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Table of Contents

Chinese-to-English Metaphor Translation in Ecological Discourse from the Perspective of Relevance Theory

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Abstract

Metaphors in Chinese ecological discourses convey the ecological concept, culture, and philosophy with Chinese characteristics. This study attempts to explore metaphor English translation strategy and method in terms of the subtitles of an ecological documentary *Song of Life* (shēng mìng zhī gē) under the guidance of the Relevance Theory. It is found that 1) both direct and indirect translation strategies were adopted along with four different metaphor translation methods: metaphor vehicle retention ranking first (most frequently used), followed by metaphor vehicle omission, conversion, and addition in a descending order; 2) These four translation methods in their own context ensure that an optimal relevance between the Chinese metaphor and its English translation is achieved in the ostensive-inferential process to help the audience understand the Chinese ecological ideas. Finally, two suggestions of metaphor English translation are put forward for translators who involve themselves in Chinese ecological discourse translations.

Keywords: Relevance Theory, optimal relevance, *Song of Life*, metaphor translation

1. Introduction

With the continuous progress of China's ecological civilization construction, Chinese ecological discourse works are bountiful in multi-modal forms. *Song of Life* (生命之歌/ shēng mìng zhī gē) is a large-scale ecological documentary jointly produced by China Central Television and Yunnan Province to welcome the 15th Conference of the Parties to the United Nations Convention on Biological Diversity on November 30, 2021. Showing China's unique ecological wisdom, the documentary intends to send a message that while China is promoting modernization in the new era, it also pays attention to the construction of ecological civilization. It is worth noting that, as an international documentary film for overseas, its subtitles are full of metaphorical arts. (Note 1)

Subtitle translation is a way of pragmatic communication and cultural transmission; and the English translation of the Chinese subtitles aims to transmit Chinese culture abroad through pragmatic communication. This documentary produced by China CCTV is a crystal of Chinese wisdom, showcasing rich and flexible translation strategies and methods of ecological discourse with Chinese characteristics, which demonstrates the continuous progress in the translation and dissemination of Chinese ecological discourse. By selecting the subtitles of *Our Homeland* (我们的家园/ wǒ mēn dē jiā yu án) in *Song of Life* as the research corpus, this paper intends to analyze the strategies and methods of the English translation of subtitle metaphors from the perspective of pragmatic relevance theory.

2. Theoretical Bases

2.1 Relevance Theory and Translation

The most important theoretical research of studying translation from the perspective of pragmatics is relevance theory (Xu & Liu, 2021). Relevance theory was first proposed by Sperber &Wilson (1995) in *Relevance: Communication and Cognition*, first developed from the Relevance Principle in the Grice's Cooperative Principle, which treats the communicative behavior of language as an "ostensive-inferential" process. This process includes two aspects (speaker and hearer)of communication, involving information processing by the speaker and the hearer. The speaker provides the hearer with certain information through ostensive communication behavior. From the perspective of speaker, communication is an unmistakable signaling process; from the perspective of the hearer, it is an inferential process; that is, the hearer infers the speaker's communicative intention through the information explicitly provided by him (Huang & Sun, 2011).

The earliest application of relevance theory to translation studies was Wilson's student Gutt. He emphasized that the most important principle to grasp in the communicative behavior of translation is to find the Optimal Relevance (Gutt, 2004). Relevant Translation Theory regards translation as a cognitive reasoning act and a communicative behavior involving brain mechanisms. This communicative act consists of two explicit-reasoning processes: (1) The author of the original text

expresses their communicative intention to the translator, and the translator, as a reader, cognitively obtains the best connection based on the information, logic and encyclopedic knowledge in their own mind; (2) The translator, as a communicator, conveys the author's explicit and communicative intention to the reader of the translation, while the reader of the translation has to reason according to the information, logic and encyclopedic knowledge in the brain provided by the translation, in order to obtain the best association with minimal reasoning effort (Bo & Sun, 2007). As for the second ostensive-inferential process, the translator plays the role of expressing rather than inferring, that is, in order to reduce the target reader's reasoning effort and match his expectations, the translator should make the original translation clear enough (Huang & Sun, 2011). Gutt (2004) also pointed out that the extent of the association is affected by the cognitive reasoning effort and the contextual effect. Under the same conditions, a stronger association comes up with better contextual effect and less reasoning effort, and vice versa (Xu & Liu, 2021). In other words, relevance is proportional to the contextual effect and inversely proportional to the cognitive reasoning effort expended. Therefore, what the translator needs to do is to "seek the best correlation from the communicative behaviors expressed by the original communicator, and then pass this correlation to the receptor; that is to say, the translator transmits his own understanding to the receptor" (Zhao, 1999).

