1736712

分类号 密级

U D C 编号

中南大學

CENTRAL SOUTH UNIVERSITY

硕士学位论文

论 文 题 目 从翻译美学视角看旅游资料英译

学 科、专 业 外国语言学及应用语言学

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2010 年 4 月

Y1720339

C-E TOURISM TRANSLATION: A PERSPECTIVE OF TRANSLATION AESTHETICS

THESIS

Submitted in partial fulfillment of the requirements for

The degree of Master of Arts

In the Graduate School of Central South University

by

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April 2010

Central South University

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摘 要

随着翻译研究的不断深入，翻译与其他学科之间的联系也越来越紧密并取得了丰硕的成果。美学与翻译的联姻有着悠久的历史，但是翻译美学的研究主要集中在文学翻译领域。

经济全球化使跨文化交流越来越频繁，旅游业在跨文化交流中起着十分重要的作用。拥有 5000 年灿烂文化的中国有着无数绚丽多姿的自然、历史人文景观，这些名胜古迹都是游客向往的地方。在成功加入世贸组织，举办 2008 年奥运会后中国吸引了越来越多的外国游客。翻译质量的高低对于发展旅游业，传播中国文化，提升中国国际形象都具有十分重要的意义。不少学者已从功能目的论，顺应论，跨文化理论等视角对旅游翻译进行了研究，但是较少从翻译美学的角度去探讨。本文拟从翻译美学的角度出发分析旅游资料的英译，发掘美学原理对旅游资料英译的指导作用。

文章首先介绍了旅游文本的概念，分析了中英文旅游文本在语言、风格等方面的特点，并回顾了国内外旅游翻译的研究现状。接着概述了翻译美学及相关概念审美主体和审美客体，翻译美学在中国和西方的发展历程，以及审美的四个基本过程。然后着重分析了翻译美学在旅游文本英译中的体现，如音韵美，简约美，平行美，形象美等。最后对译者在旅游文本英译过程中如何更好的体现其美学价值提出

了自己的建议。

关键词: 旅游文本，翻译，翻译美学

Abstract

As the translation study goes further, it has a closer relationship with other disciplines and great achievements have been accomplished. Aesthetics has a long history of integration with translation both at home and abroad. Yet, studies in translation aesthetics chiefly focus on literary translation.

With the economic globalization, cross-cultural exchange becomes more and more frequent. Obviously, tourism translation plays an important role in cross-cultural communication. After China's entering into the WTO and becoming the host country of 2008 Olympic Games and 2010 Shanghai World Expo, more and more foreigners come to visit China. The quality of tourism translation has a great impact on the development of tourism industry, spread of Chinese culture and promotion of China's international image. Many scholars have already paid attention to tourism translation. They have studied it from perspectives of functionalist translation theory, schema theory, skopos theory, and cross-cultural communication theory. However, the study of tourism translation from the perspective of translation aesthetics is comparatively rare. This thesis attempts to apply translation aesthetics to

the C-E translation of tourism texts.

The first chapter of the thesis introduces tourism text briefly. It firstly gives the definition of tourism texts and analyzes the features of both the Chinese and English tourism texts respectively from the perspective of language itself, texture and style. Then it reviews the studies of tourism translation at home and abroad. The second chapter provides a review of translation aesthetics theory. It firstly defines what translation aesthetics is. Then it probes into the origin of translation aesthetics in China and the west. It also introduces the four aesthetic processes: aesthetic comprehension, aesthetic transformation, aesthetic improvement and aesthetic representation. The third Chapter studies the beauty in tourism translation, including the beauty of sound, beauty of conciseness, beauty of parallelism and beauty of image. And the fourth chapter proposes some suggestions for the aesthetic subject –translator on how to represent the beauty in tourism translation better under the guidance of translation aesthetics.

Key words: tourism texts, translation, translation aesthetics

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攻读学位期间主要的研究成果目录

Introduction

As one of the four countries with ancient civilization, China has a vast land with abundant natural and historical scenic spots which are really attractive to foreign tourists. Due to the facilitation of modern transportation and frequent cross-cultural exchange, more and more foreigners come to visit China. Tourism, a bridge connecting Chinese with foreigners, becomes more and more important in cross-cultural communication. With the development of tourism industry, tourism translation is becoming popular. It has already drawn the attention of scholars who have conducted a number of valuable researches on it. In their articles, constructive suggestions on tourism translation are proposed from various perspectives: cultural perspective, functionalism perspective, relevance theory, adaptation theory and so on. Their suggestions for tourism translation will undoubtedly improve the quality of translation and make the tourist destination appealing to people.

However, there are few articles that study the tourism translation from the perspective of translation aesthetics. Translation aesthetics, a comparatively new subject, is the combination of translation studies with aesthetics. Aesthetics is a subject about beauty, while tourism translation belongs to the field of applied translation study. And tourism texts are

supposed to provide useful information about the tourist attractions for potential tourists and persuade them to pay a visit in person. Does tourism translation have aesthetic value? How aesthetic constituents are reflected in tourism translation and how to better represent aesthetic information in tourism translation? This thesis is trying to answer these questions and study tourism translation from the perspective of translation aesthetics.

Chapter1

General Survey on Tourism Texts

This chapter firstly talks about the definition of tourism texts. Then, it analyzes the features of both Chinese and English tourism texts respectively from the perspective of language, texture and style and reviews the studies on tourism translation at home and abroad. Due to the different geographical environment, customs, believes and education, people from east and west have different expectations and aesthetic value. So the features of Chinese and English tourism texts as well as readers' expectations and aesthetic value must be taken into account. The translated version must be understandable and favorable in the target situation. Therefore it is necessary for the translator to have a good knowledge of the features of both English and Chinese tourism texts.

1.1 Definition of Tourism Texts

According to Professors Hunziker and Krapf of Berne University, tourism is "the sum of the phenomena and relationships arising from the travel and stay of non-residents, in so far as they do not lead permanent residence and are not connected to any earning activity." (Christopher

Holloway, 1983:2) Tourism texts are texts serving the tourism industry. It has a wide scope, including advertisement, slogans, tourist schedules, customer letters and description of scenic spots. This thesis mainly deals with description of scenic spots.

1.2 Features of Tourism Texts

"You can compare the translating activity to an iceberg: the tip is the translation – what is visible, what is written on the page; the iceberg, the activity is all the work you do, often ten times as much again, much of which you do not even use." (Newmark, 1988:12) The foundation of this iceberg is the text analysis which aims at finding out the specific features of the texts. Without the acquisition of the features of source and target texts, we can never make a good translation.

1.2.1 Language Features

The first feature worth mentioning is the language feature. In tourism texts, Chinese and English have a lot of differences. For example, Chinese tourism texts usually use four-character expressions, while English prefers short and concise language.

1.2.1.1 Four-character Expressions VS Short and Concise Language

The most outstanding language feature of Chinese tourism text is the

frequent use of four-character expressions. The Chinese language has developed peculiar aesthetic values, one of which is the emphasis on the beauty of balance. The four-character expressions display such balance with repeated meaning (陈宏薇, 2000). Please look at the following examples:

青城山地质地貌独特，植被茂密，气候适宜，林木葱翠，层峦叠嶂，曲径逶迤，古观藏趣。青城山悠久的历史文化，对中国道教的创建和发展起到了巨大的奠基和推动作用，使其成为了中国道教的发源地，天师道的祖山、祖庭。

（贾文波，2008:219）

This short paragraph employs a large amount of four-character words like "气候适宜", "植被茂密", "林木葱翠", "层峦叠嶂", "曲径逶迤", "古观藏趣". The Chinese language makes its effort to achieve this kind of formal elegance and rhythmic effect, which can hardly be expressed in English. From these four-character words, readers can not only gain the natural beauty of scenic spots, but also feel the charm of Chinese language.

