will discuss; the second section puts forward the translation principle of tour guide presentation: tourist-oriented; the third section analyzes in a detailed way the unique features of tour guide presentation from such four aspects as the target reader, the text type, the translation purpose, and the author's intention. Then on the basis of the analysis, the author advances her argument that the cultural information in tour guide presentation can be disposed either by domestication strategy or by foreignization strategy, or both of them simultaneously. In the actual translation, we should not only avoid over-domestication but also pay enough

attention to the limitations which hamper the adoption of foreignization. Considering the features of tour guide presentation and the tourists' demand, we should employ both strategies effectively. The fourth section concentrates on discussing the concrete translation strategies in a detailed way, supported and proved by many examples.

Since culture is all-inclusive, various translation strategies should be adopted to deal with different cases. This paper attempts to give a comprehensive survey of the various translation methods employed in this field. To facilitate the reader's comprehension, I have made a fairly detailed classification of the specific areas in which the strategies of foreignization and domestication can be applied. Different from other authors, I try to incorporate literal translation and transliteration into the foreignization strategy, and free translation, loan translation, recreative translation and adaptation as well as explication into domestication strategy. Also, I find it necessary to propose a third strategy----a combination of foreignization and domestication, for in real translation often the demarcation between the two is not very clear and from time to time the two are used simultaneously. The concrete translation methods guided by the combination of the two strategies are transliteration with explication, literal translation with explication, and literal translation with notes. In translation practice, considering the most significant features of tour guide presentation is tourist-oriented, we are more liable to adopt domestication strategy to provide transparent and fluent language for the benefit of the tourists' understanding.

Key Words: . tour guide presentation . culture information
translation strategy . domestication . foreignization

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Introduction

China, with its unique geographical features, brilliant and continuous five-thousand-year culture, has for centuries been attracting the western explorers and tourists. To them, oriental China contains much mysterious scenery: its vast territory, its fifty-six minority groups, its religion, its thousands of years of feudalism, and its mysterious Tibet as well as the various widely-spread mysterious legends. All of them attract tourists from the western hemisphere to appreciate the elegance of this oriental beauty. As one of the four ancient civilized countries, China has always been a sacred place to tourists.

However, before China's reform and opening to the outside in 1978, the majority of those who came to China were explorers, businessmen, missionaries and politicians. Though they also might go to famous China's mountains and rivers, appreciating China's beautiful natural scenery there, their main purpose was not sightseeing as ordinary tourists. As a result, their arrival did not prompt rapid development of China's tourism industry, and the occupation of tour guide had not yet grown into a respectable profession. So naturally no scholars touched upon the field of tourism translation at that time.

With China's further opening-up to the outside world and its economic development, the numbers of inbound tourists are increasing tremendously. Especially at the initial stage of China's opening-up, inbound tourism was a buyer's market; China was in great and urgent need of English-speaking tour guides. At one time hotel drivers and cooks were urged to do the job instead, which had inevitably affected the fame and development of China's tourism for a certain period of time. Therefore, it is necessary to encourage the tour guides to work hard at foreign languages, to change their attitudes, and to improve service

Then, Wang Lianyi wrote a book called *Twenty Lectures on the Tour Guide's Interpretation*, which is a milestone in the field of tourism translation. From then

researchers have been quoting and referring his work. But this book as well as his later volume *How to Work As a Tour Guide* is confined to the discussion of his experience, warning the tour guides to have political consciousness and a sense of responsibility. Both the two books lack theoretical study, though they did prove to be beneficial for a certain time, they couldn't satisfy the tour guides' needs in the new era.

Since the beginning of the 21st century, especially after the nation's entry into WTO, the growth of China's economy and its international influence have gradually made it a desirable destination for western travelers. Hence, the number of inbound tourists has been increasing. Unlike the previous tourists, the present ones are often discontented with the travel agency's arrangements and want additional activities. For instance, they demand sightseeing at night or ask for additional programs within minutes before boarding the plane. Another difference is their great desire to know Chinese culture, demonstrated by their complaints about the quality of the guiding service. The new era has seen among tourists a desire not only to visit mountains and lakes, but also to get to know the 5000-year-old Chinese culture. In that case, it's essential to provide better English tour guide presentations (or the oral description a tour guide gives at a scenic or historic site). Toward that end, tour guides need to improve their English and interpretation; they also require a theory to direct their work. Under such circumstances, some of the scholars doing research into guiding service began to appear. Cheng Gang of Zhejiang University is a typical example who wrote a series of articles to explore the translation of tourism literature respectively in 1987, 1997, 2002, 2004. In addition, many essays mainly dealing with translation of tourism literature appeared in various periodicals. Some analyzed in detail various translation techniques evident in tourism literature. Some concentrated on discussing the language features and text features of tour guide presentation. Some even tended to discuss the cultural differences between the east and the west, reminding the tour guides to have cross-culture consciousness when translating tour guide presentations. However, none of the authors explored the cultural differences, and none of them devoted themselves to the discussion of concrete translation strategies appropriate to

the cultural differences.

“Language can’t exist without culture, that is, it can’t deviate from the totality which is handed down to us and decides our way of life and beliefs” (My translation from ZhouFangzhu,2004:4). So when translating, the translator is faced with not only two totally different languages, but also two totally different cultures. A translator won’t succeed in translating a certain work if he only notices the language difference but ignores the culture difference (Zhou Fangzhu, 2004:5).Eastern culture and the Western culture have the most significant differences in the world. Tour guide presentation, as a channel for the east culture and west culture to exchange ideas, is rich in distinctive Chinese cultural information such as poems, folk stories, antithetical couplets, idioms and words with no English equivalents. So how to convey successfully the cultural information to the foreign tourists remains a topic with great theoretical significance. So the author of this dissertation wants to propose some steps in that direction..

The author tends to apply two translation strategies----domestication and foreignization (Venuti, 1995) to deal with the cultural information contained in tour guide presentation. Domestication tries to repress cultural difference and adopts a transparent and fluent style as well as a method of reader’s immediate intelligibility while foreignization attempts to recognize those differences and allow them to shape cultural discourse in the target language and eschew fluency for a more heterogeneous mix of discourses. Domestication claims the target text should be target language-oriented while foreignization claims the target text should be source language-oriented.

As we mentioned above, foreign tourists who visit China are interested not only in the natural scenery, but also in Chinese culture. As a dominant media for the tourists to know Chinese culture, tour guide presentation contains plenty of Chinese traditional culture. So in order to convey the nature of the culture to the foreign tourists, foreignization has to be adopted which centers on conveying the original culture to the tourists, but ignores whether the language is smooth or whether the grammar is coherent. If so, the language of tour guide presentation can’t be interesting,

fascinating, or beautiful, which violates the basic requirement of tour guide presentation, then foreignization will provide no satisfactory answer. Therefore, considering the unique language features of tour guide presentation, we have to resort to domestication strategy as well.

In view of the merits and demerits of both the translation strategies, we should also notice that the foreignization is applied with the prerequisite that the tourists do not misunderstand the Chinese culture. Similarly, domestication can not be overused in case that briefness and smoothness be achieved at the cost of neglecting cultural conveyance. As for the combination of the two strategies, they should be mixed not mechanically but harmoniously and effectively, providing better service to foreign tourists.

Chapter One Classification of Tour Guide Presentation

According to different standards, tour guide presentation can be classified into different types. Cheng Gang (2004: 313) classifies it into pre-translated type, impromptu type, and the combined type. We can also classify it into on-the-way tour guide presentation, and on-the-spot tour guide presentation. In this dissertation, in order to facilitate the discussion of the translation strategy, the author tends to classify it into three types in accordance with the scope within which it is used and the style with which the presentation is written (ZhaoXiangjun, 2002:33), that is, tour guide presentation has three types: brief introduction, descriptive introduction, and the guide manuscript. Now let's analyze their characteristics one by one by referring to some typical examples.

1.1 Brief introduction

Brief introduction is written on a plate or tablet placed in front of a certain scenic spot, with the purpose of introducing the scenic spot in a brief way, thus the tourists can decide whether or not to visit it. For example, to the right hand of Yu Yuan Garden entrance, we can see the following passage:

EX1: 豫园是著名的江南古典园林，全国重点文物保护单位，始建于明嘉靖年间（公元一五五九年）。原是四川布政使潘允端的私人花园，豫园以设计精巧，布局细腻，清幽透明，玲珑剔透见长，具有小中见大的特点。古人誉为“东南名园冠”。豫园现占地三十余亩，有大假山，玉玲珑，点春堂，得月楼，内园，古戏台等景点。亭台参差，山石嵯峨，溪流蜿蜒，景点旖旎。豫园还保存着相当数量的古树名木及明清家具，名人字画，泥塑砖雕，匾额楹联等文物珍品凝聚着丰富的中国传统文化艺术的精华。

YuYuan Garden is an excellent model of classical Chinese gardening architecture under State Preservation. It was built during the reign of Ming Emperor Jiajing(1559) as the private garden of Pan Yunduan, an administration commissioner of Sichuan Province. With an area over two hectares, the garden is famous for a number of architectural marvels, including the Big Rockery, the "Naturally Hollowed Jade Boulder", the Hall of an Emerald Touch of Spring,

the Ancient Opera Stage and the Inner Garden, Also, well-protected in the garden are precious cultural relics showing the best of China's tradition of art.

From this example, we see brief introduction has the following characteristics:

- 1) It just introduces the basic situation and information about the scenic spot in an objective way, with no emotion or commentary. In another word, it doesn't exhibit any subjective judgment on the scenery and appears to be objective.
- 2) The words applied here are usually simple and plain instead of being expressive and descriptive. Besides, it lays great emphasis on ensuring that the content is accurate, a great number of scientific terms and proper names can be found in it such as “明清家具, 名人字画, 泥塑砖雕, 匾额楹联” in this example.
- 3) It aims at helping the tourists get to know the main characteristics of the scenic spot thus to persuade them to visit it. In this example, the outstanding features of Yu Yuan Garden: “设计精巧, 布局细腻, 清幽透明, 玲珑剔透” are made clear while its building and management are ignored.

1.2 Descriptive introduction

It tends to introduce the scenic spot in detail and from several angles. Different from the brief introduction, the descriptive introduction will make use of beautiful language. It also quotes famous sayings, poems, couplets, idioms and so on, in order to make the article as impressive and attractive as possible.

EX2: 大假山共用了约 2000 吨采于浙江省武康县的岩石堆积而成。大假山气势磅礴, 悬崖峭壁, 古树苍翠, 曲径幽洞, 给游人产生了远离繁忙城郭、遁入幽静山林之感。它是江南地区现存的所有明代假山中风格最具创意的。高达 12 米的大假山顶上矗立着的“望江亭”, 曾是俯瞰不远处黄浦江的最高点, 如今, 却被上海林立的摩天大楼挡住了视野。

“仰山堂”的楼上是“卷雨楼”, 此楼名取唐朝诗人王勃的诗句“珠帘暮卷西山雨”。此处是欣赏大假山上佳之点, 雨天更有情趣。细雨朦胧的大假山, 充满了诗情画意。整座大假山, 曲曲弯弯, 棱角突兀, 峰奇石怪, 景象万千。(何志范, 2004: 322)

The Big Rockery, an artificial rock hill, is piled up with approximately two

thousand tons of rocks quarried from Wukang area in Zhe Jiang Province. *This majestic looking rockery, verdant with luxuriant old trees, presents a view of steep cliffs, hidden winding paths and labyrinth caves, giving the viewer a sense of retreat from the hustle and bustle of the city. It is the most original in style among all the Ming rockeries so far preserved south of the Chang Jiang River. On top of its highest peak, 12 meters in height, stands a pavilion by the name of Viewing Surfs. Until it was dwarfed by Shanghai's skyscrapers, this was the highest point in the city from which travelers could view the Huangpu River close by.*

On the top floor of the Yang Shan Hall is the Chamber for Gathering Rain, Its name is derived from the Tang Dynasty poet Wang Bo's Poem, which reads, "Rolling up the pearl—like curtain at dusk to appreciate the rain falling on the Western hill." The chamber has been used for enjoying the Big Rockery, especially on rainy days. The scene is rich in poetic and picturesque favor as the rockery is obscured by drizzle. The whole structure resembles an architecture characterized by circular and angular outlines and with an antic and bizarre appearance. (何志范, 2004: 71-72)

Through analyzing above example, we can find that descriptive introduction has the following features:

- 1) **Elegant language:** It employs a large amount of figurative and artistic language such as the above capitalized phrases “*气势磅礴, 悬崖峭壁, 古树苍翠, 曲径幽洞*” Besides, it adopts some rhetoric methods like parallelism, as is shown in above example “*远离繁忙城郭、遁入幽静山林*” to make the introduction more colorful and attractive.
- 2) **Subjective emotion:** As in the above example, the descriptive introduction doesn't limit itself to the objective introduction, it also adds to a lot of subjective evaluation such as “*景象万千*”, “*雨天更有情趣*” “*充满了诗情画意*” to comment on the scenic spot or express one's emotion. With vivid language, the introduction is more interesting and can provide the readers with both sensory and spiritual enjoyment.
- 3) **Abundant knowledge:** Apart from the direct and descriptive introduction of the

scenic spot, a descriptive introduction also provides us with some background information such as some well-known poems. In this example, the authors quotes one line of Wang Bo's, a famous poet from the Tang Dynasty: “珠帘暮卷西山雨”. Then through reading it, the tourists can enjoy the scenery more, and they can also gain knowledge beyond the scenic spot itself.