2.2 Metaphor and Translation

Metaphor was first regarded as a rhetorical device; then the publication of the book *Metaphors We Live By* by Lakoff & Johnson in 1980s changed that. Metaphor study was then ushered into a newly cognitive field. Lakoff & Johnson (1980) believe that metaphor is a way of cognition and conceptualization, a dual-domain mapping from the source domain to the target domain, and metaphors are everywhere in people's life. Metaphors not only reflect but also construct reality. Furthermore, they influence and construct our perception and understanding of things, and prompt us to act (Chen, 2014).

Metaphor translation has always been the focus of academic circles. Gutt (2004) mentioned two main strategies in *Translation and Relevance: Cognition and Context*, direct translation strategy and indirect translation strategy. Direct translation depends on the similarity between two languages, keeping both the content and the style of the two languages similar as much as possible; indirect translation is more suitable for a situation that there are a large number of gaps between the source language and the target language. Therefore, in the case of retaining the basic literal meaning of the source language, the translator translates appropriately with expressions in the source language. Metaphor translation is a crucial part of translation, which tests the translator's skill of finding the optimal relevance with the author's ostensive behavior of the source language, and of employing various translation strategies to convey the relevance to the audience. In this process, the translator becomes the subject of ostensive behavior, and the audience the subject of reasoning.

The method of metaphor translation has always been under the spotlight of plenty of scholars around the world. For example, Newmark (2001) proposed several methods for metaphor translation such as recurrence of metaphorical images, replacement of metaphorical images, conversion of metaphors into similes, omission of metaphors and etc. Huang & Sun (2011) summed up five metaphor translation methods from the perspective of relevance theory: 1) metaphor -> simile with metaphor ground (Wang, 2007); 2) metaphor -> metaphor; 3) metaphor -> metaphor ground; 4) translation with footnotes; 5) non-metaphorical -> metaphorical. Lu & Chen (2020) explored the translation strategies and methods of Chinese political discourse metaphors from *Keywords to Understanding China* (China International Publishing Group & China Academy of Translation, 2016), and summarized four English translation methods of metaphors: metaphor retention, replacement, omission, and addition in translation. The methods of metaphor translation that used by the scholars mentioned above have been list in Table 1, from which it can be sorted out that four kinds of methods of metaphor translation are image (metaphor vehicle) retention, conversion, omission, and addition. (Note 2)

Table 1 Methods of metaphor translation used by different researchers

Lu & Chen (2020)	Huang & Sun (2011)	Newmark (2001)
metaphor retention	metaphor -> simile with metaphor ground; metaphor -> metaphor (with shared metaphorical culture); translation with footnotes	conversion of metaphors into similes; recurrence of metaphorical images
metaphor conversion	metaphor -> metaphor (without shared metaphorical culture)	replacement of metaphorical images;
metaphor omission	metaphor -> metaphor ground	omission of metaphors
metaphor addition	non-metaphorical -> metaphorical	

Metaphor retention of Lu & Chen is a method that the metaphor vehicle of the source text is saved in translation to help readers' direct understanding of the source text. The three methods that Huang and Sun summarized and two methods that Newmark summed function the same in essence as metaphor retention to keep the metaphor vehicle staying put. Metaphor conversion means replacing the metaphor vehicle in the source text with a familiar one in the target text. It is what Huang and Sun concluded that the metaphor is converted into another metaphor with a different vehicle. Metaphor omission is to discard the metaphor vehicle to explicitly convey the essential meaning of the metaphor expression in case that there is no such metaphor vehicle suitable in the current context. And finally metaphor addition means adding a metaphor vehicle to better explicate the connotation of the original text. Such four kinds of methods of metaphor translation are adopted by the translator to maximize the relevance of the reader to the original text, then to minimize the reader's efforts to associate with the meaning of the original metaphor expression, and finally to help the reader get an utmost accurate understanding of the connotation that the author of the source text wants to express.