However, these words are too general and exaggerated for westerners who emphasize reason and logic. English tourism text has the feature of shortness and conciseness, which is a key element to make a deep impression on readers. Short sentences are more often used than clauses because they better highlight the information and are easier for

readers to remember. For example:

Rough, black rocks of lava just rise out of the water along parts of the coastline. In some places, cliffs rise almost straight from the water's edge. Along the gentle sloping land area to the southeast are beaches of yellow, white and black sands.

(http://www.cr.nps.gov/worldheritage/)

1.2.1.2 Frequency of Using Second Person Pronoun

Another language feature of tourism text is the frequency of using second person pronoun. Chinese tourism texts seldom use "you" to address the reader, while "you" is peculiar to English vocative writings. Instead, "游客" and "游人" are often found to address the reader as the following examples show:

峨眉山灵猴是峨眉山的精灵，嬉闹顽皮，憨态可掬又极通人性，见人不惊、与人相亲、与人同乐，给游人带来无数欢乐，成为峨眉山的一道活景观。与猴群嬉戏，给猴子喂食，观赏其千姿百态，了解其生态习性，最后再来一次亲密接触，成为游客到峨眉山旅游不可缺少的项目。

（峨眉山简介）

忘忧谷是一条窄长山谷。游人走在盘旋弯曲的竹径上，听水鸣鸟啾，观绿竹野花，顿生起超凡脱俗、飘飘欲仙之感。……古栈道修整之后，有惊无险，为游人增添了极大乐趣。

（蜀南竹海简介）

If we translate word for word, "游人" or "游客" should be "the visitor" or "the tourist", which is less likely to establish a close psychological relationship between the writer and the reader. In English tourism texts, second personal pronoun "you" is frequently employed to address the reader, which is probably to build a close relationship. For example:

The North Rim is more isolated than the south rim, and getting there is harder. It closes in the winter, but if you want something a little cooler, a little higher and less crowded, the north rim has a lot to offer.

The air at the south rim may be warm, but thankfully, dry. The "dry heat" of the southwest can make even a relatively hot day feel comfortable. If you are from a humid part of the country, this will be a pleasant surprise. A quick duck into the shade or some water on your shirt or hat does wonders. And DO wear a hat, even if you think it makes you look silly. Altitude and thin air make the sun more intense.

(http://www.grand-canyon-vacation-information.com/)

The "you" form in the example given above makes the texts sound friendly and helps establish a closer relationship between the reader and the message sender psychologically.

However, it doesn't mean that Chinese tourism texts never use "you" form, such differences exist only in the degree. In Chinese tourism texts,

there are "you" forms too, but much less compared with the English version.

1.2.2 Textual Features

At the textual level differences between English and Chinese tourism texts are mainly showed in two aspects: one is the content schema, and the other is the point of view.

1.2.2.1 Content Schema

One of tourism texts' functions is informative. It should provide the basic information of scenic spots, such as the location, culture and history. However, English and Chinese tourism texts are quite different in content schema. Just as Yang Min (杨敏，2003) has said, English tourism texts mainly focus on introducing geographical surroundings of the tourist attraction, cultural heritage, and then the scenic spots itself. In comparison, Chinese versions pay more attention to the social status of scenic spots such as their social impact and historical evolution. And it also gives prominence to the scenery and humanistic features, especially to the eulogy as well as description of scenic spots in historical records and literature. Please look at the following examples:

青岛是中国优秀旅游城市。青岛独特的地理位置和历史背景使其在 20 世纪 20 年代就成为著名的观光旅游城市和疗养避暑胜地。青岛

风光秀丽，气候宜人，蜿蜒连绵的前海海滨，起伏多姿的海上山峦，红瓦绿树的城市风景，浓缩近、现代历史文化的名人故居，具有典型欧陆风格的多国建筑，构成了一道中西合璧的山、海、城交融的海滨风景线，是旅游观光、度假休闲、商务会谈的最佳目的地。青岛市区，西部为“红瓦绿树、碧海蓝天”的老风貌保护区，东部为现代化建筑风貌区，新老城区相融相映，形成了“海上都市、欧亚风情”的城市特点。

（中国青岛指南，2002:12）

Exeter is an important commercial center for the South West, and it successfully combines the advantages of a modern city with the charm of one with a long and colorful history. Aspects of this history are easily seen in the medieval Cathedral, the Guidhall and the Quay, which is now a popular waterfront venue. Exeter has a population of around 100,000 and has all the shop and cultural and recreational facilities you would expect to find in a thriving university town. Some of the best countryside in Britain is very close to Exeter. The Dartmoor National Park is to the west, and Exmoor, which also has spectacular scenery, is to the north. The coastal town of Exmouth, with its sandy beaches, is about nine miles away.

(康宁, 2005: 86)

Both of these two examples offer the basic information of the tourist destinations. However, if you analyze in detail, you can find some

differences. The Chinese text develops in this way: the first thing to introduce is the status of the scenic spots all over China; and then is the landscape; the last one is the location. Different from the Chinese tourism text, the English one develops like this: the first thing to introduce is the location, then the description of the beauty of the scenic spot itself and environment of the scenic spot.

1.2.2.2 Point of View

Point of view here means a device for "organizing the description by directing the reader's attention to a consistent order and it is the equivalent of perspective in painting." (萧立明, 2001:208-209)

According to Xiao, to make an effective English description you should have a consistent point of view. In Chinese descriptions, in contrast, the writers "often use changing point of view mixed with the author's mental omniscient point of view" (ibid: 221). This difference may due to the difference of text structures between Chinese and English tourism texts: English texts are mainly developed linearly, but Chinese ones may be organized linearly or spirally. Wang Zhenya has said that "..., while we are sure that most English speakers speak or write in a linear fashion on most occasions, we are not sure whether most Chinese speakers speak or write in a round-about way in most language use situations,..." (王振亚, 2000: 332-333). Examples are given to support

the claim mentioned above.

岳阳楼矗立在老城的西城门上，西临洞庭湖。岳阳楼的前身是三国时期鲁肃的阅兵台。公元 716 年，张说在次建楼，并命名为岳阳楼。1044 年，滕子京谪守巴陵郡，重修了岳阳楼，并于翌年请当时著名的政治家、文学家范仲淹写了一篇《岳阳楼记》以记之。文章语言精美，思想深邃，流传既久且广。提出的“先天下之忧而忧，后天下之乐而乐”思想，为每个中国人所熟悉。

(纪世昌，2003:166-167)

One can never see too many summer sunrises on the Mississippi. They are enchanting. First, there is the eloquence of silence, for a sleep hush broods everywhere. Next, there is the haunting sense of loneliness, isolation, remoteness from the worry and hustle of the forest soften to gray, and the vast stretches of the river open up and reveal themselves.

(贾文波, 2008:215)

1.2.3 Stylistic Features

Differences between English and Chinese tourism texts also exist in style. Chinese texts are flowery and subjective, while English ones are plain and objective.

