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On the Linguistic Functions of Foregrounding Language in Lawyer's Defense Statement: A Case of Wang Chengzhong's Defense

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Funded Project: Research on the Linguistic Strategy of Understatement in Facts Construction During Trials from the Perspective of Multimodal Narrative (2018WQNCX313)

Abstract: A lawyer's defense statement (hereinafter referred to as "defense") is a typical persuasive discourse. This article takes the defense of second instance for the case of Wang Chengzhong which aroused heated discussions in 2019 as the research subject. The foregrounding language and its linguistic functions will be analyzed to find out how the lawyer tries to persuade others through the defense. It is found that the foregrounding language in the lawyer's defense is primarily embodied by quantitative and qualitative deviations of language convention, and the latter is more than the former; typically, it realizes three metafunctions proposed by Halliday, namely ideational metafunction, interpersonal metafunction, and textual metafunction.

Key Words: lawyer's defense, foregrounding language, linguistic function

1. Introduction

As a special kind of institutional discourse, lawyers' defense is mainly used to persuade others, which include judicial personnel (such as judges and adjudicators) and the public participating in court trials. Its ultimate goal is to maximize the interests of the parties concerned by reasoning and presenting facts. Therefore, how to achieve a dynamic balance between effective reasoning and reclamation is a major challenge for lawyers in the process of writing a defense.

Foregrounding is one of the main concepts in the functional stylistic theory proposed by Halliday. Influenced by the views of Mokarovsky, a famous linguist and literary critic of the Prague School, Halliday regards style as foregrounding, which however he pinpoints as "motivated prominence" and emphasizes that "a salient feature can only be foregrounding if it is related to the meaning of the text as a whole". The so-called "prominence" refers to the deviation from the conventional language form, which can be either qualitatively prominent or quantitatively prominent, such as morpheme repetition, word repetition, or structural repetition (Halliday, 1971; Zhang, 1999).

Halliday also believes that we should not distinguish between stylistic and non-stylistic features in the meaning domain of a text, and there is no linguistic area where style does not exist. He believes that linguistic function is the medium connecting linguistic form and situational context (Halliday, 1971). In its systemic functional grammar, the overall functions of language are grouped into three categories: ideational metafunction, interpersonal metafunction, and textual metafunction. Ideational metafunction refers to the use of language to describe human experience, which can be further divided into experiential and logical functions; interpersonal metafunction refers to the use of language to construct relationships with others or society, reflecting the individuality and interaction of language at the same time; textual metafunction implies that language is used to establish and organize discourse sequence and information flow, as well as cohesion and continuity in the process of discourse development (Halliday & Christian, 2014).

Over the past years, most of the research about foregrounding languages has focused on literature and translation (Feng & Dang, 2019; Ma, 2017; Wang, 2015; Wu, 2016; Zhang & Liu, 2015), or had discussions on the theoretical level of stylistics (Deng, 1999; Ma, 2008; Wu, 2004, 2011; Xu, 2011; Zhang, 1994), or given a comprehensive analysis of language deviation (Gong, 2001), there is very little analysis of foregrounding language and its functions in applied discourse (Zhao & Ji, 2009). For this reason, this article takes the defense of Wang Chengzhong in the trial of second instance as the object of study, to discuss the foregrounding language and its linguistic functions in the defense of lawyers.

2. Forms of foregrounding language in lawyers' defense

On September 3, 2017, Judge Wang Chengzhong of the Intermediate People's Court of Liaoyuan City, Jilin Province was under criminal detention on suspicion of civil bending of law in an appeal case concerning a dispute over a forest land transfer agreement. The focus of the case was the transfer price of forest land. In the first instance, the plaintiff believed that it was 6 million yuan, and the defendant argued that it was 600,000 yuan. The first instance supported the plaintiff's claim, and the defendant lost the case. Wang Chengzhong's decision in the second instance remained the same, and the collegial panel agreed to his opinion, thus the second instance upheld the first instance's verdict. On February 9, 2018, the Xi'an District People's

Court sentenced Wang Chengzhong to three years in prison for the crime of perverting the law. Wang Chengzhong refused to accept and appealed. On November 22, 2018, the Higher People's Court of Jilin Province decided to designate Wang Chengzhong and Zhang Daqing's suspected civil law-bending case to be tried by the Tonghua Intermediate People's Court following the criminal second-instance procedure. (Souhu, 2019) Wang Chengzhong's defense lawyer Xu Xin delivered a statement of defense titled "The Judge is the Lord of the Legal Empire" during the trial, emphasizing that Wang Chengzhong as an excellent and just judge, would not bend the law and should not be subject to the penalty of three-year imprisonment. The following paragraphs will analyze how the lawyer's defense intends to persuade the judicial officers and present audiences through foregrounding language based on quantitative and qualitative deviations from the language conventions.

2.1 Quantitative deviation

Repetition is a typical prominence that quantitatively deviates from the conventions of language. In this defense, there are multiple repetitions of the same words, for example,

- 1) The 600,000 yuan agreement, although it was filed in the forestry station, the price was too low, which violated social consensus, violated the common sense of rational people, and violated the rule of thumb. (Source: <http://www.defenselawyer.cn/Article/lawnews/201905/23168.html>, translated by the author)

This is a typically spaced repetition. In response to the low-priced 600,000 yuan forestry agreement, the lawyer repeatedly used the verb "violate" thrice, indicating that Wang Chengzhong had no reason to accept the agreement. This not only strengthens the momentum but also highlights that the low-priced forest land transfer agreement is contrary to common sense.

Another example,

- 2) Wang Chengzhong, neither did he bend the law nor did he have any fault; Instead, he was an outstanding judge, the first batch of outstanding judges in Jilin Province and the first outstanding judge in Liaoyuan City.

"Outstanding judge" is also a spaced repetition, which appeared three times in a row, and the sentence structure was progressive. It transcended the conventional language background and formed a prominence, thus attracting the attention of the audience (Xu, 2005).

2.2 Qualitative deviation

Rhetoric is the speaker's (author's) deliberate deviation from the language convention, which can form a prominent "foregrounding" language (Ding, 2017). In the defense of Wang Chengzhong's case, the author found that the lawyer frequently used rhetorical questions, metaphors, irony, and analogy, which was impressive.

2.2.1 Rhetorical question

When the speaker breaks the normal thinking pattern and uses different grammatical structures, for example, expressing negation in a positive form, or expressing affirmation in a negative form will highlight the meaning to be expressed.

Statistically, 23 rhetorical questions were used in the second-instance defense in the Wang Chengzhong case. A rhetorical question is a figure of speech in the form of a question. It is a question that is asked to make a point: it does not need a reply. It will lead the hearer to understand the opposite content of the proposition, and negate the assertion in the affirmative yes/no question (express negation in the positive form), for example,

- 3) Without receiving a penny from the party concerned or being treated to a meal, why did Wang Chengzhong take the risk of being held accountable for life to bend the law, and "learning from Lei Feng (doing a good deed)" just to help Li Xiaoyan, a stranger, to seek huge profits?
- 4) Looking at the whole case, there is no motive for Judge Wang Chengzhong to deliberately bend the law. Can you imagine a perverted judge who doesn't charge a penny?

As its definition states, the rhetorical question is used to produce a dramatic effect or to make a point rather than to obtain an answer to the question (Oxford, 2022), the power of discourse is enhanced by this "foregrounding" means of expression, drawing the attention of the audience (or reader) to the point (Deng, 1999) — Wang Chengzhong is innocent.

2.2.2 Metaphors

The metaphor refers to comparing the object of thought with something else. It's an obvious departure from the norm of language, a typical deviation in quality.

- 5) Even if Li Xiaoyan defrauded, the facts of the fraud must be finally determined after investigation, review and prosecution, and trials of first instance and second instance, how can one expect that a civil judge is an investigator? The results of post-mortem investigation cannot be used to accuse judges who have previously tried civil cases of constituting crimes, otherwise "no snowflake will be spared".

“No snowflake is innocent in an avalanche” comes from the famous French thinker Voltaire, indicating that when there is an avalanche, no snowflake wants to admit that he is the culprit of the avalanche, but if there is no snowflake, how come the avalanche? The lawyer quotes here to compare every judge as a “snowflake” including Wang Chengzhong and the judge present. The “distance” and heterogeneity between the signified and the signifier radiate and expand the meaning of the words infinitely; the sliding between the signified and the signifier also forms an unexpected sense of the picture, which is intriguing.

- 6) Such cases and the vague judicial accountability system have become the “Sword of Damocles” hanging over the judges’ heads, which to a certain extent prompted the resignation of judges and prosecutors.

The “Sword of Damocles” comes from a legend, expressing the danger that exists at all times, and implying caution in the face of serious consequences that may be brought at any time (Baidu, 2020). The lawyer uses this as a metaphor for the “fuzzy judicial accountability system”, which takes the advantage of concrete things to describe the abstract system, highlighting disapproval of China’s current judicial accountability system.

- 7) The court is the palace of the legal empire, the judge is the lord of the legal empire, and the judges are supposed to enjoy a high status and prestige. In ancient China, when the parties concerned visited the judge, the Great Master, they often had to kneel.

The law as an abstract code of conduct is metaphorically referred to as an empire, the court as its palace, and the judge as its lord. The implied meaning of this is quite obvious, namely, the law is a sacred system, and the judges are the representatives of the implementation of this system with a high status; based upon this, they should be respected and even admired. In reality, Wang Chengzhong was reduced to a prisoner under the premise of no evidence. Through metaphors, the lawyer foregrounds the meaning, alerting and even deafening the listeners.

- 8) The live broadcast of the trial made the case “a lively open class on the rule of law shared by the people across the country”.

In this case, the court trial was open to the public at the strong request of Wang Chengzhong. The lawyer likened the live broadcast of the trial to an “open class on the rule of law”. The contextual gap between the signified and the signifier allows the combination of them to produce rich residual meaning and intermediate meaning. Imperceptibly, the significance of this trial has been raised to the level of public demonstration, and it has created a great psychological constraint on the judge so that the judge has to be cautious of the judgment of this case.

It is clear that, in the lawyer’s defense that focuses on facts, the appropriate use of metaphors to implicitly and restrainedly express what is meant will not only avoid direct verbal conflict but also highlight its implicature exceptionally. Do what should be done and stop where one should stop.

2.2.3 Irony

Irony refers to a word or sentence in which there is a conflict between the referent (actual meaning) and the signifying meaning (literal meaning) of speech (Xing & Xu, 2015). It can be divided into exaggerated narratives, expressing contrary to what one thinks, and so on.

- 9) In the case being prosecuted today, if Zhang Chengzhong and Li Chengzhong were replaced, according to the provisions of the Civil Law and Civil Procedure Law, they would still judge in this way, and if I were to judge again, I would still keep judging in the same way. According to such accountability, all judges in this district will be pushed to the dock (become defendants) within three years.

The trial procedures of the civil cases that Wang Chengzhong is responsible for are in full compliance with the provisions of the Civil Law and Civil Procedure Law, and any other person will enter the same judgment. The lawyer used an exaggerated statement, “according to such accountability, all judges will be pushed to the dock within three years”. This is questioning and ironic about the accountability procedures and case handling capabilities of the public prosecutors. Although there is a certain risk in this expression, the reinforcement of the lawyer’s point of view cannot be denied.

- 10) Retrieving judicial statistics, there are more than 30,000 retrial cases per year, and 37,598 cases in 2017. According to Liaoyuan’s logic of allegation of crimes and conviction based on only one trial, as soon as the case is in a retrial, two levels of presiding judges will be arrested, whereas the number of judges nationwide is less than 120,000, all of them will be arrested in less than a year this way. Absurd!

Similar to Example (9), this is another questioning of judicial personnel’s professional logic. To highlight the necessity of procedural justice, the lawyer once again makes use of exaggerated narrative in irony to emphasize it, which is difficult to refute and will perhaps urge judicial personnel to make judgments more cautiously.

2.2.4 Analogy

Analogy refers to the similarity or comparison between two things that have some identical characteristics by which novel or complex situations and problems can be understood in terms of familiar ones. Like the above rhetorical devices, it also belongs to the prominence that deviates from the conventional language in quality.

- 11) As Guo Changxing said, to help Guo Yonggui sell forest land on his behalf, there is no need to go through the transfer registration, which is not in line with the general situation of selling on behalf of others. The prosecutor asked me to help sell her house on her behalf. Does she have to transfer the house to me first?

In this analogy, rhetorical questions are also used to emphasize the non-necessity of helping to sell forest land after transfer registration.

- 12) Do not think that when someone comes to the judge, the judge will bend the law to make a judgment. For example, I visited President Zhang Taifan and asked him to take care of Wang Chengzhong, the court finally made a fair judgment. Can it be concluded that president Zhang accepted Xu Xin's request?

In this example, the people and things in front of the lawyer are used as an analogy to show the irrationality of the prosecutors' logic of case handling.

3. Foregrounding language and its linguistic functions in lawyers' defense

Prominent features of stylistic value must be related to the context in which the text is produced. Therefore, when discussing the functions of the above foregrounding language, we cannot detach from the discourse itself.

According to Halliday's views on contexts of situations, any situation type can be characterized in terms of field, tenor, and mode (Halliday & Christian, 2014), in other words, these are the three major contextual elements that form language characteristics. Field refers to what's going on in the situation (the 'subject matter' or 'topic'); tenor refers to who are participants and the relationship among them in the situation; while mode refers to what role is being played by language and other semiotic systems in the situation, whether in written or oral, whether it is an explanation, comment or persuasion (the means of communication) (Halliday & Christian, 2014).

The subject matter of a lawyer's defense normally is the crime and punishment of the parties concerned in the court trial; the participants of the trial include lawyers, judicial personnel, and bystanders in a court; and the defense is orally presented, but usually in prepared oral language. As Halliday (1978) suggested, field values resonate with ideational meanings, tenor values resonate with interpersonal meanings, and mode values resonate with textual meanings (Halliday & Christian, 2014).

3.1 Ideational metafunction

The representational meaning or ideational meaning of clauses is expressed by transitivity structures: what the clause is about, which is typically some process, with associated participants and circumstances (Halliday & Christian, 2014).

Throughout the defense, more than half of the clauses use a material process, such as (1), (3), (10), and so on. This does not seem difficult to explain, since the subject of the defense is to judge the actions or behaviors of the parties concerned. Second is the relational process, mainly intensive relation (x is a) (Halliday, 1994), such as (2), (6), (7). In example (2), Wang Chengzhong was identified as an excellent judge, and the lawyer tried to amplify this meaning through the language form of repetition, thereby generating another meaning: how does a good judge bend the law? Different from (2), (6) and (7) show that it is unreasonable to charge Wang Chengzhong for perverting the law because of the accountability system and judges' status. Example (6) compares the "fuzzy judicial accountability system" to the "Sword of Damocles", by which the lawyer intends to arouse the deep thinking of judicial personnel. (7) is the sublimation of the theme of the defense. Judge is the lord of a legal empire, therefore, the judgment of Wang Chengzhong (a judge) is of great importance. All these are relational clauses of identity (a is the identity of x), as the lawyer tries to assign more value to the party concerned Wang Chengzhong, the court (judge), and the vague judicial accountability system to draw more attention of the judicial workers.

3.2 Interpersonal metafunction

As mentioned earlier, tenor values resonate with interpersonal meanings (Halliday & Christian, 2014). The interpersonal meanings are expressed by the intonation contour; by the 'mood' element, which may be repeated as a tag at the end; and by expressions of modality that may recur throughout the clause (Halliday & Christian, 2014). Lexicogrammatically, there are mainly three types of moods realizing interpersonal meaning, including declarative mood, imperative mood, and interrogative mood. Statistically, more than two-thirds of the foregrounding language in this defense adopts an interrogative tone, as shown in examples (3), (4), (11), (12), and the following.

- 13) If even the respectable judges are not safe, no one can feel safe, how to talk about the rule of law in China?

In the courtroom, lawyers read out their defenses to judicial officers. In addition to clearly stating the facts of the case, they are more eager to arouse the emotions of the judicial officers, and communicate with them efficiently through powerful dialogues, especially in rhetorical questions, which can stimulate emotions and highlight the nature of this dialogue (Xu, 2011).

3.3 Textual metafunction

Mode values resonate with textual meanings. The textual meaning of the clause is expressed by what is put first (the Theme); by what is phonologically prominent (and tends to be put last – the New, signaled by information focus); and by conjunctions and relatives which if present must occur in initial position (Halliday & Christian, 2014). To better demonstrate how the above-mentioned foregrounding language realizes this function, the sixth subsection¹ of the defense is excerpted for analysis:

To protect and fight for the rights of judges

From the cases of Mo Zhaojun, Liu Deshan, Ma Ruizhi and Li Jian to the case of Jilin Wang Chengzhong and Zhang Daqing, the urgent need to protect the rights of judges has been put forward, especially the need to establish a system of immunity for judges' acts of duty. For example, in the Wang Chengzhong case, it is inappropriate for the Discipline Inspection Commission and the procuratorial organs to hold the judge responsible for the wrongful conviction before the result of the retrial of the civil case. On September 1, it was ruled for a retrial. The judge was arrested on the same day, and the Longshan District Procuratorate was designated to have jurisdiction. It is terrible to arrest the judge in such a hurry. Retrieving judicial statistics, there are more than 30,000 retrial cases per year, and 37,598 cases in 2017; ① According to Liaoyuan's logic of allegation of crimes and conviction in the first instance, as soon as the case is in a retrial, two levels of presiding judges will be arrested, whereas the number of judges nationwide is less than 120,000, all of them will be arrested in less than a year this way. Absurd! In the future, the judge's disciplinary committee should conclude on judges being suspected of a crime under the law before the judge is handed over to the judicial organ for handling.

② Such cases and the vague judicial accountability system have become the "Sword of Damocles" hanging over the judges' heads, which to a certain extent prompted the resignation of judges and prosecutors. It is necessary to resolutely investigate the responsibility of judges for breaking the law, and more than that, to have sound and powerful judicial guarantees, including job guarantees, economic guarantees, and especially security guarantees. The live broadcast of the trial of this case must have exceeded 10 million views, and it will become the most concerning case among Chinese people, especially judges and prosecutors. The judgment must be made with caution.

③ "The court is the palace of the legal empire, the judge is the lord of the legal empire", and the judges are supposed to enjoy a high status and prestige. In ancient China, when the parties concerned visited the judge, the Great Master, they often had to kneel. However, in China, judicial authority is insufficient. Judges, like lawyers, face various occupational risks. Some incidents violate the occupational safety of judges, and there is also the phenomenon of arbitrarily holding judges accountable. Wang Chengzhong's case is a typical one. If even the respectable judges are not safe, no one can feel safe, ④ how to talk about the rule of law in China?

*The crime of perverting the law in civil judgment requires judicial personnel to deliberately violate the facts and the law to pervert the law. Wang Chengzhong handled the civil case, based on the rules of evidence, in the light of the facts that could be ascertained, and made a judgment according to law. The result of judgment was correct, the trial procedure was fair, and there was no fault at all, let alone criminal intent, let alone serious circumstances. On the contrary, **Wang Chengzhong is a good judge.***

The Jilin Wang Chengzhong case has aroused social concern, especially the concern of the judges, with the bizarre way in which the chief judge of the criminal court tried the chief judge of the civil court. It promoted the concept of procedural justice, prompted the popularization of the live broadcast of court trials, and may become the basis for establishing the immunity system of judges' acts of duty. The Wang Chengzhong case will surely become a classic precedent for creating the boundaries of judges' behavior, and a landmark case for safeguarding the professional rights of judges. Jilin High People's Court and President Xu Jiabin attached great importance to this case. ⑤ The live broadcast of the trial made this case "a lively open class on the rule of law shared by the people across the country".

¹ For the convenience of analysis, the underlined examples that appear in this passage are renumbered as ①-⑥, which respectively corresponds to the above examples as (10) (①), (6) (②), (7) (③), (8) (⑤), (2) (⑥), (13) (④).

I believe the Supreme People's Court is also paying close attention to it. I wrote three letters to President Zhou Qiang. Wang Chengzhong wrote two blood letters. If the personal rights of the judges cannot be protected under the law in this case, the enthusiasm of the judges may be undermined.

Dear Judge, there is also a judge sitting in the dock. ⑥ Wang Chengzhong, neither did he bend the law, nor did he have any fault; Instead, he is an outstanding judge, the first batch of outstanding judges in Jilin Province, and the first outstanding judge in Liaoyuan City. The Commission for Discipline Inspection and the Procuratorate did not find any problems in the strict investigation. Wang Chengzhong handled thousands of civil cases, and none of them were appealed for retrial. He has not been removed from office. He is still a judge and the head of a civil court. I should respectfully address him as Judge Wang Chengzhong. However, he has been detained for 606 days so far, and he does not even know that his mother died. It is moving that he is still mentioning his mother during the court debate. I urge you three respected judges to protect the freedom and dignity of fellow judge Wang Chengzhong by the law and make a fair judgment that can stand the evaluation of hundreds of thousands of judges across the country and the test of history.

The opening clause is the explicit starting point of the whole paragraph with a marked theme, namely, an adverbial modifier “from the cases of Mo Zhaojun... to the case of Jilin Wang Chengzhong and Wang Daqing”, which provides the context for the whole passage, indicating the non-uniqueness of the case of Wang Chengzhong; while the focus of the whole sentence is on the rheme “the urgent need to...has been forward, especially the need to...”. This sentence has laid the foundation for the development of the following passage.