1.3 Tour Guide Manuscript

It is written as the actual introduction to a certain scenic spot. Among all the literary guide presentations, this kind is the easiest to handle and most frequently used. And this is the so-called “tour guide presentation” that will be discussed in this dissertation.

EX3: ①*This is Happy Fish Waterside Pavilion. Surrounded by water on three sides, it is a good place for enjoying goldfish swimming happily in the pond. The pavilion often reminds us of the dialogue carried between two ancient philosophers Zhuangzi and Huizi. Once they came to a pond like this. One of them said, “The goldfish must be very happy.” The other asked him, “How do you know whether they are happy since you are not fish?” The first one answered, “How do you know that I do not know they are happy since you are not me?” Do you find yourselves in a happy frame of mind when they hear the sound of flowing water and see the goldfish swimming freely in the clear water of the pond (上海导游资格考试现场考试景区英文介绍, 2000: 41).*

②*Here we can see two iron lions cast in the Yuan Dynasty, they are nearly 700 years old. Iron lions are very rare in China as most of them are made of wood or stone. Regarded as the king of animals, lion signifies “dignity” and “majesty”, such lions, usually put in front of palaces or courts, were meant to show the owner's prowess. Is there anyone who can tell the sex of the two lions? Yes, you are right, the female one is always put on the left while the male one stands on the right. What's more, the female lion fondles a baby, while the male plays with a ball (上海导游资格考试现场考试景区英文介绍, 2000: 39)*

From above, we can conclude that the guide manuscript has the following

features:

- 1) Relevance to the scenic spot: The manuscript is made for the benefit of carrying out the “on the spot” presentation, so it closely relates with the scenic spot. In other words, every part of the manuscript is composed of the introduction of the scenic spot that can be seen or felt by the tourists, which is shown in above example: “This is Happy Fish Waterside Pavilion”; “Here we can see two iron lions cast.....”
- 2) Oral style: Obviously, the language used here is colloquial and rhythmical. It also uses simple words, short and easy sentences. In a sense, it purposely avoids professional terms or complex sentences to facilitate the tourists’ understanding and memory upon their hearing the introduction only once.
- 3) Much auxiliary content: As the guide needs a lot of body language (such as gestures and facial expressions) and many different introduction methods (such as asking questions) when introducing the scenery on the spot, thus some appropriate auxiliary contents are arranged into the manuscript, such as “Is there anyone who knows.....”, “ Here we can see.....” “This is

In reality, guide manuscript is the so-called tour guide presentation that is introduced to tourists on the spot. In order to write a satisfying tour guide presentation, most tour guides will gather a lot of concerned information and materials beforehand. So this thesis will center on the guide manuscript and discuss its translation strategy.

Chapter two Features of the Tour Guide Presentation

As a unique literary style, tour guide presentation naturally has many features. To facilitate the later discussion of its translation strategy, this dissertation will focus on discussing its language features and text features because these features will influence the choice of translation strategy to a large degree, which will be discussed further in the following chapters. Let's first of all see its language features.

2.1 The language features

Generally speaking, the language of a successful tour guide presentation should be aesthetic, interesting, colloquial, and having the sense of being on the spot (Han Lihua, 2000:42)

2.1.1 Being aesthetic:

Tourists travel to pursue beauty, so the tour guides should use beautiful language to meet the tourists' demands. What's more, our beautiful motherland should be introduced in beautiful and descriptive language, as is shown in Ex2: *"This majestic looking rockery, verdant with luxuriant old trees, presents a view of steep cliffs, hidden winding paths and labyrinth caves, giving the viewer a sense of retreat from the hustle and bustle of the city"*. Upon hearing such a beautiful description, how satisfied and exited the tourists are! On the other hand, how regretful or even angry the tourists would be if they traveled in our beautiful motherland but heard only boring introductions? Maybe their first visit to China will become the last visit. What's worse, they may tell their friends or relatives about their bad experience in China, then the terrible result would be the decreasing number of the inbound tourists.

2.1.3 Being interesting

"Interesting" here means that the tour guide presentation is interesting and attractive. "Interesting" not only means that the guide uses some jokes to make the introduction humorous, but also means the guide uses suspense to make the introduction appealing, as is demonstrated in Ex 3: "Is there anyone who can tell the sex of the two lions?" Besides, "interesting" also means the content is interesting as

Ex 3 shows: when introducing the Happy Fish Waterside Pavilion, the tour guide puts in an interesting anecdote about Zhuangzi, the ancient philosopher. Thus the tourists can not only enjoy the interesting stories, but also acquire knowledge of Chinese culture.

2.1.3 Being colloquial

Because the presentation is introduced to the tourists directly on the spot, so it should be easily understood. For this purpose, every part of guide presentation from phonetics to vocabulary, from grammar to rhetoric methods, should conform to the requirement for spoken language.

EX.4: 各位游客, 请看对面的大假山, 这是豫园景色的精华之一, 也是江南地区现存最古老、最精美、最大的黄石假山。它由明代著名叠山专家张南阳精心堆砌.....这假山层次分明, 有近山、中山、远山, 山上林木葱茏, 山道蜿蜒曲折, 山顶有望江亭, 可远眺黄浦江。大假山虽不是真山, 其气势却胜过真山, 是园林叠石堆山的经典之作 (钱均, 1999, 255) .

Though both examples are used to describe the same scenic spot of the Big Rockery, compared with former Ex2 used as descriptive introduction, this example adopts more colloquial language such as “最古老、最精美、最大” or “山上林木葱茏, 山道蜿蜒曲折”. The words used here are comparatively plain and simple; The sentences are comparatively short.

2.1.4 The sense of being on the spot

Another significant characteristic of tour guide presentation is that it has very strong sense of being on the spot as is shown in above example: “各位游客, 请看对面的大假山”, it seems that the tourists were standing in front of the readers. To make tour guide presentation as attractive as possible, it is necessary to make it have the sense of being on the spot.

Excellent tour guide presentation can give the tourists enjoyment, stimulate their interest, provide them with information and knowledge, increase their delight during the visits and publicize the local culture of tourist destinations. To fulfill so many functions, a piece of tour guide presentation should be made out with its language being aesthetic, interesting, colloquial, and having the sense of being on the scenic

spot. So when translating tour guide presentation, we should always keep its language features in mind, that is, we not only need to convey the native Chinese culture to the foreigners, we should also try to make the language fit for on-the-spot introduction so as to make the tourists' journey more pleasant.

2.2 The text features

2.2.1 Complex text

In his textbook on translation (2001:39-44), Peter Newmark proposes three main types of texts (i.e. the expressive, the informative, and the vocative types). He also points out that "few texts are purely expressive, informative or vocative: most include all three functions, with an emphasis on one of the three". Based on the linguistic functional theory of Bühler, P. Newmark divides all texts into three categories, the expressive, informative and vocative. The typical "vocative" text includes notices, instructions, publicity, propaganda, persuasive writing, requests, cases, theses, and possibly popular fiction, whose purpose is to sell the book or entertain the reader. In his opinion, when a translator doing the translation practices, he observes a text which exhibits the three functions. But sometimes the translator may have to deflect his instrument, which may be focused mainly on "expressive" for a poem, or "informative" for a technical report, or "vocative" for an advertisement, but sometimes rests between "expressive" and "informative" for a description of nature in the poem, or between "informative" and "vocative" for the final recommendations for a report, as no text, and few sentences are undiluted "expressive" or "informative" or "vocative". Even names like "Johnny" or "Petrushka" may be as "vocative" as well as "informative".(1984:14)

As is discussed in former chapters, tourist materials are made for publicity and the functions of tourist materials are to provide specific information about the natural scenery and/or distinguishing culture of a certain tourist attraction so as to arouse interest from tourists, and entertain them as well as further their understanding of the culture and history of destinations. Hence the tour guide presentation is of the informative text type with a vocative thread running through it. What's more, tour guide presentation includes fluent narration, beautiful description, proper questions

and information,. It is a complex text consisting of informative text, expressive text, and vocative text (Chen Gang, 2004:313) We can easily find typical examples to testify the truth of this argument.

2.2.1.1 Informative text In a broad sense, each part of the tour guide presentation, including the narration, the description and the questions, contains information that is needed by the foreign tourists. From the narration of the folk stories or fairy tales, the tourists know about Chinese culture and customs; from the description of the scenery, the tourists get the information of certain features of the scenic spot; from the questions and answers, the tourists can make those confusing information clearer. For example:

Ex5: (1) Shanghai International Convention Center covers an area of 45,000 square meters with a landscape of 30,000 square meters. Its total floor space is 110,000 square meters. The 45,000 square meter multi-function hall, which can serve as an exhibition hall as well, is one of the largest in China and can hold up to 400 people for banquets. Also available are a 2,800 square meter exhibition hall, a 11,000 square meter underground exhibition hall, an 800-seat-capacity meeting room, two 200- seat-capacity meeting rooms, 20 meeting rooms of different sizes, accommodating 50 to 100 people.

(2) We are now at the waterfront, known as the Bund. "Bund" is an Anglo-Indian word, meaning waterfront, riverside or embankment. After the opium war of 1840, Shanghai was forced to become one of the 5 ports to international trade under the first unequal treaty- the treaty of Nan Jing. As a result, foreign enclaves were leased along the water front by land regulations. An imposing array of structures standing in front of us were mostly erected at the beginning of the last century and once they housed embassies, hotels, exclusive clubs, company premises, agencies and banks.

In Ex5 (1), a series of figures is applied to tell tourists the concrete information of Shanghai International Convention Center: its structure, its facilities, its acreage and so on. From Ex5 (2), the tourists can get the information of the origin and history of the Bund. So tour guide presentation first of all is informative text. Without

information contained, tour guide presentation will lose its attraction and become meaningless.

2.2.1.2 Expressive Text One of the most important characteristics of the language used in tour guide presentation is aesthetic. To make the language aesthetic, the author will describe the scenery with colorful words so as to display its unique artistic charm. In addition, the author will add interesting and appealing stories to the presentation, and narrate fluently the story to the tourists in beautiful language. Then, with language being vivid and picturesque, contents being attractive and appealing, a tour guide presentation naturally and inevitably has an expressive function. We can find the beautiful description in almost every part of the tour guide presentation, as is shown in the following example:

The Jade Buddha Temple:

Ex6: 玉佛寺里有两尊玉佛，一尊佛坐像，供奉在玉佛楼正中的厅堂里，高1.9米，用整块白玉雕刻成，造型美观，玉色洁莹。双脚盘坐，神态端庄。周身佩着金饰，饰件上裹嵌着红、绿各色宝石，闪闪发光，光彩夺目。卧佛堂神龛里，供奉着的也是一尊玉雕神龛，长96厘米，侧卧在红榻上，一手支头，一手搁在身上，神态自若，姿态逼真。

In the Jade Buddha Temple are two jade sculptures of Buddha. One, in a sitting posture, is enshrined in the hall in the center of the Jade Buddha Tower. Standing 1.9 meters high, it is majestically shaped in a single piece of white jade, gleaming and spotless. The Buddha is sitting cross-legged, wearing a serene and dignified expression on the face and adorned with gold ornaments on the body, adorned with emeralds, rubies, and sapphires that emit radiant sparkles. The other, housed in the shrine in the sleeping Buddha Hall, is also carved in white jade. This 96-meter-long sculpture lies reclined on a rosewood couch, with one hand propping up the head and the other resting on the body rendering a lifelike Buddha, composed and at ease.

In this example, many vivid and expressive phrases are used to describe the standing Buddha and the sleeping Buddha such as “玉色洁莹”，“神态端庄”，“闪闪发光，光彩夺目”。 So tour guide presentation is also a kind of expressive text. For the purpose of attracting the tourists, the tour guide should try to write tour guide

presentation in an expressive way.

2.2.1.3 Vocative text: A successful tour guide presentation inevitably needs the tourists' response and reaction; Moreover, the feedback from the tourists will give the tour guide much more passion, enthusiasm, and the sense of being successful, thus making them serve the tourists much better. So during the process of tour-guiding, the guide will use many skills such as asking questions to invite the tourists' response and interest, as is shown in the following examples:

Ex7: (1) A zigzag bridge slows down visitors' pace so that they may enjoy the scenery leisurely and it also enables them to see a different view whenever they make a turn but why nine zigzags? It is because "nine" is the biggest digit before ten and is, therefore, a lucky number (上海导游资格考试现场考试景区英文介绍, 2000: 34) .