1.2.3.1 Flowery VS Plain

Comparatively speaking, Chinese tourism text prefers to write in a

flowery and lyrical style. Influenced by the Chinese literary tradition, writers are keen on pursuing rhythmical prose style and well-proportioned parallel structure. In Chinese texts highly embellished words and expressions, various kinds of rhetorical devices are easily found. Besides, Chinese tourism texts usually quote ancient Chinese poems, the essence of Chinese traditional culture, to deliver the Chinese culture to readers in a more inviting way. Readers can get a high level of aesthetic entertainment and a chance to get in touch with the ancient Chinese culture through the cited poems. For example:

"被摩梭人称为'母亲河'的泸沽湖，是泸沽湖风景名胜自然景观的重要组成部分和背景，素有'高原明珠'之称。湖中各岛亭亭玉立，形态各异，林木葱郁，翠绿如画，身临其间，水天一色，清澈如镜，藻花点缀其间，缓缓滑行于碧波之上的猪槽船和徐徐飘浮于水天之间大摩梭民歌，使其更增添几分古朴、几分宁静，是一个远离嚣市，未被污染的处女。"

（www.dreams-travel.com）

峨眉山以优美的自然风光、悠久的佛教文化、丰富的动植物资源、独特的地质地貌而著称于世。素有"峨嵋天下秀"的美誉。唐代诗人李白诗曰："蜀国多仙山，峨嵋邈难匹"。"明代诗人周洪漠赞道："三峨之秀甲天下，何须涉海寻蓬莱。"当代文豪郭沫若题书峨嵋山为"天下名山"。古往今来峨嵋就是人们礼佛朝拜、游览观光、科学考察和休闲疗养的胜地。

(http://www.emeitrip.com)

In the first example rhetoric devices like metaphor and personification are used, such as, "母亲河", "高原明珠", "亭亭玉立", "翠绿如画", "清澈如镜", and "未被污染的处女". And in the second and third examples, the famous ancient poems are cited to describe the scenic spots. For Chinese readers this kind of flowery, lyrical writing style is enjoyable and appealing. But for English tourism text, this is not the case. English readers may find it too wordy or exaggerated. Most of the words and expressions in English texts are plain and down to earth. For example:

Yellowstone – the World's First National Park

More than 1.25 million visitors each year agree that Yellowstone National Park is one of the world's wonderlands. It was established in 1872 and was the first national park in the world. The park is about two-thirds as large as Connecticut. It occupies about 3500 square miles (9100 square kilometers) in the northwestern corner of Wyoming and overlaps into Montana and Idaho. It is the largest of the national park.

Yellowstone Park lies on a plateau about 8000 feet (2400 meters) above sea level. The Snowy Mountains are on the north, the snow-capped peaks of the Absarokas, are on the east, the Tetons are on the south, and the Gallatin, range lies to the west and north. The highest mountain entirely within the parks is Electric Peak (10992 feet, or 3350 meters).

(http://www.nps.gov/yell/)

1.2.3.2 Subjective VS Objective

Generally speaking, " the Chinese writer stresses the description of the mental picture in their own mind instead of the objective identities themselves (萧立明, 2001:222), while "the English-speaking people stress the importance of the objective identity in perspective" (ibid: 208). For example:

庐山的奇峰峻岭，怪石异洞，深峡幽谷，飞瀑流泉，古树名木，与雄浑长江，碧波鄱阳湖浑然一体，组合成一幅瑰丽多姿的自然图景。千百年来，无数的先贤逸士，文人墨客，辉子道侣，富豪政客，纷至沓来，投身于这座奇秀大山的怀抱，在这幅美妙的自然画卷上，留下了浓墨重彩的一笔又一笔，充分地展现着他们对美的意蕴和追求，把那巧夺天工的亭台楼阁，宏大壮观的梅院寺观，精巧奇妙的祠塔桥榭，风格迥异的中外别墅，镶嵌在这奇山秀水当中，与自然景观交相辉映，互为表里，构架形成了一道独具魅力的亮丽风景线。

（庐山简介）

Mount Rainier National Park

The first U.S. team to climb Everest trained here, cutting their teeth on Mount Rainer. A huge volcanic dome covered with ice and snow, it rises to 14,410 feet (4,392 meters), the highest point in the Cascade Range. Around it are valleys, old-growth forests, waterfalls, ice caves,

meadows, and more than 25 glaciers.

(http://www.cr.nps.gov/worldheritage/)

Chinese texts prefer the combination of subjective feeling and the objective scenery. Expressions in the example like "组合成一幅瑰丽多姿的自然图景", "投身于这座奇秀大山的怀抱，在这幅美妙的自然画卷上，留下了浓墨重彩的一笔又一笔，充分地展现着他们对美的意蕴和追求" and "与自然景观交相辉映，互为表里，架构形成了一道独具魅力的亮丽风景线" are typical emotional expressions based on the author's subjective imagination or comments. As the example indicates, the English text usually let facts speak, instead of making a lot of comments or putting much personal feeling into the description. English texts are more objective in tone.

1.3 Researches on Tourism Translation at Home and Abroad

With the development of tourism industry, tourism translation becomes a hot topic. Many scholars have conducted a number of valuable researches on it. With the key words tourism translation in the research engine www.cnki.com, articles in periodicals and students' theses from 1999 to 2009 amount to 613.

1.3.1 Researches on Tourism Translation at Home

There are many culture-loaded words and expressions in Chinese

tourism texts, so many researchers approach the C-E tourism translation from the cultural perspective. Liu Huimei and Yang Shoukang (刘慧梅、杨寿康，1996) point out in article *C-E Tourism Translation from the Perspective of Culture* that cultural differences exist in every nation and differences between east and west are obvious. Such differences also exist in C-E tourism translation but are always neglected. They analyze the differences in respect of psychological difference, ethics difference, aesthetic value difference and customs difference. And then they propose some effective strategies for tourism translation, like explanation, addition, analogy, omission, paraphrase and compilation. Sun Yong (孙勇，2007) thinks that culture is closely related to tourism, language and translation. Studying tourism translation from the cultural aspects is effective to reduce misunderstanding caused by cultural differences. The thesis analyzes the cultural differences between east and west from the perspective of thought patterns, beliefs, geographical and natural environment, customs and history. To improve the quality of the English version, Sun Yong puts forward strategies, such as providing adequate message for target reader, deleting surplus message for target readers and restructuring to improve readability for target readers. Liu Dejun (刘德军，2006) studies tourism translation from the cultural-context perspective. The thesis points out that tourism translation is not a simple transferring of Chinese version into corresponding foreign words in a

word-for-word manner, but discovering and conveying the cultural message embodied. Sun suggests in his thesis that translators should make full use of cultural-context theory to analyze and explore cultural connotations of tourism text, and take advantage of addition and analogy to produce English translations that can meet the demands of spreading Chinese culture.

Many theses study tourism translation from the perspective of functionalism. On the basis of German Functionalist Translation theory, Zhou Qiao (周桥，2007) comparatively studies the difference between the Chinese and English tourism text and proposes three principles of C-E tourism translation, that is, information function dominating, English language and culture based, and target-tourist oriented. It further analyzes the typical linguistic and cultural translation problems and proposes the frequently-employed translation method – adaptation under the guidance of the German Functionalism. Qi Jingxi (齐敬席，2008) explores the effective strategies for the translation of tourism texts of Shandong Province. He points out that under the guidance of German functionalist translation translators can follow the marketing function oriented and the target reader oriented principles to adopt flexible strategies in tourism translation.

Some scholars study tourism translation on the basis of adaptation theory. Wen Junyi (文俊一，2007) researches the translation of Chinese

landscape description under the guidance of Jef. Verschueren's theory. It analyzes from the aspects of adaptation to the physical, social, mental world and linguistic context and gets a conclusion that the translation of Chinese landscape description is a process of choice making and dynamic adaptation. So the translator should not only adapt to the communicative contexts of the source text and target text, but also adapt to the different linguistic norms in translation. Yan Fengxia (闫凤霞，2007) analyzes the translation of scenic spots located in Shandong Province under the framework of adaptation theory and finds out that adaptability plays an important role in translation. And he puts forward some translation strategies accordingly like transliteration, adding, omission, analogy and other translation methods.