The first clause ① makes use of irony, with a marked theme “according to Liaoyuan’s logic of allegation of crimes and conviction in the first instance”. As the theme is not the subject of the entire statement, the irony is further intensified. After all, the lawyer could express in a normal statement that “two levels of presiding judges will be arrested as soon as the case is in a retrial, according to Liaoyuan’s logic of allegation of crimes and conviction in the first instance ...”, which is also a sarcastic questioning of judicial personnel’s professionalism. However, in the former way, the whole sentence not only echoes powerfully with the call for the establishment of a system of immunity for judges’ acts of duty at the beginning but also coherently answers the previous “question” why “it is terrible to arrest the judge in such a hurry”.

The second clause ② starts with “such cases and the vague judicial accountability system”, which serves as the subject and the theme, so the theme is unmarked; in the rheme, a metaphor “Sword of Damocles” is introduced as new information to highlight the implication of the ever-present danger, rather than the other way around. As a result, the risk of a “vague accountability system” is concretized and stressed through the prominent metaphor. Furthermore, the metaphor, on the one hand, makes the depiction of the judicial workers’ resignation more natural, on the other hand, creates coherence between “Sword of Damocles” and the urgency of the establishment of a more sound and powerful judicial safeguard.

The third narration ③ contains two clauses, involving three interlocked metaphors (law-empire, court-palace, judge-king). The themes of the two clauses are “the court”, and “the judge” respectively, which are unmarked. In a way similar to the climax, the focal point of the whole narration is “the judge”, who is compared to “the lord”. Based on this foregrounding metaphor, there was a contrast in the judges’ status between ancient China and current China. The status of judges has dropped dramatically, so the lawyer raised a rhetorical question naturally and reasonably at last, “how to talk about rule of law in China?” (Clause ④). As the subject is omitted, “how to” becomes a marked theme. This is not surprising, since the speaker wanted to give more force to the meaning of his words, namely, the judges should have had a sufficient sense of security, so a system of immunity for their duties is badly needed. It is seen that clauses ③ and ④ are combined coherently and cohesively to emphasize that judges are the backbone of the process of China's rule of law, with different foregrounding languages.

Similar to the structure of clause ②, clause ⑤ has an unmarked theme, the live broadcast of the trial. Likewise, the rheme introduces new information, “a lively open class on the rule of law shared by the people across the country”. This metaphor emphasizes the high degree of concern and modeling effect in Wang Chengzhong’s case. Discursively speaking, the metaphor in the rheme foregrounded the significance of the trial of Wang Chengzhong’s case, as it will affect the future trials of similar cases, as it said, it may also corrode “the enthusiasm of the judges”. Therefore, one cannot help but think about the necessity of establishing an immunity system for judges’ acts of duty.

At last, clause ⑥ starts with the subject “Wang Chengzhong”, an unmarked theme. Repetitively, the theme is stressed as an “outstanding judge” three times. Through the repetition, the lawyer seemed to foreground the excellence of the defendant judge, despite all the above reasoning, to further arouse the present judicial workers’ positive feelings towards Wang Chengzhong.

From the beginning to the end, the above six clauses, no matter with a marked or unmarked theme, always centers on “the urgency of protecting judges’ rights, namely, establishing a system of immunity for judges’ acts of duty”. The elaboration is done from a variety of perspectives, including the logic of case handling, the harm of the fuzzy judicial accountability system, the status of Chinese judges, and the professionalism of Wang Chengzhong as a judge.

With the adoption of different foregrounding languages, the lawyer highlighted his viewpoints in a top-down approach with different themes (the logic of allegation of crimes and conviction at the first instance, vague judicial accountability system, the court, the judge, Wang Chengzhong, etc.); and those languages are echoing with each other, making a cohesive discourse with prominent focus.

4. Conclusion

Foregrounding means “motivated prominence”, and only when prominence has a certain function in the process of communication can it have the features of foregrounding language. Through this concept of functional stylistics proposed by Halliday, this article has discussed the specific forms of foregrounding language in lawyers’ defense, i.e. the quantitative and qualitative deviations from the language convention, and analyzed its ideational, interpersonal, and textual functions. Specifically, more than half of the clauses in the analyzed defense use a material process, followed by a relational process. The reasons behind this are two-fold, one, the subject of the defense is to judge the actions or behaviors of the parties concerned; another, the defense lawyer tries to assign more value to the party concerned, the court (judge), the vague judicial accountability system to draw more attention of the judicial workers. Besides, according to statistics, more than two-thirds of the foregrounding language in this defense adopts an interrogative tone to express its interpersonal meaning, this is because rhetorical questions can stimulate emotions and highlight the efficiency of the dialogue between the lawyer and the judicial workers. Last but not the least, the selected clauses from the sixth subsection of the defense utilize both marked and unmarked themes, with the same focus, “the urgency of protecting judges’ rights, namely, establishing a system of immunity for judges’ acts of duty”. These different themes are adopted in various foregrounding languages to realize the communication intention of the lawyer; further, the foregrounding languages are echoing with each other to make a cohesive and coherent defense. Hopefully, it will provide some useful insights into the pragmatic motives behind the lawyer’s defense, as well as a certain stylistic reference for the professionals who write the lawyer’s defense.

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Exploring the Translations and Translating of Yueju (Cantonese Opera)

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Abstract

Yueju (粤剧/Cantonese Opera), one of the Chinese operas being popular in the Southern China and amongst the overseas Chinese community, works as a vital element for disseminating Chinese culture. However, the English translations for “yueju/粤剧” are dissatisfying for being unprecise, lack of motivation and failing to highlight the cultural elements of the cradleland. Under the guidance of the post-colonialism theory, the present study will try to apply some translation strategies to work out the possible translations.

Keywords: Cantonese Opera, translation studies, post-colonialism, Cross-cultural communication

1. Introduction

Known as “the Red Bean in the South”, Cantonese Opera (“粤剧”, yueju) is a delicate and unique type of performance in China. With the diaspora of Cantonese-speaking Chinese people, such an opera has been disseminated to the North America, Australia and the Southeastern Asia amongst other places. Besides, in recent years, thanks to its fascinating plot, splendid costume and unique voice, it has attracted non-Cantonese Speakers. Up to 2012, Hong Kong finished the English translation of these texts: the brief introduction of more than 120 pieces of Cantonese Opera and the 18 excerpts of different plays. What’s more, activists in Hong Kong and Singapore had already translated, rewrote the Cantonese opera scripts in languages like English, Malay so as to perform the operas in different languages and attract more audience. For instance, Cha Duk Chang Children’s Cantonese Opera Association in Hong Kong has produced some Cantonese Operas in English, like *Breaking the Red Lantern* (《醉打金枝》, zuidajinzhi). In addition, the Association takes these works as a method to help the teenage members to study English language, Chinese culture and Cantonese Opera itself. However, a big problem may hinder the further spread of Cantonese Opera because there are several different English names for the term “粤剧” (yueju). These English names are as follows: “Cantonese Opera”, “Guangdong Opera” and “Yue Opera”. Even worse, the scholars argue and hold different opinions for these names. Hence, there is a research gap for the present study to find a better term for “粤剧” (yueju) by analyzing its origin from relevant translation theory.

2. Reasons for Different Translations of “yueju (粤剧)”

2.1 An Analysis of the Term “Guangdong Opera”

In most cases, the traditional Chinese operas are named after the cradlelands or the dialects used in the performance. Considering that “粤剧” (yueju) is popular amongst people in Guangdong province and its cradleland also lies in Guangdong, the opera is named as “Guangdong Opera” by some people. However, for the skeptics, Guangdong province also has operas like Teochew opera, Han Opera (Hakka Opera), Leizhou Opera and Tea-picking Opera among others. Besides, “粤剧” (yueju) is also popular in Guangxi, Hong Kong and Macau. Hence, it is too broad (or narrow) to name “粤剧” (yueju) as “Guangdong Opera”.

2.2 An Analysis of the Term “Yue Opera”

Some people rendered the term “粤剧” (yueju) as “Yue Opera”. For instance, “广东粤剧院”, literally meaning “The Cantonese Opera Theater of Guangdong” is officially translated as “Guangdong Yue Opera Theater”. The proponents argue that “Yue” is the transliteration of “粤”, which means Guangdong province or something related to Cantonese people, their dialects and culture. Hence, it is reasonable to name “粤剧” (yueju) “Yue Opera”, which shows its cultural connection with the Cantonese people. Nevertheless, the opponents challenge that Yue Opera may confuse the readers because the Shaoxing Opera in Shanghai and Zhejiang province is also named Yue Opera (“越剧”, pinyin also pronounce as “yueju”).

2.3 An Analysis of the Term “Cantonese Opera”

Taking the above mentioned conditions into consideration, Pan (2000) argue that the term “Cantonese Opera” is advisable. The main reasons are the following: 1) the term is widely used in the English world; 2) the word “Cantonese” refers to the dialect used by the Cantonese people residing in both Guangdong and Guangxi. Hence, it can precisely refer to the original audience of the very opera.

3. How “yueju” Was and Could be Translated

A proper name for “yueju (粤剧)” means the first step for a better dissemination of the Cantonese Opera. However, a good name is not only about terminology but also about the unequal power relationship between different cultures. It should be noticed that the term “Cantonese Opera” will not confuse the readers like other terms available and used; nevertheless, it clearly unveils a position of the weakness of Chinese culture when it is going global.

3.1 *The Unequal Power Relationship behind the Term “Cantonese Opera”*

Michael Foucault puts forward the power discourse theory, pointing out that power is closely related to discourse: the nature of power is the power of articulation, and discourse is not merely the tool for power but also the key point for mastering power (Wei, 2015, P. 124). In the cultural transmission, power, especially the hegemony of discourse/culture, is ubiquitous. As a critical part of discourse generation, the influence of political and cultural power is omnipresent in the process of translation. The relationship between power and translation can be mainly summarized as follow: Firstly, translation yields to power, for instance, the selection of source text and translation strategy often reveal the power discourse. After it failed in the Opium War in the 1840s, China strong demanded for learning from the West. Hence, for a long time, the directionality of translation in China was mainly from foreign languages to Chinese while the purpose of translation lay in the introduction of western knowledge and values. In a word, the translation activities in China have always been under the western discourse hegemony. Secondly, powers lie in translation. In other words, translation also boasts its value, function, and influence. Therefore, China must make good use of the Chinese-to-English translation to build up its cultural image on the international stage. Meanwhile, different cultures or countries, by making use of translation, can make their voices heard and protect the world’s cultural diversity.

In the following, I will analyze the term “Cantonese Opera” as the English translation of “粤剧” (yueju) from the relationship between translation and power. According to the existing opinions, “Cantonese” refers to the “the dialect of Chinese spoken in the vicinity of Canton in southern China” or “of or relating to Canton (Guangzhou), its inhabitants, their dialect, or their cuisine” (see *The New Oxford English-Chinese Dictionary*). Hence, it is reasonable to translate “粤剧” (yueju), an opera popular in the Cantonese-speaking areas, as “Cantonese Opera”. However, such a translation shows the hegemony of western culture. In most cases, the name of Chinese opera is translated this way: “the Pinyin name of the Cradleland + Opera”, for instance, Yue Opera (also known as “Shaoxing Opera” because it originates in Shaoxing, Zhejiang), Sichuan Opera. Sometimes, some of the opera are translated in this way: “the local dialect name of the Cradleland + Opera”. For example, Teochew Opera (i.e., Chaozhou Ju in pinyin), is an opera famous in Chaozhou (known as Teochew in the local dialect). Hence, most English terms for translating China’s operas boast the cultural connection with their origins. However, the term “Cantonese Opera” is another story. From the perspective of etymology, “Cantonese” comes from “Canton”, the English name for Guangzhou. The word “Canton” originates from French, meaning an administrative division of a country or the capital city of this division.

Nowadays, the term “Canton” is used as a name for places or territorial subdivisions in France and several countries and regions with French influence like Belgium, Switzerland, Lebanon and the Quebec Province of Canada. In France, the term “Canton” was once one of the administrative divisions above “commune” (analogous to a US civil township or city). In Switzerland, Canton is the name for the federated states of the Swiss Confederation. A Swiss canton may consist of “communes” or “districts”. Guangzhou, being the capital city of Guangzhou prefecture (府 in Chinese) and Guangdong Province in the Ming and Qing Dynasties, was the residence of the officials like prefect (知府) and “governor” (巡抚). Besides, it was consisted of several townships and counties. Besides, the city of Guangzhou, as one of the important cities on the Maritime Silk Road, was one of the coastal cities for communication between China and the world at large. In the Qing Dynasty, the famous “The Thirteen Factories” were located in Guangzhou and merchants from Western Europe, and America came here for business. However, the westerners in the 18th and 19th centuries, who were unfamiliar with China’s administrative divisions, used the word “Canton” to name this city. Some opinions argue that “Canton” was a transliteration of Guangdong. However, the existing corpus has falsified such sayings. In *Canton Guide* (published in 1889) by John Glasgow Kerr, there were paragraphs including the translation of “广州” (Guangzhou), “广东” (Guangdong), and “广州府” (Guangzhou Prefecture) as follows:

“The City of Canton is situated on Pearl River, 90 miles from Hongkong..... It is the Capital of Kwong-tung Province, and contains about 1,000,000 inhabitants. It is the residence of the Viceroy of the two Kwong Provinces, and of high military and civil officials of the Province. It is also the seat of the officers of the Kwong Chau Department...” (Kerr, 1889, P. 1)

In the selected text, Guangzhou was called Canton, Guangdong province “Kwong-tung Province”, while the Guangzhou

prefecture “Kwong Chau Department”. It should be noted that “Kwong-tung” and “Kwong Chau” are the transliteration of the pronunciation for “Guangdong” and “Guangzhou” in the Cantonese dialect. In other words, for the westerners in the late 19th century, the English names for “Guangdong” and “Guangzhou (Canton)” were distinguished. Therefore, the term “Canton” does not originate from “Guangdong” or “Guangzhou”. Therefore, we can conclude that using “Canton” to name “Guangzhou” reveals the inequality between different cultures in discourse power, namely, the strong cultures would name things of the weaker cultures the way as they like.

Above all, the term “Cantonese Opera” cannot present the characteristics of the Chinese culture (especially the Cantonese culture). Therefore, a better English name is needed to eliminate the hegemony of the western culture and reshape the cultural identity of China.

3.2 Thought Resource for Eliminating the Inequality of Discourse Power between Different Cultures

With globalization, it is inevitable that the strong culture will permeate into other cultures, causing the culture of the weakness to face the risk of assimilation. Hence, it is a new project in the research of cultural communication about maintaining cultural identity. As one of the significant methods of cultural communication, translation itself means the contest of the discourse powers of the two cultures. Under the background of the peaceful rise of China, the Chinese culture was and is presenting itself to the rest of the world and gaining the equal rights in cultural communication. The translation theory of post-colonialism, with the aim to unveil the hegemonical nature of imperialism in cultural communication, coincides with the goal of helping Chinese culture win an equal status and increase the world’s cultural diversity. The post-colonialism school, moving away from the existing research paradigms, which mainly focused on the linguistic dimension of translation, considers the historical and cultural elements and points out that 1) translation is a way to get power; 2) translation is an arena of cultural colonialism and decolonization and 3) the process and result of translation reveal the discourse power of the cultures of the source and target languages. Niranjana, one of the representative figures of post-colonialism, believes that the activity of translation is always political. The power relationship lying behind the translation is always where the (ex-) colonialist imposes the “symbolic control” over the culture of weakness or the people of their ex-colony. In other words, the relationship between different cultures is far from equal. Hence, she calls on the people in colonies to “relocate translation and turn it into a place of resisting and transforming” (Niranjana, 1992: 15). As a way of resisting, post-colonialism disagrees with the seemingly objective or neutral cultural opinions advocated by the (ex-) colonialists and the strong culture: these seemingly neutral opinions, by emphasizing the “sameness” of different cultures while neglecting the differences, imposes discourse violence against the weaker and marginalized culture and may cause cultural crisis.

As for translation, post-colonialism school holds that post-colonialist translation should be a tool for the Third World/the weaker culture to achieve these goals: 1) getting rid of the dominance of the strong culture; 2) moving away from the peripheral position and 3) making their voice heard when communicating with the strong culture. In the context of the post-colonialism, there are two major translation strategies: domestication and foreignization, which are not merely about textual style but also connected to political power (Wei, 2015). The strategy of domestication usually adopts a fluent expression that is easy to be understood. The translators using this strategy are required to produce a translated text which reads like the non-translation text in the source language. However, the strategy of domestication, to some extent, might underscore the uniqueness/specificity of the source culture. In a world with the unequal relationship between different cultures, this strategy helps the strong culture not merely in imposing their discourse power on other culture, but also in conducting cultural appropriation of the source text and its culture. For Laurence Venuti, one of the translators of post-colonialism, the strategy of foreignization is a way of resistant translation, i.e., when translating the text of the cultures of weakness, the translator purposely selects the unfamiliar, unaccustomed, and non-fluent expressions to preserve the exotic, unique elements of the source text (Zhang, 2018). By preserving the cultural features of the original text, the original text could resist the assimilation of the strong cultures.

Being affected by post-colonialism, a certain number of Chinese scholars point out that it is reasonable to use the foreignization strategy when helping Chinese culture going global. For instance, Xu (2014) affirms the positive effects of foreignization strategy when analyzing the problems in the translation and dissemination of the Chinese classics, like *The Doctrine of the Mean*, *The Analects of Confucius*, and *Dream of the Red Chamber*.

However, the foreignization has its limitations in helping the Chinese culture go outside. Tan & Zhang (2018) even criticize that “the post-colonialism theory over-emphasizes the cultural and political function of the foreignization strategy while ignoring the translation itself. Hence, it has little guidance to the translation practice”. Therefore, in the dissemination of the culture of weakness, the translator should adopt a flexible method and pay attention to the effect when selecting the strategy. If the translator misunderstands the foreignization strategy and blindly uses the word-for-word method, which seems to preserve the feature of the source culture, they would surprisingly find that their translation works are too obscure for the

target audience to understand. In a word, the translator of the weaker cultures shall maintain the cultural identity and strike a balance between foreignization and domestication.

3.3 The Possible Solutions for Translating “粤剧” (yueju)

Due to the dominance of the English language, when talking about the translating texts relevant to English, there are more texts translated from English than texts translated into English. In other words, even the audiences from non-English speaking countries need English materials to learn about Cantonese Opera. Considering this situation, the present paper tries to make a compromise, using both the strategy of foreignization while adding notes. By doing so, the translation can highlight China’s cultural identity while making it possible for the audience to easily understand the meaning. In the following, some possible solutions are provided, and the most appropriate one would be selected through a corpus-based analysis.

The first possible translation could be Jyut Opera (Cantonese Opera). Guangdong (Guangzhou) is home to Cantonese Opera. The Chinese character “粤” (Yue in Pinyin) refers to the city or the province. However, the term “Yue Opera” in English has already been designated to “越剧” (also known as Shaoxing Opera, a Chinese opera in Zhejiang province and Shanghai. Inspired by the case of “Teochew Opera”, with “Teochew” in the local dialect meaning Chaozhou city, “粤剧” (yueju) could be translated as “Jyut Opera” with “Jyut” representing “粤” in the Cantonese dialect. Meanwhile, the Linguistic Society of Hong Kong, an academic group, has developed a romanization system of Cantonese called Jyutping, with the syllable of “Jyut” for “粤”, meaning the Cantonese dialect and “Ping” for “拼”, meaning “phonetic alphabet”. Such a system is widely accepted by the education system in Hong Kong to teach the pronunciation of Cantonese dialects. Hence, it is reasonable to adopt “Jyut” for “粤” according to the Jyutping alphabet. In order to help the foreign readers to understand, a note “Cantonese Opera” is added, and the whole term comes to be “Jyut Opera (Cantonese Opera)”.

Another option would be Guangfu Opera (Cantonese Opera). The opera is an indispensable part of Cantonese culture. Cantonese people name themselves Guangfu people in Chinese. Cantonese people reside in not merely Guangdong province but also Hongkong, Macau and Guangxi. Meanwhile, there are also other operas like Teochew opera and Han Opera (Hakka Opera) in Guangdong province. Therefore, to refer to the opera more accurately, the term “粤剧” (yueju) can be translated as “Guangfu Opera”. Such a translation would be more accurate than the “Guangdong Opera” because it refers to the cultural factor rather than a narrow geographical factor.

The last one could be Guangzhou Opera (Cantonese Opera). Typically speaking, Cantonese opera is said to originate from Guangzhou city. Hence, “粤剧” (yueju) is translated as “Guangzhou Opera”. It should be noted that the term “Guangzhou” has been gradually known to the world thanks to that the city gain momentum economically and in terms of tourism. However, the term “Canton” is more famous than “Guangzhou”. By translating “粤剧” (yueju) as “Guangzhou Opera” with a note “Cantonese Opera” added, the new term can strengthen the connection between “Guangzhou” and “Canton”. What’s more, by impressing the audience that Guangzhou is linked to the popular opera, the term may make Guangzhou more famous and attract more tourists to visit it in the coming future.

To find the most advisable translation version, the proper names in these proposals would be analyzed through corpora. Hence, corpus as Google Books N-grams and Wikipedia Corpus are selected to find out the frequencies of terms proposed above in the historical texts and the academic texts. While the corpus of COCA, British National Corpus, News On the Web (NOW), and Global Web-based English are chosen for checking the frequencies of the terms in the News or Online Texts. The results of searching the relevant terms are listed below in Table 1.