(2) It is no exaggeration to say that the rockery hill is the crystallization of the wisdom and creativeness of the working people who moved the rocks of 2,000 tons from 200 kilometers away in Wu Kang city in Zhe Jiang Province by hand to Shanghai. What is more amazing is that all the rocks were stuck together by cooked glutinous rice mixed with alum and lime, for at that time cement was not available. Now let's climb this magnificent rockery which was the highest point in Shanghai 400 years ago. Do you feel as if we were on real mountain ridges when we are looking around our surroundings which are covered by trees and flowers? And when looking down, we can see the streams flowing down along the slopes into the pond below? Yes, definitely we have the exact feeling of being on the real mountain. Hence, this rockery is recognized as the top rockery in Jiang Nan area of China (上海导游资格考试现场考试景区英文介绍, 2000: 36) .

In both of those examples, the author inserts questions to invite the tourists' response, thus exerting the vocative function of tour guide presentation. To invoke and attract the listeners' attention, in Ex7 (2), the author also uses "it is no exaggeration to say that....." "What is more amazing is that.....". So the tour guide presentation is also a kind of vocative text which aims at arousing the tourists' interest and attention.

2.2.3. Abundant cross-culture difficulties

2.2.3.1 Expressions with no cultural equivalents

The Oriental culture and the Western culture are the two cultures which have the broadest gap in the world. Tour guide presentation, as one important channel for cross-culture exchange, inevitably contains a large number of cross-culture difficulties, the most important aspect of which lies in the expressions with no English equivalents. Analyzed carefully, the non-equivalents mainly are reflected in the following two aspects.

2.2.3.1.1 Lexical gap

“Lexical gap appears because of many factors such as different natural environment, different geographical location, different way of life” (Zhou Fangzhu, 2000:17). For example, in Alaska, the Eskimos have dozens of ways to express the concept of snow, while in English there is only one word. Most Chinese favorite “饺子” while the westerners don't know what it is and they haven't the expression to name this food. So when we translate “饺子” to English, one effective way we can apply is transliterating it into “Jiaozi.”

“Language can't exist independent of the culture, the practice or the notion inherited from the former society.”(Sapir, my translation from Zhou Fangzhu:19). So in the translation practice of tour guide presentation, we often meet with expressions containing typical Chinese cultural flavor, then naturally and inevitably lexical gap appears. For example:

Ex8 :说起豫园的历史，我们自然会提到豫园主人潘允端，他于明嘉靖时做过四川布政使，为了让曾任刑部尚书的父亲潘恩安享晚年，苦心经营28年，建成了豫园。(钱均，1999，253)

In this example, “布政使” and “刑部尚书” are the official positions of ancient Chinese government. With time passing, these items can't find equivalent Chinese words, let alone the English equivalents. As to the expressions like these which haven't English equivalent words, we can't just translate the literal meaning of the words, instead, we should make clear the semantic meaning first, then apply free translation or explication method or other methods to translate their true connotative

meaning. This point will be further discussed in the following chapters.

2.2.3.1.2 Semantic gap

“Language is the exterior performance of every nation’s spirit: the language of every nation is their spirit and the spirit of every nation lies in their language” (Wolfram Wilss, my translation from Zhou Fangzhu, 2004,21) Every country has its own thinking style and moral concept. Even a common word like “green” also has its unique meaning in different countries besides its universal meaning. For example, “green” in English can be used to express the feeling of “jealous”, which is lost in the Chinese word of “绿色的”. So we can only translate “green-eyed” into “嫉妒的” or “眼红的” rather than “绿眼的”。

In Chinese, “绿帽子” has a different meaning from that in English. We can’t find a green cap in a Chinese man’s cupboard, neither can we find a man who wears a green cap. “戴绿帽子” in China means a big and unbearable disgrace to a man because it was regulated that the man should wear green cap if his wife acted as a prostitute to make a living in China’s Yuan dynasty. Then later on it was used to humiliate the man whose wife has an affair with some other men. But in most western countries “green cap” only means a cap whose color is green, and a green cap hasn’t any connotative difference from a red cap or a white cap. So when we translate “戴绿帽子” from Chinese to English, we can only choose the word “cuckold” rather than “wearing a green cap”.

As to this phenomenon of semantic gap between Chinese and English, we can find a lot of examples in tour guide presentation translation which we should deal with meticulously to allow cross-culture communication and avoid misunderstanding. For example, “功德箱” put in front of a church for collecting donated money can only be translated freely into “box for collecting the donated money” instead of “merits and virtue box”.

Besides, the cross-culture difficulties also include the following aspects:

2.2.3.2 Lots of four-character phrases

2.2.3.3 Lots of beautiful poems

2.2.3.4 Lots of couplets

All the above three points will be discussed in a detailed way in Chapter Four, so we skip them here and come to discuss the two translation strategies: domestication and foreignization.

Chapter Three Domestication and Foreignization

As we have discussed in chapter two that having abundant cross-culture difficulties is one important text feature in tour guide presentation. Then how to deal with these difficulties remains a topic worth being explored further, so the author will adopt two important translation strategies: domestication and foreignization to handle these cultural difficulties. In this chapter the author will first of all discuss the relation between culture and language, then move on to talking about ways to solve the cultural difficulties in source text, then continue to discuss the domestication and foreignization in a detailed way such as its definition and origin, the conflict between them, and the factors influencing the adoption of domestication or foreignization.

3.1. Relation between language and culture

3.1.1 Language and culture

Culture is the totality of beliefs and practices of a society (Eugene A. Nida:105) From the definition of culture, we know that language is one of the many factors which constitute culture. Furthermore, some anthropologists argue that language constitutes the base of culture----culture can't exist without language, culture can't be obtained, spread, inherited or developed without language. From another perspective, language is also influenced by culture. "Language can't exist without culture, that is, it can't deviate from the totality which is handed down to us and decides our way of life and beliefs "(Edward Sapir,my translation from ZhouFangzhu,2004:4)

Language and culture are closely connected with each other. "language and culture don't relate or correspond to each other in a mechanical way, rather, they penetrate to each other in an intimate way"(D.Lee whorf,my translation from Zhou Fangzhu,2004: 4). Language is the symbolic carrier of culture and reflects directly the cultural reality. Meanwhile it can be regarded as a part of culture. In *Language and Culture* (2000:3), Professor Kramersch points out that "Language expresses cultural reality. Language embodies cultural reality. Language symbolizes cultural reality"

3.1.2 Translation and culture

Judged from the perspective of intercultural communication, source text and target text are both products of culture. Therefore, translation especially interlingual translation is not only a conversion of languages but also of communication between cultures, especially for interlingual translation. As Professor Wang Dongfeng stated, it's widely acknowledged in the circle of translators that the function of translation is not only informational communication, but also cultural communication. Essentially, informational transfer belongs to the category of cultural communication.

Zhou Fangzhu (2004:5) also pointed out that though translation is defined in thousands of ways and from thousands of perspectives by many translation researchers, in essence, translation is spreading the same information using one language to replace another, in short, it is the cross-language information transfer. So the translators confront not only two different languages, but also two different cultures when doing translating practice or research. A translator won't succeed in translating a text if he only recognizes the lingual difference but ignores the cultural difference between the source language and the target language.

3.2. Two ways to deal with the cultural differences

Eugene A. Nida believes that cultures of different nationalities have more similarities than differences, there existing the universal culture in the human society. He argues that all the language and culture in the world show 90 percent similarities to each other and only 10 percent differences from each other (Guo Jianzhong, 2001:45). Take Chinese as an example; it also has a large number of similar expressions with some other languages like English. So when meeting in translation practice this kind of situation, we only need to find the equivalent expressions and replace one with another, as is shown in the following examples:

Ex9: to be on the ice 如履薄冰

like a bolt from the blue 晴天霹雳

to strike while the iron is hot 趁热打铁

habit is second nature 习惯自然

give a dog a bad name and hang him 欲加之罪，何患无词

Pigs might fly 太阳从西边出来
beat around the bush 旁敲侧击
like mushroom 雨后春笋
犟得像头牛 as stubborn as a mule
守口如瓶 as dumb as an oyster
蠢得像猪 as stupid as a goose

However, in spite of the 90 percent similarities and commonness among different languages, there still exists 10 percent differences. So for the benefit of the reader's experiencing the strangeness of another culture, we sometimes resort to other translation method, as is shown in the following examples:

Ex10 工夫 gongfu 磕头 kowtou 饺子 jiaozi
sofa 沙发 typhoon 台风
Time is money 时间就是金钱
sour grapes 酸葡萄
crocodile's tears 鳄鱼的眼泪
valentine day 情人节
ivory tower 象牙塔
armed to the teeth 武装到牙齿
paper tiger 纸老虎

Obviously, the expressions in Ex9 and Ex10 are translated in totally different ways. Discussed from the cultural perspective, expressions in Ex9 are translated through domestication strategy, while those in Ex10 through foreignization strategy. Both the two strategies are the important approaches to dealing with the cultural differences between source text and target text. This dissertation tends to apply these two strategies to handle the abundant cross-culture difficulties in tour guide presentation and then provide some corresponding effective means to the tour guides. Now let's try to make it clear what is domestication and what is foreignization.

3.3. Definition and Origin of Domestication and Foreignization

Domestication is a term used by Venuti (1995) to describe the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of

the foreign text for target language readers. However, for Venuti, the term domestication has negative connotations as it is identified with a policy common in dominant cultures which are “aggressively monolingual, unreceptive to the foreign”, and which he describes as being “accustomed to fluent translations that invisibly inscribe foreign texts with (target language) value and provide readers with the narcissistic experience of recognizing their own culture in a cultural other” (1995:15). The notion of invisibility is important here, as this is the term used to describe the translator’s role in preparing a target text likely to be acceptable in a culture where domesticating translation is standard; indeed it is translator’s very invisibility that simultaneously “earns and masks an insidious domestication of foreign texts”(1995:16-17). An approach based on domestication will thus involve such steps as the careful selection of texts which lend themselves to being translated in this manner, the conscious adoption of a fluent, natural-sounding target language style, the adoption of target text to conform to target discourse types, the interpolation of explanatory material, the removal of source language and the general harmonization of target text with target language preconceptions and preferences. Venuti argues that domestication is the predominant translation strategy in Anglo-American culture, and that this is consistent with the asymmetrical literary relation that generally exists between this and other cultures. He further argues that, since domestication serves broader domestic agenda, it is necessary to challenge its domination by consciously adopting other translation strategies.

Foreignization is also used by Venuti (1995) to designate the type of translation in which a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original. Venuti sees the original of such a concept in Schleiermacher who discusses the type of translation in which “the translator leaves the author in peace as much as possible, and moves the reader towards him”(Venuti1995:19). Commenting that Schleiermacher viewed this as the preferred translation strategy, Venuti proposes its adoption in “aggressively monolingual” cultures (such as the Anglo-American) where the standard approach is that of domestication strategy. Adopting the strategy in this way would represent “a

strategic cultural intervention in the current state of world affairs” (1995:20), as it would challenge the mentality of the dominant culture which sought to suppress the foreignization (or “otherness”) of translated texts. Describing foreignization translation as an “ethno deviant pressure” (1995:20) Venuti thus sees its role as being to “register the linguistic and cultural difference of the foreign text sending the reader abroad” (1995:20). In concrete terms such a strategy would entail not only a freedom from absolute obedience to target linguistic and textual constraints, but also where appropriate the selection of a non-fluent, opaque style and the deliberate inclusion of source language or target language archaism; the cumulative effect of such features would be to provide target language readers with an “alien reading experience”(1995:20)

In the west domestication strategies have been implemented at least since ancient Rome, when, as Nietzsche remarked, “Translation was a form of conquest” and Latin poets like Horace and Propertius translated Greek texts into the Roman present:” They had no time for all those very personal things and names and whatever might be considered the costume and mask of a city, a coast, or a century”(Nietzsche1967:37). As a result, Latin translators not only deleted culturally specific markers but also added allusions to Roman culture and replaced the name of the Greek poet with their own, passing the translation off as a text originally written in Latin,. As to foreignization, the origin of which can be traced back to Schleiermacher's 1813 lecture on the different methods of translation, argued that “they are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him” (Lefevere1977:74). In China the root of the two strategies can be found in the monarch-sponsored translation of Buddhist scriptures in the Han Dynasty during the first century A.D. As Liang Qichao pointed out: “ The two Parties of literal translation and free translation were opposed against each other since the Han Dynasty”. (Chen 2002:8) Here what Liang said about literal translation and free translation is the translation methods of “WEN”(faithfulness) and “YA” (elegance) in the translation of Buddhist scripture, from which the trail of the two strategies have

evolved.