Some scholars study under the framework of relevance theory. Zhao Na (赵娜，2006) applies relevance theory to the tourism translation. She analyzes the English version of Beijing Palace Museum under the guidance of informative function and the vocative function and puts forward that translator should take the acceptability of target readers into consideration and convey an optimal relevance to target readers. Zhou Fengli (周凤丽，2007) studies tourism translation from the point of cognition and communication on the basis of relevance theory. She gets a conclusion that translator who is the core in translation should try to achieve optimal relevance by offering adequate contextual effect to target

readers.

1.3.2 Researches on Tourism Translation Abroad

Studies on tourism translation are also carried out in foreign countries. House (1997) puts forward a model for translation quality assessment under the guidance of covert translation through the evaluation of an English translation of a German tourist booklet named Nürnberg. House adopts a functional equivalence approach and believes that covert translation embodies the ideal case of the translation theory. In her study, she finds differences between the translated version and the original version along the functional parameter of social role relationship. However she doesn't think these differences are errors but adaptations demanded by the different socio-cultural background of the target audience. Gutt (2004) furthers House's study by analyzing a tourist brochure provided for passengers on board the Funnjet car ferry operating between Travemünde and Helsinki.

American expert Graham M.S. Dann (1996) has a book named *The language of Tourism: A Sociolinguistic Perspective* which is the first to apply the sociolinguistics to tourism. In the book he illustrates the properties and techniques of the language of tourism. He believes that tourism texts are used to attract and persuade people to become tourists. And in turn, language of tourism texts can be polished through the

feedback of tourists. In addition, this book is also very helpful for tourism marketing.

Erik Castello (2002) compiles his research findings into a book named *Tourist-Information Texts: A Corpus-Based Study of Four Related Genres*. He describes the language and structures of tourism texts under the guidance of systemic-functional approach by utilizing corpus linguistics. The concept of genre is the theoretical framework of his study. In the book he shows how the frequencies of linguistic features vary among four related genres of tourism text through statistical and computational techniques.

Spanish scholar Rosa Lores Sanz (2003) has written an article named *Translation of Tourist Literature: the Case of Connectors*. The article puts emphasis on the study of connectors (conjunctions and discourse markers) in thematic position in English translation of Spanish tourism texts. The study is based on a corpus consisting of comparable texts (texts written in English and English texts translated from Spanish) and of the corresponding Spanish source texts.

Chapter two

Brief Introduction to Translation Aesthetics

According to *Oxford Advanced Learner's English-Chinese Dictionary*, aesthetics is "the branch of philosophy dealing with the principles of beauty and artistic taste" (2002:23). Aesthetics is a comparatively young subject. The term "aesthetics" made its first appearance in the 18th century. It was put forward by the great German philosopher named Alexander Gottlieb Baumgarten (1714-1762) who was regarded as the "father of the aesthetics". His book *Aesthetics* published in 1750 was the origin of today's aesthetics. Baumgarten said in the book that the origin of aesthetics was a subject studying people's feelings, such as people's sensation, imagination, intuition and aspiration. From then on, aesthetics becomes an independent field of study instead of philosophy. (毛荣贵，2005：1) Aesthetics has a perfect integration with translation, and the production of their combination is translation aesthetics. This chapter will talk about the definition of translation aesthetics and some related concepts, the origin of translation aesthetics both at home and abroad, and the four aesthetic processes.

2.1 Definition of Translation Aesthetics

Translation aesthetics is an interdisciplinary subject that applies aesthetic theories to translation studies. To be brief, it is the combination of translation studies with aesthetics. Professor Fang Mengzhi has given a definition of translation aesthetics in *Dictionary of Translation Studies* as follows:

Translation aesthetics is to reveal the aesthetic origin of translation, to explore the special significance of aesthetics to translation and to probe into the scientific and artistic nature of translation from the aesthetic point of view. Also with basic aesthetic principles, it puts forward aesthetic standards of translations of different genres to analyze, explain and solve the aesthetic problems in their interlingual translation. In addition, it analyses the aesthetic composition of the aesthetic object and the role of the translator as well as their relationship based on a full understanding of attributes of aesthetic object (the source text) and the aesthetic subject (translator). Last, it provides the types and means of aesthetic reproduction which can guide the translation practice for the translator. (方梦之，2004:296)

2.2 Aesthetic Subject and Aesthetic Object

Translation aesthetics' research mainly relates to aesthetic subject and aesthetic object.

The aesthetic object refers to the objectively existing things that are involved in the action of human aesthetic appreciation. However, not every objective thing can be an aesthetic object. Being an aesthetic object, it must be an objective thing that is in the unity of opposites with aesthetic subject. For example, *A Dream of Red Mansions* on the shelf of a bookstore is not an aesthetic object. It becomes the aesthetic object of the translator only when the translator buys it and begins to study and translate it. (刘宓庆, 2005:86) There are two languages involved in translation, so there are two kinds of aesthetic objects: the source language text and the target language text.

Though aesthetic qualities are inherent in the aesthetic object, their realization relies heavily on the aesthetic subject. Aesthetic object functions through aesthetic subject. The aesthetic subject, as is defined in aesthetic theory, refers to the person who possesses the ability of making aesthetic judgment and, under given circumstances, is triggered by the aesthetic object to pursue an active understanding of it (刘宓庆, 2005: 168). To be specific, aesthetic subject includes translators, readers and editors. In translation, aesthetic subject mainly refers to the translator, whose major tasks are to perceive and appreciate the aesthetic constituents in the source language text, and then to reproduce and create a target language text of the same aesthetic value.

2.3 Origin of Translation Aesthetics

Translation aesthetics has a long history both at home and abroad. The following paragraphs will introduce the origin of translation aesthetics in China and the west respectively in detail.

2.3.1 Origin of Translation Aesthetics in China

The combination of translation with aesthetics is one of the basic features of Chinese traditional translation. In China, the origin of translation aesthetics can be traced back to the times of Three Kingdoms.

Lao Zi (570-480B.C.) has said in his work *Dao De Jing* that sincere words are not graceful and graceful words are not sincere. He proposes that translators should follow the source text closely. Zhi Qian (380-300B.C.) adopts this proposition in his translation of Buddhist scriptures. Then throughout the whole process of Buddhist scripture translation, there has been the dispute between Wen and Zhi. Wen and Zhi are originally used by Confucius to talk about a person. Here it is used in a figurative way. Wen means the form of literary works and Zhi means the content. Translators who believe in Zhi advocate that it is necessary to be faithful to every aspect of the original features of the texts, while those who stick to Wen emphasize the necessity of conveying the meaning of the texts in a smooth way and with elegant words. Dao'an (道安 314-385), a monk of the Qian Qin State during the East Jin Dynasty, is a

representative figure of the school of Zhi. He puts forward literal translation so as to be faithful to the content. While Kumara Jiva (鸠摩罗什, 334-413), a representative figure of the school of Wen, firmly advocates free translation to pursue a better translation of the Buddhist Scripture. The outstanding master of translation in Tang Dynasty Xuan Zang (602-664) puts forward his thoughts on translation: a good translation must be faithful to the original in content, but also should have popular appeals in form. Xuan Zang perfectly unites Wen and Zhi. He proposes to guarantee the truth of content and to achieve the beauty of form. With the harmonious unity of Wen and Zhi, the dispute of the two which has dominated the ancient Chinese translation theories for centuries finally ended. It is obvious that attention has already been paid to the relationship between the truth of the content and the beauty of the linguistic form by the translators of Buddhist scriptures. Similarity can be detected between Xuan Zang's thoughts on translation and contemporary translation aesthetics which emphasize the combination of truth of the content and the beauty of the form.