Metaphors exist in all discourses; however, few ecological metaphor discourses have been studied till now. Texts or discourses mainly aim for pragmatic communication, which endows ecological metaphor discourse a responsibility of cross-cultural communication. Therefore, this study, taking an ecological discourse (a documentary) – *Song of Life* – as a corpus, attempts to explore what metaphor-translating strategies and methods this documentary deploys and whether those translation methods help build an optimal relevance between the source and target discourses for cultural communication. And finally to better the dissemination of the Chinese culture some suggestions for metaphor English translation are provided for an optimal relevance.

3. Exemplification of English Translation Strategies of Metaphors in *Our Homeland* from the Perspective of Relevance Theory

3.1 Statistics on Metaphor Translation Strategies and Methods

According to Gutt (2004), there are two metaphor translation strategies: direct translation and indirect translation, namely literal translation and free translation. And according to the previous studies, metaphor (vehicle) retention, omission, conversion, and addition are the main four metaphor translation methods to achieve the optimal relevance from the perspective of cognitive metaphor as it is mentioned in section *2.2*. For the brevity of naming, this study refers to the naming that Lu & Chen (2020) give to the four metaphor translation methods. With a series of metaphor identification and annotation, the metaphor translation methods used in *Our Homeland* were identified, and the results are shown in Table 2. After this, a detailed explanation for each category of the four metaphorical translation methods will be exemplified.

Table 2 Statistical table of metaphorical translation strategies and methods in *Our Homeland*

Translation strategy	Translation method	Example	Cases (Percentage %)
Literal translation	Metaphor retention	绿水青山就是*金山银山*(lǜ shuǐ qīng shān jiù shì jīn shān yín shān)：Green water and green mountains are *golden and silver mountains*	27(61)
		被喻为植物的*诺亚方舟*(bèi yù wéi zhíwù dē nuò yà fāng zhōu)：referred to as *the Noah's Ark* of Plants	
	Metaphor omission	认识它的*庐山*真面目(Rèn shí tā de lú shān zhēn miàn mù)：know *who they are*	14(32)
Free translation	Metaphor conversion	春天的雨露*催促*着茶树发出新芽(chūn tiān dē yǔ lù cuī cù zhē cháshù fā chū xīn yá)：The dew in spring is *an impetus* for the tea trees sprout.	2(5)
	Metaphor addition	仿佛*永恒一般的循环往复*(fǎng fú yǒng héng yì bān dē xún huán wǎng fù)：like *an eternal cycle*	1(2)
Total			44(100)

3.2 Exemplification of English Translation Strategies of Metaphors in the Documentary

The literal translation of metaphor guarantees the content and form of the source language metaphor consistent, though it is not a word-for-word translation. Minor adjustments and revisions can be made to achieve the optimal relevance between the

target audience and the source language author with the minimal effort. The main translation method in metaphor direct translation is metaphor retention. Free translation of metaphor is a translation strategy adopted when the source language is metaphorically expressed in the target language culture while the literal translation cannot help convey the metaphorical meaning of the source language or will increase the reader's reasoning effort. Three methods mainly used of the free translation for metaphor include metaphor omission, metaphor conversion, and metaphor addition.

1.2.1   Metaphor Retention

Metaphor retention is used firstly when the metaphor is shared by both two cultures; that is, tenor and vehicle in a metaphor can be directly mapped from one domain to the other, and secondly when some certain purpose like underlining the culture difference is needed. It can be seen from Table 2 that metaphor retention is the one used most frequently among the four English translation methods for the subtitle metaphor in *Our Homeland*. E.g., (Note 3)

> Translation example 1.
> Source text: 如今百花岭人才真正体会到了绿水青山就是金山银山的深刻含义
> Source text Romanized: rú jīn bǎi huā lǐng rén cái zhēn zhèng tǐ huì dào lē lǜ shǔi qīng shān jiù shì jīn shān yín shān
> Target text: At present, people who live in Baihualing find the true meaning of "the deep meaning of Green water and green mountains are golden and silver mountains".
> Translation example 2.
> Source text: 这里是中国西南野生生物种质资源库，7.9 万份植物种子被封存在这里，被喻为植物的诺亚方舟
> Source text Romanized: zhè lǐ shì zhōng guó xī nán yě shēng shēng wù zhǒng zhì zī yuán kù, 7.9 w àn f èn zh íw ù zhǒng zī bèi fēng cún zài zhè lǐ, bèi yù wéi zhí wù dē nuò yà fāng zhōu
> Target text: 79000 plant seeds are sealed here. It is referred to as the Noah's Ark of Plants. (Note 4)