3.4 “Domestication and Foreignization” Vs “Literal and Free Translation”

The two strategies of domestication and foreignization are often confused with the terms “literal translation” and “free translation” by many people, even by translation researchers. For example Liu Yingkai regards “domesticated translation, in the final analysis, is the extremeness of free translation” (Yang Zijian, 1994:269-282). Zhang Meifang (2000) views concepts of domestication and foreignization as much the same as the traditional concepts of literal and free translation.” Sun Zhili (2002:40-44) considers “foreignization roughly equals literal translation and domestication roughly equals free translation.” In fact the two pairs of terms are similar in certain way, but one pair distinguishes from the other obviously: literal translation and free translation operate just at the linguistic level, emphasizing on form and meaning respectively. Here is an example:

All this time I had gone on loving Dora harder ever. Her idea was my refugees in disappointment and distress and made some amends to me ever for the loss of my friend. (C. Dickens, David Copperfield)

Ex11: Version1: 在这全部期间，我越来越爱朵拉了。她的影子是我在失望与痛苦中的避难所，甚至补偿了我在朋友方面的损失。(董秋斯译)

Version2: 在所有这个时期里，我对朵拉的爱却一直地与日俱增。我意念中的她就是我失意烦恼中的慰藉；即使好友失去，都可以此消忧解愁。(张谷若译)

In the above example, the content of the source language is fully expressed by both translators in target language, but the two versions clearly differ from each other in using different forms of language. Version 1 is closer to literal translation, for instance “harder ever” is translated into “越来越”; Especially the second coordinate sentence is turned into “我在失望与痛苦中的避难所” and “我在朋友方面的损失”, which is similar to the original structure. While version 2 is apt to the expression of Chinese flavor, for instance, “与日俱增”, “失意烦恼中的慰藉”, and “即使好友失去，都可以此消忧解愁”;The translation is quite different from the

original in the way of expression , and what is more, it adds a clause: “都可以此消忧解愁”. Version 2 is flexible and not confined to the source text. To sum up, the difference between literal and free translation is mainly the form expression of the source text.

Domestication and foreignization differ from each other not only at the linguistic level, but also at cultural level, for example:

Ex12: 至于才子佳人等书..... (曹: 5)

Version 1: As for books of the beauty-and-talented type... (Yang: 4)

Version 2: And the “boudoir romances”... (Hawkes: 50)

Ex13: 更有一种风月笔墨..... (曹: 5)

Version 1: Even worse are those writers of the breeze-and-moonlight school

..... (Yang: 4)

Version 2: Still worse is the erotic novel (Hawkes: 50)

The two examples are both taken from *A Dream of Red Mansions* translated by Yang Xianyi & Gladys and *The Story of the Stone* translated by David Hawkes.

“才子佳人” is translated into “beauty-and-talented” and “风月笔墨” is translated into “breeze-and-moonlight school” by Yang, and the translation has the Chinese cultural characteristic reserved; While the two Chinese phrases mentioned are translated into “boudoir romances” and “erotic novel” respectively by Hawkes and the translation removes the cultural characteristics. The former uses foreignization while the latter domestication.

In conclusion, literal and free translation are two important translation methods, they lay emphasis on different structures and its characteristics as well as the relation of form and content at linguistic level. Literal translation refers to an adequate representation of the original. When the original coincides or almost tallies with the Chinese language in the sequence of vocabulary, in grammatical structure and rhetorical device, literal translation must be used. Free translation is also called liberal translation, which does not adhere strictly to the form or word order of the original. When there exists dissimilarities or great difference between English and Chinese in

the sequence of vocabulary, in grammatical structure and artistic devices, free translation should be employed. While domestication and foreignization, as two important translation strategies, mainly focus on the cultural factors in both languages, they differ from each other not only at the linguistic level but also at cultural level. Domestication focuses on providing fluent and transparent language while it ignores the native culture; Foreignization tends to maintain the original cultural flavor of the source language though the target language will prove to be strange or even awkward.

So when translating tour guide presentation, we adopt foreignization strategy and naturally apply literal translation method to maintain the Chinese culture. Conversely, to facilitate the reader's understanding, we adopt domestication strategy, and apply free translation method to provide fluent and transparent language.

3.5 Factors considered in the Adoption of Domestication or Foreignization

As is discussed before, domestication and foreignization differ from each other obviously. So we shouldn't choose either of them randomly, instead, we should take several factors into consideration to achieve the satisfying translation. In the author's viewpoint, the following points should be considered as priorities.

3.5.2 Translation purpose

"In translation from Chinese to English, we should first of all keep in mind the translation purpose: whether to introduce Chinese culture to foreigners or to please the target readers"(Guojianzhong,1998).

For example:

Ex14: (1)"真是 '天有不测风云, 人有旦夕祸福'" (曹: 156)

Version1: " Truly, 'Storms gather without warning in nature, and bad luck befalls men overnight'" (Yang: 155)

Version2: " I know ' the weather and human life are both unpredictable'"

..... (Hawkes:231)

In version1, Yang Xianyi adopted literal translation method guided by foreignization strategy, preserving the cultural factor of the source text, while in version 2, Hawkes adopted free translation method guided by domestication strategy, abandoning the cultural factor that this Chinese proverb holds, thus the translation

becomes more natural and easier to be accepted by the English and American readers.

(2) 癩蛤蟆想天鵝吃 (曹: 165)

Version 1: A toad hankering for a taste of swan (Yang: 164)

Version 2: A case of “the toad on the ground wanting to eat the goose in the sky”
(Hawkes: 242)

In version 1, Yang Xianyi just translated “天鵝” into “swan” literally; But in Version 2, Hawkes translated it into “goose” instead of “swan” in order to adapt to the taste of English and American people because “goose” and “swan” each has totally different associative meanings in English and American culture. As is shown in the English idiom “a swan among geese”, “goose” occasionally represents foolish or gullible person especially the female; While “swan” hasn’t this meaning, it literally means large graceful water bird with a long thin neck.

From above examples, we know that Yang Xianyi, as a Chinese translator, mainly aims to introduce to the westerners as much Chinese culture as possible. With this purpose in mind, he basically conforms to the source culture-oriented principle and adopts foreignization translation strategy; While Hawkes obviously wants to please the average western readers, so he follows the target culture-oriented principle, adopting domesticating translation strategy.

3.5.2 Target readers

If the target readers desire to learn the Chinese language or know about Chinese traditional culture through reading the translated books, the translators should apply foreignization strategy to maintain as much original culture as possible. As is shown in above Ex14, Mr. Yang’s translation is a typical version using foreignization strategy, which will do great benefit for their language or culture acquisition. Instead, if the readers who read Chinese literary books just to satisfy their curiosity or enjoy themselves, we should mainly rely on domestication strategy to facilitate their reading and understanding. In Ex14, version 2 is made by domestication strategy.

3.5.3 The text type

The text type should also be considered when deciding on the translation strategy. “The books which are rich in and aim at introducing Chinese culture such as

philosophical works, political essays, historical stories, or folk stories, should be translated following the source culture-oriented principle. On the other hand, some practical articles such as propaganda materials, notices, bulletins, advertisements, news reports, popular literature and popular science, should generally be translated conforming to the target culture-oriented principle” (Guo Jianzhong, 1998).

In another word, a text rich in Chinese culture should be translated by adopting domestication strategy, while a text lacking of Chinese culture needs foreignization strategy.

3.5.4 The author's intention

No author will write for no purpose or intention. Through an argumentation, the author displays his certain attitude or viewpoint towards a certain thing. Through a narration, the author describes to the readers his strange and novel experience; through a poem, the author expresses his deep and various emotions. In a word, nothing is written for no reason. By virtue of his literary work, every author tends to display his purpose and intention which we should respect and obey when doing the translation especially when the author is a master of the literary field.

In a sense, when respecting the author's intention and trying to convey it to the target readers, we should conform to foreignization strategy (邱懋如, 1998) . For example, when translating Chairman Mao's literary works, such as “又要马儿好, 又要马儿不吃草”, we'd better translate it literally into “You want the horse to run fast and you don't let it graze”, thus the meaning of the source text is spread, Chairman's style feature is embodied, and Chinese culture is introduced.

In short, when dealing with the cultural factors in the source text, we usually have two choices: domestication and foreignization, both of which have their merits and demerits. In translation practice, when deciding which translation strategy we should adopt, many factors such as the author's intention, the text type, the readership, and translation purpose should be taken into consideration. We can even adopt both of them simultaneously when translating a complex text such as the tour guide presentation. However, no matter in which circumstance, one principle we should keep in mind is that foreignization shouldn't influence the fluency of the target text;

While domestication shouldn't change the "flavor" of the source text.(Sun Zhili,2002:63).

Chapter Four Translation Strategies of Tour Guide Presentation

4.1 Cultural information in tour guide presentation:

“Culture is an extremely complex and an enormous subject. It almost embraces everything in the world, whether material or spiritual”(Cheng Hongwei in Guo Jianzhong, 2000: 252). But obviously, we can't involve all cultural information in this thesis, so I chose only several forms which contain much typical Chinese culture and are often employed in tour guide presentation.

4.1.1 Poems

“Poetry, the gem of a language and the crystallization of a culture, is rich in culturally-loaded words” (WangJiankai in Guo Jianzhong,2000:104) As a main literary form, poems occupy a matchless position in the Chinese literary treasure house, especially those written in Tang Dynasty in ancient China. Famous and widely-spread poems are always employed in tour guide presentation to describe a certain scenic spot in a vivid and picturesque way and at the same time to transmit some traditional Chinese culture. Poems are also engraved on a plaque in an ancient Chinese hall to show its former owner's noble disposition. Through reading these poems the tourists can not only appreciate the beautiful Chinese Language and its strong expressive capability, but also can enjoy the scenery from a cultural angle and thus comprehend some important aspects of Chinese culture.

4.1.2 Couplets

Couplet is the unique literary form which only exists in Chinese culture. As one colorful part of Chinese literature, couplet reflects how intelligent and tactful Chinese people are. Because a large variety of cultural information is contained in couplets, they are very difficult to be translated successfully into English. One of the effective ways to preserve the cultural information contained in the couplets is using literal translation though this will sacrifice the form of couplets, but how on earth to translate the couplets remains a hot topic in present translating field. The author myself only intends to make her contributions, insignificant as they are, in this field.

4.1.3 Four-character phrases

Idioms and four-character phrases are always concise in meaning and lively in representing images. Meanwhile such sentences read smoothly and melodiously, thus adding a color of poetic writing style. Therefore a tendency of frequent use of four-character structure appears in Chinese writings which contributes to the brilliant style of Chinese writing and has been widely welcomed by the Chinese readership, leading them to read on with great pleasure.

Quite a lot of information may be contained in the four-character expressions, which makes it the most compact expression in Chinese. They are more widely used in the names of scenes or places of interest. They may even contain some long-standing stories, legends or histories about the tourist destinations. So the translation of such a structure should be paid special attention. They can be translated either literally to conserve the original cultural color or images or be translated freely by explication and transformation to facilitate the tourists' understanding. We'll discuss it further in the following passages.

4.1.4 Expressions with no cultural equivalents

In Chapter two this point has been given a thorough and comprehensive discussion from two perspectives of lexical gap and semantic gap, so here the author only emphasizes one principle that they should be paid enough attention and be dealt with very carefully to avoid the misunderstanding and unsatisfying communication. In this thesis we only talk about how to translate such Chinese expressions as some ancient Chinese official titles, clothes styles of Chinese minority groups, abbreviated names of Chinese province and so on.

4.2. Translation principle of tour guide presentation: tourist-oriented

"Tour industry serves tourists, so does tour guide presentation"(Chen Gang, 2002:315).Excellent tour guide presentation can change the static scenery to be dynamic, the asleep cultural relics to be alive, and elegant traditional Chinese crafts to be vivid, thus to make the tourists feel the trip is interesting and worthwhile so as to impress them with precious memory. So when translating tour guide presentation we should keep the principle of tourist-oriented in mind.

When doing the translation practice, the translators have to take into account the readability of TL and understanding of readership regarding the background information (P. Newmark, 2001). He has to assess (a) the extent of his reader's knowledge of and interest in the relevant aspects of the source language or culture, and (b) the text's level of speciality. If he is writing for the general reader, he may be able to achieve this purpose by transcribing the appropriate new SL terms unlikely to be familiar to his reader and adding the approximate cultural equivalents. If the terms are not likely to recur, he may decide not to transcribe them. If the text is specialized, the translator may wish to give his reader all possible information, including the transcription, the cultural equivalent, the encyclopedic definition within the source culture and the literal translation of any new term on the first occasion of use (P. Newmark 2001:46) That is, in the whole process of translation practice, the translators should always consider the readers' understanding and response.

Tour guide presentation features as informative and vocative, aiming at providing tourists with information of the natural scenery, cultural heritages and local customs and conventions at the destination, arousing their curiosity for their visits and adding pleasure to their tours. Therefore, tour guide presentation is tourist-oriented, the translation of tour guide presentation should not only pay attention to Chinese culture transfer it also considers the tourists' acceptability. So centering around the principle of tourist-oriented, we need to fulfill two tasks as following:

4.2.1 Transfer of source culture

Tour guide presentation mainly focuses on the description of the scenic spot so as to attract the tourists, impress them and give them pleasure. Contained in the description of the scenic spot are the introductions of Chinese traditional culture or cultural information in the narrative form of fairy tales or folk stories. So when translating tour guide presentation into Chinese, the translators are confronted with two tasks: translating the description of the scenic spot into the target text, and transferring to the foreign tourists the Chinese culture. The latter is more meaningful to the tourists. Here are the reasons: The tourists can see the beautiful scenery with

their own eyes, some can even write more beautiful articles to describe the scenery than the original one. However, no matter how clever or talented the foreign tourists are, they can't see through Chinese culture without the tour guides' introduction or explanation. So tour guides should act as messengers to transfer as much Chinese culture as possible to the foreign tourists in the translated introduction (Chen Gang, 2002:318). When translating tour guide presentation, we shouldn't ignore or omit the culture contained, instead, we should try every means possible to translate and transfer Chinese traditional culture to satisfy the tourists' demand.