Table 1. The Frequencies of the Translations in Corpora

Corpus \ Word	Google Books n-grams (British English)	Google Books n-grams (American English)	Wikipedia Corpus	COCA	BNC	NOW	GloWbe	Total
Jyutping	0	0	366	0	0	59	17	442
Jyut	0	0	6	0	0	0	0	6
Guangzhou	14705	38280	9049	492	15	33896	4456	100893
Guangfu	0	0	92/2	5/0	0	152/0	56/0	2

As for the proposal one, the term “Jyutping” appears 442 times, with 336 times in Wikipedia and 61 examples in the Hong Kong Media. In other words, the term “Jyutping” is only popular among Hong Kong readers and not so widely accepted by the western audience. As for the term “Jyut”, there are only 6 searching results. All the results are mainly the Jyutping spelling of some Chinese words in the Cantonese dialect. However, the samples are not enough to be widely disseminated among the foreign readers. Hence, translating “粤剧” (yueju) as “Jyut Opera” may not be an optimal choice. As for the second proposal, there are 305 examples in corpus like Wikipedia corpus, Corpus for Contemporary American English, News on the Web, and Global Web-based English. However, most examples did not stand for the Chinese “广府” but for other Chinese characters. With such a low frequency, the word “Guangfu” is not likely to help the audience better understand the translation. As for the final term, “Guangzhou”, appears 100,893 times in different corpus. Among different corpus, the term appears 33896 and 4456 times in the News on the Web (NOW) and Global Web-based English (GloWbe) respectively. Obviously, the term “Guangzhou” boasts more frequency than the term “Jyut” or “Guangfu”. In other words, “Guangzhou” is more widely accepted by the foreign readers than the two other proposals. Therefore, Guangzhou Opera (Cantonese Opera) is recommended for rendering “粤剧” (yueju) for both the width of usage and the representation of the cultural identity.

4. Conclusion

The different translations of a cultural term mean the contest for different motivation and even the wrestling of discourse powers. The present paper attempts to work as a pathway and to inspire more translation researches on these fields, like the naming of the traditional Chinese operas and other art forms in English, and the translation of terminology in the relevant fields. Under the backdrop of globalization, in order to help more traditional Chinese art going global, the translator is advised to strike a balance between two extremes of foreignization and domestication. On the one hand, they try to practice under the guidance of “resisting translation” according to the post-colonialism theory. On the other hand, they should avoid using the word-for-word translation method blindly which may lead to obscure translation text that fails to attract the target readers.

Finally, more research is needed to explore the translation strategies, methods, and skills in the relevant fields and make it possible for the Chinese culture to “go into the readers’ culture” while preserving its own features. More importantly, it is expected that more translation researchers can put forward theories to help Chinese culture and other marginalized nations go global while building up their cultural identity.

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The Translation and Promotion of Chinese National Drinks Brands from the Perspective of Advertisement History

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Abstract

Chinese beverage brands have been faced with surmounting competition from both within and without since the very beginning. The present study, by qualitatively and quantitatively analyzing the publicity history of Coca-Cola, is intended to explore the strategies for translation and transmission of Chinese national drinks brands in the new era, with the aim to provide ideas and thoughts for promoting Chinese brands to go global and becoming part of the strengths for national competitiveness. By way of conclusion, it is suggested that Chinese beverage enterprises give their brands English names, translate their slogans by taking into account both the original language features or products and the cultural norms of the target language, and publicize their brands in a more dynamic and diachronic way, all of which would be helpful for promoting the image of the brands as well as their internationalization.

Keywords: Chinese National Drinks; brand image; diachronic advertising; going-global

1. Introduction

With economic globalization, enterprises are faced by surmounting competition from the same industry and different lines of businesses, both within and without the national borders. The Coca-Cola Company, for instance, took the first-mover advantage and dominated the beverage industry for hundreds of years, but is continuing to fight new rivals, such as its primary competitor Pepsi-Cola, and the later-comers out of its homeland, like Nongfu Spring of China. The same is true for Chinese national drinks brands that are making great efforts to go global. Therefore, advertisement and publicity are necessary and the successful story of foreign beverage brands offers lessons for others to learn. The present study, by qualitatively and quantitatively analyzing the publicity history of Coca-Cola, is intended to explore the strategies for translation and transmission of Chinese national drinks brands in the new era, and to provide ideas and thoughts for promoting Chinese brands to go global and becoming part of the strengths for national competitiveness.

2. Literature Review

2.1 Previous studies in China

Through searching “beverage” and “advertisement” as the keywords in CNKI, the largest Chinese academic database, we can find that 73.91% of the findings (a total of 362 papers) are addressing the principles and methods of beverage advertising and are published in periodicals belonging to trade economy, manufacturing industries and media, including how to craft an ad (Zhang, 1985), TV commercials, beverage ad and celebrities, homophonic advertising, and the overwhelming studies on creative advertisements in recent years. Also, the advertisements of Coca-Cola were introduced and explored in every aspect of China, with a complete publication of 350 papers between 1983 and 2021. However, merely 19 papers explored the translation of (food and) beverage ads, concentrating the translation of some best-known slogans from such translation theories as the Skopos Theory (Yuan, 2014; Zhang, 2018) or exploring the differences between Chinese and western cultures (Wang, 2021). One could move away from the micro-level and go further to identify the lacunae that await further investigation, such as the less considered similarities in beverage advertising. Not less obviously, big-data-driven strategies that can highlight the differences in eastern and western drinks ads have remained largely unanswered.

2.2 Related studies in the West

In the west, there was more research on this topic. By searching the exact keywords in Taylor & Francis Database, we can quickly get a total of 7000-plus findings, which moves toward more macro-levels, focusing on consumers’ attitudes toward, material effects of and racial issues in beverage advertisements. For instance, Angelini & Bradley (2010) explored the effects of homosexual imagery in print ads, and Wanjohi *et al.* (2021) presented a landscape analysis of sugar-sweetened beverage

policies in Kenya. Comparatively speaking, studies in the West are not only mainly done on the macro-levels, but also with a clear focus, which means that researchers either investigate further into the beverage products (the flavors, the additions, the targeted consumers and their acceptance) or the cultural aspects (i.e., modes of media, codes and policies, ethics and genders). Another feature of these studies lies in the methodologies that tend to be more holistic, triangulated and empirical. For instance, Ian (2009) gave a diachronic study of the advertising of alcoholic beverages in Australia through 1969-86.

To sum up, relevant researches in China are more likely to highlight the micro aspects and principles for crafting a beverage ad. In contrast, its equivalents in the West tend to focus on the more macro issues and be more empirical. As a result, it would be significant for Chinese researchers interested in this topic to expand their research vision and triangulate the research methods with an advertisement history view that has been less explored.

3. An Analysis of the Advertisement History of Coca-Cola

Coca-Cola is the most influential and valuable brand in the beverage field. According to the China Brand Power Index (C-BPI) done by Chnbrand in 2021, a total of 203 top brands have been surveyed in 100 Chinese cities and fall into 16 fine-grained lists or categories: Bottled Water, 100% Pure Fruit Juice, Fruit And Vegetable Juice, Energy Series, Tea Drinks, Instant Coffee, Herbal Tea, Soda Water, Carbonated Drinks, Lactic Acid Bacteria Drinks, Liquid Milk, Yogurt, Beer, Domestic Wine, High-end Liquor, and mainstream liquor. Among them, the Coca-Cola Company, with a total of 160 brands, dominates the List of Carbonated Drinks, Bottled Water, Fruit Juice, Energy Series, and Soda Water. Therefore, it would be significant for other companies to take a good look at the advertisement history of Coca-Cola and learn from it.

3.1 A brief history of the refreshing Company

John Pemberton founded Coca-Cola on May 8, 1886, and the name was given by Frank Robinson, the accountant of Jacobs' Pharmacy; then, Asa Candler acquired the formula of the drink and The Coca-Cola Company in 1888, and incorporated it as a Georgia Corporation in 1892. It was sold in every state of the United States in 1895 and bottled in Canada, Cuba, and Panama in 1906, 6 years after which the Company extended its business to the Philippines, its first expansion into Asia. During World War I, the Company began to establish a relationship with the Red Cross and bottling plants in Europe, first in Paris and Bordeaux in 1919, and in Belgium, China, Colombia, Germany, Haiti, Italy, Mexico, the Netherlands, and Spain in the late 1920s; it had operated in 100-plus countries by 1959. Some critical moments for the Company were 1928, 1976 and 1985, when it began its long-term cooperation with the Olympic Games in Amsterdam, the Fédération Internationale de Football Association (FIFA), Walt Disney Company as a sponsor, respectively. It re-entered the China market in 1978, after a nearly 3-decade absence, and it celebrated its 100th anniversary worldwide in 1986.

3.2 The expansion into different drinks

The Company expanded nationwide and worldwide, thanks to the increase in product series and efforts in the advertisement. If its expansion in space can be called horizontal development, then that in product variations should be seen as vertical development. The first new product created by Coca-Cola was Fanta, an orange-flavored soda launched in Italy in 1955 and entered American market in 1960; one year later, the Company acquired Minute Maid, and officially launched Sprite in 1961. When Coca-Cola re-entered China in 1978, it introduced the plastic packaging bottles; and more flavored series came out, with Diet Coca-Cola in 1982, CherryCoke in 1986, and vanilla-flavored Coca-Cola in 2002. Besides, Coca-Cola also walked its way into coffee and other drinks, for instance, it cooperated with Nestlé in 2001 and acquired Costa Coffee in 2018. Moreover, its operations in different countries worked hard to localize the drinks and adapt to the local cultures. For instance, the China leg of Coca-Cola developed the orange-flavored Minute Maid in 2011, making it become the 14th beverage brand with a brand value of over US\$1 billion. Another case was its R & D in Japan, where the Company launched a new fat-reducing and zero-calories cola targeted at the market in 2017 and Coca-Cola Clear in 2018. With the continuing development in flavors, packaging, bottling shapes, specifications and types of drinks, Coca-Cola was fully flourished and registered a total asset of US\$87.296 billion and a market value of US\$263.597 billion.

3.3 The history of advertisement

Coca-Cola was advertised the day it was created; namely, it first appeared in the newspaper and announced itself as a "Delicious and Refreshing Beverage" in 1886. Throughout its 135 years of publicity and promotions, many ads in different wording, modes, and for varied purposes have been created. By collecting 71 ad slogans and 53 pictures over the years, we have built the former into a small-scaled Coke-ad Corpus that has 495-word tokens and 236-word types, and the latter into a Coke-picture Corpus that is multimodal. The Company authorized a sum of \$11,000 for advertising budget, which was not a small sum in 1892, and increased it to \$100,000 in 1901 and \$1 million in 1911. Such expenditure on ads and promotions brought tremendous success for Coca-Cola, making its sales hit 1 million gallons in 1904, 3 million per day in 1917, and 6 million per day in 1925. The present study will explore its advertising history from the following aspects.

3.3.1 The lingual mode: wording

By counting the frequency of the advertising words, we find that Coca-Cola hits 22 times and Coke 13 times, and “You” (i.e., the potential customers) reaches 11 times (see Table 1), as it is important to publicize the name of the product, especially when imitators of the very name appeared. It is equally important to take the potential buyers as the addressees to draw them closer to the product. Another feature of lingual wording is the wide use of adjectives that ‘could help the products attract and influence the consumers, which in turn triggers their wants of buying’ (Zheng, 2021:382-3). This includes “refreshing”, “good”, “real”, “only”, “best”, “classic”, “cold”, “great”, “national”, “delicious”, “bracing”, “bright”, “crisp”, “delightful”, “discriminating”, “global” and “ideal” amongst others, all of which were used to highlight the refreshing function and delicious taste of the very drink. A third feature of the ads is the brevity or conciseness of the slogans, as the average sentence length of the total 71 ads is 6.97 words, and there are a few longer ones, such as the one in 1955 that has 39 words and goes like this: “50 million times a day at home, at work or on the way. There’s nothing like a Coke. 1. Bright, bracing taste. Ever-fresh and sparkling. 2. A welcome bit of quick energy. Brings you back refreshed.” Last but not least, many rhetorical techniques have been applied in crafting the ads. For instance, the adoption of personification in “Enjoy a Glass of Liquid Laughter,” “Thirst Knows No Season,” “The Best Friend Thirst Ever Had,” “Coca-Cola Goes Along,” “Coke knows no season,” and “Where There’s Coke There’s Hospitality” presents a positive image of the product to the buyers.

Table 1. A list of words with high frequency (the top ten)

Rank	Freq.	Word	Cases
1	22	Coca-Cola	The 1880s: Drink <i>Coca-Cola</i> .
2	13	Coke	1947: <i>Coke</i> knows no season.
3	11	You	1988: <i>You Can’t Beat the Feeling</i> .
4	9	taste	1957: Sign of Good <i>Taste</i>
5	8	refresh/ refreshes/ refreshed/ refreshment	1886: Delicious and <i>Refreshing</i> Beverage. 1924: <i>Refresh</i> Yourself. 1925: The Pause that <i>Refreshes</i> . 1939: When You Think of <i>Refreshment</i> , Think of Ice Cold Coca-Cola. 1959: Be Really <i>Refreshed</i> .
6	6	Good	1907: <i>Good</i> to the Last Drop
7	6	real	1969: It’s the Real Thing. <i>Coke</i> .
8	6	Drink/drink	1901: A <i>delightful</i> summer or winter drink
9	6	thirst/ thirsty	The 1910s: The Thirsty One’s Best Beverage 1922: Thirst Knows No Season
10	5	best	1930: The Best Friend Thirst Ever Had

3.3.2 The multimodal ads: pictures and programs

A pictorial ad was designed as early as 1891, when calendars were used for advertising, and this became a tradition in its publicity. Upon the top of an elegant lady, there was a message delivered: *A delightful summer or winter drink. For headache or tired feeling. Relieves mental and physical exhaustion.* From this, we can see that the product was still not free from its original nature of syrup, and it seems that the message fails to go well with the picture, but it indeed expanded the time range of the consumption to a year-round period. Then, celebrities did not become part of the advertising until 1900, a year when music performer Hilda Clark appeared in multiple ads that included trays, posters, and bookmarks, which was followed by athletes, Vivian the Coca-Cola Girl, illustrations of Santa, singers, and the like, and played the role of celebrity effects. Moreover, other multiple modes were added to the advertising mix, such as outdoor billboards were introduced as part of it in 1925, booklets on the flower in 1940, radio programs in 1951, radio and television programs in 1953, radio and television commercials in 1971, pavilions at World’s Fair in 1958, publicity on vans in 1978 (in Beijing), videos in the 2000s and Q & A narratives in 2011 (see the short history booklet on its official webpage, coca-colas/coca-cola-a-short-history-125-years-booklet.pdf). This has been done, due to the development of and the adaptation to media and advertisement.

3.3.3 The social-cultural networks: adjustment of the positioning

Coca-Cola has never been satisfied with its achievement but kept leading ahead by adjusting its positioning, which in turn, enlarged its social-cultural networks and range of influence/markets. Back to the year of its creation (1886), merely nine drinks were sold a day, but it hit 19,400 beverages every second on its 125 anniversary (2011). This remarkable volume should be contributed to the enlarging turf of the brand and constant adjustment of positioning. It started to focus exclusively on Coca-Cola in 1891, and only after nearly 70 years of concentration did it launch the new soda drink named Fanta (in Italy in 1955). However, in terms of publicity and promotions, it underwent several transformations, such as the early use of coupons

in 1887, the transition from a summer beverage to a year-round one in 1921 (via the slogan “Thirst Knows No Season”), the becoming of an international hit in 1971 (via the commercial “I’d Like to Buy the World a Coke”) and worldwide sponsorship of sports events. What’s more, charities also contributed a lot to the establishment of the social-cultural networks; for instance, it was recorded that it made a \$1 million donation to Atlanta’s Emory University in 1914. Furthermore, the constant changes in packages and packaging, flavors, and drink categories were also part of the adjustment. The trial and error method was also used in its adjustment. A well-known case in point was the big and mistaken move in changing its formula in 1985, when the new product, dubbed “New Coke” in contrast to the original one renamed “Coca-Cola Classic,” generated national protests, and was on the market for merely 79 days.

From what has been discussed above, we can say that the promotion and publicity history of Coca-Cola provides rules and lessons for other beverage brands to follow, especially in terms of monolingual wording, multimodal designing, and adjustments of positioning.

4. The Translation and Promotion of Chinese National Drinks Brands: Some Case Analyses

With the entry of foreign brands into the Chinese markets in the 1970s, new beverage companies mushroomed after that, though there were some Chinese brands established much earlier than Coca-Cola. According to *Report on Beverage Consumers (2016)*, the beverage industry was dominated by carbonated drinks before 2000, tea and function refreshments during 2001 to 2006; then, bottled water, juice, and protein drinks have come to the scene since 2007. In the following, we will focus on those top beverage brands with a focus on the ones in Guangdong Province that boasts of many brands and have produced the most immense amount of drinks for years (e.g., accounting for nearly 20% of the total produce in 2021). As mentioned above, Chnbrand provides 16 categories for listing beverage brands, among which Nongfu Spring ranks the first on the Bottled Water List, and Jianlibao and the following Nongfu Spring are the only two China brands on the Carbonated Drinks List. In what comes next, we will investigate the publicity of these two brands - one from Hangzhou and the other from Guangdong - to explore the space for translation practice and research.

4.1 The translation of brand names

David Ogiwy, the father of advertisement, came up with the concept of brand image and held that creativity is needed to name a product and build a positive image among the public. The brand name refers to a term, designation, sign, or design, or a sum coined to pronounce and publicize the product or service to the market. It, together with brand logos, ‘not only has cultural, aesthetic and interpersonal values that present a particular image and cultural identity, but also carries the product, corporate and even national inspiration on the part of the name givers’ (Hu, Yu & Pan, 2013:47). As for the translation of brand names, it paves the way for the going global of brands and would transfer the product, corporate and national inspiration to foreign consumers afterward.

Look at the name of Coca-Cola one more time. Robinson named it this way because the double “Cs” would read in rhyme and look well in ads, and therefore he penned it in Spencerian script font. Comparatively speaking, most Chinese beverage brand names were rendered simply in pinyin or Cantonese, including Jianlibao (健力宝), Jiaduobao (加多宝), Wahaha (哇哈哈), and Wong Lo Kat (王老吉); others were translated in “pinyin+ English” forms, such as Nongfu Spring (农夫山泉) and Huiyuan Juice (汇源), and only a few have an English name, like Uni-President (统一). This makes it difficult for foreign consumers to read and then remember these brand names, and therefore there is a must and the first step for these brands to go global by having an English name and then getting it registered. Compared with what comes next in 4.2 slogan translation and 4.3 multimodal translation, that of brand names, at the words level, seems easier but is not the case, because we believe that the rendering of brand names and logos is a creation or at least transcreation, one that has to be created based on creative ideas, designing and a good understanding of the laws, aesthetics of the target culture (Wang, 2019). Moreover, a lot of failed cases could be cited here to show how important and challenging it is in reality: Jinji Clock was translated into “Gold Cock” which was offensive to American markets, and lost the original meaning of “Jinji;” namely, diligent and timely alarming in the morning; another famous brand named Baixiang Battery in Chinese was also literally rendered as “White Elephant” (it is still used as the English name!), which shocked the English-speaking markets, as “white elephant” means good-for-nothing in their cultures.

4.2 The translation of ad slogans

Like brand names, the slogan is an invisible asset for enterprises, but the big difference from brand names lies in the changes in slogans. With great publicity, some slogans, especially the first or creative ones, become very popular so much that they, more often than not, are associated with the brands. Take those Chinese beverage drinks for illustration. As mentioned above, slogan translation is much easier than the rendering of brand names and logos. For the table, we

can see that some were rendered too directly, others with some creativity, and few are well translated.

Table 2 A list of drinks slogans and their translations

	Brand name	Slogan (Chinese)	Slogan (online translations)	My retranlations
1	Nongfu Spring	农夫山泉有点甜	Nongfu Spring, kind of sweet	<i>Cool Water, Crisp Taste.</i>
2	Jianlibao	您想身体好, 请喝健力宝	If you want to be in good health, please drink Jianlibao.	Have a Jianlibao and a full life.
3	Wong Lo Kat	怕上火就喝王老吉	A bottle of Wanglaoji keeps peeve away	<i>Think of refreshment, think of Wong Lo Kat.</i>
4	Jiaduobao	怕上火喝加多宝	A bottle of Jiaduobao keeps peeve away	<i>Think of refreshment, think of Jiaduobao.</i>
5	Uni-President	演进你的生活价值	Life Of Value Evolution (official)	Refreshes your life values.
6	Wahaha	健康快乐, 哇哈哈	Healthy and Happy, Wahaha	Enjoy the liquid laughter.

In the first case, the slogan of the first brand (i.e., Nongfu Spring) is rhymed, and if it is translated as the one on the Internet, it will provide a piece of false or misleading information, as the product is pure water, and therefore it is not “sweet” in any sense. Here, the original rhymed character *tian* (甜) was chosen to highlight the function or effect of the product, that is, it means “cool and refreshing,” the same as in the Coca-Cola slogan, so we may either retranslate it into “Cool Water, Crisp Taste” or “Nongfu Spring tastes cool” by learning from and adapting to foreign slogans. The second slogan of Jianlibao was also rendered word for word and sentence for sentence, with an impolite tone in the translation in that it implies that those who drink the product are not in good health. This makes it rather difficult to present a good image of the same brand. We would like to put it this way, “Have a Jianlibao and a full life,” by following the example set by Coca-Cola in 1980, namely, “Have a Coke and a smile.”