After that, there comes a tranquil period due to the declination of Buddhist scripture translation. Until the 19th century, translation became prosperous in China again with the import and popularity of western thoughts and technology. In 1984 Ma Jianzhong (1845-1900) put forward his perspectives on translation "Shan Yi" （善译）. He believes that

translator should have an overall understanding of the source text, including the logic, spirit, and features of it and then express them in a natural way. He also believes that translator should not be arbitrary in thoughts and pompous in styles. Two years later, the most influential translation theory in modern China – the three-character criterion, namely, faithfulness, expressiveness and elegance, is proposed by Yan Fu (1854-1921). As far as Yan Fu was concerned, this three-character criterion is the difficult things for a translator. And it becomes measurement of the professional level of translation and the goal for translators to strive for. Though Yan Fu's criterion of "faithfulness, expressiveness and elegance" is confined in the scope of aesthetics of literature and art, it has brought the aesthetic criteria and values into the field of translation and has given a specific and to-the-point aesthetic description of the artistic features of translation. Although it is beset with challenges, the three-character criterion now is still popular in Chinese translation studies.

In 1950s, Fu Lei (1908-1966) put forward the principle of "emphasize more on conformity in spirit instead of conformity in form". The matter of artistic approximation in spirit or artistic approximation in form was a hot topic in Chinese artistic theory. At the same time, it opened up a particular aesthetic category in the history of the Chinese aesthetics. In this period, Mao Dun, Lin Yutang, Zhu Guangqian and Qian

Zhongshu all showed great interest over translation. On the basis of Yan Fu's "faithfulness, expressiveness and elegance", Lin Yutang posed his own three character principle of "faithfulness, smoothness and beauty". In 1960s, Qian Zhongshu (1910-1998) posed the highest criterion of translation- "sublimation", which is originally a Buddhist term. He believes that the transferring of a work from one language into another should not bear any trace of awkwardness or farfetchedness in translation because of the differences of language usage, and at the same time without losing the slightest flavor of the original texts. (刘宓庆，2006: 154)

As mentioned above, it is not difficult to find that almost all traditional Chinese translation theories have aesthetic origins and are greatly influenced by aesthetics. Translation aesthetics has a deep root in China. The combination of translation and aesthetics is the tradition and the striking feature of Chinese translation theory.

2.3.2 Origin of Translation Aesthetics in the West

Similar to the Chinese translation theory, the combination of aesthetics with translation in the west has a long history, which can be dated back to more than 1800 years ago. From Marcus Tullius Cicero to Martin Luther and Johann Wolfgang von Goethe, translation theory is closely related to literary aesthetics. Their ideas share the same origin:

they all study translation from the angle of aesthetics.

It is generally accepted that western translation started from the famous ancient Roman philosopher and rhetoric master Marcus Tullius Cicero (106-43BC), who is against word-for-word translation, but for sense-for-sense translation. As far as Cicero is concerned, the beauty of diction should be highly valued in translation. He admires natural and imposing manner of translation which is under the influence of the aesthetic thoughts of Thales. (刘宓庆，2005:45) Cicero's successor Quintus Flaccus Horace (65-8B.C.) proposes the application of Storic's idea of beauty of simplicity and Thales' idea of beauty of nature in translation. In his *Art of Poetry* (Ars Poetica) Horace has argued that "Nor should you try to render your original word for word like a slavish translator...". (Bassnett, 1988:43) Cicero's and Horace's perspectives on translation are considered to be the enlightenment of western translation aesthetics and have great influence on successive generations of translators.

St. Jerome (347-420) and St. Augustine (354-430) are successors of western classic philosopher and aesthetic theory. St. Jerome is well known for the translation of *The Old Testament* from Hebrew into Latin. He appreciates nature in translation and thinks that translators should be the master of native language rather than limited by the style. St. Augustine proposes three translation styles: plainness, elegance and

solemnity. And he believes that it is the reader's requirements that determine the style.

From the fourth century A.D. to the seventeenth century A.D. bible translation became popular among western translators with the spread of Christianity. Martin Luther (1483-1546) is the most influential translator of *The Bible* in the 16th century. He stresses the importance of the relationship between style and meaning by saying that "In speech, it is the meaning and the subject matter that must be considered, not the grammar, for the grammar shall not rule over the meaning." (Bassnett, 1988:54). He also believes that the language of the translated version should be understood by readers and the aesthetic information in target language should be appreciated by readers.

John Dryden (1631-1700), an English poet and translator, is the most famous translator in the 17th century. In English translation history, he is the first to recognize and clearly describe translation as an art. (毛荣贵，2005：13) In his *Preface to Ovid's Epistles* (1680), Dryden has put forward three types of translation, that is, metaphrase or word for word translation, paraphrase or translation with a latitude, and finally imitation, in which the translator assumes the liberty not only to vary from the words and sense, but to forsake them both as he sees occasion. (Robinson, 2006: 172-174) Of these three types Dryden prefers paraphrase and argues that translators must have a good command of both languages, and

must have a comprehensive understanding of both the characteristics and the spirit of the original author.

Alexander Fraser Tytler (1747-1813), a world famous English translation theorist in the eighteenth century, is the first one studying translation in English systematically. Basing on the classical art aesthetics, Alexander Fraser Tytler puts forward "the Three Principles of Translation" in his Essay *on the Principles of Translation* in 1790:

1) The translation should give a complete transcription of the idea of the original work;

2) The style and manner of writing should be of the same character with that of the original;

3) The translation should have all the ease of the original composition."

Tyler believes that a successful translation work should show the source text's whole excellence. And from the target text we can see the whole reasoning of the original text and understand all of its beauty. (Tyler, 1790:204-205)

When it comes to the early 20th century, the first one we should mention is the French translation critics Paul Valery. He suggests that the spirit of the original text should be transmitted and the translation quality largely depends on translator's aesthetic perception of the true value of the original texts.

In 50s and 60s of the 20th century, the focus of western translation changes from philosophy aesthetics to modern linguistics. Before the appearance of the structural linguist L. Bloomfield, most translators are content with doing some instinctive and macroscopic appreciation and commenting on the style of the target language text rather than making scientific structural analysis towards translation. The most noticeable feature of modern translation theories is its creativity. Translation theory becomes prosperous owing to the appearance of modern linguistics, modern aesthetics and semiotics and other subjects. (刘宓庆，1989：28)

Then Reception Aesthetics and Reception Theory come into being. According to Reception Theory, the translator has two processes of reception, one is the process of the communication between the translator and the original text and the other is the process of communication between the target reader and the translated version. Jauss has said that "Readers themselves are a kind of both historical and creative power. The historic lives of literary works cannot be changed without the active participation and interference of receptors." (胡经之，王岳川，1994：338) Reception Aesthetics emphasizes the active participation of the reader but does not neglect the importance of the translator at the same time.

2.4 Aesthetic Process

Translation is a process in which aesthetic subject makes use of his

or her aesthetic consciousness to transfer one aesthetic object into another. The four basic processes of translation are analysis of the source text, transfer from source to target language, restructuring in the target language, and revision. (Nida, 2001:108) Similarly, the aesthetic process has four stages, that is, aesthetic comprehension, aesthetic transformation, aesthetic improvement and aesthetic representation.

2.4.1 Aesthetic Comprehension

Comprehension of the aesthetic constituents in the source text is the first step of aesthetic translation and the foundation of the following three steps. The more thoroughly a translator understands the aesthetic constituents, the better he can do in transformation and representation. In order to have a deep and thorough comprehension of constituents of aesthetic object, translators have to grasp the aesthetic property of both form and content. As to the form, it refers to the beauty at sound level, lexical level and syntactical level. While as to the content, it refers to the implied beauty, such as the image and style.