The conceptual metaphor in the first example is GREEN WATER AND GREEN MOUNTAIN IS GOLDEN AND SILVER MOUNTAIN. The tenor in the metaphor is "green water and green mountain", which is likened to the vehicle of "golden and silver mountain". This metaphor, meaning that protecting nature brings people continuous benefits, comes from the important concept first proposed by the general secretary of the Chinese Communist Party Xi Jinping when he was the secretary of the Zhejiang Provincial Party Committee during his investigation in Yucun, Anji County, Zhejiang Province. Although this metaphor is an expression with Chinese characteristics, the concept words "landscape, gold and silver" shared by Chinese and Western cultures make their metaphorical meaning easy to understand. Translating the Chinese metaphor vehicle "金山银山(jīn shān y ín shān)" as "golden and silver mountains" directly builds a bridge of connotation with an optimal relevance between the target audience and the original author, and also conveys the cultural characteristics of the source language. Moreover, a direct translation of such kind of metaphor conceals an aim of spreading the foreignness of the Chinese culture abroad.

In the second example, the conceptual metaphor is GERMPLASM BANK IS NOAH'S ARK. The metaphor vehicle "Noah's Ark", however, is different from that kind of Example 1, since the vehicle of Noah's Ark originally belongs to Western culture. As a symbol of sanctuary, Noah's Ark derives from *The Bible* which tells that God assigned Noah to build a ship that protects people from flood. In this sentence, the author intends to express that the germplasm bank of wild species in Southern China is a hub with abundant plant seeds, which can prevent the extinction of plant species in the world. Therefore, this bank is similar to the function of Noah's Ark in *The Bible*. Since the vehicle of the metaphor in the source language is "Noah's Ark", culturally consistent with the target language, the audience hardly needs any reasoning to understand the source text. So, it is the best choice to save the metaphor vehicle the Noah's Ark in the target text to achieve the optimal relevance between the target audience's reasoning and the source author's explicit results and to facilitate the readers' highly-efficient understanding of the Chinese metaphor.

1.2.2   Metaphor Omission

Metaphor omission is also frequently adopted in the C-E translation of metaphors in the section. This method is mainly used in the case where the metaphor vehicle of the source language culture misses in the target language one, and at the same time there is no synonymous vehicles to replace the source one. Or it is deployed purposely to disseminate the metaphorical meaning straightforward. E.g.,

> Translation example 3.
> Source text: 让我们看一看，认识它的庐山真面目 (Note 5)
> Source text Romanized: ràng wǒ mēn kàn yī kàn, rèn shí tā de lú shān zhēn miàn mù

Target text: We can have a look at them and know who they are.

This metaphor originates from a Yunnan villager when he was interviewed after seeing that the Asian elephants from afar had eaten his crops. The conceptual metaphor in this example can be inferred as ASIAN ELEPHANT IS MOUNT LU. "The real face of Mount Lu (庐山真面目/lú shān zhēn miàn mù)" is an ancient Chinese verse, from Su Shi's poem "I don't know the real look of Mount Lu because I am over there"(不识庐山真面目,只缘身在此山中/bù shí lú shān zhēn miàn mù, zhǐ yuán shēn zài cǐ shān zhōng), which is featured with the unique Chinese culture. "True look of Mount Lu" means the original appearance of something. Given a lack of the culture of the metaphor vehicle "Lushan" in Western culture, it is difficult to find a suitable metaphorical expression corresponding to Western culture. Besides, this metaphor came from a character's oral language, so for the purpose of brevity, the metaphor is omitted in the target line to achieve an optimal relevance between the target audience and source author through free translation.

1.2.3   Metaphor Conversion

Metaphor conversion refers to the method of conversing a metaphor in the source language into a new metaphor in the target language. This translation method is rarely used in the corpus examined in this study because it has plentiful restrictions when applied. whether the two cultures partially overlap in terms of metaphorical expression is still a question, and even if there is such an overlap, it is not reasonable and appropriate to do metaphor-replacing since the number of metaphors that can be fully consistent across cultures is limited (Huang & Sun, 2011). There are only two sentences in the documentary taking this translation method, and here is one of them.