As for the second category of slogans, they were translated by imitating the grammatical construct of “An apple a day keeps the doctor away.” They do have reasons to do so, because the two brands, just like Coca-Cola, were produced with a medical significance in the very beginning, so it is appropriate to be translated as such; but what the present study finds inappropriate is the wording of “peeve,” as it brings a negative tone and is easy to put readers in a negative mood. It is this reflection on the translations that leads us to retranslate it positively, like “Think of full refreshment, think of Jiaduobao.” The same goes with the retranslation of the slogan of Wong Lo Kat, the oldest beverage in China, founded in 1828, as the two rivals employ the same slogan pattern.

The last two slogans give a positive impression both in Chinese and English versions. The first one of Uni-President emphasizes the advantage of the product from the stance of consumers. At the same time, its official English version is a literal translation, failing to foreground the refreshing effects of the products and the relationship between the product and the buyer “you.” Therefore, words like “refresh” and “You/Your” are used in our retranslation, “Refreshes your life values,” in which “Refreshes” is a pun that means refreshing you and your life values at once. When it comes to the last case, Wahaha passes on a laughing and happy tone, so it is a pun in the original slogan, referring to a peal of happy laughter and the brand name. In our version, we would like to retain the double meanings in the source slogan and therefore renders it as “Enjoy the liquid laughter.”

In a word, two things need to be taken into consideration in translating slogans: one is the transfer of the original features of language or products into the target culture, and the other is the reference to or meme of the slogan patterns of the same type brands to be adapted to the cultural norms of the target language.

4.3 A diachronic publicity of the brands

With the development of media, more and more forms of media come into being and are involved in advertising. From the history of Coke’s advertising mix, we know that the same brand was first advertised in prints (newspapers and magazines), and outdoor billboards (1925), aired through radios (1930) and broadcast on TV programs (since 1950), and commercial videos. Various media are also used in the publicity of Chinese beverage brands. In the case of Jianlibao, founded in 1984, it was selected as the official drink for the 23rd Olympic Games, where it got wide attention and the nickname of “Magic Water of China.” Afterward, the drink established the image of a beverage that had magic power for sportsmen, and it was widely advertised as such in newspapers, making it the first national brand in the following 15 years and starting the long history of cooperating with sports games. In 1989, sportsman Li Ning was invited as the brand’s spokesman. Jianlibao ranked on the top of China’s beverage brands in 1997, and has a long sponsorship of the Asian Games. However, it did not diversify its advertising mix but confined itself to sports, branding itself as a famous sports drink. It surpassed a budget of nearly 300

million yuan for advertising on different TV channels in 2013. Comparatively, Nongfu Spring created in 1996, adopts a more diversified ad mix.

Nongfu Spring started with its famous slogan, as analyzed above, and presented it with an image of natural water through another well-known slogan, “Natural and Healthy. We do not produce water, we are just porters of nature” (天然、健康 我们不生产水, 我们只是大自然的搬运工). It is the publicity of this “natural and healthy” philosophy that drives its advertising to closely connect with nature, especially the geography of water sources. Happily, it also markets several cases set for Chinese cultures and holidays, such as family reunions during the Spring Festival. First, Nongfu Spring boasts four primary water sources, namely, Qiandao Lake in Zhejiang, Changbai Mountain, Danjiangkou in Hubei Province, and Wanly Lake (the largest lake in South China), which consists of the mineral spring water and deep-lake water, and is printed on the coating of Nongfu bottles. Second, the Company also manufactures a series of documentaries and programs to advertise its products, with foci on the water source, water quality, life quality and family reunion. For instance, on its official website, there are six videos on the advertisement page: half of them were designed for the New Year (the Tiger Year and the Bull Year), and the other half were documentaries for publicizing the quality of the water. High-tech is used to get shots of the growing moments of all beings in Changbai Mountain; numbers are given to record a total of 2806 kinds of flora and 1588 types of fauna, and words and background songs integrated into the scenes, which makes the documentary impressive and true to life by punching these lines: “Every Snowflake is an Unexpected Surprise in Changbai Mountain” and “Every Drop of Water is a Taste of the Soft Snowflake of Changbai Mountain.” In addition, ad commercials are launched by associating with the social themes of the day. One social reality in China is the migration of the youths with the continuing urbanization, leaving parents and the old generation in their hometown and thus generating a complex of homesickness. According to Report on Beverage Consumers (2016), 56.9% of bottled water consumers were aged between 20 and 29, and 28.2% were within the 30-39 age group, and this means that the lion’s share of bottled water buyers was the young generation in their 20s and 30s. Therefore, the commercial entitled “A Lunch of Family Reunion,” commissioned swimming athletes and their parents to publicize the meaning of family reunion, with a touching punchline, “For many reasons, you cannot be home, but only YOU can complete your parent’s lunch list.” Such multimodal advertisements with creative design and punchlines make Nongfu Spring successful, ranking No.1 in manufacturing bottled water.

5. Conclusion

From the perspective of advertisement history, we first reviewed the ads evolution and mix of Coca-Cola. By further analyzing the slogans and multimodal ads of Coca-Cola both qualitatively and quantitatively, we found the patterns in foreign beverage ads in wording, slogan and multimodal levels, which in return, was applied in translating Chinese brand slogans, and in reflection upon what had been done by Chinese drink companies. By way of conclusion, it is suggested that Chinese beverage enterprises give their brands English names, translate their slogans by taking into account both the original language features or products and the cultural norms of the target language, and publicize their brands in a more dynamic and diachronic way, all of which would help establish the image of the brands as well as their internationalization.

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Research into the Subtitling of *Song of the Phoenix* from the Perspective of Manipulation Theory

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Abstract

André Lefevere's theory of manipulation emphasizes the close relationship between translation and social culture, arguing that translation is rewriting and rewriting is manipulation. Rewriting treats translations as created or projected images of the original source texts, representing a far more dynamic implementation of translation theory. As one of the most frequent manifestations of global communication today, audiovisual translation (AVT) is able to overcome language barriers when spreading culture around the world. Of the several modes available to translate audiovisual programs, subtitling, grown in visibility and significance, has evolved into a prominent and prolific field of study, with many more scholars devoting to the analysis of audiovisual programs in recent years. This paper takes the subtitle translation of *Song of the Phoenix*, a cinema with strong Chinese characteristics, as an example to explore the embodiment of Lefevere's three elements of manipulation in cinema subtitling. It is found that, under the manipulation of such extra-textual factors as ideology, poetics, and patronage, translators will flexibly adopt certain rewriting devices in subtitle translation to transcend ideological and poetic differences and cater to the patronage's requirements so as to achieve the translation purpose.

Key Words: Audiovisual Translation, subtitling, *Song of the Phoenix*, manipulation theory, rewriting

1. Introduction

Against the backdrop of the booming social networks as well as streaming platforms, audiovisual works have become a prominent representative of communication in the digital world. Audiovisual productions have become carriers of cultures and languages worldwide due to their ease of dissemination, which in turn has propelled audiovisual translation (AVT) to one of the most predominant translation practices of the 21st century. Movies, like literature and other creative arts, can bring different cultures closer or alienate them. With the potential to reach a wider audience, cinema has a more significant cultural effect than other artistic practices. (Kuo, 2018). And yet, in the existing literature, little attention has been paid to the possible role of translation in the internationalization of Chinese audiovisual productions, with most attention focused on such broader issues as the whole film and TV industry (Keane, 2015), the successes in the box office of Chinese works abroad, and the socio-cultural and political implications of such cross-border exchanges. (Su, 2016; Keane, 2019; Rosen, 2020).

Song of the Phoenix, a literary film directed by Tianming Wu and starring Zeru Tao and Wei Zheng, was released in 2016 in Mainland China. The film, adapted from Jianghong Xiao's novella of the same name, tells the story of the decline of suona, a traditional Chinese folk-art form, in the context of Western culture's impact and China's changing times. In the film, suona represents not only the skills but also the rules and beliefs upheld by generations. The film shows the perseverance of two generations of suona craftsmen, Master Jiao and Tianming You, who endeavor to find a way for folk culture and make every effort to preserve the excellent traditional Chinese culture. The film won the Special Jury Prize and several nominations for the 29th Golden Rooster Award, the Best Feature Film Award at the 1st Silk Road International Film Festival, and the Audience Favorite Film Award at the Tours Film Festival in France. Beyond that, the film became the official screening film of some international film festivals and received rave reviews everywhere it has been screened. Yimou Zhang, Ke Xu and other famous directors in China have voiced their support. Martin Ssecko, director of the Academy Award, praised Tianming Wu as a true giant in the film industry.

With the deepening of cultural exchanges between China and the West, foreign films are constantly pouring into China while domestic films are further going to the international market. In this context, the translation of film subtitles means a lot. For an excellent movie to reach the global market, it must ensure that the recipients of the target language can accurately understand the film's language through English subtitles as well as the images. As a film with strong Chinese characteristics and local flavor, *Song of the Phoenix* contributes significantly to the inheritance and transmission of Chinese culture. A proper translation can effectively promote the dissemination and development of traditional Chinese culture.

According to Lefevere, translation is the rewriting of the source text, rewriting is manipulation, and all translations are the result of manipulation. Ideology, poetics, and patronage are the three primary factors that manipulate translation, and any translation is inevitably influenced by these factors. The translation of the subtitles of *Song of the Phoenix* is no exception.

Due to the influence of these three factors, the translator has to adopt appropriate translation strategies to achieve the translation goals successfully.

2. Literature Review

2.1 Previous Research on Audiovisual Translation

In the context of the rising popularity of audiovisual communication in all spheres of public and private life, it is an indisputable fact that recent decades have witnessed a surge in quantity, both in the production of AVT and in the research into this field.

The late 1950s and early 1960s saw a sluggish start of research on AVT. Luckily, the late 20th century witnessed an unprecedented and significant growth of research in this field, sparked by the digital revolution of the 1990s and translation as an establishment for academic and research subjects at the university level. The work of Fodor (1976), a pioneer in AVT studies, opened the door to research in this area. A few years later, Mayoral, Kelly, and Gallardo (1988), with their detailed contributions, helped lay the foundation for the exploration of audiovisual translation. Encouragingly, interest in this field has grown significantly today. Within the broader discipline of Translation Studies (TS), AVT has emerged as a promising area of academic research, which owes a good deal to the fertile ground provided by the prolific audiovisual industry of Internet, DVD, film, television, 3D, etc. Audiovisual modes from subtitling, dubbing, voiceover, audio description for the blind and the partially sighted to subtitling for the deaf and the hard-of-hearing have captured the interest of academics, allowing AVT to rise to positions of importance and one of the most exciting areas in TS today.

Of the existing modes of translation activities in audiovisual programs, subtitling is arguably the most widespread owing to its cheap and fast characteristics. Its popularity has also been boosted by the availability of free subtitling and video-editing programs online. In addition to its development as a professional activity, subtitling, grown in visibility and significance, has evolved into a prominent and prolific field of study since many more scholars are devoting to the analysis of audiovisual programs in recent years. Examples are the frequently organized international conferences, the publication of collective volumes and monographs on the subject, and the completion of many dissertations. Notable among these are studies on interlingual subtitling (Schröter, 2005; Mattsson, 2009) and on subtitling for the deaf and hard-of-hearing (Sahlin, 2001; Neves, 2005).

As with any other field of translation, translators must make language their primary concern, which explains why many scholars choose case study as the ideal approach, often choosing a specific film or sitcom and analyzing the linguistic areas that pose a challenge. Examples range from the translation of humor (Schröter, 2005), compliments (Bruti, 2009), idioms (Gottlieb, 1997), swearing, or taboo language (Chapman, 2004; Mattsson, 2006) to cultural references (Pedersen, 2007). Notably, some scholars focused solely on the language level, ignoring the semiotic complexity of audiovisual productions and the necessary technical factors. In contrast, the idea of using multimodal transcription as a research method for the analysis and subtitling of audiovisual texts was put forward by some scholars (Taylor, 2003; Desilla, 2009).

Influenced by the cultural turn, the scope of research on subtitling has expanded with its socio-cultural embeddedness emphasized. Words are powerful, and the manipulation in the original text and in the translated version comes easily to them. As well as reflecting reality, films distort it by constructing certain images and reinforcing certain stereotypes, thus shaping the audience's perception of the world. It is worth noting that translation activity is not neutral. Translation has turned out not just to be a bridge between cultures, and it can also amplify differences and reinforce false stereotypes, thus blowing up those bridges it was supposed to build. Fortunately, the fact has also alarmed translation scholars who now realize that mass media are a powerful force both in the original context and translation. Nevertheless, censorship forces, power, ideology, as well as manipulation remain a heavily unexplored topic in subtitling.

2.2 A Review of the Manipulation Theory in Translation Studies

The manipulation concept was put forward by Theo Hermans (1985) and his colleagues in the collected essays *The Manipulation of Literature: Studies in Literary Translation*, which marked the formation of the embryonic form of manipulation theory. Later, the translation theorist André Lefevere introduced the concept of cultural turn and manipulation, which greatly enriched this theory. As well as highlighting the fact that translated texts exist exactly within the framework of cultural or power relations, the cultural turn revealed how a text could be exploited and manipulated by a series of external factors in the process of transformation from source to target environment. Lefevere directly presented challenges to the widely-accepted conventions of Descriptive Translation Studies (DTS). His basic idea is to shift the focus of translation studies from the linguistic structure and linguistic form correspondence, which are the concerns of the linguistic school, to the significance and function of target texts and source texts in their respective cultural systems. Lefevere concerned the interaction between translation and culture, especially the ways in which culture affects and restricts translation, and “the

larger issues of context, history and convention” (1990: 4). He regarded translation as a rewriting and therefore manipulation of the original text with the idea that the text is translated within an imposed ideological framework to ensure that it plays its proper role in a given society (Hermans, 1999; Ndlovu & Sibanda, 2014).

Lefevere has put it that a translation cannot truly reflect the original work mainly because it is always manipulated by ideology, poetics, and patron power. He argued that these specific factors systematically govern the acceptance and rejection of literary texts. For Lefevere, “the most important consideration is the ideological one” (Munday, 2010). In this case, it refers to the ideology of the translator or the ideology imposed upon the translator by the patron. The poetological consideration refers to “the dominant poetics in the TL culture”. Ideology and poetics jointly determine the translation strategy and the solution to specific problems. Translators are no longer perceived as passive transmitters of information, but as active agents involved in shaping the ideological discourse of their culture since they may consciously or unconsciously embrace their value system and contribute to its transmission or subversion.

Manipulation theory puts translation activities in the context of culture, and provides a new perspective for literary translation by thoroughly examining factors other than language. Lefevere’s more systematic discussion of the manipulative view of translation has had a tremendous impact on every branch of the discipline, although it is more obvious in literary translation than in that of specialized translation or AVT, for instance, where scholars have adopted it more slowly (Diaz-Cintas, 2012). Even though there are some works on AVT following the principles of the cultural turn, they are still in infancy.

3. The Embodiment of Manipulation in the Subtitle Translation

3.1 Ideological Manipulation

Lefevere borrowed the idea of Frederic Jameson and added that ideology should be the “grillwork of form, convention, and concepts which can influence people’s actions” (2004: 125-126). At last, Lefevere’s definition of ideology is not limited to politics, which he argued is the concept grid of attitudes and opinions acceptable in a given society at a given time, through which readers and translators engage with the text (2004).

According to Lefevere, ideology is composed of social ideology and the ideology of the translator. Social ideology usually refers to some beliefs held by a group or society, including religion, politics, ethics and aesthetic tastes, etc., which will change with the development of human beings. The translator’s ideology that comes from his or her life and educational experiences is an essential factor influencing the choice of translation strategy and is susceptible to the social ideology. Considering the different ideologies, the translator will inevitably make corresponding manipulations to the original text to achieve the stated purpose and make the translation conform to the mainstream ideology. The manipulation and rewriting of ideology in the subtitle translation of *Song of the Phoenix* are mainly reflected in the culture-loaded words in the movie.

Culture-loaded words are words, phrases, and idioms that indicate things specific to a culture, reflecting the unique ways of behavior gradually accumulated by a certain group over the course of history, which distinguishes them from other people (Liao, 2000). Culture-loaded words are susceptible to the exoticism and diversity of cultural factors. Due to the vast differences between Chinese and Western cultures and ideologies, it’s hard to find equivalents for some culture-loaded words in the translation process. Therefore, translators need to take the differences between Chinese and Western ideologies into full consideration and adopt the translation strategy of domestication for reasonable rewriting. As an excellent Chinese film, *Song of the Phoenix* presents traditional folk music culture and large amounts of culture-load words with strong Chinese characteristics related to social customs. Here are some specific examples.

Translation Example 1.

ST(Source Text): 师娘, 你们家就你和师父两个人吗?

ST in pinyin: shī niáng, nǐ mén jiā jiù nǐ hé shī fù liǎng gè rén ma?

TT(Target Text): Auntie, is it just you and the master here?

Translation Example 2.

ST: 天鸣: 爸, 这是我师弟蓝玉, 师父也给他放假了。

蓝玉: 大叔, 师父给我们俩放假了, 我来看看我师兄。

ST in pinyin: tiān míng: bà, zhè shì wǒ shī dì lán yù, shī fù yě gěi tā fàng jià le.

Lán yù: dà shū, shī fù gěi wǒ mén liǎ fàng jià le.

TT: Tianming: Dad, this is my fellow student, Lanyu. Master gave him a vacation, too!

Lan Yu: Uncle, our master gave us a break, so I came to see my *senior classmate*.

There are a series of complex appellations unique to Chinese culture in the movie, such as 师父(shī fù), 师娘(shī niáng), 师兄(shī xiōng), 师弟(shī dì) and so on. The translator adopts the strategy of domestication to rewrite the source text so as to conform to the Western mode of thinking. In traditional Chinese culture, people used to call their master's wife or teacher's wife as 师娘(shī niáng) or 师母(shī mǔ); call the one who studied from the same teacher earlier than themselves as 师兄(shī xiōng); call the one who studied from the same teacher after themselves as the 师弟(shī dì). These appellations are a reflection of the characteristics of Chinese kinship terms, which pay special attention to the position in the family hierarchy. In contrast, western kinship terms are far less complex than ours. In addition to showing the relationship of generation, their appellations can only be inferred from the context, which requires translators to look at the different ideological characteristics of the appellations and carry out a reasonable and appropriate conversion. The word 师娘(shī niáng) is also a unique Chinese term, and in English, there is only an explanation of the meaning "the wife of a master" but no specific corresponding one. Therefore, in the English translation, the term "auntie" is selected as a broad and ambiguous term used by Westerners, and the terms 师兄(shī xiōng) and 师弟(shī dì) are translated as the broad terms "senior classmate" and "fellow student" respectively, regardless of gender. Such translations take into account the two different ideological characteristics and respond to the Westerners' emphasis on individuality and independence, as well as the ambiguous kinship system.

Translation Example 3.

ST: 从今往后, 无双镇就没有焦家班了。从今往后, 无双镇只有游家班。

ST in pinyin: cóng jīn wǎng hòu, wú shuāng zhèn jiù méi yǒu jiāo jiā bān le. cóng jīn wǎng hòu, wú shuāng zhèn zhǐ yǒu yóu jiā bān.

TT: From today, there is no more "Jiao Dynasty" in the Wushuang villages. From now, it's the "You" (Tianming's surname) Dynasty - the You Suona Ensemble.

In traditional Chinese culture, the word 班(bān) in 焦家班(jiāo jiā bān) and 游家班(yóu jiā bān) refers to an organization organized according to position or for certain needs, and also refers to the old term for a theater troupe, such as the 戏班(xì bān), 文班(wén bān), 武班(wǔ bān). However, there is no equivalent of 班(bān) in Western culture, so the translator chooses the broad word "dynasty" to express this approximate meaning, cleverly borrowing from the change of dynasties to express that the era of the "Jiao Dynasty" led by Master Jiao has become a thing of the past. At the same time, the translator successfully avoids the confusion between the pronunciation 游(yóu) and the English personal pronoun "you" by using a phonetic transliteration with a note when the term 游家班(yóu jiā bān) first appeared.

Translation Example 4.

ST: 你何必一条道跑到黑呢?

SS in pinyin: nǐ hé bì yì tiáo dào pǎo dào hēi ne?

TT: Why should you *trap* yourself sticking to one path?

Tianming chooses suona and goes forward on the road of inheritance, and his determination is fully reflected in the translation. The use of the word "trap" vividly conveys the spirit of the character and creates emotional resonance for the audience, making it easier for the target language audience to interpret Tianming's character. The word "trap" is more emotionally charged than "run" with accurate wording and strong language acceptability. In consideration of the social differences, the translator does not translate the word 黑(hēi) in the source text as "black", but adopts a strategy of reduction, so as to enable the target language audience to accurately understand the emotions of the character, at the same time, the cultural factor of the difference in urban construction design is neglected. Because in ancient China, the Lifang unit system was implemented and the alleys were closed, so if people kept walking along a road, there would be no way out.

Translation Example 5.

ST: 哟, 那你们游家班祖坟上该冒青烟了。

ST in pinyin: yo, nà nǐ mén yóu jiā bān zǔ fén shàng gāi mào qīng yān le.

TT: Wow, there must be *holy smoke clouds* pouring forth from your ancestors' tombs.

The traditional Chinese patriarchal ideology and others' teasing of Tianming's father contained in the culture-loaded words 祖坟冒青烟(zǔ fén mào qīng yān) are difficult for the target audience to interpret, because it does not fit the mindset and language expression habits of the target audience in this context. 祖坟冒青烟(zǔ fén mào qīng yān) belongs to Chinese geomantic culture, and in the eyes of ancient Chinese, the color "cyan" represents auspiciousness and sacredness. However,

the style of “tombs” in China and the West is very different, and the phenomenon of 祖坟冒青烟(zǔ fén mào qīng yān) does not usually occur in foreign countries, and “tomb” is also taboo in most countries, so the translator has chosen appropriate modifiers to indicate the positive aspects of this sentence. Therefore, the selection of the word “holy” is consistent with the cultural color of the source language.