According to Professor Liu Miqing, there are three features of comprehension in aesthetic translation as the following:

1) The property of merger

The consciousness in aesthetic progression merges not only cognition and imagination which are helpful for comprehending the

source text but also aesthetic emotion. In other words, this consciousness of the aesthetic subject coming into being during aesthetic translation is on the basis of different psychological elements, which are considered as a whole entirely.

2) The property of organization

There are different organizations in comprehending aesthetics. Generally speaking, the cognition toward aesthetic objects first comes from aesthetic properties of form, which includes phonemes, lexicon and some figures of speech; then comes from aesthetic properties of content, for example, image and style; then the level of writing skills of the work; the last level is social and cultural information, the diachronic and synchronic analyses of the social-cultural environment that related to the writers.

3) The property of repetition

For aesthetic translation, the comprehension of the aesthetic objects done by the aesthetic subject won't finish just once. Therefore, repetition is also a feature of aesthetic translation. (刘宓庆，2005：215)

2.4.2 Aesthetic Transformation

After comprehension, translators use the aesthetic information to form the target text. This process can not be accomplished without empathy，which was first pointed out by American psychologist Edward

Titchnner in 1909.(刘宓庆，1999：220) In the process of transformation translator should overcome some difficulties: the obstacles of space and time, the obstacles of culture, the obstacles of psychology and the obstacles of language. (刘宓庆，2005：226-233)

2.4.3 Aesthetic Improvement

Target text got during the process of transformation is unavoidably rough and there are still errors and omissions. Besides it is hard for a translator to have a good translation once no matter how capable he is. So it is necessary for translators to make selections and polish their version. In the process of improvement, translators try to keep the content of the target text in accordance with that of the source text as well as arrange the language in an expressive way. Aesthetic improvement not only keeps the content in accordance with the meaning of the source text but also keeps all aesthetic information of the source text. Thus the aesthetic effect of the target text will be as close as possible to that of the source text. (刘宓庆, 2005: 217)

2.4.4 Aesthetic Representation

The last but most important process is aesthetic representation, in which aesthetic subjects find the equivalent form in target text to materialize all his aesthetic experience. Even though a translator has a

deep and thorough comprehension of the source text, if he could not find the functional equivalent form in the target language, all he gains from the source text during the first aesthetic representation together with his effort in aesthetic judgment will be useless at last. (刘宓庆，1995：218) However, the final version got in the final step doesn't mean the final end of translation. Amendments can still be made if necessary.

Chapter 3

Application of Translation Aesthetics in Tourism Translation

Aesthetics is generally considered to have a perfect combination with literary text. When aesthetics is mentioned, literary text would naturally come into people's mind. Tourism translation, a specialized translation like legal translation, news translation, and medical translation, belongs to the area of applied translation study. It is generally believed that the main function of tourism text is informative and taken for granted that the tourism translation is transferring information from one language to another. It seems that tourism translation has nothing to do with aesthetics. However, this is not the truth. Beauty is ubiquitous. As one of the ancient civilized countries, the boundless expanse of the Chinese territory is dotted with innumerable sights of gorgeous and varied scenery. Places of historic interest and scenic beauty across China are quite attractive to visitors, especially to foreign visitors. Since the reform and opening up, more and more foreign people come to visit China. They are not satisfied with just getting some information about the scenic spots any more, but want to experience the beauty of the scenic spots and to have mental enjoyment as well. So translating tourism text into another

language is supposed to convey not only the useful information but also the aesthetic value.

3.1 Beauty of Sound

Sound is one of the basic devices to carry the aesthetic information of language. Effect of musicality can be achieved by good choice and arrangements of sound. Special sound effect is attributed to the special phonological features. Rhyme is an obvious aspect contributing much to the musical quality of tourism texts. Chinese scholar Shen Yue of Nan Liang Dynasty has pointed out that rhyme to passage is like melody to musical instrument, which shows that rhyme is of great importance to the representation of aesthetic value. Rhyme is a repetition of some vowels or consonants between words or syllables. C-E tourism translation mainly adopts alliteration and consonance. Alliteration, also known as head rhyme or initial rhyme, is the repetition of the same sounds – usually initial consonants of words or of stressed syllables. (Baldick, 2000:5) In addition, consonance contributes to the auditory beauty of English. It refers to the repetition of identical or similar consonants in neighboring words whose vowel sounds are different. (Baldick, 2000: 44) Except for alliteration and consonance, onomatopoeia, which refers to the use of words that imitate or echo natural sounds being described, is also worth mentioning on producing musical beauty. For example:

Example 1：诗画江南，山水浙江

Translated version：Poetic Hangzhou, picturesque Zhejiang.

(陈刚，2004：34)

Example 2： 黄龙吐翠

Translated version：Yellow Dragon Dressed in Green

(陈刚，2004：336)

Example 3：九里云松

Translated version：Nine Miles of Misty Pines

(陈刚，2004：347)

Example 4:

九溪十八涧以“叮叮咚咚水,弯弯曲曲路”而著称。

Translated version:

The place called Nine Creeks and Eighteen Gullies is well known for its twisting paths and gurgling streams.

(杭州简介)

Example 5:

(石门山)主峰海拔 406 米,峰峦叠嶂,泉水潺潺,洞壑幽深,古木苍翠,景色秀丽,有水雪洞、藤花幄灯二十四景,“石门月霁”尤为胜景。

Translated version:

Presenting pretty scenery of peaks upon peaks, murmuring streams, deep caves and verdant ancient trees, the Stone-Gate Mountain has 24 spots of interest such as “the Water-Snow Cave”, “the Vine-Flower

Curtain", of which the best-known one is "the Clear Moon Seen from the Stone-Gate Mountain".

(周昌军,2004:104)

The first example is the tourism slogan of Zhejiang Province. In the translated version, "poetic" and "picturesque" form the alliteration. The second example is a scenic spot of West Lake at Hangzhou, Zhejiang Province. The word "吐" is translated into "dressed" , which not only describes the green ornament of Huanglong Cave, but also forms alliteration with "dragon". The third example is also a scenic spot in Zhejiang Province. In the translated version, "nine" and "pine" form the consonance, "mile" and "misty" form the alliteration. The adoption of rhyme made the language sounds more fluently and can bring you auditory pleasure. In example 4 and 5, the onomatopoetic "gurgling" and "murmuring" are adopted by the translator to depict the sound of the flowing water to make the text with much dynamics and attractiveness.

3.2 Beauty of Conciseness

Because of the differences in geographical environment, history, culture, people in east and west have different aesthetic value. As mentioned in chapter 1 the Chinese tourism texts are fond of using four-character expressions and flowery words, but English tourism text prefers plain and concise language. Shakespeare has said that conciseness

is the soul of intelligence. When the Chinese version is rendered into English version, translators should pay attention to the aesthetic value of conciseness.

Example 6:

这儿的峡谷又是另一番景象：谷中急水奔流，穿峡而过，两岸树木葱茏，鲜花繁茂，碧草萋萋，活脱脱一幅生机盎然的天然风景画。各种奇峰异岭，令人感受各异，遐想万千。

Translated version:

It is another gorge through which a rapid stream flows. Trees, flowers and grass, a picture of natural vitality, thrive on both banks. The weird peaks arouse disparate thoughts.

(贾文波，2008：218)

Example 7:

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

Translated version:

The beautiful landscapes of Aba Prefecture feature touring snow capped mountains, crisscrossing rivers, and boundless forests and grassland. On this fertile land are peculiar geological ruins, fantastic streams and waterfalls, alpine lakes, and Tibetan and Qiang villages.