4.2.2 Acceptability of target text

Just as the news on the radio is only reported once to the listeners, tour guide presentation also is only introduced to the tourists once every time. Upon hearing the introduction, the tourists should understand it instantly, they almost have no time to ponder over the content or to consume or digest what is heard. So to fulfill the principle of tourist-oriented, apart from the cultural conveyance, the translator should also consider the acceptability of the target text. That is, we should make its language aesthetic, interesting, colloquial, and having the sense of being on the spot, as is described in Chapter two. In this way, the translated text of tour guide presentation can be understood by the tourists quickly or be echoed by them on the spot, thus realizing the "on-the-spot effect" or "immediate effect" (Chen Gang, 2002:317).

4.3. Factors considered in the choice of translation strategy

As we have discussed that different translation strategies are employed in accordance with several factors such as the author's intention, the translation purpose, the text type, and the tentative readers. Now employing them into the translation of tour guide presentation, we discuss them one by one.

4.3.1 The author's intention: Tour guides write the introduction manuscript for nothing but impressing the tourists with vivid and picturesque language as well as attracting them with unique Chinese culture. This point can be proved by the former chapter which has discussed the language features and text features of tour guide presentation. We can find two approaches to realizing the author's intention: On one hand, we adopt domestication strategy to provide vivid and picturesque language

familiar to the tourists or to employ the set phrases already existing in target text; On the other hand, we adopt foreignization strategy to convey as much Chinese culture as possible to the foreign tourists.

4.3.2 The translation purpose: In a broad sense, the translator of tour guide presentation has the exactly same intention with the author of tour guide presentation; So we skip this factor and proceed to the next one, the tentative reader.

4.3.3 The tentative reader: The tentative readers or listeners of tour guide presentation differ greatly from one another due to their education background, social class, gender, age, and so on. But generally they can be divided into two groups: those who come to China chiefly to enjoy the natural scenery rather than Chinese culture and those who come to China chiefly to experience exotic and charming Chinese culture rather than the natural scenery. As to the first group, we should adopt domestication strategy to satisfy their demand, that is, we pay more attention to the vividness and fluency of the language and if necessary we can ignore or skip some difficult Chinese cultural information to make the introduction be understood and accepted more easily by the tourists. As to the second group, we should adopt foreignization strategy, that is, if necessary, we can sacrifice the standard English to use some strange or even awkward English for the benefit of maintaining Chinese culture.

4.3.4 Text type: Tour guide presentation is a kind of complex text composed of expressive text, informative text, and vocative text, as we have remarked on in the second chapter. It contains not only the general information such as concrete figures but also a lot of cultural background information. That is, in tour guide presentation, we can find not only literary styles which are characterized with strong Chinese cultural flavor such as historical stories, fairy tales, poems, couplets, proverbs and so on. We can also find in it many other contents which are lack of Chinese cultural flavor and should be translated conforming to the principle of target culture-oriented, such as popular science and advertisement. So considering the complex feature of tour guide presentation, we should use both the domestication strategy and the foreignization strategy or one of them accordingly.

4.4 Detailed description of the translation strategies

As we have discussed that domestication and foreignization, as two important translation strategies, differ greatly from each other. Domestication tries to repress cultural differences, hewing to the dominant tradition in translation and empowering academic elite to maintain it; while foreignization attempts to recognize and allow those differences to shape cultural discourses in the target language and foreignization translation is demonstrated to be a form of resistance in a democratic cultural politics. Foreignization translation is not transparent and eschews fluency for a more heterogeneous mix of discourses, which is equally partial in interpretation of the foreign text, but it tends to flaunt its partiality instead of concealing it. Domestication focuses on the signified, creating an illusion of transparency in which linguistic and cultural differences are domesticated; while foreignization translation focuses on the signifier, creating an opacity that calls attention to it and distinguishes the translation both from the foreign text and from prevailing values in the target-language culture.

Since culture is all-inclusive, various translation strategies should be adopted to deal with different cases. Guided by different translation strategies, even many more translation methods are employed to deal with different cultural information. This paper attempts to give a comprehensive survey of the various translation methods employed in the translation of tour guide presentation such as literal translation, transliteration, free translation, loan translation, recreative translation and adaptation as well as explication, and so on.

It has been made clear in Chapter three that translation methods are guided by translation strategies, and many translation methods guided by one translation strategy may be used to deal with various cultural cases. So in this dissertation, to facilitate the reader's comprehension, I have made a fairly detailed classification of the specific areas in which the strategies of foreignization and domestication can be applied. Different from other authors, I try to incorporate literal translation and transliteration into the foreignization strategy, and free translation, loan translation, recreative translation and adaptation as well as explication into domestication strategy. Also, I find it necessary to propose a third strategy----a combination of foreignization and

domestication, for in real translation often the demarcation between the two is not very clear and from time to time the two are used simultaneously.

4.4.1 Foreignization

As is made clear that foreignization attempts to recognize and allow those differences to shape cultural discourses in the target language. So in the translation of tour guide presentation, to satisfy the tourists' demand for Chinese culture, foreignization is adopted to maintain and convey the cultural flavor contained in the idioms, the couplets, the poems, and so on. Guided by foreignization strategy, such two translation methods as literal translation and transliteration are used to fulfill the purpose of conveying Chinese culture.

4.4.1.1 Literal translation

“Literal translation means the original contents and forms, especially the original similes; images and the national flavors or the local features of the source language are preserved in target text while not violating the standard of the target language. Literal translation on one hand is beneficial for retaining the pattern that is the so-called “exotic emotional appeal” or “foreign flavor” by Lu Xun, of the source text; On the other hand, it also does great benefit for absorbing some fresh and vivid words, sentence structures, and expressions from the source language so as to enrich our mother tongue.”(Zhang Peiji, 1980:13)

Generally speaking, literal translation is applied when the cultural connotations contained in the source text can stimulate the target readers to make presumptions similar to those of the source readers, and to understand completely the text from both the linguistic angle and cultural angle. In the translation of tour guide presentation, literal translation is our first choice when it can solve the linguistic problems and can also convey Chinese culture to foreign tourists.

4.4.1.1.1 Four-character phrases

Quite a lot of identical or similar expressions can be found in English or Chinese language, so they can be applied mechanically to replace one another, e.g. “黄金时代”(golden age)、“了如指掌”(to know something like the palm or back of one's

hand)、“以德报怨”(to return good for evil)、“烂醉如泥”(to be dead drunk)、“滴水穿石”(Constant dripping wears the stone).

Chinese four-character expressions always contain legends, histories, or folk stories, which can hardly find exact English equivalents. So literal translation is usually applied to translate lots of these structures thus to maintain the original flavor. In tour guide presentation, many places are named in four-character expressions, then through hearing the literally-translated introduction, the tourists may appreciate the natural beauty and specific culture with special interest which will form deep impression on their minds. Now let's see the following examples:

Ex15: *The Eight Scenic Attractions in Guanzhong* (韩荣良, 2004: 14):

P1 骊山夕照 *Afterglow over the Lishan Mountain*

P2 曲江流饮 *Drinking bout with cups floating along Qujiang Pool*

P3 雁塔晨钟 *Sounding the Morn-bell at the Wild Goose Pagoda*

P4 太白积雪 *Snow-Clad Peak of Mount Taibai*

P5 咸阳古渡 *Ancient Terry at Xianyang*

P6 华岳仙掌 *Immortal's Palm Peak of Mt. Huashan*

P7 草堂烟雾 *Hazy Mist Spiraling up over the Thatched (Caotang) Monastery*

P8 灞柳飞雪 *Flying Willow Catkins at the Ba Bridge*

The following four-character expressions are used to describe in a very vivid way all the shapes of the Lu Nan Stone Forest in Yun Nan province.(李溅波, 1998: 349)

Ex16:T1 出水观音 *Guan yin(Bodhisattva) getting out of the water*

T2 千钧一发 *Hundredweight Hanging by a Hair*

T3 且住为佳 *Better Stay for Over a while*

T4 仰天俯地 *Looking Up and Looking down*

T5 双鸟渡食 *the Mother Bird Feeding Her Baby Bird*

T6 犀牛望月 *Rhinoceros Looking at the Moon*

T7 象距石台 *Elephant Standing on a Platform*

T8 千年寿龟 *the Thousand-Year Old Turtle*

- T9 凌空笔架 *the Rack in the Air for Chinese Writing Brushes*
T10 洞府仙韵 *the Celestial Musical Sound in the Cave*
T11 坐井观天 *Watching the sky in a well*
T12 赵官扎营 *the Barracks of Officer Zhao*
T13 凤凰梳翅 *the Phoenix Combing its Feathers*
T14 蟒蛇出洞 *the Boa Getting out of the Hole*
T15 出征将军 *the General Going out to a Battle*
T16 二龙戏珠 *the Two Dragons playing with a Pearl*
T17 金龟探海 *the Gold Turtle Exploring the Sea*
T18 老翁拜山 *the Old Man Prostrating Himself Before the Hill*

In the above examples, only P2、P3、P7、P8 are free translation at the sacrifice of form, and all the other names are translated literally. So it may be concluded that literal translation can be directly applied when it can represent the connotative meaning of scenes or explication may be employed otherwise. If “曲江流饮” is translated into “drinking on the Qujiang River”, then the translation is a failure, for here “曲江” is not a natural river but a man-made pool used by the nobles and lords that time to entrain themselves through drinking wine with cups floating along the pool, they would sit or stand along the pool and drink up the cup of wine when the cup came in front of them. With this background information, we translate the scenic spot adopting explication method into “Drinking bout with cups floating along Qujiang Pool”. For the same reason, “草堂烟雾” can’t be translated into “Hazy Mist of the Caotang Hall”, for here “草堂” is the name of a monastery instead of a hall. What’s more, this famous scenic spot formed because whenever the slanting sun was on the western horizon hazy mist would rise all over the place, girdling round the mountain peak, hence known as “Hazy Mist Spiraling over the Caotang Monastery”. So here “spiraling over” is much better than “of”. “华岳仙掌” shouldn’t be “Immortal’s Palm of Mt.Huashan” because “仙掌” only means the peak looking like palms.

4.4.4.1.2 Retaining the place names to reflect Chinese culture

Ex17 由长安东去的人，都在这里送别，故有“都人送客到此，折柳赠别”的风气，留下了“年年柳色，灞陵伤别”、“杨柳含烟灞岸春，年年攀折为行人”等千古绝唱，而为历代文人骚客所乐道。(韩荣良，2004：29)

Version1: All those leaving Chang'an eastward -going would say goodbye here hence the prevailing custom "People from the capital, seeing the guest off, will pick a willow-sprig to say farewell here." And with it handed down the ages-old chants: "Willow-trees turn green every year; yet people feel sad parting at Baling" and "Willows on the dyke of Ba River are in verdure every spring with sprigs cut for travelers as farewell bidding." (韩荣良，2004：30)

Version2: All those who go eastward from Chang'an will depart their friends here, hence the custom prevails that "the capital resident will cut will-sprig as gifts to the departing guest", and with it many famous and ages-old chants were written and handed down by a lot of poets of many generations such as "Year after year, do you grieve to see 'neath willows people leave'" and "Willows on the dyke of Ba River are in verdure every spring with sprigs cut for travelers as farewell bidding."

In above example, one poetic line is translated literally and freely respectively, and the two versions both convey some Chinese culture. From the translated poem, tourists will know that in China willow branches can be given as gifts to the parting friends; what's more, the willow branches can express their sorrow and represent their reluctance to part with them. All of these points embody some aspects of Chinese culture.

As to “灞陵”，in version 1 it is translated literally into “Baling” from which the tourists will also know that in China there's a place called Baling where thousands of heart-broken stories happened. While in version 2 translated by Xu Yuanchong (2003,4), a master translator in today's China, the place Called 灞陵 is omitted. Obviously Mr. Xu employed free translation method, so he skipped “灞陵” and provided a version which is more familiar to foreign guests and can be understood and

accepted by them more quickly.