Translation Example 6.

ST: 所以呀，在咱们的这块地盘上 唢呐不能断了种。

ST in pinyin: suǒ yǐ ya, zài zán men de zhè kuài dì pán shàng suǒ nǎ bù néng duàn le zhǒng.

TT: Thus, we can't let the sound of *suona* be absent from this area.

The transliteration of “suona” is in line with the perception of the target language audience, because suona was introduced to China from Persia during the Jin and Yuan dynasties, and most countries also have a concept of it, so the transliteration does not cause ambiguity and achieves the purpose of material culture dissemination. After a long period of development, suona has become one of the most important folk instruments in China, and it has continued to integrate with many traditional cultures in China, spreading widely in all areas of China (Zhou, 2018). Because Chinese suona has its own material and cultural characteristics, Chinese weddings and funerals, festivals, operas and literature are all closely related to it, and it often appears in film and television productions, the transliteration of “suona” preserves the Chinese cultural heritage and is conducive to the understanding of our Chinese culture by the target language audience.

In addition, ideological differences are also presented in the translation of the film title *Song of the Phoenix*. As a piece of traditional Chinese folk music, 《百鸟朝凤》(bǎi niǎo cháo fēng) is not unfamiliar to many Chinese people, and about its name, there are several different translations in existence, typical of which are: *A Hundred Birds Worshipping the Phoenix*; *Birds Paying Homage to the Phoenix*. However, when translating the title of the film, the translator does not directly choose the original translation, which is determined by the linguistic characteristics of film and television translation on the one hand, and the ideological differences on the other.

The connotation of “phoenix” in Chinese and Western cultures varies in certain degree. Phoenix is the king of all birds in ancient Chinese legends, and is considered the most honored of all birds, with the saying “hundreds birds paying homage to the phoenix”. In Chinese ideology, “phoenix” has been the most auspicious bird in the legend since ancient times, and is a symbol of good luck and harmony, so Chinese people hold a reverential attitude towards phoenix. Therefore, the name of the song 百鸟朝凤 (bǎi niǎo cháo fēng) is translated as *Hundreds Birds Worshipping the Phoenix* or *Birds Paying Homage to the Phoenix*. The selection of “worship” and “pay homage to” respectively expresses the nobility of the phoenix and convey the Chinese people's reverence for it, and such a translation will not cause Chinese readers any trouble in understanding. However, if the title of the film is translated into English in the same way, the audience may be misled. Although there is a myth legend of “Phoenix Nirvana” in the West, the phoenix is not the one in the traditional Chinese sense, but an immortal firebird in Western mythology. “Phoenix Nirvana” is often used as a metaphor for an indomitable spirit and a strong will. The degree of sacredness and reverence of phoenix in the ideology of Chinese and Westerners is different. From this aspect, the choice of “worship” and “pay homage to” may cause misunderstanding or even confusion to Western audience.

Therefore, when translating the title of the film, the translator does not directly choose the original translation for ideological differences but subtly retranslates it as *Song of the Phoenix*. On the one hand, it avoids the possible misunderstanding of the audience due to the difference in the connotation of “Phoenix” caused by the difference of Chinese and Western ideologies, and at the same time cleverly retains its commonality. Although there are some differences in the connotation of the phoenix, the myths and legends of “phoenix” in China and the West share the same feature, that is, the phoenix symbolizes vitality and beauty. From this point of view, it is understandable for the Western audience to keep the “phoenix”. On the other hand, the translator chooses “song” as the central word of the title, which could help highlight the film's subject. This makes it easier for the Western audience to infer the general content and theme of the film based on the title, which is conducive to the formation of a certain expectation of the audience.

3.2 Poetics Manipulation

Lefevere (1992) has detailed that a poetics specifically consists of two components: one is a list of literary devices, motifs, prototypical characters and situations, genres, as well as symbols; the other is a concept of the role literature plays, or should play, in the overall social system. Poetics is considered to be the yardstick against which current production is measured, and exerts a tremendous influence on the selection of themes and the acceptance of literary works by the social system. Therefore, the translation should conform to the target dominant poetics. In a certain socio-cultural context, in order to ensure the successful implementation of translation activities, the translator will take the initiative to manipulate and rewrite the original

text to make the translation conform to the pursuit and claims of the mainstream poetics of the translated language. A comparative analysis reveals that this rewriting and manipulation in the English translation of the movie subtitles of *Song of the Phoenix* is mainly manifested through two types of poetics expressions, that is wording and syntax.

English and Chinese are formed under different historical backgrounds and social forms, reflecting the features of their respective national cultures. Chinese belongs to the ideographic writing system, while English is the phonetic writing system. Chinese attaches great importance to parataxis, and the sentences are linear and loosely structured, with each clause connected by meaning. English emphasizes hypotaxis, and clauses are connected by explicit grammatical means. Therefore, in the translation process, considering the differences in English and Chinese grammatical norms, translators must adapt the linguistic forms and styles of the two languages in order to conform to their expression habits and adapt to the mainstream poetic forms of the target language.

Translation Example 7.

ST: 狗日的, 你这是烂泥扶不上墙啊, 你这是。

ST in pinyin: gǒu rì de, nǐ zhè shì làn ní fú bù shàng qiáng a, nǐ zhè shì.

TT: *Fuck. You worthless, dumbass kid!*

狗日的(gǒu rì de) is a vulgar word with regional characteristics. The cultural image of “dog” differs in different cultural environments, and the attitudes of Chinese and Western people toward “dog” are very different. The author’s use of corresponding translation fits the cultural values of Western countries, and the derogatory attitude is accurately conveyed, which is in line with the cognition of the target language audience. In the film, Tianming’s father mistakenly believes that his son has been driven home by the master, and the choice of the word “worthless” reflects the father’s reproach to his son, conveying the his anger and helplessness. The original sentence is a typical Chinese one, with a loose structure and many repetitions. In the translation, the translator takes into account the expression habits of the target language and transforms it into an exclamatory sentence in English, using the strategy of free translation and reduction, which is strict and concise, and easy for the target audience to accept.

Translation Example 8.

ST: 我快要吹不动了, 可咱这黄河岸上不能没有唢呐。别说婚丧嫁娶弄几杆唢呐闹闹, 就是平时干活累了, 大伙听一段也能解解乏。

ST in pinyin: wǒ kuài yào chuī bù dòng le, kě zán zhè huáng hé àn shàng bù néng méi yǒu suǒ nǎ. Bié shuō hūn sàng jià qǔ nòng jǐ gǎn suǒ nǎ nào no, jiù shì píng shí gàn huó lěi le, dà huǒ tīng yí duàn yě néng jiě jiě fá.

TT: *Soon, I won’t be able to play anymore, but the banks of the river can’t be without a suona player. We are not just for funerals and weddings, but we also play the suona music for people when they are exhausted from work. It helps everyone to relax.*

The sentence is likewise retranslated in terms of linguistic form and style. The very colloquial and loosely structured sentences of Chinese are translated into the compact and logically related sentences of English, which conform to the poetic form and grammatical norms of the target language.

3.3 Patronage’s Manipulation

Translation is an orchestrated activity with many interested parties involved. As Lefevere (1992) has put it, patronage means something like the power (people, institutions) that can facilitate or hinder literary reading, writing, and rewriting. The patronage can be an individual or a religious group, a social class, a political party, publishers, as well as the media including newspapers and magazines and major television companies. It can be seen that the scope of patronage is very extensive and has different expressions in different works.

The influence of patronage on film subtitle translation is mainly reflected in film censorship, the content and standards of which in turn reflect certain aspects of the dominant ideology at a certain period of time. In the words of Billiani (2007), censorship remains a pervasive phenomenon that operates in many ways with different forms presented, and... translation remains one of the most powerful tools we currently have for shaping intercultural interactions. In order for a film or TV production to successfully march into foreign markets and gain the expected ratings, translators must take measures to avoid ideological conflicts with sponsors when translating film subtitles. Translators usually adopt such means as complete deletion, transformation and weakening when translating movie subtitles to avoid conflicts, successfully pass the examination and achieve the set translation purpose.

As a film inheriting traditional Chinese culture, *Song of the Phoenix*, if translated properly, would contribute to the globalization of Chinese culture and promote foreign audiences' awareness and understanding of traditional Chinese culture. In the process of foreign translation of film and television works, influenced by various aspects of the patronage, translators should take the national image into full consideration and reduce or avoid conveying a negative national image. Therefore, whether it is from the perspective of the national image or the patronage, translators should consciously adopt appropriate translation strategies when performing subtitle translation so as to successfully achieve their translation purposes. In the English translation of *Song of the Phoenix*, the translator mainly focused on the deletion and weakening of some vulgar and offensive words in the film, so as to purify the work and successfully pass the examination.

Translation Example 9:

ST: 天鸣说, 天鸣说……他游家班出活跟我屁相干呢?

ST in pinyin: tiān míng shuō, Tiān míng shuō... tā yóu jiā bān chū huó gēn wǒ pì xiāng gān ne?

TT: Tianming says, Tianming says! *His business is none of mine!* I am retired!

This dialogue takes place when the You Dynasty first takes up a job, and Tianming You asks Si Xi to invite Master Jiao to come, but the attentive Master Jiao considering not to affect Tianming's performance, firmly refuses Si Xi. In translating the reply of Master Jiao, the translator adopts a weakening translation strategy, using "none of my business" to deliberately distance the relationship between the two, while reducing the vulgarity of the text.

Translation Example 10:

ST: 别他妈太当回事了, 随便吹吹就得了。

ST in pinyin: bié tā mā tài dāng huí shì le, suí biàn chuī chuī jiù dé le.

TT : Hey, *no need to go crazy*. Just play something simple, whatever.

This dialogue takes place when Tianming's best friend, Changsheng, is getting married, and in accordance with the traditional custom, he invites You Dynasty to perform. When the You Dynasty is playing vigorously, Changsheng comes over and tells Tianming that he doesn't need to play so hard. Since Tianming and Changsheng are friends who grew up together, they have a very close relationship, so Changsheng and Tianming talk very casually. The simple, crude language in the original text successfully conveys the character traits. The translator removes the vulgar word 他妈(tā mā) from the translation. Such treatment is necessary from the point of view of purifying the film subtitles and avoiding ideological conflicts with the patronage.

4. Conclusion

As well as unleashing great potential in promoting Chinese culture to the world and strengthening the country's soft power, audiovisual translation could be employed as a tool to promote foreign trade in creative industries and increase economic returns. Based on André Lefevere's manipulation theory, this paper probes into the manifestation of manipulative factors in the English translation of the subtitles of *Song of the Phoenix* as well as the translators' flexible strategies of translation in response to these manipulative factors. Through the analysis, it is found that the translator is also influenced and manipulated by ideology, poetics and patronage in the translation process. Under the influence of these manipulative factors, translators will inevitably take the initiative to rewrite the original text properly in order to avoid ideological conflicts, to meet the mainstream poetics, and to uphold the will of the patronage, so as to achieve the desired translation goal smoothly.

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The Translation Study of Chinese and American Pharmaceutical Profiles from the Perspective of Recontextualization – Regarding GPHL and Merck

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Abstract

Pharmaceutical companies play an important role in defending us against the pandemic. As Chinese pharmaceutical companies enter overseas markets, making contributions to the world, their company profiles need to be adapted to different contexts, such as the American context. Under this circumstance, company profiles with different contexts can provide insight into the discursive relationship between text and context in the study of website translation. In view of this, this study firstly contrasts the English profile of Chinese company Guangzhou Pharmaceutical Holdings Limited (GPHL) with that of American company Merck by genre analysis, then studies the application of (Wodak & Fairclough, 2010)'s "recontextualization" concept to the translation of the company profile—finally, generalizing the translation strategies and recontextualizing mechanism that is suitable for Chinese pharmaceutical companies. It is hoped that this study can deepen the application of recontextualization and thereby give some advice to those Chinese pharmaceutical companies in translating pharmaceutical company profiles.

Keywords: recontextualization, company profile, pharmaceutical companies, translation, genre analysis

1. Introduction

To improve the competitiveness of Chinese pharmaceutical companies in the foreign market, especially during the pandemic, the external communication of corporate culture is particularly critical, and language is an important carrier for intercultural communication. Under this circumstance, many Chinese enterprises, including long-established enterprises, have set up English versions for their corporate profiles. As part of the corporate website, they are the window for corporate outreach, which involves more than retranslation (Wu & Li, 2017). Elements are the linguistic features or resources that company profiles have. Wodak & Fairclough (2010) suggested that elements include explanations, evaluations, and legitimations that can be added to the new context. When elements are translated from one language to another, it's necessary to free them from the original context and accept the new context. The disintegration and recombination of the context are known as recontextualization. Recontextualization has been used for website translation studies over the past few years (Lin, 2021; Zhang & Zhao, 2020; Wu & Li, 2017), but not many have focused on pharmaceutical companies' profile translation. Moreover, those articles tend to pay more attention to the content than structure.

Therefore, this paper aims to apply the recontextualization to the translation study of the Chinese pharmaceutical company profile compared with the American pharmaceutical company profile and combine the genre analysis to find the differences between Chinese pharmaceutical company (GPHL) and American pharmaceutical company (Merck) in constructing corporate profiles and then point out the translating issues about the profile of GPHL. From recontextualization, translation strategies and mechanisms can be explored for the Chinese pharmaceutical companies to improve the translating quality of company profiles. Theoretically, this paper partially fills the gap in profile translation study by combining genre analysis and recontextualization. Practically, it is expected that this study can give some suggestions for the translation of pharmaceutical company profiles from Chinese to English.

2. Literature Review

Context is vital for intercultural communication studies. Recontextualization requires communicators to extract elements and information from the source context and reconstruct them in the new context for communicative purposes (Fairclough, 2010). For translation studies, recontextualization is defined as selecting important information from the source language and reorganizing and rewriting them in the context of the targeted language.

2.1 Recontextualization

Recontextualization is a notion first put forward by Bernstein in his research on pedagogy. It regulates the transformation of discourse within discourse production into the field of its reproduction. It's a process in which texts, signs, or meanings are selected from one social practice and introduced into another (Wu et al., 2016). Linell (1998) believed that recontextualization is a dynamic process, and it means the transfer-transformation of elements from one context to another. He classified it into three parts-intratextual, intertextual, and interdiscursive recontextualization. Recontextualization is not just confined to pedagogy. Fairclough (2003) expanded this concept into discourse and social practices. He believed that recontextualization is the representation of social events and the perspectivation of discourse. A particular type of social event can be represented through different genres and networks of social practices. Meanwhile, communicators' cognition and notions can impact and transform discourse. The relationship between language and social practice is mediated through recontextualization (Alahmazi, 2020). Besides, recontextualization functions as assigning values to tokens in a particular context adapted to the constraints and requirements of a different context, thus re-evaluating and assigning a different value (Fetzer, 2017).

Recontextualization is widely and deeply discussed in many fields, such as social reform and media. Wodak & Fairclough (2010) studied the higher education policies of the European Union and found that the same policy could have different understandings in the various political, cultural, and historical contexts. They brought recontextualization into discourse analysis and explained the disciplinary relationship between this notion and social reform. Wu (2016) applied recontextualization and transformation to the media discourse based on the First-Instance Judgment of the Peng Yu Case. This article explains why a text is interpreted differently in different contexts-media context, judgment context, and reader interpretation context by creating the theoretical framework of the discourse-historical-contextual approach. Media discourse is also analyzed in other methods. Anbin (2021) delineated constructive journalism's conceptual common ground from comparative journalism and intercultural communication. By comparing public opinion surveillance (POS) between western and Chinese journalism, he discovered that POS had been recontextualized as both Western and Chinese journalism has the same goal of serving the people. Still, they hold various news concepts and media eco-system. Still, his research lays the theoretical foundation for recontextualizing constructive journalism in the Chinese social and cultural context.

2.2 Recontextualization and translation

Recontextualization is also developed in the study of translation. Moreover, many researchers utilize recontextualization in the translation study of corporate publicity. Wodak (1999) argued that recontextualizing a text or discourse would bring the transformation of meanings through which the new context reflects elements being endowed with different dynamic contextual meanings. Based on the previous categorization and transformation views (Fairclough, 2003; Wodak, 1999), Wu (2016) proposed the following categorization of transformations in the recontextualization process: addition, deletion, abstraction, and rearrangement to analyze the media discourse, which paves the way for his analysis of website translation. Wu & Li (2017) further took website translations of Fortune Global 500 companies as examples to reveal the application of recontextualization and transformation in terms of the categorization of transformations: addition, deletion, rearrangement, and replacement, which enlightens more researchers to use this categorization and has the referential value for the study of website translation strategies. They also believed that the study of website translation should be from the perspective of publicity translation. Other than comparing Chinese company websites with American companies', Zhang & Zhao (2020) utilized the Chinese and English company profiles of the world's top 500 Chinese companies and explored the application of recontextualization, which is beneficial to the external publicity translation of Chinese companies. Wu & Dong (2020) concentrated on the transmission of Chinese culture. They elicited the website translation of Confucius Institute and concluded the new principles of recontextualization for this type of website translation: dynamic state, detailed demonstration, immediate feedback, and complete message. Alahmazi (2020) showed the multimodal and cross-lingual recontextualization in the online news site. He found that recontextualization existed in a different ideological narrative. Wang (2021) shed light on the website translation of China General Nuclear Power Corporation and the translation issues of the typical Chinese state company. She also pointed out the importance of recontextualization in corporate culture transmission and in entering foreign markets.

According to the literature review, it can be concluded that many scholars are beginning to putting recontextualization into the study of website translation, especially company profile translation. Still, a few of them notice the website translation of pharmaceutical companies, though they make significant contributions to preventing the pandemic, and their publicity translations closely connect with overseas business. On top of that, previous literature did not set clear boundaries between structure and content dimension under recontextualization. Therefore, it's expected that studying the translation of pharmaceutical companies can help Chinese pharmaceutical companies enter the foreign markets and benefit people with made-in-China medicines.

3. Method

This paper selects two typical English company profiles from a Chinese pharmaceutical company-GPHL and an American company Merck for a case analysis to partially fill the gap. It integrates two approaches: genre analysis and recontextualization for the structural and content dimensions. Genre analysis contrasts the linguistic moves between GPHL and Merck in the structural dimension. Through this approach, structural differences can be found. Based on the linguistic moves, content differences can be further examined by categorizing transformations in the recontextualization (Wu et al., 2016; Wu & Li, 2017). Recontextualization takes place within the same field, the pharmaceutical industry, and within the same genre, company profiles. It's aimed to improve the profile translation of GPHL by those two approaches.

3.1 Genre analysis

Traditionally, the genre is classified into literature and rhetoric. However, following a deeper understanding of discourse analysis, linguists broaden the concept of genre, and they suggest that genre involves all the linguistic events of social practices and communication activities. In general, there are two schools of genre analysis. Australian school is stand by Martin. The Swalesian school, represented by Swale and Bhatia, takes linguistic moves and steps analysis as the starting point for the discourse analysis. Linguistic moves are defined as “a discoursal or rhetorical unit that performs a coherent communicative function in a written or spoken discourse (Swales, 2004). A move can be realized by one clause, one or more sentences, a paragraph, or longer (Cotos et al., 2017). Move analysis is mainly used to study academic articles. Tseng (2018) studied research articles in nine linguistic journals and found three moves: providing a theoretical background, establishing a theoretical framework, and sharpening the significance of one's study. Bhatia (1993) displayed seven moves of promotional letters in the business field, including establishing credentials, introducing the offer, offering incentives, enclosing documents, soliciting a response, using pressure tactics, and ending politely. He also believed that communicative purposes need to be figured out before analyzing the linguistic moves. In our paper, the move is seen as a stretch of linguistic resources that serve the particular communicative purposes of publicity. Translation strategies can be realized through move analysis.

Many investigators have been concerned about business documents employing genre analysis in recent years. For example, Liu (2012) conducted the quantitative and qualitative approaches to study Chinese and American pharmaceutical companies' profiles. She found that realization is quite different, although they have similar linguistic moves. Deng (2013) started with the angle of intercultural communication under genre analysis. It is found that Chinese and English company profiles own different linguistic moves, and they have their unique linguistic features. Li & Zhu (2020) researched CEO statements in English from Chinese and western annual reports. Through the corpus linguistic approach and move-step analysis, they discovered that although both of them have the same communicative purposes, the realizations of linguistic moves are quite different. The linguistic moves of western annual reports are more flexible than those of Chinese annual reports. From the literature review, it can be found that genre analysis has been widely used in business documents and contrastive analysis. However, not many combine genre analysis and recontextualization with studying the business documents, not to mention the website translation. Moreover, this paper attempts to explain why translate in this way concerning the translation of corporate publicity materials.

3.2 Move analysis

GPHL is a traditional Chinese pharmaceutical company that works on Chinese patent medicine, herbal medicine, chemical-pharmaceutical raw material, healthcare products, etc. This company plays a part in the transmission of traditional Chinese medicine culture, and it owns the overseas business. Merck is an American pharmaceutical company and ranks one of the Global 500. Its business mainly covers western medicine for treating COVID-19, cardio-metabolic disorders, animal health, etc. On the one hand, they have similar points, such as the rank on the Global 500 and the same industry. On the other hand, differences cannot be ignored either. They have various cultural and social backgrounds, lines of business, and enterprise property. If GPHL wants to accommodate the western market. In that case, it requires modifying its profile translation referring to that of Merck so that western customers can better understand Chinese medicine and Chinese pharmaceutical companies.