(邓炎昌，1989：3)

Example 8:

这里 3000 座奇峰拔地而起，形态各异，有的似玉柱神鞭，立地顶天；有的像铜墙铁壁，巍然屹立，有的如晃板累卵，摇摇欲坠；有的若盆景古董，玲珑剔透……神奇而又真实，迷离而又实在，不是艺术创造胜似艺术创造，令人叹为观止。

Translated version:

3000 crags rise in various shapes – pillars, columns, walls, shaky egg stacks and potted landscapes...– conjuring up unforgettably fantastic images.

(贾文波，2008: 225-226)

Example 9:

(红叶谷)景区内绿荫浓郁,群山苍翠,碧波剪影。春天山花烂漫,夏天凉爽宜人。深秋红叶流丹,冬天红梅傲雪。

Translated version:

The site is shaded by green trees, surrounded by mountains and mirrored in clear waters. In spring, bright-colored flowers in full bloom can be found here and there on the mountains. In summer, it enjoys a pleasant weather with cool breezes. In autumn, it is covered with red leaves. In winter, plum waves proudly in snow.

(周昌军,2004:34)

In example 6, two short sentences adopt so many four-character expressions like “急水奔流”、“穿峡而过”、“树木葱茏”、“鲜花繁茂”、

"碧草萋萋". But the translated version only use the simple words "vitality" and "thrive" to show the luxuriance of the plants along the riverside. In example 7, there are also many four-character expressions like "风光秀丽"、"山河壮美"、"遮天盖地"、"蜿蜒跌宕"、"灿若明珠"、"瓜果飘香" in Chinese version, but the English version is comparatively concise. In example 8, four character expressions like "玉柱神鞭，立地顶天 "、"铜墙铁壁，巍然屹立"、"晃板累卵，摇摇欲坠"、"若盆景古董，玲珑剔透" are commonly used, but the English version only use some simple words, like "pillars", "columns", "walls", "shaky egg stacks" and "potted landscapes". In example 9, the attractive sceneries of the Red Leaves Valley in four seasons are illustrated by four four-character phrases in Chinese version. However， the English version uses the literal and plain language. In all these examples mentioned above, the Chinese version uses many flowery or even extravagant expressions. In this way the original writer attempts to attract the attention of the reader. However, to foreign visitors, this kind of description may be too wordy. So the translated version abandons the flowery expressions in Chinese version, and uses the simple words.

3.3 Beauty of Parallelism

The word parallelism originates from Greek words "parallelismos", which refers to be alongside with one another. In ordinary expository

prose, parallelism can be regarded as a type of coordination, linking elements that are already logically connected. Thus an adjective is paralleled to another, a noun to a noun or a verb to a verb, a phrase to phrase, and a clause to a clause. (Loreto Todd & Ian Hancock, 1986: 333) Parallelism is a very expressive rhetorical device, which can highlight the main idea with symmetrical structure and enhance the attractiveness of texts.

Example 10：上海，精彩每一天

Translated version：7 wonders of the world, 7 days in Shanghai.

Example 11：城市让生活更美好

Translated version：Better city, better life.

Example 12：上有天堂，下有苏杭

Translated version：Above is paradise, and below is Suzhou and Hangzhou.

Example 13:

满树金花、芳香四溢的金桂；花白如雪、香气扑鼻的银桂；红里透黄、花多味浓的紫砂桂；花色似银、季季有花的西季桂；竞相开放，争妍媲美。进入桂林公园，阵阵桂香扑鼻而来。

Translated version:

The Park of Sweet Osmanthus is known for its profusion of smanthus trees and variety of osmanthus flowers. It boasts golden smanthus, silver osmanthus, purple osmanthus, four-season osmanthus, and much more. They are in full bloom in the golden fall, filling the whole garden with their sweet fragrance.

（陈刚，2004：203-208）

Example 14:

宫墙内，建筑物有 110 多处，宫、殿、馆、斋、楼、台、亭、榭，多如群星。

Translated version:

Within the wall, there are more than 110 architectural structures, including palaces, studies and outbuildings for work and daily life, and towers, terraces, summerhouses and pavilions for landscaping purposes, scattered all over the villa like stars in the sky.

(陆乃圣，2000：111)

Example 10 is the tourism slogan of Shanghai. The translated version adopts the 7 wonders to form a parallel structure with the latter part. The parallel structure is concise and easy to remember. Example 11 is another promotion slogan of Shanghai for 2010 World Expo. The translated version also uses the parallel structure which gives people the impression of strong rhythm. Example 12 is the praise of the beauty of

Suzhou and Hangzhou, which is well known to people in China, even all over the world. The translated version adopts the parallel structure to express that the beauty of Suzhou and Hangzhou can be compared with the paradise. In example 13, various types of osmanthus form the parallel structure. Looking at this introduction, visitors can have a view of these splendid trees and flowers without seeing them in person. In example 14, the Chinese version portrays various kinds of buildings by the parallel structure of nouns. The English version divides these buildings into two categories to form the parallel structure: one is for work and daily life, and the other is for landscaping purposes. All these examples give people an impression of a picturesque view.

3.4 Beauty of Image

Image is the constitution of an existing object which the reader or hearer or perceiver mentally creates through his given knowledge, or the formulation of a non-existing or unfamiliar object under his psychological operation of perception and imagination. (姜秋霞, 2002:61) To be brief, image is a mental picture evoked by a piece of writing via imagination. Tourism texts usually use rhetoric devices like simile and metaphor to set up a good image of the scenic spots. The good image can arouse the visitors' imagination and increase the attractiveness of the scenic spots.

Example 15:

层层彩池，莹红蓝绿，如鱼鳞叠布，似梯田曾列，呈八组分布，形态各异。……道道梯瀑，泻翠流垂，巧妙地构成一条活灵活现的金色巨龙，腾游于茫茫原始森林、皑皑雪峰和蓝天白云之间。

Translated version:

The ponds, lying one atop the other, assume a hundred and one different colors and form what looks like a terraced field. …The streams flow this way and that along courses that look like numerous golden dragons swimming in dense woods and between snowy peaks and a blue sky that is filled with blue clouds.

(凌源，1999：16)

Example 16:

西湖如镜面，千峰凝翠，洞壑幽深，风光绮丽。

Translated version:

The West Lake is like a mirror, embellished all around with green hills and deep caves of enchanting beauty.

（贾文波，2008：217）

Example 17:

大明湖似一颗璀璨的明珠,镶嵌在泉城之中;黄河如带,蜿蜒由西向东。

Translated version:

The Daming Lake, just like a bright pearl, is inlaid in the Spring

City.The Yellow River winds its way from west to east like a narrow ribbon.

(周昌军,2004:27)

In example 15, the layout of the ponds is compared to a terraced field. Not every reader has seen the ponds, but after reading this vivid description, he can imagine the scenery. And the streams are compared to numerous golden dragons swimming in dense woods, showing the magnificance of the streams. In example 16, West Lake is compared to a mirror, which indicates the tranquility and transparency of the water. In example 17, the Daming Lake is likened to a bright pearl, displaying the status of Daming Lake. Yellow River is vividly compared to a narrow ribbon.

Chapter 4

Suggestions for Translators in Tourism Translation

Everyone has a strong passion for beauty. Reading tourism text, visitors not only want to obtain basic information about the scenic spots, but also expect to have aesthetic entertainment. In order to attract more tourists and publicize the beautiful scenery of China and Chinese culture, it is important to enhance the quality of tourism translation and represent the aesthetic value of tourism text. Though aesthetic qualities are inherent in the aesthetic object, their realization largely depends on the aesthetic subject. The translator is the aesthetic subject of the source text as well as that of target text. Translators are of vital significance in deciding the quality of the translation. Although limited by the objective condition of the aesthetic object, translators participate in the process of translation actively. This chapter is going to propose some suggestions for the aesthetic subject – translator on how to represent the beauty in tourism translation better under the guidance of tourism translation.