So from the angle of satisfying the tourists' demand for experiencing and acquainting themselves with Chinese culture, version 1 is a better choice. Here's another example:

4.4.1.1.3 Maintaining the original structure to reflect Chinese culture

Ex19 陆逊的三世孙陆机(字士衡),陆云(字士龙)兄弟两以文学著称于世,时称为“西晋二陆”。有一次,在文人雅集上,众多文人出对为嗜,陆云信口出了一上联云:“云间陆士龙”,寓意龙翔云间,从而把自己的“字”中之“龙”字与地方巧妙地联系在一起,而才思敏捷的洛阳人荀鸣鹤当即说出了“日下荀鸣鹤”作为下对,寓意鹤鸣日下,因古时称皇帝居住的京都为日下。(韩荣良、韩志宇, 2005:42)

The grandsons of Lu Xun were Lu Ji (alias Tuheng) and Lu Yun (alias Tulong), who were the two outstanding men of letters known as “Two Lus of the Western Jin” of the time. Once at a gathering of literary elites many of them tried best to make fun by chanting couplets and Lu Yun, out with the first half of a couplet, read “Amidst clouds is a man named Lu Tulong”, indicating a dragon soaring in clouds, with the word “long”(dragon) in his alias deftly implied into the couplet. At the very moment, Xun Minghe, a Luoyang inhabitant who had a facile imagination made a sequel to it, saying “under the sun is another called Xunminghe” implying that the “he”(crane) was squeaking under the sun. The phrase “under the sun”, known as “Rixia” in Chinese, meant for the capital city where Emperor was living in ancient times. (韩荣良、韩志宇, 2005:42)

As we have discussed that the couplet, with its unique feature, is a kind of literary form created by and prevailing among only Chinese people. Then how to translate successfully the couplet into English becomes a challenging task. In view of its unique feature, we should conform to the basic principle when translating the couplet, that is, with the prerequisite of maintaining the exterior form, we should try every means to convey the accurate meaning. If we pursue the equivalent form while sacrificing the meaning, then the translation will inevitably be a failure.

Now, let's look at this couplet: “云间陆土龙, 日下荀鸣鹤”. Here the symmetrical structure is very obvious and beautiful with “云间” corresponding to “日下” and “陆土龙” to “荀鸣鹤”. When translated literally into “*Amidst clouds is a man named Lu Tulong*” and “*under the sun is another called Xunminghe*”, its typical and beautiful symmetry is preserved well: “Amidst clouds” corresponds to “Under the sun”, “named” to “called”, and “Lu Tulong” to “Xun Ming he”.

Through literal translation, not only the antithesis structure of the couplet is maintained, what's more important, the true meaning expressed through the couplet is also maintained and realized. Thus the foreign tourists can get to know one aspect of Chinese couplet: “long”(dragon) is soaring in clouds, “he”(crane) is creaking under the sun.

From above we know that literal translation can maintain the national flavor of the source language to a certain degree, thus the target readers can get to know and accept the foreign culture gradually, which will do great benefit for the inter-cultural communication. On the other hand, transliteration, as another effective way to maintain and convey some aspects to foreigners, also should be employed in the translation of tour guide presentation to deal with the cultural information. Now let's analyze its concrete actual usage.

4.4.1.2 Transliteration

As English words are constituted by the 26 alphabets and Chinese pinyin is also composed of 26 alphabets, we can translate some certain Chinese words into English through using Chinese pinyin, this is one method of what we call transliteration.

“Transliteration means using the phoneme as the translation unit to preserve the Chinese pronunciation so as to give prominence to the main linguistic function of the target text. Many proper names like person's names, place's names, brand names and so on, can be transliterated into English in order to avoid the misunderstanding and unread ability caused by literal translation or free translation” (Cheng Hongwei, 1997: 98).

Actually, there are many successful examples translated from Chinese to English using transliteration, and some of the translated words have become one part

of English vocabulary, such as 气(qi), 阴(yin), 阳(yang), 炒杂碎(chop suey) 磕头(kowtow) 太极拳 (taijiquan) 馄饨(wonton(soup)) 功夫(gongfu)饺子 (jiaozi) and so on.

In the translation of tour guide presentation, we can use transliteration method to translate titles of a scenic spot, place names or persons' names. But the prerequisite here is that the scenic spot is lack of cultural information or significance, or the persons haven't played significant role, neither have they had any important influence in Chinese history. Here's an example:

Ex20: 五百罗汉最著名的部分由梵音阁和天台来阁的罗汉塑像群。这一佛教雕塑宝库中的明珠是由四川名手黎广修率其徒弟，七易寒暑，呕心沥血，精心雕刻而成。(李澦波, 1999:232)

The most famous figures are Fanyin Hall and Tiantailai Hall, highlights of the temple. It is regarded as one of the most brilliant pearls in the treasure house of Buddhist Sculptures. These Arhats were made by Li Guangxiu, a famous craftsman from Sichuan Province, and his apprentices. It took them 7 years to finish this great task (李澦波, 1999, 34)

In this example, two scenic spots “梵音阁”and “天台来阁”, one place “四川”,and one person“黎广修” are all translated into English by using Chinese pinyin. Here “四川” is one China's province, so in a sense, it can only be translated into “Sichuan”. “黎广修”is the name of a common Chinese person, so it should also be transliterated into English because he doesn't enjoy a fame or has any important background in Chinese history. As to the two scenic spots “梵音阁” and“天台来阁”which are derived from Sanskrit, they are very difficult to understand and explain. Even if after great efforts, finally we catch the meaning and can explain it in English, we still can't use such long explanations as the title of a scenic spot. So comparatively speaking, transliterating it into “Fanyin” and “Tiantailai” is the cleverer and wiser choice

Ex21: 这是四大天王: 东方持国天王, 手持琵琶, 手持琵琶表示要用音乐感化众生, 皈依佛门。南方增长天王, 手持宝剑, 持剑为的是保护佛法不受

侵犯。西方广目天王，手上缠一龙，他是群龙领袖，将不信佛的人提来皈依佛门。北方多文天王，手持雨伞，用以制服魔众，保护众生财富。

Version 1: These are statues of Four Heavenly Kings: the first one on the left is Chiguo, holding a Pipa (a Chinese traditional musical instrument.) His duty is offering music to convert people to Buddhism. Next to him is Zengzhang, he is holding a sword, through which he defends the Buddhist law and keeps the evil spirits away. The first one on the right is Guangmu; the leader of the dragon world, tangled around his arm is a dragon, which indicates that he can convert people to Buddhism. Next to him is Duowen, he is holding a magic umbrella to defeat the enemy with a dizzy spell and then close up capturing all the enemies, thus protecting all the wealth from being stolen.

Version 2: These are statues of Four Heavenly Kings: the first one on the left is the Eastern King, King of Protection for Buddhism, holding a Pipa (a Chinese traditional musical instrument.) His duty is offering music to convert people to Buddhism. Next to him is the Southern King, King of Developing Merit, he is holding a sword, through which he defends the Buddhist law and keeps the evil spirits away. The first one on the right is the Western King; King of Far Sight, the leader of the dragon world, tangled around his arm is a dragon, which indicates that he can convert people to Buddhism. Next to him is the Northern King, King of Virtue, he is holding a magic umbrella to defeat the enemy with a dizzy spell and then close up capturing all the enemies, thus protecting all the wealth from being stolen.

In version 1, the translator uses Chinese Pinyin to translate the four kings' names. After reading or hearing the introduction, the tourists may still be confused about the four king's duty because Chinese Pinyin doesn't convey any real meanings to them. Obviously version 2 using the explication method does a better job, which makes it easier for the tourists to understand the functions of the four heavenly kings.

From above we see the Pinyin approach or transliteration has its obvious limitation for not conveying any real meaning. Especially when introducing some

significant persons and places in Chinese history, we can't simply translate the names into Chinese pinyin because it is hard for English-speaking tourists to pronounce them, not mention for them to memorize them. What's worse, from the Pinyin the tourists can't get the idea that the persons are important figures in China's history. Let's look at another example:

Ex22:春风杨柳万千条，六亿神州尽舜尧。(毛泽东诗词)

Version1: Spring winds move willows wards,/in tens of millions;/ Six hundred million we/ shall all be sage-kings.

Version2: The spring wind blows amid profuse willow wards./ Six hundred million in this land all equal Yao and Shun.

In the original poem, “舜尧” means the sage, which otherwise is not known to the target readers. In China's history, “舜” and “尧” are Chinese ancestors, they enjoyed a great fame for their courage, matchless wisdom and super capability. If we translate it literally into “Shun and Yao”, then the target readers will be at a loss. So in version 1, “舜尧” is translated freely into “sage-kings” which prove to be more effective in cross-culture communication and thus realizing on-the-spot effect.

As we have discussed that the foreign tourists come to China not only to enjoy our beautiful scenery, but also to experience our exotic and brilliant culture, so we first of all adopt foreignization strategy to translate literally to them all kinds of literary forms for the sake of preserving the original Chinese culture. When literal translation doesn't produce strange and awkward English difficult for the tourists to understand, it should be employed as the first choice. On the other hand, when literal translation does produce awkward and strange English containing a lot of Chinese cultural background difficult for the tourists to understand, then we should turn to other translation methods like free translation which falls in the scope of domestication strategy.

What tour guide presentation is different from other written texts mainly lies in the fact that it is understood by the tourists through hearing on the spot once rather than reading at home several times. So how to transfer Chinese culture to the tourists

as effectively as possible, how to make the translation be accepted by the tourists with less efforts and how to fulfill the most wonderful “on-the-spot” effect become some other important objectives that should be pursued and fulfilled in the practice of translating tour guide presentation. Then we naturally tend to domestication strategy as we’ll analyze in the following.

4.4. 2.Domestication Strategy

Domestication tries to repress cultural differences, aiming at providing fluent and transparent language for the benefit of the readers’ easily understanding, it focuses on the signified, creating an illusion of transparency in which linguistic and cultural differences are domesticated. Then in the translation of tour guide presentation, this strategy has distinctive significance considering the language features of tour guide presentation. According to the requirement of the domestication strategy, we should try to use the words or expressions that the tourists are familiar with. For this purpose, such translation methods as free translation, adaptation, loan translation, and explication are applied to deal with the cultural information, now let's see the usage of free translation.

4.4.2.1 Free translation

“Free translation means when challenged by the cultural differences of the target language, the translator abandons the literal meaning of the source text to make the contents and linguistic functions of both the target text and the source text correspond with one another”(Cheng Hongwei,1997:94).

According to Shuttle worth & Cowies, free translation has three features: target language-oriented; expressing the meaning of the source language in normative target language; emphasizing the naturalness and fluency of the target language, while it ignores the sentence structure or rhetoric means of the source text.(1997:62-63).

4.4.2.1.1 Expressions with no cultural equivalents

Ex23: 徐光启 (1562-1633), 字子先, 谥文定, 出生于上海县 (今上海市旧城区) 一个农民家庭。生前官至礼部尚书兼东阁大学士 (即宰相) 之职。(韩荣良、韩志宇, 2005:64)

XuGuangqi(1562-1633), alias Zixian and his posthumous title being Wending,

was born in a farmer's family in Shanghai County yet he was very lucky in his officialdom, ever been the minister of rites and concurrently the great academician of the royal court (present-day prime minister). (韩荣良、韩志宇, 2005:64)

In this example, “字”, “谥” “尚书” “礼部” “东阁” “大学士” “宰相” all have unique Chinese cultural features, so it is almost impossible to find English equivalents to replace them. According to the definitions derived from the XinHua Chinese –Chinese dictionary edited by Chinese Commerce Press, “阁” here means the very institution where the high officers dispose the government affairs, which is the main form of offices during the Ming and Qing Dynasty. “谥” is a kind of title which is given to an emperor or a high-ranking official after he passes away in ancient China, thus to commemorate him and express the living people's praise of and gratitude for them. “学士” here doesn't mean a bachelor title but an official title. “字” is a kind of alias in ancient China, which is named according to the literal meaning of one's names. “宰相” is the highest-ranking official who has the most powerful authority in ancient China. So all the capitalized words, having their specific meaning and containing unique Chinese culture in this context, shouldn't be translated literally according to its usual meaning. Then naturally, the free translation method is applied to translate “字” into “alias”, “谥” into “his posthumous title”, “礼部尚书” into “the minister of rites” “大学士” into “the great academician” “阁” into “the royal court”.

Ex24: 白族男子通常穿白色对襟衣, 外套黑领褂。与此相比, 白族姑娘的服装却异常夺目, 她们身穿白上衣, 带红坎肩, 腰系绣花短围腰, 足穿一双绣花鞋。 The Bai people's traditional dress is quite unique. Both men and women show a partiality for white. They usually wear a short black vest over white jacket. In contrast, a Bai girl's attire is very attractive. She often wears a red-fitting vest over her white jacket, with an embroidered short apron in her slender waist and a pair of embroidered shoes on her feet.

In this example, “对襟衣”, “褂”, “坎肩” are all unique Chinese clothes style reflecting one important aspect of Chinese culture. The XinHua Chinese –Chinese

dictionary edited by Chinese Commerce Press has the following explanation:“坎肩” means the sleeveless jacketing(of cotton or wool). “褂”means Chinese-styled coat, which has various styles. “对襟衣” is also one type of Chinese-styled coat, with the front two sides of the garment paralleling with each other. In view of their unique characteristics, we translators have no other way but to rely on free translation.As is shown in above example, the three Chinese clothes styles are translated freely into “jacket”, “short black vest”, and “red-fitting vest” respectively. According to the explanation in Oxford Advanced Learner’s English-Chinese Dictionary, jacket is short coat with sleeves; vest is special (usually) garment covering the upper part of the body. Then it’s easy for the tourists to imagine how the Bai People dress themselves, and from the successful description of their clothes, the tourists will know one important aspect of Chinese culture.