As-mentioned previously, communicative purposes need to be given priority and can be concluded as follows: attract the potential customers; show the features and advantages; establish the initial relationship with stakeholders. For the pharmaceutical companies, due to their strong specialty, high-quality company profiles enable stakeholders to understand the lines of business as well. Linguistic moves can be summarized based on the analysis of communicative purposes. Besides, move structure is a configuration of stretches of all the constituent moves of a text that accomplish coherent communicative goals and development ideas (Tseng, 2018). It can be seen that Figure 1 is the structural description of moves of GPHL, and Figure 2 is the move structure of Merck.

Table 1. Move structure of GPHL

Move	Structural description	Percentage of the total number
M1	General introduction	14.15%
S1	Nature	
S2	Product and service	
S3	Capability	
S4	Achievement	
M2	The work of party building	19.51%
M3	Social responsibility	15.83%
M4	Achievement and Capability	44.83%
S1	Subsidiaries	
S2	Intangible cultural heritages	
S3	Trademarks	
S4	Patents	
M5	Development target	5.68%

Table 2. Move structure of Merck

Move	Structural description	Percentage of the total number
M1	General introduction	13.31%
S1	History	
S2	Product and service	
M2	Achievement	1.99%
M3	Mission statement	3.11%
M4	Leadership	3.61%
M5	Capability	2.61%
S1	Employees	
S2	Research and development	
S3	Social responsibility	
M6	Corporate culture and value	36.69%
M7	History	4.48%
M8	Product and service	27.74%
M9	Partner	3.73%
M10	Policies	2.73%

From Figures 1 and 2, it can be seen that the move structure of GPHL and Merck is different as a whole. It can be further discussed based on similarities and differences in move structure. The same move structure is a general introduction, accounting for 14.15% and 13.31%, respectively. Concerning the differences, the work of party building takes up a more significant proportion of the move structure of GPHL, while Merck's company profile does not. Corporate culture and value are the move structure that GPHL's company profile does not possess. Apart from that, the move structure of achievement and capability occupies the most significant proportion of 44.83% for GPHL. At the same time, Merck talks about corporate culture and value altogether with product and service, which accounts for 36.69% and 27.74%.

3.3 Translation strategies

According to transformations of recontextualization, there are four translation strategies: addition, deletion, rearrangement, and abstraction (Wu et al., 2016). However, Wu & Dong (2020) brought another concept of substitution for their study of website translation. As required, there are five translation strategies suitable for the case analysis: addition, substitution, rearrangement, abstraction, and deletion. The move analysis impacts the process of addition, deletion, and rearrangement. Profile translation of GPHL can be improved according to the company profile of Merck through this process. The five translation strategies are explained as follows:

3.3.1 Addition

Fairclough (2003) suggested that elements such as explanations, evaluations, and legitimations may be added according to the new context. When it comes to the profile translation, additions complement some illustrations of characteristics and historical or cultural background. It also implies adding some statistics or figures. Adding the move structure and explaining medical terms are significant for the two specific cases. As linguistic moves have been compared, it can be found that

information about corporate culture and value can be added. Leadership can also be complemented if necessary.

Aside from that, GPHL mentions its goal of development as follows:

GPHL develop its core business Grand Southern TCM, Grand Health, Grand Commerce, and Grand Medical Treatment.

Source link: www.gpc.com.cn/

Its profile translation contains medical strategies characterized by vogue meaning. Western customers would like to receive more objective and specific information. Therefore, they would like to know more about the particular content of Grand Southern TCM, Grand Health, Grand Commerce, and Grand Medical Treatment.

The added information should cater to the benefits of western customers as well. For example, Merck writes its strategies and policies with functions:

We support public policies that advance the interests of patients, improve public health and promote access to medicines and innovation. (Source link: www.msd.at/en/msd-worldwide)

The principle of “Customer first” needs profiles to be attractive. They should know what customers want to know, such as the functions of products and services. On the contrary, when it comes to the introduction of products and services, GPHL states as follows:

It also boasts six state-level intangible cultural heritages: Xingqun Xiasangju Granules, BYS Dashen Kouyangqing Granules, Wanglaoji herbal Tea, and Chenliji traditional Chinese medical culture, Pangaoshou traditional medical culture, and the preparation process of Zhongyi Baoying Compound. (Source link: www.gpc.com.cn/)

The names of Chinese-type medicine are endowed with Chinese characteristics. From this paragraph, transliteration is adopted to translate medical terms. This translation strategy is not concerned with cultural differences and readability. It's suggested that add the efficiency and ingredients of medicines so that western customers can learn more about Chinese medicine and Chinese medicine culture. For instance, when talking about moving the structure of products and services, Merck introduces them as listed:

Cardio-metabolic disorders

We are determined to find solutions for the most serious chronic health challenges, such as cardiovascular disease and diabetes. (Source link: www.msd.at/en/msd-worldwide)

Cardio-metabolic disorders are also the medical term and can make reading difficult. But it explains “the most serious chronic health challenges” with the sentence. Customers can guess that this term is related to chronic diseases. That's why GPHL can correlate its medical terms with its efficiency.

3.3.2 Substitution

Wu & Dong (2020) regarded replacement as replacing the representation of a social event with another social event. The premise is that both of them hold similar features. For the profile translation, substitution was more likely to be realized by referential strategy, in which the name of the company should be replaced by the personal pronoun “we.” GPHL prefers to use its company name to show its authority, which widens the distance between the company and western customers, while Merck would instead use “we” to narrow down the space. The following two examples belong to the same move of general introduction.

GPHL is a well-established enterprise with over 400 years of history. (Source link: www.gpc.com.cn)

And Merck states as follows:

For 130 years, we've focused on the next quarter and the next century. (Source link: www.msd.at/en/msd-worldwide)

3.3.3 Deletion

Wodak (2001) argues that when writers represent a social event, they have to choose what to reserve and what to delete. Back to the profile translation of GPHL, it can be seen that there are many phrases with Chinese characteristics, especially the move structure of the work of party building. This move does not exist in the source of Merck. Moreover, GPHL repeatedly tells its patriot spirits as its company spirits. Still, western customers cannot connect patriot spirits with a pharmaceutical company because we do not share the same historical and political background. For instance, when it comes to the linguistic moves of historical knowledge, it talks below:

It has produced a galaxy of revolutionaries, such as Yang Yi, a leader of CPC in early days, advocate and organizer of

Guangzhou Uprising and member of the Standing Committee of the Political Bureau of the CPC Central Committee
(Source link: www.gpc.com.cn)

When it talks about the move structure of party building, it states some proper nouns related to Chinese histories, such as “Guangzhou Uprising” “CPC Central Committee” “Yang Yi”, which is difficult for westerners to understand and is not suitable for the communicative purpose. Hence, it’s better to delete the information or represent information in the form of a video so that readers can choose whether to read it or not.

Another piece of information that needed to be deleted in the move structure of the party building is praise and achievement with Chinese characteristics. GPHL demonstrates that:

The CPC Committee of Guangzhou Wanglaoji Pharmaceutical Co., Ltd. has been listed as the “Excellent Grass-root Party Branch of Guangzhou”. (Source link: www.gpc.com.cn)

Because westerners do not recognize those achievements and value the facts, such as statistics and figures, it would be better not to show this type of achievement. All in all, the move structure of party building should be deleted following the cultural differences.

3.3.4 Rearrangement

Rearrangement refers to the change of orders when representing a social event (Fairclough, 2003). According to the analysis of the move, it can be concluded that GPHL writes its achievement in different steps and occupies a more significant proportion than that of Merck. Therefore, it’s helpful to list figures, statistics, and other factual information together, just as Merck does in its move structure of achievement to make the company profile concise and conspicuous. Below is the achievement on Merck’s website.

Our company by the numbers

74k employees

\$13.6 B Research and development investment in 2020

\$3.1 B Total philanthropy in 2019

(Source link: www.msd.at/en/msd-worldwide)

Figures and statistics can deepen the company’s impression, which favors cooperation and investment. On the contrary, GPHL proposes its information about figures and statistics in the move structure of achievement below:

It possesses ten well-known Chinese trademarks, namely GPHL, Baiyunshan, Wanglaoji, Chenliji, Zhongyi, Kangzhiba, Pangaoshou, Tianxin, Hejigong, and Qixing. The brand value of Wanglaoji reaches 108 billion RMB, the No.1 beverage brand in China. In comparison, the brand value of Baiyunshan is estimated to be 28.3 billion RMB, ranking the first among medical brands in China.

“Ten,” “108 billion RMB,” and “28.3 billion RMB” are the statistics that need to be shown in the apparent position to present the company’s capability and convince benefit communities.

Rearrangement can also be used in the move structure of social responsibility of GPHL. Here are two examples:

In Meizhou, GPHL also constructed Wanglaoji’s first ingredient extraction center and the Caizhilin Chinese medicine industrialization service center, creating at least 800 jobs for local people and helping boost the local economy.

The Wanglaoji Charity Fund of RMB 182.8 million set up by Wanglaoji Health has taken an industry-leading stance, donating money and supplies to bring relief to disaster-stricken areas such as Ya’an, Lydian, Wenchuan, Yushu, and Yiliang, and preventing and controlling H7N9, bird flu, and another disease. Total donations have exceeded 1 billion RMB.

(Source link: www.gpc.com.cn)

“800 jobs”, “182.8 million”, and “1 billion” are factual information that needs to be rearranged following the form of Merck. Besides, Merck has the move structure of product and service, which customers are concerned about, while GPHL does not have this structure and talks about it in the move structure of achievement. It is suggested that the part of the product and service should be rearranged and listed as one move other than one step.

3.3.5 Abstraction

Fairclough (2003) indicated that abstraction is the degree of generalization. Wu (2016) thought writers could report a social event specifically or straightforwardly. This notion is suitable for the profile translation as well. Merck begins with a

conclusion before introducing structural descriptions in detail, while GPHL does not abstract its descriptions. The moving structure of products and services is an excellent example of Merck:

We focus on scientific innovation to deliver medicines and vaccines that may help millions of people around the world.
(Source link: www.msd.at/en/msd-worldwide)

This conclusion implies two meanings. Firstly, the scope of business is “medicines and vaccines.” Then, the benefits brought to customers are “help millions of people around the world.” Here is another example of Merck:

Oncology

Our mission is to deliver innovations that extend and improve the lives of people with cancer

Vaccines

Vaccines are one of the greatest public health success stones-and we’ve been discovering, developing, and delivering vaccines to help prevent disease for over 100 years

(Source link: www.msd.at/en/msd-worldwide)

Inversely, GPHL introduces its product and service without a conclusion:

GPHL is dedicated to researching and developing Chinese patent medicine, Chinese herbal medicine, chemical-pharmaceutical raw materials and preparations, biological medicine and healthcare products, and pharmaceutical logistics and distribution and healthcare service.

(Source link: www.gpc.com.cn)

GPHL uses the parallel to show its products and service but lacks a conclusion. “Chinese patent medicine” and “Chinese herbal medicine” are all Chinese medicine, so that they can be categorized into Chinese medicine. The scope of business can be summarized as working on the research and development of Chinese medicine, and those medicines can benefit customers.

Recontextualization has been discussed based on structure and content dimension. Therefore, the recontextualizing principle of company profile translation can be further analyzed at the macro and cognitive levels.

4.1 Recontextualizing principle of company profile translation

As Wu & Dong (2020) put forward the recontextualizing framework of website translation for company cultural transmission, the direction of company profile translation can be concluded based on this and the case study of GPHL and Merck. Our framework explores how to revise the pharmaceutical company profile translation and then figure out the recontextualization process and mechanism to realize companies' publicity from the macro, micro, and cognitive dimensions. This mechanism is conducive to understanding the application of recontextualization in the translation study of company profiles. It may be applicable in other types of website translation. The pattern is shown in Figure 1.

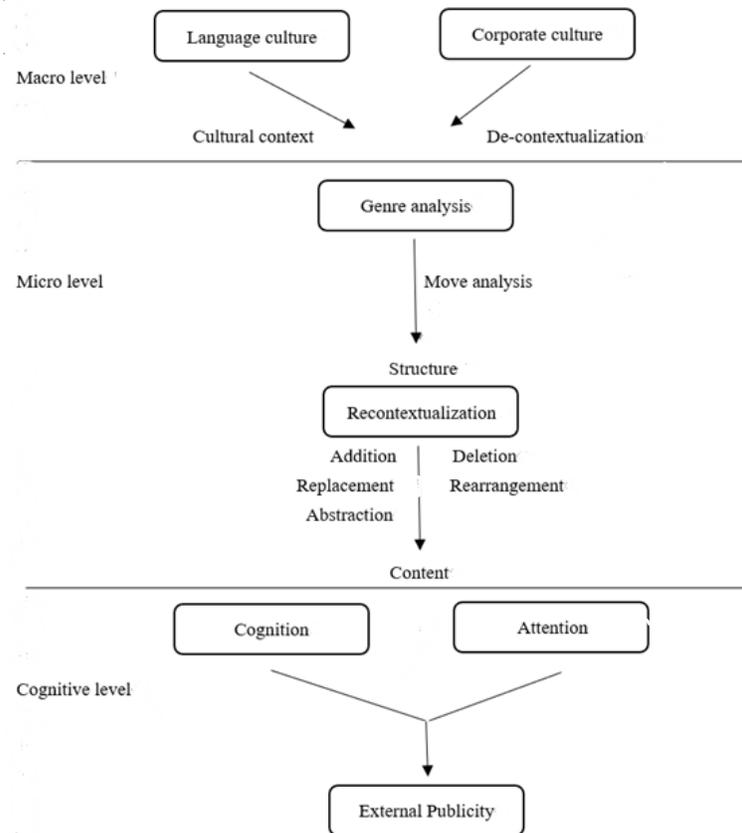


Figure 1: Recontextualization process of company profile translation

In the macro dimension, corporate and language culture have a combined effect on cultural context and the process of de-contextualization due to cultural differences. At the micro-level, genre analysis and recontextualization can be carried out to recontextualize the text concerning the effects of language and culture. Finally, recontextualizing translation should coincide with the cognition and arouse readers' attention; external publicity can be realized through the whole process.

4.2 Translation of corporate publicity

The translated text of GPHL is not applicable to two principles of the Three Principles of "Closeness" (Huang, 2004): closeness to westerners' needs for information about China and proximity to their thinking and language habits. Translation of corporate publicity is regarded as publicity for foreign customers. It functions by letting them know about the company efficiently and directly, promoting commodities and company image, making them accept and buy products, services, and notions, and receiving interests.

However, by comparing the English profile between GPHL and Merck, it can be seen that the structure and content of GPHL do not meet the expectations of foreign customers, and their cultural differences and information needs are underestimated. That means the cognitive level has not finished, so the external publicity cannot be realized. Furthermore, the whole text lacks focus, so the publicity goals are not achieved.

4.3 High and low context

Culture works as the mental strategy for human beings and functions as forming their way of thinking, feeling, and acting (Hofstede, 2001). There are several cultural factors influencing how people see the world. Different patterns of English translations between GPHL and Merck reflect the differences in context. Hall (1976) came up with high and low context, mainly used in intercultural communication. The characteristic of high context is that much information is coded faintly rather than distinctly because people are more dependent on context. It can be explained that the focal points of profile translation of GPHL are not prominent. In contrast, low context is featured by the low amount of information and is not rely so much on

context. The meaning of information can be expressed clearly, so there is no need to guess based on context. To summarize, when the Chinese pharmaceutical company, which is in a high-context country, enters a low-context country, it has to change its information from implicit to explicit.

5. Conclusion

This paper first adopts genre analysis and recontextualization to compare the English company profile between the Chinese pharmaceutical company GPHL and the American company Merck. Through this process, translation issues and strategies can be discovered for GPHL. The research identifies the following five strategies serving publicity and cross-cultural communication were identified: addition, deletion, rearrangement, substitution, and abstraction. And then, it explores the recontextualization mechanism in the external promotion and cross-cultural communication and digs out the reasons for differences in cultural contexts and the Three Principles of Closeness. It is suggested that this paper can provide a new perspective for company profile translation and help construct a discourse system for Chinese pharmaceutical companies. However, limitations should not be ignored either. Firstly, the data is limited, and future studies can select more pharmaceutical company profiles or among a large group of companies from different industries, countries, or cultures. Secondly, statistical analysis and corpus analysis can be applied to increase the objectivity and preciseness of the results.

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Visualized Analysis of Science and Technology Translation in China Based on VOSviewer (1998-2022)

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Abstract

Science and technology translation and related research have achieved milestones both in China and the West, but conditions in China have not drawn attention, especially regarding translation activities and analyzing relevant research. To provide a reference for the future development of science and technology translation worldwide, this study reviews the history of science and technology translation in China and presents an overview of the development of related research in various aspects using VOSviewer to investigate the researchers, research topics, themes and trends of science and technology translation in China.

Keywords: science and technology translation, translation history, translation studies, VOSviewer

1. Introduction

Science and technology translation both in the West and in China has progressed gradually with translation practice and achieved milestones. In reviewing Chinese translation history, many efforts have been made across a variety of countries and regions. Some notable examples include Rachel Lung (2008; 2016), who introduced translation officials in the Tang dynasty and put the Jiangnan Arsenal's translation department as a microcosm to introduce translation and ideological transformation in 19th-century China. Martha Cheung (2011) introduced some Chinese endeavors in reconceptualizing translation, and Rachel Lung (2011) also has a monograph sharing the history of interpretation in early imperial China. However, the majority of scholars worldwide have not paid much attention to the history of Chinese translation, especially regarding science and technology translation activities and analyzing relevant studies. Therefore, in an attempt to add the Chinese piece to the puzzle of translation history, this study will review the development of science and technology translation that falls into two parts: the history of Chinese science and technology translation activities and the advance in related research.

2. History of Chinese Science and Technology Translation

The history of science and technology translation practice in China can be divided into four periods: before the Ming Dynasty (-1368), during the Ming Dynasty and the Qing Dynasty (1368-1912), during the Republic of China (1912-1949), and from the founding of the PRC (1949) until the present day.

2.1 The Early Period

Translation in China before the Ming essentially consisted of translating religious documents, but a small number of foreign books on philosophy, astronomy, mathematics, medicine, and other sciences, such as *Jiuzhi Calendar*, *Brahmin Prescription* (Li et al., 1999), and so on, were also translated into Chinese.

2.2 The Middle Period

China's science and technology began to fall behind the West in the 16th century and continued to fall during the late Ming Dynasty and the early Qing Dynasty. Meanwhile, to do missionary work in China, Western missionaries began to cooperate with Chinese scholars to translate scientific documents, thus introducing Western science and technology and marking the first science translation climax in China. According to Ma Zuyi (2004), the ancient classics translated during this period mainly involved physics, medicine, astronomy, and arithmetic, with a small number of social science texts regarding linguistics, literature, philosophy, theology, etc. being translated. Although it was not yet systematic, the introduction of Western sciences and technology gave the Chinese people a basic understanding of the development behind Western innovations, providing the relevant knowledge for dramatic political changes in Chinese society. However, after over seventy famous missionaries came to China and translated or edited about 120 scientific works (Xu, 2005), Qing Dynasty expelled Western missionaries in 1723. Thus, there was little translation of scientific works over the next 100 years.

This changed in the late Qing Dynasty, however, when translation institutions and translation centers were set up to train translators and offer translation courses to realize "national salvation." The second science and technology translation climax

in China began with the emergence of Xu Shou, Yan Fu, and even Kang Youwei, the leader of the Reformists, who was not satisfied with only translating military technology, chemical, and electrical knowledge. He advocated for the translation of political, legal books, and various academic documents, thus expanding the scope of science and technology translation in China (She et al., 2001). In the late Qing Dynasty, the number of scientific and technological translations in China increased significantly with over 2,000 works translated, a much higher number than that in the late Ming and the early Qing (Li et al., 1999:44). This difference is epitomized by Jiangnan Arsenal's translation department, the largest translation institution of scientific and technological works during the Westernization Movement, which published 185 scientific and technological translations and over 49 translated but not published works from 1868-1912 (Wang, 1988).

2.3 The Modern Period

In this period, the practice of science and technology translation in China became even more ambitious and extensive. The quantity of translated scientific works in this period reached nearly 10,000, far outnumbering the quantity translated during the last seventy years of the Qing Dynasty (Li et al., 1999:45). The government established book compilation and translation departments, while non-governmental publishing, such as The China Publishing and The Commercial Press, also developed rapidly, and scholars and experts who had returned from overseas became the main force of science and technology translators.

This period also witnessed the endeavors of the Communist Party of China. The Central Committee of the CPC started to foster translators and interpreters, and in 1940, the Foreign Languages School was established in Yan'an, Shanxi. Communist Party of China also set up publishing houses, where they translated many books about Marxism-Leninism and other scientific works.

2.4 The Contemporary Period

With the founding of the People's Republic of China in 1949, especially owing to the implementation of the Reform and Opening-up Policy in 1978, Chinese science and technology translation has reached a new climax. With a larger number of translators and a wide range of channels and forms of communication, many more subjects can be translated. Therefore, the practice of science and technology translation in China has brought new vitality and opportunities to the developing Chinese science and technology.