> Translation example 4.
> Source text: 春天的雨露催促着茶树发出新芽
> Source text Romanized: chūn tiān dē yǔ lǜ cuī cù zhē chá shù fā chū xīn yá
> Target text: The dew in spring is an impetus for the tea trees sprout.

At the first glance, it is hard to find out the metaphor vehicle directly in the source text of this example because the vehicle is replaced by the other expression with the quality of the covert metaphor vehicle. However, after inferring, the vehicle can be identified as "people", and the conceptual metaphor of the original text of this example is DEWS IN SPRING ARE PEOPLE IN HURRY, which means that all lives in nature are full of vitality in spring. Here, the source domain "people" is replaced by the target one "impetus", which preliminarily is a physical term referring to the driving force. Since English culture has the metaphorical expression of "A is an impetus for B", while Chinese culture does not, in order to make the meaning stay put, the metaphor in the source language is converted into another metaphorical expression that is familiar to the people who live in the target language culture, so as to shorten the gap for readers to understand and to achieve the optimal relevance with the source language author and understand the source language metaphorical meaning.

1.2.4   Metaphor Addition

Finally, metaphor translation can also adopt a reverse translation strategy, that is, adding metaphors in the target language which are missing in the source language. This target-text-oriented strategy is an extension of the source text, helping achieve greater relevance and better contextual effects, and considers more about the target language reader (Huang & Sun, 2011). However, this method of the English translation is the least used in this corpus, and there is only one case listed as below:

> Translation example 5.
> Source text: 山路绵绵不绝，它仿佛永恒一般的循环往复
> Source text Romanized: shān lù mián mián bù jué, tā fǎng fú yǒng héng yì bān dē xún huán wǎng fù
> Target text: The mountain road is endless, like an eternal cycle.

In this example, the conceptual metaphor THE MOUNTAIN ROAD IS AN ETERNAL CYCLE hides in this source text. In order to pass the non-metaphorical meaning of "reciprocity" to the target language audience, the translator adds a vivid and explicit new metaphorical vehicle "an eternal cycle" in the target language, helping the audience directly get the idea of what the source text means, which is more acceptable for the target language readers. Adding such an explicit metaphor vehicle facilitates the readers to understand the source text quickly and accurately, cutting much effort for the target audience's reasoning.

4. Two Implications for the Translation of Chinese Ecological Discourse

The metaphorical English translation of Our Homeland provides the following two implications for the translation of Chinese ecological discourse:

First of all, the principle of faithfulness needs to be followed in the English translation of Chinese ecological discourse metaphors. It is actually why metaphor omission is applied so frequently that it ranks second among the four translation methods. Yan Fu, a well-known Chinese translation master put forward three standards of translation "faithfulness, expressiveness and elegance" (Wu & Jiang, 2021), among which faithfulness as the basic principle requires translation text "faithful" to the connotation and the expression of the source one. Connotation faithfulness means that the English translation of metaphors must, first of all, ensure an unchanged meaning of the metaphor. However, the metaphor itself carries much more meaning than its form presents, so that translation of metaphor drains time and energy. To achieve a better effect of the translation, the form of that metaphor will be omitted usually only to save the basic meaning of the metaphor, especially in such case that there is no such expression of the original metaphor. Besides, subtitles of the documentary fleets so fast that too many metaphor expressions saved will leave the translation space insufficient. And finally the target-text readers need to put into much more efforts for an optimal relevance from the ostensive behavior of the source language author. So, on such normal occasions, omitting the missing metaphorical expression in the target language makes an optimal relevance between the source text and the target text.