Ex25:这是因为明初实行海禁以后,既打击了徽、闽、潮、沪等商船的活动,同时也截断了日本船商的生财之道。这时,急于向中国扩张的日本封建诸侯、商人海盗,便勾结中国沿海的海盗、奸商,在中国沿海作“武装经商”,继而发展成“武装骚扰”,史称“倭患”与“倭乱”(韩荣良、韩志宇,2005:43)

This was because of the banning on the sea-trade imposed in the initial days of the Ming Dynasty, which had not only dealt with blows to the business, activities of merchant ships from Anhui, Fujian and Chaozhou and Shanghai, but also severed the lifeline for Japanese ships to make fortunes along China’s coastal areas. At that time the Japanese feudal lords and merchant pirates, eager to make their penetration and expansion into China, worked hand in glove with the Chinese pirates and unscrupulous merchants along the seacoast started doing “business under the support of armed forces”. And later on it developed into “armed harassment”. This is what is called the “Japanese pirates” and “Japanese harassments” in Chinese history. (韩荣良、韩志宇, 2005:43)

In this example, “徽”、“闽”、“潮”、“沪” are all the abbreviations of China’s four provinces “安徽” “福建” “潮州” and “上海” respectively. So in stead of transliterating them into “Hui”, “Ming”, “Chao”, and “Hu” respectively, the translator translated their meanings, that is, their real and commonly-accepted names into

English so as to facilitate the tourists' understanding.

In ancient times, Chinese regards Japanese as “倭” to show their scorn, so “倭患” was translated into “Japanese pirates” and “倭乱” into “Japanese harassments” to keep their true meanings. If they are translated literally into “Wo pirates” and “Wo harassments”, then the tourists will be at a loss, and the translation itself will lose its meaning being a failure.

From above we conclude that we can't depend on literal translation to deal with the expressions with no English equivalents. Instead, we should resort to domestication strategy and find effective methods like free translation to solve the problems caused by lexical gaps or semantic gaps. In this way, the true meanings of the expression are realized and the cultural factors contained are conveyed meanwhile.

4.4.2.1.2 Idioms

As we have discussed in Chapter three that some Chinese idioms can find the exact or similar English equivalents. However, due to the great cultural difference between Chinese and English, most of them can't. Then naturally we can turn to free translation when the literal translation brings negative influence on the reader's understanding and cause the so-called cultural shock.

EX26 宝钗独自行来，顺路进了怡红院，…… 不想步入院中，鸦雀无声。
(《红楼梦》)

Pao-chai walked on alone to Happy Fed Court ...To her surprise, the court was utterly quiet.(杨宪益、戴乃迭)

Judging from the context, we can find that “鸦雀无声” here was used to describe how quiet the court is. However, we can't translate it literally into “crows and sparrows are silent”, which will confuse the readers to a large extent for it can't evoke the same imagination among the English readers. So for the purpose of cross-culture communication we'd better translate it freely into “utterly quiet”.

In tour guide presentation, we also often meet some Chinese expressions which have very strong expressing abilities and can convey their distinctive cultural flavor,

but if translated literally into English, its expressing power will lose, then naturally we tend to free translation to deal with them.

Ex27: 当时, 他在福州路摆了个陶瓷杂货摊, 因大多是白坯, 所以生意清淡, 几乎门可罗雀。(韩荣良、韩志宇, 2005:103)

At that time, he set up a ceramic stall on Fuzhou Road but due to most of his goods were only semi-finished clay products, his business was very slack with almost no customer to call on him.

Here “门可罗雀”, as an important and frequently-used Chinese idiom, is used to describe the slack business. If we translate it literally into “sparrows can be caught in the doorway”, then the tourists won’t catch the meaning upon hearing it, maybe they’ll wonder what on earth the tour guide is introducing. Then naturally the free translation should be employed and the translation becomes “almost no customer calling on him”, which reflects the true meaning the Chinese idiom contains.

4.4.2.1.3 Poems

Ex28: 富饶的土壤种植着2668公顷的桃树, 每年桃树鲜花怒放, 遍野都是粉红色的桃花, 呈现出一派唐朝诗人李贺所描绘的“桃花乱落如红雨”的艳丽景色(何志范, 2004: 391):

Forty kilometers east of downtown Shanghai, the rich soil of Nanhui blushes with 2668 hectares of peach blossoms. Every year the peach trees flower, presenting a beautiful picture of “Blossoms drifting like pink clouds” as depicted by Li He, a famous poet of the Tang Dynasty (何志范, 2004: 173).

“桃花乱落如红雨” describes the beautiful scenery in a very vivid when the wind blows the numerable peach blossoms off the branch. If we translate it literally into “peach blossoms falling down randomly like red rain”, then the sense of beauty expressed through the poem is lost. When hearing “falling down”, the tourists may feel the peach blossom having great heavy weight. Considering the shape of rain is totally different from that of peach blossoms, we can hardly imagine that peach blossoms can fall down from the branch like red rain or pink rain. “Rain” is liquid, so if the peach blossom really fell down like red rain, then a messy picture with no aesthetic value would appear in the listener’s mind.

So, to preserve the beauty expressed in the poem, the translator exerts his imagination and regards the falling peach blossoms as drifting clouds. So “桃花乱落如红雨” was translated freely into “ Blossoms drifting like pink clouds”. Then a beautiful and vivid picture appears in tourists’ mind: the peach blossoms drift from the branches just like pink clouds floating in the sky, very touching and romantic. In this way, the aesthetic value of the poem is transferred and the real meaning is realized.

“In Chinese and English poems, some cultural words often represent different or even opposite connotations. This gap forces translator into a dilemma--- he is sandwiched between the psychological habit of the reader and the flavor of the original text. What really happens is that in most cases the maintaining of the former leads to the distorting of the latter, and vice versa. Under such circumstance, it is desirable to seek a solution that transcends the formalistic feature in the gap in order to bring about the exchange between the two sides at a figurative level. Even so, the most essential thing is to keep alive the original sense of the source text as much as possible in the translated version for mutual benefits.”(Wang Jiankai in Guo JianZhong,2001:124).Now, let’s another example:

Ex29: 打起黄莺儿，莫叫枝上啼。啼时惊妾梦，不得到辽西。

Version1: Their chipping breaks my slumber through / And keep me from my dream of you.(Herbert A. Giles)

Version2: When she dreamed that she went to Liao-hshi/ To join him here, they [the orioles] waked her. (Witter Bynner)

Version3: Drive orioles off the tree, for their songs awake me./ From dreaming of my dear/ Far off on the frontier.(Xu Yuanchong)

In version1,the translator omitted “辽西”,though it is a very important cultural factor in this poem, then the reader won’t know under which circumstance that somebody is being missed. In version 2, “辽西” is translated literally into “Liao-hshi”,

but the reader still doesn't know what it means. In version 3, “辽西” is translated freely into “the frontier”, which has the connotation of being isolated and dangerous, so it can transfer the true meaning of the poem much better compared to version 1 and version 2.

In both version 1 and version 2, “辽西”, as a very important cultural factor in this poem, isn't handled effectively. Consequently the translated English poem just appears to be a very common and ordinary love poem, through which we can't transmit the information that the original poem tends to express. Actually, the original Chinese poem expresses a desperate and helpless wife who is missing her husband fighting or working in the isolated and dangerous frontier. She misses her husband very much but she has no other way but to meet him in her dream from time to time. So when the dreams occur to her, she begs somebody else to drive off the orioles, and let her continue her meeting with her husband in the dream. Comparatively, judged from the perspective of cross-culture communication, version 3 translated by free translation is much better.

4.4.2.2 Recreative translation & adaptation

In his Adapted translation theory, Huang Zhonglian (2002:96) advocates 11 methods of adapted translation. He divides them into three categories based on the information adjustment compared to complete translation (i) over-translation, (ii) under-translation, and (iii) adapted or epitomized translation. However, no matter what type of translation is undertaken, the amount of information to be transmitted should be brought into reasonable control in the target text, based on the requirement of cultural exchange and requisition of the reader's background information. In over-translation, he cannot add too much information as to make a long and tedious text. In under-translation, he should make sure that enough information is provided to help the reader obtain a clear understanding. In adapted translation or epitomized translation, the most important information in original text should be clearly conveyed to the reader.

Fundamentally, recreative translation is a type of adapted translation, taking into consideration the content and structure of the source text as well as acceptability

of the target text. This method demands large operation on the source text, so it is not recommended for a frequent use in translation. But the specific features of tourism translation give more freedom to the translators' work, which makes adapted translation a supplementary resort for untranslatability in tour guide presentation.

Ex27: 西安, 是中国的七大古都之一, 因为它不仅具有悠久的历史, 而且是不同时期多个封建王朝的政治中心, 自公元前 11 世纪起, 先后有西周、秦、西汉、新莽、东汉 (献帝初)、西晋 (愍帝)、前赵、后秦、西魏、北周、隋和唐等 13 个封建王朝在西安建都 (韩荣良, 2004: 1)。

Version 1: Xi'an is one of the seven ancient cities in China as it has not only a long history but has been the capital city of many feudal dynasties at different times in Chinese history. Even since the 11th century B.C., there has been thirteen dynasties of Western Zhou, in, Western Han, Xin Mang, Eastern Han, Western Jin, Former Zhao, Former Qin, later Qin, Western Wei, and Northern Zhou, as well as Sui and Tang dynasties that established their political centers here.

Version 2: Xi'an is one of the seven ancient cities in China as it has not only a long history but has been the capital city of many feudal dynasties at different times in Chinese history. Even since the 11th century B.C, thirteen dynasties have established their political centers here.

Xi'an, as an important ancient Chinese capital, enjoys a great fame worldwide because a lot of dynasties have set up their capitals there. To the common tourists, tiny knowledge like this is enough, they don't intend to explore further what those dynasties are. Even to us ordinary Chinese people, we also have no interest in the specific dynasty which has established its capital there. What's more, in the oral introduction, it is unnecessary for the tour guide to introduce the dynasties one by one, which challenges not only the tour guide's memory but also the tourist's memory. What's worse is that so many dynasties will confuse the tourists. So taking many factors into accounts, we'd better skip the confusing one-by-one introduction of the dynasties and introduce directly to the tourists that there are thirteen dynasties having established their political centers there, as is shown in version 2. So sometimes

adapted translation is necessary and effective.

Ex28: 云冈石窟----位于山西大同西北武周山(又名云冈)。创建于公元453年(北魏文成帝兴安二年)。以后献文、孝文诸帝都在这里续建,历百余年而成。这里有大小洞窟五十多个,各窟佛像共约五万一千余尊。大者高十七米,小者短到数寸。雕饰奇伟,冠于一世。在中国历史、宗教上,以及东方艺术上,都具有巨大的价值。(《中国文化.雕塑》)

Located in Datong, Shanxi Province, the Yungang Grottos are a complex of over 50 Buddhist grottos enshrining over 51, 000 Buddhist statues as large as 17 meters tall or as short as a few inches. Built for over a hundred years, they are of great historic and artistic value.

In this example, the location, the builder, and the artistic features of the grottos are all omitted, only the facts and data are preserved. Though the translated text isn't loyal to the source text, this version can be accepted considering the target readers being not Chinese culture researchers but average travelers. On their busy trip, sometimes they only need to know some facts and data.

4.4.2.3 Loan translation

When the information contained in tour guide presentation is of necessity for the understanding of source texts or the appreciation of the tourist destination and when there are certain accepted translations of them, loan translation is commonly used, in which translators may borrow the accepted version and display it directly in the target text. Loan translation means to borrow similar sayings directly from the target language to translate the Chinese equivalents. So in a sense, it represents the most typical domestication strategy. Being very familiar with those quoted expressions, the tourists can accept it and then understand the Chinese culture with the least efforts.

For example, in the introduction of Yue Yang Tower in Hunan Province, one can never neglect mentioning the well-known essay written by Fan Zhongyan, the noted statesman and man of letters in Northern Song Dynasty (960-1127). The theme of this essay is represented as “先天下之忧而忧, 后天下之乐而乐”. This is acceptably translated into English: “Be concerned before anyone else becomes concerned; enjoys yourself only after everyone finds enjoyment” (Yang Xianyi and Gladys Yang) or

“worry first, enjoy last”. The above cited example may also be rendered as the known saying in the west, especially in the United States, which goes like “Ask not what your country can do for you, ask what you can do for your country.”

In the development of human beings' history, some similar things or notions will inevitably appear in different countries. For example, every country has very pretty women who have different names even though they may have played the same important role in the history of their own countries. Then under this circumstance, the translator only needs to replace one with another in translating practice.