3. History of Chinese Science and Technology Translation Studies

3.1 Before the Implementation of the Reform and Opening-up Policy

Before the Ming Dynasty, translation studies in China centered on religious documents, such as Shi Daoan's (312-385) "Five Adaptations and Three Difficulties" from the Jin Dynasties, Yan Zong's (557-610) "Eight Requirements for Translators" from the Sui Dynasty, and Xuan Zang's (about 600-662) "Five Non-translatable Categories" from the Tang Dynasty.

In the late Ming Dynasty and the early Qing Dynasty, Western missionaries, as well as far-sighted personages among the Chinese dignitaries at that time such as Xu Guangqi and Li Zhizao, mentioned their opinions on science and technology translation in the preface and synopsis of their translations, opening up the study of science and technology translation in China. Over a hundred years later, in the Republic of China, as the different types and the overall number of scientific and technological translations increased, the research on science and technology translation also became more prosperous.

After the founding of the People's Republic of China in 1949, there was an urgent need to utilize translated works and introduce foreign scientific and technological resources, especially those from the former Soviet Union, to develop China in its reconstruction period. Therefore, science and technology translation research in this stage centered on Russian texts. Journals such as *Русский Язык (Russian Learning)* and *Fan Yi Tong Bao (Chinese Translation Bulletin)* were witnessed in this stage.

3.2 A Bibliographic Analysis of Related Researches (1978-2022)

Chinese science and technology translation research was rejuvenated after China implemented the Reform and Opening-up Policy in 1978. A large number of foreign language and translation journals, such as *Chinese Translators Journal* (formerly: *Translators' Notes*), opened a column on "science and technology translation," while professional journals such as *Shanghai Journal of Translators* (formerly: *Shanghai Journal of Translators for Science and Technology*) and *Chinese Science & Technology Translators Journal* were founded. The number of papers on science and technology translation gradually increased to over a thousand, and many papers, monographs, and textbooks discussing theories and techniques of science and technology translation also became increasingly published.

Influenced by globalization and informatization, science and technology translation research has varied contents, diverse research methods, and broadened research perspectives after analyzing relevant papers in three high-impact Chinese

translation journals (Shan Yu et al., 2017). Science and technology translation research is gradually becoming prosperous. Based on the quantitative analysis and mapping analysis of related papers, this study examined the last 25 years (1998-2022) of science and technology translation research in China.

3.2.1 Data collection and analysis

(a) Data source

The data for this study were obtained from the Chinese Social Science Citation Index (CSSCI), a database developed by the Institute for Chinese Social Sciences Research and Assessment of Nanjing University. CSSCI has been used by Tsinghua University, the National Library of China, the Chinese Academy of Sciences, and more than 100 other institutions as a basis for academic evaluation and assessment. The CSSCI database covers important research articles on Chinese science and technology translation.

(b) Analysis tools

The analysis tool used by the authors was VOSviewer, developed by Nees Jan van Eck and Ludo Waltman of Leiden University's Centre for Science and Technology Studies (CWTS), based on the computing platform Java released by Sun Microsystems, as a software tool for constructing and visualizing bibliometric networks. VOSviewer is capable of systematically exploring the research process of a discipline and determining its development trends, providing research institutions and research funders with a comprehensive view of their scientific activities to support strategic decision-making. The version of the VOSviewer used in this study was 1.6.18.

In addition, the authors used Office Excel, a data processing software developed by Microsoft, for plotting line graphs. The version of Office Excel used in this study was 16.43.

3.2.2 Visualization analysis

The authors used “科技翻译” as a search term and obtained 343 scholarly essays related to science and technology translation from CSSCI source journals. Using the paper-by-paper examining method, 271 valid articles were kept manually based on their titles and abstracts after excluding articles such as book reviews and conference reviews. The information of valid articles, including title, author, institute, keywords, source, and year of publication, was saved in text files and imported into the software tool VOSviewer. Combining with traditional bibliometric methods for data statistics, the authors analyzed the status of Chinese science and technology translation research in the past 25 years.

(a) Analysis of papers published annually

The chart of annual publications can visually show the development of a subject. The data collected were processed using Microsoft Office Excel to produce a chart of annual publications in Chinese science and technology translation research during 1998-2022, as detailed in Figure 1.

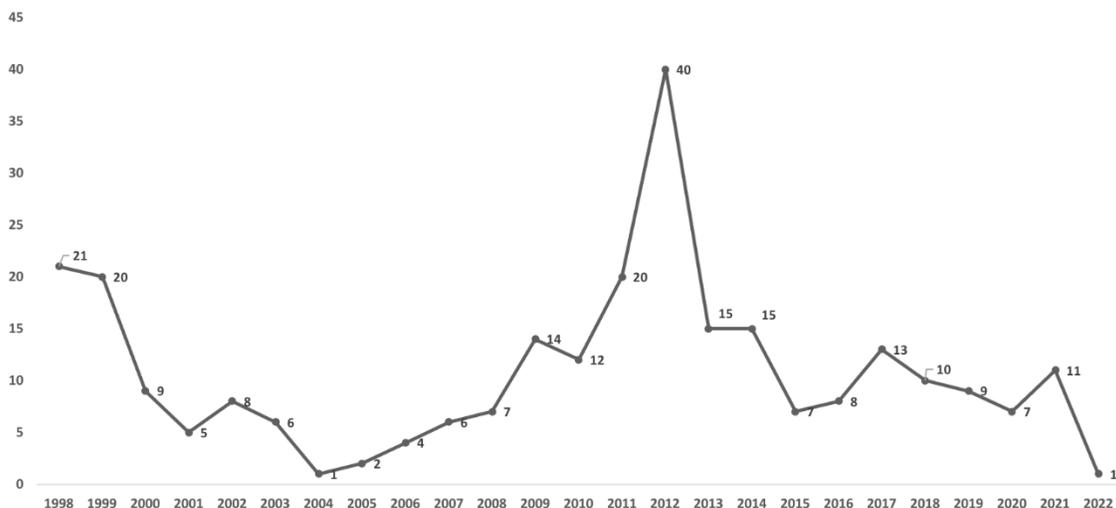


Figure 1. Papers published annually in Chinese science and technology translation study during 1998-2022

The total number of articles published during 1998-2022 was 271, with an annual average of about 10.8 articles. As shown in Figure 1, the research on science and technology translations by Chinese scholars at the end of the 20th century was at a

climax, and the number of articles published in 1998 and 1999 both reached 20. However, in 2000, the number of publications dropped sharply to single-digits, which is believed to be influenced by the fact that Chinese scholars focused more on literary translations because of a debate on the scientific and artistic aspects of translation between the translation theory of the Chinese linguistic school and the traditional translation theory of the artistic school at this time. From 2001-2011, the number of publications began to stabilize and even surged in 2009 and 2011. That was owing to the expanded enrollment of postgraduate students in China especially due to the establishment of the Master of Translation and Interpreting, which focuses on the cultivation of application-oriented talents. The number of articles increased significantly to 40 in 2012 because of the rise of computer-aided translation tools and the review of all research in the 10 years since the Millennium. The number was stable again from 2013-2021 at an annual number of publications of around 10. That was owing to the in-depth research on the use of machine translation, the expansion of the spatial and temporal span of data analysis, the exploration of the history of Chinese science and technology translation, and innovations within the training mode of science and technology translation talents in institutions of higher learning.

(b) Analysis of articles' authors

Using VOSviewer, the raw data were pre-processed by converting the format. Then, the authors set the options: Type of analysis: Co-authorship; Counting method: Full counting; Unit of analysis: Authors; Minimum number of documents of an author: 1. All other settings were default. As a result, 309 eligible authors met the threshold, and a network view of co-authorship was generated, as shown in Figure 2.

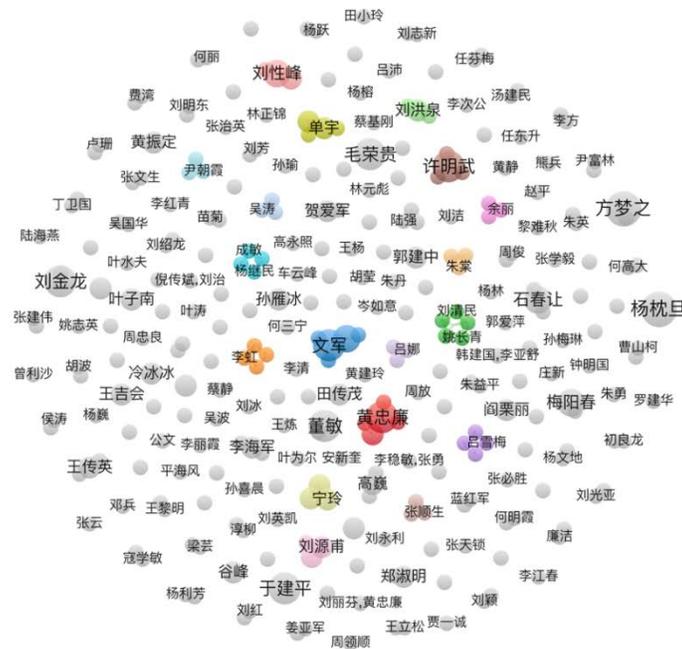


Figure 2. Network view of co-authorship in Chinese science and technology translation study during 1998-2022

Among them, the top five authors in terms of the number of publications are shown in Table 1. All of these authors were highly productive authors in the field of Chinese science and technology translation research and published four or more science and technology translation papers in CSSCI source journals between 1998 and 2022.

Table 1. Top five productive science and technology translation research scholars in Chinese CSSCI source journals during 1998-2022

No.	Author	Documents
1	Fang Mengzhi	5
2	Yang Zhendan	5
3	Huang Zhonglian	4
4	Wen Jun	4
5	Xu Mingwu	4

At the top of the list is Fang Mengzhi, former chief editor of *Shanghai Journal of Translators*. He published five articles about science and technology translation in CSSCI source journals in the last 25 years and has an abundance of other achievements. He is a pioneer in theoretical research on science and technology translation (Guo, 2014) and has made remarkable contributions to the development of this field in China. Also with five articles is Yang Zhendan, former senior editor of The Commercial Press, who has published a series of articles exploring the translation of scientific and technological terms in *Foreign Language Teaching and Research* and has made significant contributions to the relevant study. Yang is followed by Huang Zhonglian, Director of the Institute of Translation Science at Heilongjiang University, who has researched applied translation and translation thinking, etc.; Wen Jun, from the School of Foreign Languages, Beihang University; and Xu Mingwu, Dean of the School of Foreign Languages, Huazhong University of Science and Technology, all with 4 articles, highlighting the importance that both experts and their institutions place on the study of science and technology translation.

(c) Analysis of the frequency and co-occurrence of keywords

Set the options in VOSviewer: Type of analysis: Co-occurrence; Counting method: Full counting; Unit of analysis: Keywords; Minimum number of occurrences of a keyword: 2. All other settings were default. 122 keywords met the threshold. After further processing keywords by manual merging, 98 valid keywords and their frequencies were obtained. Then, by arranging the results in descending order, the top 10 keywords are shown in Table 2. The occurrence of these high-frequency keywords is more than five times, which to some extent represents the hot issues that are of concern in Chinese science and technology translation research from 1998 to 2022.

Table 2. High-frequency keywords of science and technology translation research in CSSCI source journals during 1998-2022

No.	Keyword	Occurrences	No.	Keyword	Occurrences
1	science and technology translation	58	6	science and technology papers	8
2	translation	29	7	scientific and technological terminology translation	8
3	science and technology English	23	8	applied translation studies	7
4	translation strategies	11	9	applied translation	7
5	translation techniques	10	10	curriculum setting	6

As shown in Table 2, the keyword “science and technology English” is at the top of the list, indicating that Chinese science and technology translation research has mainly focused on English to Chinese texts in the last 25 years. The fourth and fifth rankings are “translation strategies” and “translation techniques” respectively, indicating that Chinese scholars attached importance to the analysis and summary of science and technology translation activities. The Chinese scholars’ emphasis on techniques is, to a certain extent, also reflected in “science and technology papers” and “scientific and technological terminology translation,” which are ranked 6th and 7th, respectively, and involve word choice and Chinese Pinyin spelling in translated texts. The occurrences of the keywords “applied translation studies” and “applied translation” are both 7, which indicates that with the implementation of the Reform and Opening-up Policy, applied translation, such as the translation of advertisements, has emerged rapidly. Likewise, applied translation research, which started from science and technology translation research, has also gradually developed. Finally, “curriculum setting” has also received much attention from

Chinese scholars, reflecting the gradual attention to cultivating science and technology translation talents in China in the past 25 years.

The authors further selected all valid keywords for co-occurrence analysis, and a network view was generated, as shown in Figure 3.

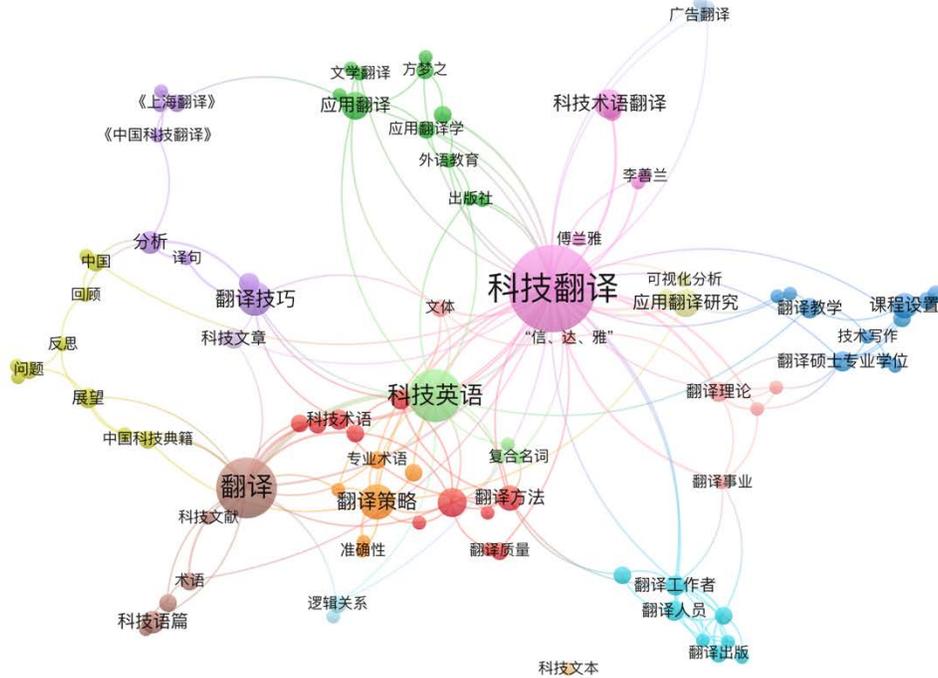


Figure 3. Network view of keywords co-occurrence in Chinese science and technology translation study during 1998-2022

According to the number of keywords they contain, the Clusters ranked in the top five are as follows: Cluster 1 contains 11 keywords, which are: online translation, Chinese to English translation, Skopos theory, science and technology journals, science and technology terms, science and technology papers, editing, translation methods, translation quality, English translation, and English. The research topic can be summarized as machine translation of scientific and technological texts, and the main research content is in machine translation (e.g. Online translation) assisted, the guiding theory of English translation of Chinese scientific and technological discourses, translation method, and the evaluation method of translation quality. Cluster 2 contains 11 keywords, which are: Shanghai Science and Technology Translation Society, publishing house, foreign language education, discipline research, applied translation, applied translatology, literary translation, Fang Mengzhi, editing and processing, translation theory research, and the translatology system. The main contents can be summarized as applied translation studies and research on the translatology system, of which the primary promoter is Fang Mengzhi, former chief editor of *Shanghai Journal of Translators* sponsored by Shanghai Science and Technology Translation Society. Cluster 3 contains 11 keywords, namely: information technology, training mode, technology writing, summary, translation profession, translation criticism, translation teaching, Master of Translation and Interpreting, translation competence, curriculum setting, and curriculum design. The research theme can be summarized as a teaching and training model for translation majors led by MTI, and the main research is about designing curriculums for developing translation techniques in information technology, technical collaboration, and translation criticism. Cluster 4 contains 10 keywords, namely: China, Chinese scientific and technological classics, reflection, development, review, outlook, current situation, research method, translated texts, and problem. The theme of the study can be summarized as a review, reflection, and outlook on Chinese science and technology translation, with the main contents being the methods of Chinese science and technology translation research and its problems, as well as the history of science and technology translation in China. Cluster 5 contains 8 keywords, namely: Shanghai Journal of Translators, Chinese Science & Technology Translators Journal, analysis, science and technology English translation,

translation techniques, translation research, translation sentences, and article analysis. This research theme can be summarized as the analysis of science and technology translation papers in high-influence translation journals in China, such as *Shanghai Journal of Translators* and *Chinese Science & Technology Translators Journal*. It mainly analyzes the science and technology translation techniques, translation methods, and translation research involved in papers. Therefore, it is evident that the research scope of science and technology translation in China is relatively wide, not only involving translation methods and translation techniques, but also including translation theory research, reflecting on the pre-existing research, and looking forward to the future from various perspectives. All in all, the research on science and technology translation in China gradually shows prosperity.

4. Conclusion

The translation of science and technology works and relevant studies both in the West and in China have progressed together with translation practice and achieved milestones. However, the related achievements in China have not received much attention. In this regard, this study divided and briefly introduced the history of Chinese science and technology translation from ancient to contemporary times, as well as the development of science and technology translation research. Furthermore, the study hopes to provide a reference for the development of science and technology translation worldwide by analyzing the studies between 1998 and 2022 from the perspective of China in three dimensions: the number of papers annually, authors, and keywords. Although the research on science and technology translation in China has made many achievements, compared with the practical and theoretical research on literary translation in China, the research on science and technology translation is still weak. Not only is there a lack of outstanding published practical and theoretical papers on science and technology translation, but there is also a need for more science and technology translators and translatology scholars to strengthen their research on the basic theory of science and technology translation while summarizing the experience of it, to promote the continuous development of science and technology translation research.

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Notes

Note 1. The deadline for data collection is June 13, 2022.





A Bibliometric Study of Cognitive Translation (2012-2021)

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Abstract

Cognitive translation emerged as an important part of translation studies development in the 1980s and 1990s, and reached a new level in 2010. This study, employing CiteSpace and VOSviewer to analyze articles retrieved from the WoS core database from 2012 to 2021, presents the growing trends in cognitive translation studies. The results are as follows: (1) Sweden and the University of Ottawa unfold the most cooperation with the rest of the world as country and institution, respectively. (2) Szarkowska is the author who has published the most articles in the past ten years, and those who are most frequently cited are Wild and Beaton. (3) Proceedings of the National Academy of Sciences (PNAS) is the journal that remains the highest level and quantity of academic output thanks to its highest H-index, and JMAM Journal of the American Medical Association is the most influential one in the field in 2021 due to its highest IF (Impact Factor). (4) The area of the brain where researchers highly focus on exploring cognitive activity is the hippocampus; the cognitive load has been the emerging trend in the past ten years and will continue to be trending for years to come; functional magnetic resonance imaging (fMRI), a dominant tool in cognitive neuroscience, is wildly adopted in studies of translators' mental activity, and researchers also focus on methods like eye tracking to investigate the mental activity. Nevertheless, in the pursuit of reliability and validity, multivariate inter certification should be adopted in researches in mental translation studies.

Keywords: Bibliometric analysis, Citespace, VOSviewer, cognitive translation

1. Introduction

Starting in the 1960s, cognitive translation has emerged as a brand-new research branch in the translation area which thanks to in-depth exploration in the 1980s and 1990s and the rapid development in the latest three decades (Xiao & Martín, 2020). It takes cognitive science theories, such as cognitive psychology, cognitive linguistics, and neurosciences, to investigate translators' mental activity (Wen et al., 2021). A host of universities worldwide launch centers or labs of mental translation study. Meanwhile, the survey of the specific academic field has seen dramatically dynamic updates over methodologies in the past thirty years. A slew of research achievements of cognitive translation based on the empirical data has been generated with the help of analytical methods, such as thinking aloud method-centered oral report, keystroke record-centered translator behavior data recording, eye tracking, neuroimaging recording, and collection of physiological data of translators by heart rate detection and galvanic skin test which highlight the practical and interdisciplinary nature of translation studies (Wen et al., 2021). What most complicated and worthy of exploring is the inner activity in a translator's brain, namely, the black box, and the brain basis should become the leading research topic in the translation studies field, as Tymoczko (2012) puts it. As such, this study attempts to solve the following questions:

- Q1) What is the growth trajectory of publications in the field of cognitive translation?
- Q2) What implications and insights for cognitive translation can be obtained from the bibliometric analysis (most productive authors, institutions and countries)?
- Q3) What main research trends have gained the greatest attention from the keyword-occurrence and keywords clusters analysis?

2. Research Design

2.1 Data Source

A number of documents on cognitive translation studies have been investigated since the very day it emerged; therefore, the authors employ advanced research from the Web of Science (WoS) core database in a bid to obtain an accurate data relevant to the academic area. A total of 1,676 documents composed of article titles, abstracts, authors, keywords, and references from 2012 to 2021 are selected and manually checked. In this paper, CiteSpace is employed to produce a visual graph of countries, institutions, authors, journals, cited-authors, keywords, and clusters of keywords, and VOSviewer is used to generate a graph of co-references.

2.2 Methodology

CiteSpace, designed by Dr. Chao-Mei Chen, is an information visualization software based on Java, mainly aiming to analyze and visualize co-citation networks, and explore potential new trends in an academic area (Liu, 2017). VOSviewer (Visualization of Similarities Viewer), introduced in 2009 by Dr. Ludo Waltman and Ness Jan van Eck, is a free network software tool to construct and visualize bibliometrics (Win, 2020). Both of them support bibliographical and citation data from Web of Science, Scopus, and Dimensions, among others. Though convenient, some manual or semi-manual calculation remain a must to get clearer and more accurate results. Figure 1 shows steps of the present research.