Second, foreignness has to be guaranteed in English translation of metaphor when metaphor connotation between the source text and the target one gains optimal relevance. *Song of Life*, produced to transmit Chinese ecological concepts, is an ecological documentary with Chinese ecological philosophy,. In this documentary all language expressions including these metaphors carry a different culture from that of countries abroad, aiming for Chinese culture transmission. Therefore, among these four methods, metaphor retention was deployed most frequently. Bhabha (1994) reckoned that the "foreign" element reveals the interstitial…that has to be engaged in creating the conditions through which "newness comes into the world". The "newness" or "Foreignness" of the source language emphasizes its cultural difference from the target one yearning for a cultural realm of the country who speaks that language. To complete the mission of spreading Chinese culture internationally, the translator needs the foreignization strategy as a guide during the translation work. This translation strategy is well-advocated by Venuti (1995), who considers it to be "an ethnodeviant pressure on [target-language cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad". That is to say, the translated text under the guidance of foreignization is responsible for attracting foreign readers' attention to Chinese culture. With both retentions of internal meaning and external form of the metaphor in this documentary, the audience of the English subtitles can link their inference maximally to what the author of the Chinese ones; meanwhile, typical Chinese ecological concepts underlying in these Chinese metaphor expressions can be understood and transmitted to another culture.

5. Conclusion

The construction of ecological civilization has been highlighted unprecedentedly in state governance and administration since the 18th National Congress of the Communist Party of China (Li, 2020). Metaphor is not only a cognitive model but also a complex linguistic and cultural phenomenon (Huang & Sun, 2011). Metaphors in Chinese ecological discourse reflect unique Chinese culture and philosophy. China's ecological discourse competitiveness in today's international community needs help foreign translation of discourse. However, metaphorical discourses cannot be simply translated literally to realize sending Chinese culture abroad; on the contrary, specific translation strategies and methods should be seriously considered.

This study examines the metaphor translation strategies and methods of *Our Homeland* in the Chinese ecological documentary *Song of Life* and explores how these different methods of translating Chinese metaphors facilitate an optimal relevance between the target readers and the author of the source subtitles from the perspective of cognitive translation studies. It is found that among the translation methods, metaphor retention is most frequently applied, then metaphor omission, followed by metaphor conversion and addition. This result shows that Chinese ecological discourse mainly deploys the translation strategy of foreignization for cultural output. Superficially, there is some attenuation of the relevance between the source text and the target one because of the cultural gap. But due to the universality of the ecological expressions to some extent and the similarity of the form of the metaphor, the audience of this documentary can obtain an optimal relevance during their own referential processing. Also, despite that translators have achieved the optimal relevance between the target audience and the original author by adopting the different translation methods mentioned above when translating different metaphors, it should be pointed out that these methods cannot be adopted without any conditions. Before choosing translation strategies and methods, translators are suggested to first identify necessary factors such as translation purposes, target audiences, text types, and styles; otherwise, the context and relevant effects of the translation will be damaged.

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Notes

Note 1: The Website link of *Song of Life* is https://tv.cctv.com/2021/10/22/VIDE7K8AGFejxAFwaa6zYF3x211022.shtml.

Note 2: Metaphor ground means the essential same quality between the tenor and the vehicle of a metaphor.

Note 3: The tenor is the thing being described and the vehicle is the figurative language you use to describe it.

Note 4: "It" here refers to "the germplasm bank of wild species in Southern China".

Note 5: "它(tā)" in the source text refers to the Asian elephants seen by the villager.

Imbalance between Schema and Dynamic Equivalence: An Analysis of the C-E Translation of Profile of Air China

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Abstract

Schema is a concept from cognitive poetics, a complete information system composed of correlative knowledge. Dynamic equivalence theory proposed by Eugene A. Nida is a precise translation theory centered on reader's reception. This paper synthesizes schema theory with theories in dynamic equivalence, based on which the author constructs a framework for analyzing the translation process of the profile of Air China (CA), revealing some existing problems and appealing for the specific strategies for the translation of CA's profile. This paper concludes that in the C-E translation of CA, there exist imbalances between the schemata and dynamic equivalences, namely from the perspectives of language, content and culture. It is hoped that some constructive attention and promising improvement are generated for CA's English profile or even for other enterprises' profiles.

Keywords: schema theory, dynamic equivalence theory, C-E translation of Chinese airline profiles, Air China (CA)

1. Introduction

For an airways, in addition to providing products[1] and services, it also needs to publicize itself through proper channels in order to raise its international popularity and prestige in markets at home and abroad. In addition, as the universal language, English exerts a crucial impact on international communication and commercial intercourse. Under this circumstance, the C-E translation of Chinese airline profiles, usually acts as an information window, the highly condensed content of the company, often presenting the most valuable information to the target audience (Li, 2021). Airline profiles to some extent decide the very first impression of an enterprise to foreigners. However, many Chinese airlines are devoid of attention to the English translation of their corporate profiles, ignoring crucial factors that should be delicately handled. As such, decent C-E translations of Chinese airline profiles are necessary and insightful, which is conductive to the enhancement of airline's images, and in turn, in regard to the airline profile, it involves a wide scope with high value of translation. The C-E translation of Chinese airline profiles in this study is under the guidance of schema theory and dynamic equivalence theory.