4.1 Bilingual Competence

Fu Zhongxuan (1993: 119) says that "the translator's knowledge structure includes knowledge of the foreign language, knowledge of one's native language, professional knowledge and miscellaneous knowledge." Being bilingually competent is the first and foremost quality that a translator must possess. Translation is a bilingual transformation activity. The first aesthetic process is comprehension and the last process is reproduction. Thus on one hand a translator is required to know original language so well that he can fully comprehend the content and perceive the aesthetic constituents of the original text. On the other hand he should also have a good command of target language to express the information and aesthetic constituents in target language. If a translator can not understand the source text correctly or he can not reconstruct the information well in target language, he may confuse or mislead the target language readers, let alone bringing aesthetic enjoyment to target language readers. So a competitive translator should always try his best to enhance the bilingual competence.

4.2 Professional Knowledge

Tourism translation is not simply a transformation from one language into another language. It embraces an unusual large scale of knowledge, ranging from religion to ethnic customs, from architecture to geography, from historical allusions to ancient tales, which includes

almost all aspects of our life. The complexity of tourism texts poses challenges for the knowledge scope of the translators. For example:

颐和园内的建筑结构皆以自然山水为基础，其建筑形式多模拟江南名胜古迹，或肖其意，或仿其型，因地制宜地创建了众多绚丽宏伟的廊、桥、亭、榭、殿、宇、楼、台。

Translation:

The buildings in the Summer Palace are predicated on natural landscape. In terms of architectural style, they are imitations of well-known places of historical and cultural interest south of the Yangtze River. Thus so many corridors, bridges, pavilions, waterside kiosks, hills, towers and terraces are laid out according to the contours of the terrain to form a splendid group of classical Chinese architecture.

(林林, 2000:6)

As in the example, without the knowledge of these unique Chinese classical architectures such as "榭"、"殿"、"宇", it is impossible to translate. So translators should accumulate knowledge in different fieids consciously.

4.3 Aesthetic Awareness

Liu Miqing says that aesthetic constituents are the intrinsic characteristics of translation activity and the intrinsic factors of people's ability of perception as well. In translation, a translator does perform pain

taking aesthetic activity although he may not have realized it. (刘宓庆，1996：5-6) To represent the beauty of tourism text, the translator should first comprehend or percept the aesthetic constituents of the original texts. Translators' awareness and perception of the aesthetic constituents have a vital significance in translation. The more aesthetic constituents of the original text are captured by the translator, the better he may translate.

Although aesthetic awareness usually starts from intuition, it can be developed through series of repeated aesthetic activities to accumulate aesthetic experiences. Facing a quite fine original text, a translator without any aesthetic experience can not produce intense aesthetic consciousness to make an effective use of his aesthetic functions. (刘宓庆，1999：210)

4.4 Proper Use of Translation Techniques

To make a successful translation, translators should definitely utilize translation techniques properly.

4.4.1 Transliteration

Transliteration is a commonly used technique in translation. It is usually realized through *pinyin*. In tourism translation, there are many names of places and person as well as cultural-loaded words. It is quite difficult to find a corresponding word in target language. Under such

circumstances, translators can adopt the technique of transliteration. For example, the traditional Chinese food "饺子" can be translated into "Jiaozi". The mascot of Beijing Olympic Games "福娃" is translated into "Fuwa".

4.4.2 Omission

As mentioned in Chapter 1, Chinese people are fond of using four-character idioms, citing famous poems of ancient people, and using many flowery and exaggerating expressions. However, English version prefers plain language and conciseness. In order to represent the beauty of conciseness, translator can adopt strategy of omission. For example:

泰山风景以壮丽著称。累叠的山势，厚重的形体，苍松巨石的烘托，云烟岚光的变化，使它在雄浑中兼有明丽，静穆中透着神奇，成为我国山水名胜的集大成者。

Translated version:

Mt. Tai is well-known for its magnificent scenery. Enhanced by its layer-heaped huge mass, rocks aged pines, and clouds and mists drifting in the mountains, it takes in the best of the landscapes in China.

(贾文波，2008:223-224)

In the example, "雄浑中兼有明丽，静穆中透着神奇" is a typical subjective comment in Chinese tourism texts and has no actual information. In translation the translator can delete such information and

let the reader to feel it by himself.

4.4.3 Analogy

As mentioned before, there are great differences between east and west. Equivalent expressions of some words in Chinese tourism texts can't be found in English. But as members of the society, Chinese and westerners do have something in common. Although we can't find the exact corresponding things, there is something similar in some way. Under such circumstances translators can adopt analogy to explain an unfamiliar thing to the reader in the form of something they are familiar with. For example, "济公" can be compared to Robin Hood who always punishes the bad guys and protects the poor. "梁山伯与祝英台" can be compared to Romeo and Juliet who fall in love with each other, but are separated for family feud and finally choose to suicide.

银川是宁夏回族自治区的首府，位于宁夏自治区中心，从明清以来，它就是伊斯兰教在西北部的居住地和传播中心。

Translated version:

Honored as a smaller Mecca, Yinchuan, the capital of Ningxia Hui Autonomous Prefecture is located in central Ningxia Province. Since the Ming and Qing dynasties, Yinchuan has been a place for Moslems to live and a center of Islamic education in the northwest.

(朱亚宁，2005:95)

Mecca is the holy city for western Islam, which has the same social status as Yinchuan for Chinese Islam. By utilizing analogy, readers can appreciate unfamiliar things through things they are familiar with and thus things are much easier for them to understand.

Conclusion

With the development of tourism industry, tourism translation attracts more and more attention from scholars. Scholars at home and abroad study tourism translation from different angles, but little attention is paid to the combination of translation aesthetics and tourism translation. This thesis tries to analyze tourism texts from a comparatively new aspect – translation aesthetics.

Tourism translation is generally considered to be an applied translation or a specialized translation like legal translation, news translation, and medical translation. The main function of tourism text is to provide useful information about tourist attractions for potential tourists and persuade them to pay a visit in person. However, a successful tourism translation does not only transfer basic information of scenic spots from one language into another, but also transfers the aesthetic value. This thesis analyzes the features of English tourism texts and Chinese ones respectively and the beauty in C-E tourism translation, namely beauty of sound, beauty of conciseness, beauty of parallelism and beauty of image. Then it puts forward some suggestions for the aesthetic subject –the translator on how to represent the aesthetic value in tourism

translation better.

Tourism texts cover a wide range of knowledge. It is impossible to include all aspects and illustrate the beauty of it in one thesis. So the author just makes a tentative study on C-E tourism translation. This thesis is far from being perfect and it still has much room for improvement. I hope that researchers might get some inspiration from this thesis and make deeper and wider studies on it in the future.

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Acknowledgements

The first one I want to express my gratitude to is my supervisor, Professor Tu Guoyuan, who gave me a lot of valuable suggestions and consistent help during the preparation of this thesis. And I am also deeply indebted to him for his patience and kindness during my years in Central South University.

My special thanks also go to Professor Xiao Liming, Professor Fan Wuqiu, Professor Jia Wenbo, Professor Yang Shoukang, and Professor Li Baiqing, from whom I have learned a lot during my postgraduate studies.

Last but not least, I am thankful to my parents and classmates for their support and encouragement.

攻读学位期间主要的研究成果目录

方宇英，2010，旅游资料英译审美初探，《青年科学》，第 3 期，333 页。

从翻译美学视角看旅游资料英译

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本文链接：http://d.g.wanfangdata.com.cn/Thesis_Y1720339.aspx