“西施”, the top beauty of ancient China's four beautiful women, is remembered by Chinese people because of her noble virtue of loving her own country. She sacrificed her beauty to captivate the King of Wu Kingdom for the sake of her country of Yue. While Cleopatra was the Egyptian queen (51-49 and 48-30) also noted for her beauty and charisma. So we adopt loan translation method to translate “西施” into “Chinese Cleopatra”, who is very familiar to the foreign tourists. Then upon hearing it, the tourists can quickly form a figure of beautiful and charismatic woman in their minds. In this way, on-the-spot effect of tour guide presentation is achieved.

As to some certain places in China which have the same or similar features with those in Western countries, we can also use loan translation method to deal with them. For example, 苏州 is translated into Oriental Venice; 大理 into the Oriental Switzerland or the Chinese Geneva. In this way, Chinese people or places are remembered more easily. We can find other examples like the following:

Ex29: 因此从1992年开兴建“云南民族村”, 让各地游人一举数得, 只游览一个地方就能大致了解云南几个主要少数民族的基本情况, 云南民族村成了云南省会昆明的一个重要旅游景点 (李戡波, 1999:220).

So in 1992, we began to build the “Yun Nan Nationalities Village”. The visitors just come there once; they will have a general idea of the main nationalities in Yun Nan. They needn't travel around all the areas. We can say “they kill several birds with one stone”. The Yun Nan Nationalities Village is now an important resort in Kun Ming, the capital city of Yun Nan.

“一石二鸟” was usually translated into “kill two birds with one stone” which proves to be very effective in the translation practice and has been accepted by the target readers as a typical successful translation. So in above example, “一举数得” was translated using loan translation method into “*they kill several birds with one stone*”, which is very familiar to the foreign tourists and makes it easier to realize “on- the spot ” effect.

In short, loan translation method, representing the most typical domestication strategy, can be employed as a very effective way to deal with some culture information in the translation of tour guide presentation. But we should also notice that it also will cause some culture loss though it can realizes “on-the-spot” effect more easily. When “西施” is translated into “Chinese Cleopatra”, much Chinese cultural information is lost including those typical features that a Chinese pretty woman holds. After all, Chinese people have their own understanding and standard to judge whether a woman is pretty or not. So when the expressions in the source text have very strong Chinese cultural flavor, we shouldn’t translate them simply using loan translation method.

4.4.2.4 Explication

“In view of the great difference between China and the western world in culture, history, geography, language habits and so on, the translator sometimes needs to use explication method to facilitate the foreign reader’s understanding. Though this method will produce some texts which are disloyal to the source text, comparatively, it will be much easier for the target readers to understand them”(Wang Dawei, 2005:340).

In tour guide presentation, there exist many proper names, poetic lines and classical allusions which are easy for most Chinese readers to understand. However, without necessary background information, the tourists cannot be expected to understand them. Then explication may be fell back on for the purpose of adding some supplementary information so as to enhance the attraction of the scenic spot as well as to optimize the tourists’ understanding of local culture.

Explication may be interpretation of the literal meaning of some specific words,

phrases or sentences. It can also be regarded as a kind of addition to the literal meaning. Let's see its main usage in the translation of tour guide presentation from the following two aspects:

4.4.2.4.1 Explication of the historic cultural items

Ex31. 新发掘的秦兵马俑被称为“世界第八大奇迹”；大雁塔、鼓楼是唐代留下来的建筑；您可以到杨贵妃洗澡的华清池去洗温泉澡，作为炎黄子孙，您或许有兴趣去拜谒离西安不远的黄帝陵（〈高级翻译〉，P170）。

The newly unearthed terra cotta soldiers and horses of the Qin Dynasty (221-206 B.C), are called the “Eighth Wonder of the World”. Dayan Ta (The Great Wild Goose Tower) and Gu Lou (the Drum Tower) were built in the Tang Dynasty (618-907A.d.). You may also bathe in the warm mineral water of Hua Qingchi Hot Springs, which used to be a private bath for Yang Guifei, the strikingly beautiful concubine of a Tang emperor. If you are of Chinese descent, you may be interested in a visit to the Tomb of Huangdi (the Yellow Emperor)—one of the earliest forefathers of the Chinese nation.

“秦兵马俑”，as “the Eighth Wonder of the World”，enjoys a great fame worldwide, and the tourists usually shows much interest in it. So we should Translate it in a explicative way into *terra cotta soldiers and horses of the Qin Dynasty (221-206 B.C)*. “杨贵妃” and “黄帝” are both very significant characters in China's history, so for the sake of the tourists' understanding as well as transferring Chinese culture, the followed explication is necessary and indispensable.

4.4.2.4.2 Explication of the geographical places

Ex32. 2003年10月15日上午9时，中国的航天计划又前进了一步：神舟五号载人飞船在全国人民万众瞩目之下升空。每个中国人都兴高采烈，全世界聚焦甘肃酒泉（《笔译实务》，238）。

China took a step forward in its space program at 9 a.m. on October 15,2003 when, with the entire nation watching, its first manned space flight Shenzhou V blasted into space. Every Chinese was elated, and Jiuquan, the Satellite Launch Center in Northwest China's Gansu Province, became the focus of global attention.

When translating the proper names which contain much cultural flavor, we should adopt explication method to clarify the translated texts. In this example, if “酒泉” were only translated into “Jiuquan”, the foreign tourists would be at a loss. Then “Satellite Launch Center”, as an explication, is added to it thus the tourists will understand it more easily. To facilitate the tourists’ better understanding of the important place, the translator explains further by putting “in North-west China’s Gansu Province” at the end of the translation. In this way, the explication method brings its operation into full play and ensures the success of the translation.

Summary: The most unique and significant translation principle of tour guide presentation is tourist-oriented. This is the most important feature which makes the translation of tour guide presentation stand out from other types of translation. Then centering on this basic principle, this author suggests 2 translation strategies to deal with the cultural information contained in tour guide presentation: domestication and foreignization. After reading carefully the detailed descriptions of every strategy and all kinds of translation methods, we’ll come to the conclusion that domestication is much commoner in the translation practice and it should be employed more frequently for the sake of “the immediate effect” of tour guide presentation.

Though both strategies prove to be effective in dealing with the unique Chinese culture, domestication and foreignization each has its own merits and defects respectively. So sometimes we can’t realize our translation purpose through using only one of them especially when we confront the items reflecting very typical Chinese culture. Then we should combine the two translation strategies or many translation methods together to realize successful translation, as may be discussed in the following.

4.4.3.3 The combination of foreignization and domestication

4.4.3.3.1 Literal translation with addition

Ex33: “大世界”那种强烈的海派文化色彩及其追求时代气息的娱乐设施，吸引着成千上万的海内外游客来此观光娱乐。

The strong cultural hue of the Hai School in the Great World and its recreational facilities reeking of the flavors of the times are now drawing a lot of visitors

Chinese and foreign here for pleasure and enjoyment.

Here is the addition: *“Culture of Hai School” is a general term for an artistic school prevailing in the area of Shanghai in the later days of the Qing Dynasty and the beginning of the Republic of China. The special feature of the school is that they made a creative breakthrough on the traditional Chinese art. Being good at absorbing the merits of the western art in performance they laid the stress of their creation on artistic personality and popularity for the broad masses of people, thereby achieving the purpose of appealing to all and being full of creative newness.*

In this example, “海派” was translated literally into “Hai School”, which will confuse the foreign tourists though “海派文化” is very famous in China’s culture field. Then it is necessary to add some concerned background information to the translation. For this purpose, an effective way is to add the introduction of its origin in the form of addition to the translation, as is shown in above example.

4.4.3.3.2 Transliteration with explanation

Ex34 白族民居古朴典雅，设计精巧，别具特色。两种典型的建筑结构为“三坊一照壁”和“四合五天井”

The Bai people’s houses that are noted for their simplicity, elegance and delicate designs show a distinctive feature. Two typical layouts of architecture are called “San fang Yi Zhao bi”, and “Si he Wu Tian jing”.

Though Chinese and English both adopt the 26 alphabets, yet Chinese Pinyin nearly means nothing to the foreigners except that it can help them pronounce the words or phrases to a certain degree. In this example, “三坊一照壁” and “四合五天井” are both architecture styles, but hearing the transliteration of “San fang Yi Zhao bi” and “Si he Wu Tian jing”, the tourists won’t know what kind of architecture they are describing. So explanation should be added to the translation then the translation becomes a better one like this:

The Bai people’s houses that are noted for their simplicity, elegance and delicate designs show a distinctive feature. Two typical layouts of architecture are called “San fang Yi Zhao bi”, (three rooms on three sides with a wall on the remaining side) and “Si he Wu Tian jing” (four rooms on four sides enclosing one big

courtyard with four smaller courtyards at each corner of the main one).

Ex35 请看那石峰。那石峰高约三米，犹如一位高僧在合掌打坐。他就是中国古典名著《西游记》中的唐僧。他的身边只有沙和尚，猪八戒不知躲到什么地方偷懒去了，孙悟空可能探路或化斋去了。

Look at the stone peak, which is about 3 meters high and looks like a monk sitting in meditation with his hands facing each other in front of his chest. He is no one else but Tangseng, a monk and a main character in Story of the Monkey King, the classical literary masterpiece of China. Following him is only Shaseng. We do not know where Zhubajie goes to be lazy; Sun Wukong probably goes somewhere to beg alms.

Sunwukun, a monkey-like monk and Tangseng's first disciple, and Zhubajie, a pig-like monk and the second disciple, and Shaseng, the third disciple, are all the main characters in the classical literary masterpiece of China. They are all known all over China and in some other countries.

Though we Chinese, old or young, male or female, are very familiar with the *Story of the Monkey King* as well as the main four characters in the novel, most of the western tourists don't, so the explanation is necessary. As is displayed in above example, the three disciples are explained in a very simple but clear way and are put at the end to make up for the transliteration.

4.4.3.3 Literal translation with explanation

Ex36: 第二道茶要在茶水中放烘香的乳扇和红糖、蜂蜜、桂皮、米花、花椒等，称为三道回味茶。

Finally they pour boiling water into the pot the third time, and put in sugar, honey, cassia bark, pop-rice, Chinese prickly ash and roasted milk-fan (a special dairy product), and stew it.

In this example, if “乳扇” was translated literally into “milk-fan”, the tourists surely would ponder what it really means. Or even, they wouldn't believe their ears: can milk really be used as the materials to make fans? To avoid this unnecessary misunderstanding, the translator then puts an explanation into the bracket to provide additional information.

We can find many other examples to prove this argument that literal translation sometimes should be used together with explanation like the following:

Ex37 所谓三道茶, 是大理白族招待佳宾的一种独特的饮茶方式, 据说是古代南昭王招待贵宾的一种饮茶礼, 后来流传到民间延续至今。(李溅波, 1999: 228)

The so-called Three Courses Tea of the Bai people is a special way of drinking tea when the distinguished guests come to visit. It is that this way of drinking tea was an etiquette by which the King of Nan Zhao (a local regime in ancient Dali) treated his distinguished guests.

Conclusion

With the development of China's economy, especially the development of inbound tourism in recent years, more and more tourists from abroad are eager to acquire a further understanding of the mountains, waters, historical sites, scenic spots as well as the local conditions and customs of China. In response to such demands, various kinds of tour guide presentation are provided. Then how to deal with the cultural information contained in tour guide presentation becomes a significant and urgent subject worth the scholars' attention. This dissertation is an attempt in this field

In this essay, the author employ two effective strategies: domestication and foreignization, to handle the cultural information in tour guide presentation. First the author argues that considering the tourists' demand for knowledge about Chinese culture, the translator should adopt foreignization strategy to maintain as much Chinese culture as possible in the translation. Then, the author also maintains the viewpoint that domestication should also be adopted considering the language features and the immediate effect of tour guide presentation. In the fourth chapter the author proceeds to discussing in a detailed way the adoption of tour guide presentation from such four aspects as the target reader, the text type, the author's intention and the translation purpose. Then based on the careful analysis, the author comes to the conclusion that both domestication strategy and foreignization strategy should be adopted to deal with the cultural information of tour guide presentation.

Guided by different translation strategies, many more translation methods are employed to dispose cultural information. This paper has also given a comprehensive survey of the various translation methods employed in the translation of tour guide presentation such as literal translation, transliteration, free translation, loan translation, recreative translation and adaptation as well as explication. To facilitate the reader's comprehension, I have made a fairly detailed classification of the specific areas in which the strategies of foreignization and domestication can be applied. In chapter four, lots of examples are exhibited to prove that under the guidance of foreignization strategy, literal translation and transliteration can be applied to maintain the cultural

flavor the Chinese tour guide presentation holds, while free translation, loan translation, recreative translation and adaptation as well as explication guided by domestication strategy can be employed to provide natural and transparent English introduction to achieve the wonderful immediate effect. In addition, the author also proposes a third strategy----a combination of foreignization and domestication, for in translating, often the two are used simultaneously given that the demarcation between foreignization and domestication is not very clear.

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