Firstly, schema is a concept from cognitive poetics, represents the presentation form of knowledge which systematically associates the new information with the given information for the purpose of information storage and processing; it is a complete information system composed of correlative knowledge (Liu & Zhao, 2014).

Secondly, dynamic equivalence theory proposed by Eugene A. Nida (1986) is a precise translation theory centered on reader's reception (Du, 2019). Nida's dynamic equivalence theory is universally acknowledged as the commonly applied translation theory to achieve the linguistic, content and cultural equivalence between the source text (ST) and the target text (TT) due to its focus on accurate transformation of ST's cultural connotations instead of the rigid superficial translation, which has been highly valued and influenced China's translation practice.

This paper will synthesize schema theory in cognitive poetics with theories in dynamic equivalence, based on which the author attempts to construct a framework for analyzing the translation process of CA's profile (ST), try to propose some existing problems of profile's translation (TT) and explore the specific strategies for them, hoping that some constructive suggestions could be provided for the references of CA's profile or even for other enterprises' profiles.

2. Literature Review

This part is an overview of previous studies on translation of company profile from the angles of schema theory and from dynamic equivalence theory as well as from other perspectives.

2.1 Studies on Translation of Company Profiles from the Angle of Schema Theory

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[1] The product of civil aviation is space transfer (displacement) of passengers and goods.

Milton (1999) regards corporate profile as an effective tool to win potential customers' trust and to make a good impression on them by giving a brief introduction of who you are and what you do. Generally speaking, a corporate profile seems as a bridge between a company and its customers or potential customers, and it is clear that the function on a whole is to inform, to promote and finally to persuade favorable responses from the target readers (Jiang, 2014). Therefore, how to translate their profiles as the ST (Chinese) to meet the stylistic requirements of the TT (English) and achieve the promotional objective become a common concern for companies and business translators (Liu, 2012).

The word "schema" (plural: schemata) is from the Greek vocabulary[2] and is firstly put forward by the German philosopher Immanuel Kant in 1781 in his famous work Critique of Pure Reason. According to Kant, new concept could become meaningful only when it has been connected with one's existing knowledge (Cui, 2002: 53). According to Bartlett, the term "schema" refers to an active organization of past reactions, or of past experience, which must always be supposed to be operating in any well-adapted organic response" (Bartlett, 1932: 201). Since this paper is mainly about the translation of airline profiles from the angle of schema theory, contents as follow will conduct a more detailed literature review about it.

Li (2014) explores the application of schema theory in the progress of business translation and discusses the relation between business translation and the four forms of schema theory, namely, linguistic schema, content schema, structural schema and cultural schema. However, the study is too general to reveal the relevance to specific company issues, such as the translation of company profile, translation of company contracts, etc.

Fortunately, there are still some valuable studies concerning company profiles under the guidance of schema theory. For example, Qiao (2014) conducts a comparative study on schemata of corporate profiles about the Chinese companies and the British and American ones, which discovers that they have both similarities and differences of schemata in their corporate profiles at three levels: language schemata, cultural schemata and formal schemata (Qiao, 2014). Although Qiao's study, to some extent, will help Chinese companies create corporate profiles which can be comprehended and recalled more easily by the foreign readers, her analysis is only limited to analyzing the schema similarities and differences between Chinese, British and American company profiles. As such, detailed suggestions on improving the translation and writing of corporate profiles ought to be proposed on the basis of the study. Besides, it will be better if the study is carried out with more data.

Four years later, Li (2018) interprets English profiles of Chinese and American telecommunication companies based on schema theory. Li analyzes 60 corporate English profiles in China and the U.S. from the aspects of linguistic schema, formal schema, content schema and schema activation so as to find out the similarities and differences between the two and to interpret the differences from the cognitive and social-cultural perspectives. This paper can shed some light on the study of applying schema theory to corporate profiles and provide some implications for Chinese telecommunication companies. However, it is devoid of discussion of detailed translation methods and strategies for Chinese companies to create high-quality English profiles.