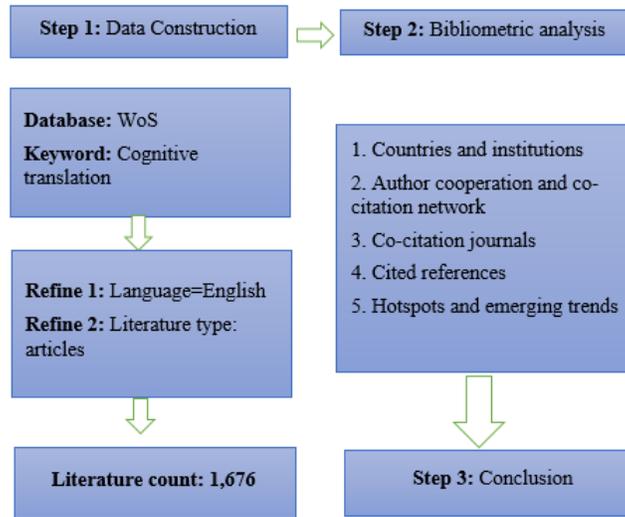


Figure 1. Steps of bibliometric analysis of cognitive translation

3. Research results and analysis

3.1 Analysis of number of publications

As shown in Figure 2, publications of cognitive translation studies indicate a growing trend, from 115 papers in 2012 to 237 in 2021. From 2017 to 2018, there is a sharp rise, which potentially owes in large measure to mounting attention direct toward the multidisciplinary field. It is observable that the trend can be divided into two phases. Phase 1 is from 2012 to 2017, showing a slow growth in the publications, and phase 2 from 2017 to 2021, enjoying a rocketing upsurge. A slight decline in the number of publications is observed in 2021 from a year before.

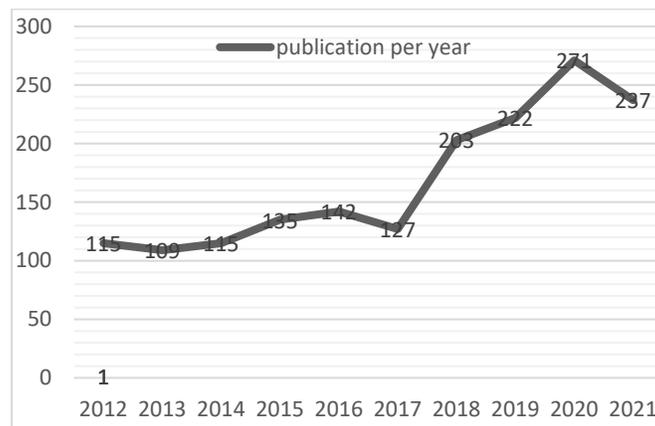


Figure 2. Network analysis of publications in terms of cognitive translation (2012-2021)

3.2 Analysis of countries and institutions

In recent years, the world has witnessed a flourishing development trend in cognitive translation studies. A clearer image of the distribution of articles in geography and space will be presented by conducting a survey in the distribution of a diversity of countries.

in coordination with other institutions in the rest of the world. To put it shortly, following a deeper level in collaboration among institutions and countries, a more brilliant future for cognitive translation will come.

Table 2. Top 10 institutions in terms of cognitive translation (2012-2021)

Ranks	Publications	Centrality	Institutions
1	42	0.12	University of Toronto
2	30	0.06	London's Global University
3	28	0.22	McMaster University
4	20	0.04	McGill University
5	20	0.06	The University of Sydney
6	20	0.09	King's College London
7	19	0.02	University of Washington
8	18	0.06	Karolinska Institute
9	18	0.29	University of Ottawa
10	17	0.02	Monash University

3.3 Analysis of author cooperation and co-citation networks

Authorship is also an essential factor in the study of the trends and evolution in an academic field. Top 10 authors created from CiteSpace in the area of cognitive translation are shown in the Figure 4(a), suggesting many authors are inclined to cooperate with others in the field.

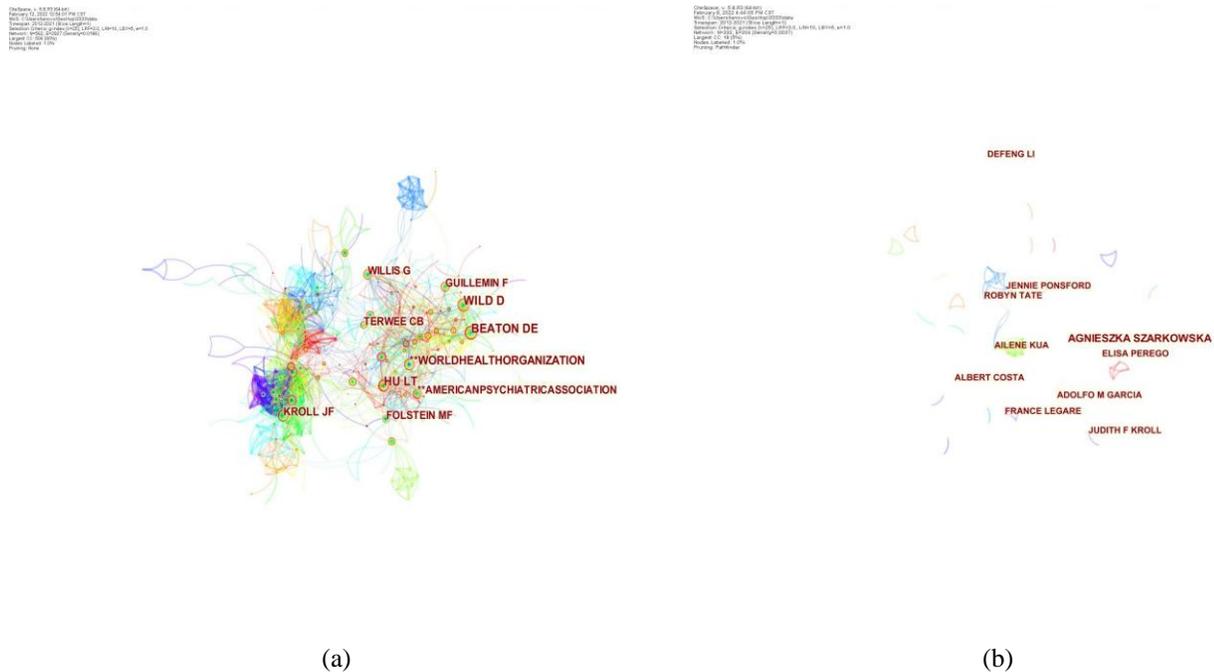


Figure 4. Network analysis of authors in terms of cognitive translation (2012-2021). (a). Top 10 most productive authors. (b). Top 10 most frequently cited authors.

Agnieszka Szarkowska claim the top spot, outperforming other authors including France Legare, Defeng Li, Adolfo M Garcia, etc., all of who adeptly delve into cognitive translation and make great contributions to its advances and evolution. Co-authorship analysis also matters in the research on the field. As shown in Figure 4(b), each node represents an author, in which Dorcas E Beaton is the most frequently cited author with the biggest node.

3.4 Co-citation journals analysis

The quantity of literature and citations must be involved in a bid to become acquainted with the core journals in one specific field. Top ten journals created from CiteSpace in the academic area of cognitive translation and their collaborations are displayed in Figure 5.

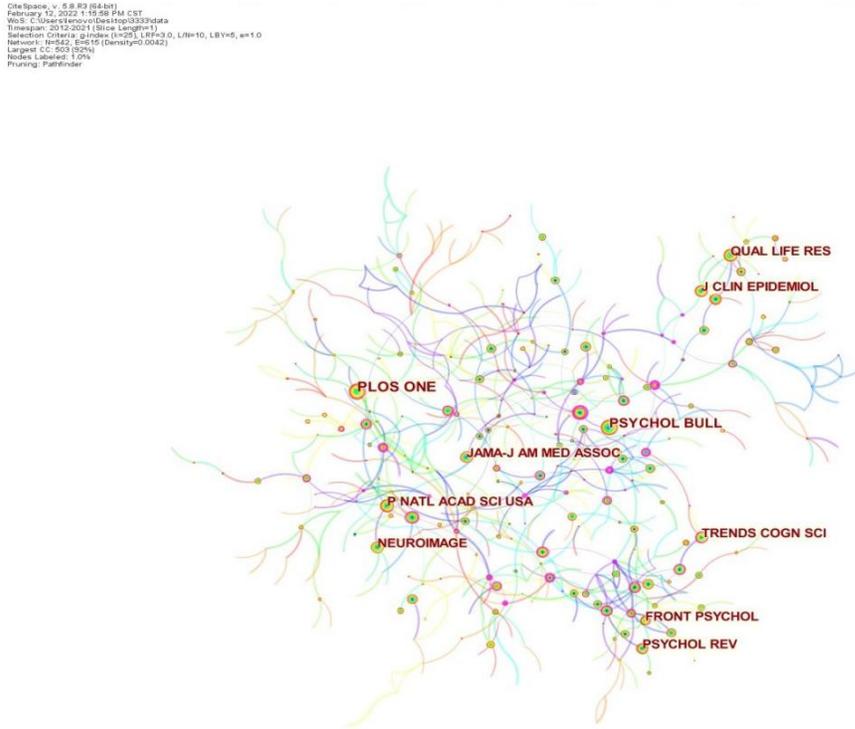


Figure 5. Top 10 journals in the terms of cognitive translation (2012-2021)

PLOS ONE is home to 344 published articles, claiming the top spot, while *JMAM Journal of the American Medical Association* has 178 published papers, remaining the last one. *Proceedings of the National Academy of Sciences (PNAS)* boasts the highest H-index of 699, suggesting that it enjoys the highest level and quantity of academic output. *JMAM Journal of the American Medical Association* boasts the highest IF, in a testament to that it is the most influential journal in the area of cognitive translation in 2021.

3.5 Cited references

As shown in Figure 6, co-references in cognitive translation are created by VOSviewer. Some overlaps between authors of the items can be easily observed in Figure 4(b) and 6, in which the highest-impact authors are often the most-cited ones in terms of production and quotation instances.

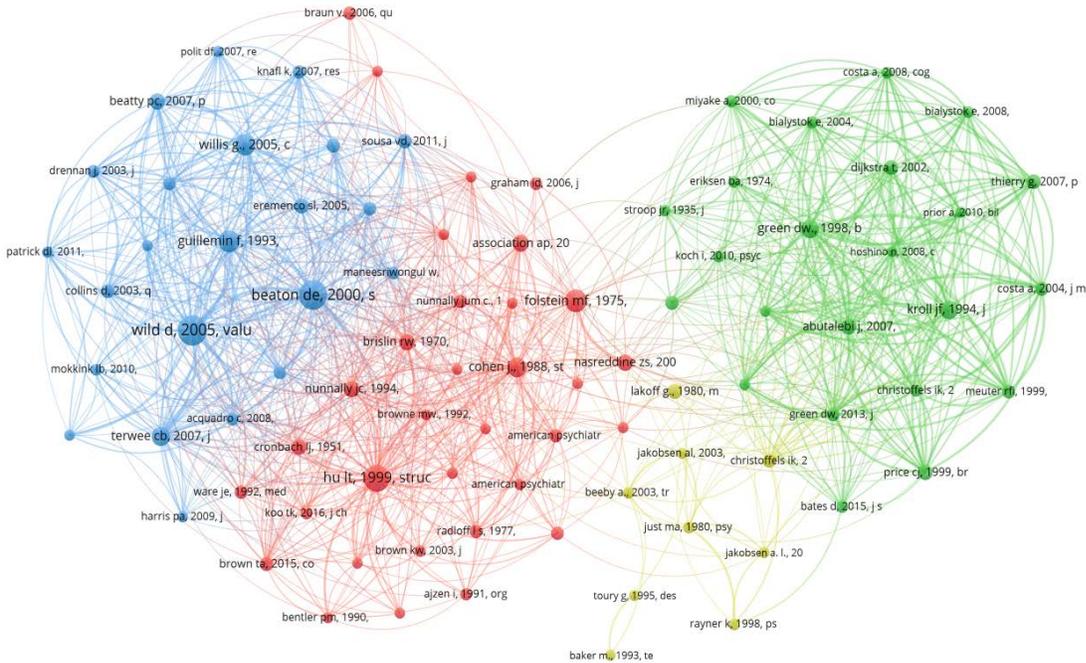


Figure 6. Co-citation in terms of cognitive translation (2012-2021)

Wild and Beaton are the top two in both cited authors and cited references, and their strong expertise is what makes them stand out in the area of cognitive translation studies. Wild (2005) says that a consensus can be reached on principles of good practice (PGP) for translation and cultural adaptation only by looking at fields of agreement from a broader perspective and allowing diverse ways to achieve the same goal for each step in the translation process. Beaton (2000) argues that linguistically translated and culturally adapted items are a must if a diversity of cultures are to see the use of the health status measures, which will ensure the content validity of instrument at a conceptual level across a multitude of cultures to be maintained.

3.6 Hotspots and emerging trends

The emerging trends and hotspots in one academic field can be reflected from the keywords in published articles. Keywords in cognitive translation are shown in Figure 7.

CiteSpace v. 5.8.R4 (64-bit)
 February 17, 2022 @ 05:23 PM CST
 VOS: (TV)18x2.2x0.05
 Timespan: 2012-2021 (Slice Length=1)
 Selection Criteria: q=0.95, L=0.1, M=0.1, LN=10, LBY=5, em=1.0
 Network: N=254, E=543 (Density=0.2087)
 Largest CC: 151 (59%)
 Nodes Labeled: 1.0%
 Pruning: Pathfinder

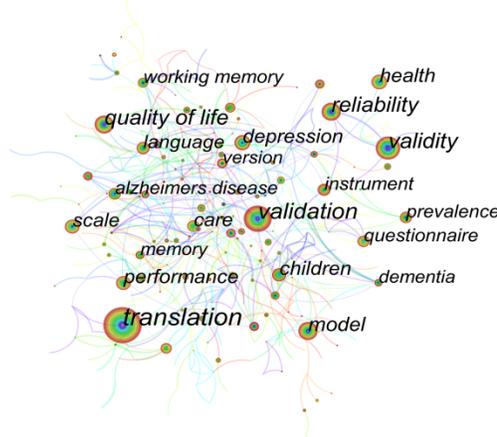


Figure 7. Visualization map of co-occurrence keywords in terms of cognitive translation (2012-2021)

A more accurate analysis of the emerging trend in the academic field can be revealed from a cluster analysis of keywords, as shown in Figure 8, in which, eight different colors represent eight clusters, including hippocampus, bilingualism, HIV, time, women, cognitive insight, reliability, health, cognitive control, and fMRI.

CiteSpace v. 5.8.R4 (64-bit)
 February 17, 2022 @ 07:26 AM CST
 VOS: (TV)18x2.2x0.05
 Timespan: 2012-2021 (Slice Length=1)
 Selection Criteria: q=0.95, L=0.1, M=0.1, LN=10, LBY=5, em=1.0
 Network: N=254, E=543 (Density=0.2087)
 Largest CC: 151 (59%)
 Nodes Labeled: 1.0%
 Pruning: Pathfinder

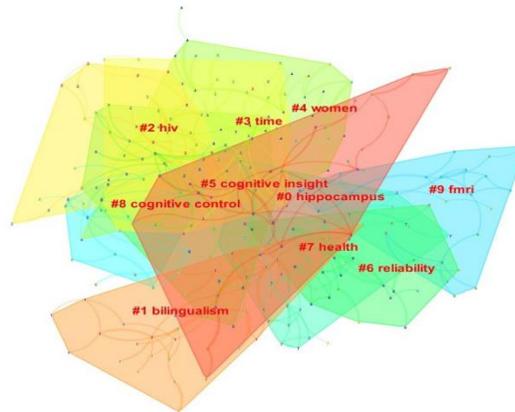


Figure 8. Keywords clusters visualization of the keywords in cognitive translation (2012-2021)

The themes of Cluster #0, #1, #5, #6, #7, #8 and #9 are associated with hippocampus, bilingualism, cognitive insight, cognitive control, reliability, health and fMRI. Cognitive load refers to the total cognitive resources that an individual costs when conducting information process. To complete a task, the limited cognition in working memory, psychological resources, must be used, thus cognitive load will be generated (Wen et al., 2021). Pavlovic and Jensen (2009) conduct an experiment using eye tracking to explore translators' cognitive load in forward and backward translation, suggesting that the total load in backward translation is higher than that in its forward counterpart; the load that a translator deals with target text is higher than the one with source text regardless of forward or backward translation; the load of student translators is higher than that of their professional counterparts. Delavari et al. (2020) perform an experiment to evaluate the developmental trajectory of hippocampal functional connectivity across human population, finding that a critical period of prefrontal cortex-hippocampal-striatal circuit dysmaturation, especially in the late adolescence, could be a target for short-term interventions to potentially achieve long-lasting rescue of circuit dysfunctions associated with psychosis. As Ekstrom (2019) puts it, functional magnetic resonance imaging (fMRI), a dominant tool in cognitive neuroscience, sees a little relation to underlying neural activity,

particularly in human brain. By evaluating the proposal that blood oxygen level dependent-signal changes equate to the ones in gamma-band activity, which in turn may partially related to the spiking activity of neurons, Ekstrom (2019) finds that deeper brain structures like hippocampus suggest both regional and frequency-wise differences. Sharmin et al. (2008) conduct an experiment using eye tracking to analyze the impact of source text difficulty on translators' cognitive load. Three source texts that boast different difficulty in word frequency and syntax were chosen in the research, and cognitive load were measured by two indicators -- fixation counts and average fixation duration. The results shows that the more difficult the text, the higher the average number of fixations per minute is, and that no significant changes are observed in average fixation duration. Lu and Sun (2018) compare cognitive processing in human translation and post-edition, finding that the processing speed of the latter is faster, pupil diameter, fixation number and duration are smaller, and cognitive effort is lower, moreover, translators pay more attention to the target text area, while do the same to the source text area in the process of manual translation. Wu and Wang (2019), through eye tracking and keyboard logging, study the process data of a group of student interpreters translating economic text from English to Chinese. The experiment finds that cognitive effort in metaphor translation is higher than that in its non-metaphorical counterpart, and that differences of the effort can be seen from the dealing process of metaphor in different categories, the bigger the cultural differences between source and target text, the higher the cognitive difficulty is. In addition, different cognitive translation results in different cognitive efforts, from high to low, respectively, the replacement of source language image, retention of source language image, and interpretation. Wen et al. (2021) argue that limitations exist in the major tools used in cognitive research of written translation, keystroke recording and eye tracking, and multivariate intercertification should be adopted with a view to meet the improvement of reliability and validity of experimental research. China's relevant studies consider "thinking aloud" + "performance measurement" + "questionnaire/ interview" as the most common multiple combination. Wang et al. (2013) explore relations between translators' cognitive psychological factors and interpreting translation selection during consecutive interpreting, suggesting that among those factors, the distribution of attention and memory impacts on strategies for memory and concept formation, logical capability and comprehensive ability on express and coordinate strategies, and confidence, preciseness and perseverance on the interpreting process as a whole, three direct determinants on translators' interpreting strategies.

The theme of Cluster #2 relates to HIV. As Van Pelt (2021) puts it, Public Significance Statement HIV-affected children in Botswana suffer a known pattern of cognitive difficulties that can affect school performance and later life outcomes. Cluster #3 is associated with time. Celian et al. (2021) perform an experiment, in a bid to enhance understanding over rehabilitation therapists' real-time decision-making processes on the use of rehabilitation technology (RT) in clinical treatment. Cluster #4 is linked to women. Anandavivelan et al. (2020) present a study to describe the cultural adaptation of the Reproductive Concerns After Cancer (RCAC) scale into Swedish and evaluate its psychometric properties among young women who undergo treatment for cancer.

Simply put, hippocampus is the main area of brain that researchers focus on to explore cognitive activity; cognitive load is the mainstay in cognitive translation area, and will maintain the status quo in years to come; methods like fMRI are wildly used, so are eye tracking, keyboard logging and keystroke recording, to investigate translators' cognitive activity. In the pursuit of reliability and validity, multivariate intercertification should be adopted in studies.

4. Conclusion and Implications

The state of the emerging trends in a certain academic area is a must for researchers, especially the beginning ones. The current bibliometric analysis study displays a lucid overview of cognitive translation studies from 2012 to 2021 and gives an insight into its trends and developments.

First, through the analysis of nations and institutions, Sweden and University of Ottawa respectively claim the top spot in cooperation with the rest of the world. Second, through the inquiry of authors and co-cited-authors, Szarkowska outperforms other authors in the number of published articles in the past decade; among those who are most frequently cited are Wild and Beaton. Third, through investigation into journals, it is found that *Proceedings of the National Academy of Sciences (PNAS)*, enjoying the highest H-index, remains the highest level and quantity of academic output; *JMAM Journal of the American Medical Association* boasts the highest IF, in a testament to that it is the most influential journal in the area in 2021. Fourth, through exploration into co-occurrence of keywords, hippocampus remains the area in the brain that researchers focus on most to explore cognitive activity; cognitive load is the emerging trend in the past ten years and will continue to be trending for years to come; methods like fMRI and eye tracking, among others, are wildly adopted in studies of translators' cognitive activity.

An even more brilliant future for cognitive translation studies will be seen in the foreseeable future, with more coordination unfolded among countries and institutions, and more academically achieved authors publishing professional and thought-provoking articles.

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