As what Yan (2019) reveals in her review of cultural schemata theory in China from 2000 to 2018, most of these studies are repetitive, and the proposed translation methods are based on the translation strategies and methods proposed by previous scholars, lacking innovation; in terms of research methods, many authors only cite relevant examples, lacking in-depth discussions and explanations, which should be avoided in future studies (Yan, 2019).

In short, schema theory has been extensively applied in various domains in domestic studies, but at present, those studies which apply schema theory mainly concentrates on conventional methods, frameworks or strategies, which are devoid of innovation. In addition, papers analyzing the company abound, but few of which specifically focus on company profiles, not mention to airline profiles. Besides, some current research on C-E translation of company profiles is disconnected from prevalent guiding theories, remaining only in the level of theoretical introduction rather than concrete application of theory and practice. There are apparent research gap in study of translation of company profiles by combining schema theory with other theories like dynamic equivalence theory. Therefore, it is of great necessity and significance to fill the research gap of corporate profile translation by finding new theoretical guidance.

2.2 Studies on Translation of Company Profiles Based on Dynamic Equivalence Theory

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[2] Greek skhéma meant 'form, figure'. Latin took it over as schēma and used it as the equivalent of figure in a range of applications, such as 'figure of speech' and 'diagram', many of which were originally taken over by English. Source: https://www.quword.com/etym/s/scheme [accessed on November 28th , 2021]

In this part, studies on dynamic equivalence theory are first introduced and then previous studies on company profile from the perspective of dynamic equivalence theory and other perspectives will be reviewed.

The definition of dynamic equivalence is firstly given by Nida in his book Toward a Science of the Translation. In this book, based on the experience in biblical translation, Nida put forward two translation approaches: dynamic equivalence and formal equivalence. Dynamic equivalence advocates that "the relationship between receptor and language should be substantially the same as that which existed between the original receptors and the message" (Nida, 1964: 159). While formal equivalence pays attention to translating the meanings of words and phrases in a more literal way so as to keep literal fidelity. Nida also emphasizes the priority of dynamic equivalence over formal equivalence.

Dynamic equivalence is the quality of a translation in which "the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language" (Nida, 1969: 24). It is wildly spread and gradually gains wide acceptance. Furthermore, dynamic equivalence not only applies the research results of linguistics to the practice of translation but also provides a linguistic theory of translation for researchers and is of referential significance to translators (Zhu, 2020).

This paper prefers Nida's dynamic equivalence, because the essence of this theory is found to correspond with the characteristics of translation in C-E translation of Chinese airline profiles. The detailed analysis will be presented in the following parts. Because dynamic equivalence theory (also functional equivalence theory) originates the guidance of translation, research on translation based on it is abundant especially in China. However, the author finds that prevalent studies on Chinese airline profiles are scarce. Next, some crucial studies on company profiles under the guidance of dynamic equivalence will be reviewed.

Liu et al. (2014) analyzes the differences between Chinese and foreign profiles of some well-known large companies, trying to use the strategy of discourse reconstruction to solve these differences based on Nida's dynamic theory. They argue that it is necessary to reconstruct the discourse in the progress of translation according to the readers' requirements, so that the functional equivalence can be achieved and the final purpose of the company profile can be realized.

Zheng (2021) takes the C-E translation of export-oriented company profiles in Liaoning Province as an example to analyze the problems encountered in the C-E translation of company profiles and the strategies used in translation. He draws conclusions that the current translation quality is uneven, and there are problems in the C-E translation of company profiles such as improper translation, logical confusion, which affect the image and publicity effect of the company. Additionally, due to differences in culture, thinking styles, expression habits, writing styles, there are many differences in content, words, syntax, and culture in Chinese and English company profiles. In the process of achieving functional equivalence, methods such as restructuring, shifting, and omission methods can be used to make the translation more suitable for the target language reader's habits (Zheng, 2021). Zheng collects profiles of some export-oriented companies in Liaoning Province from their official website. As what he acknowledges in the end of the paper, the authenticity of these corpora is beyond doubt. Thus, this paper still needs to be improved and further research needs to be done on this subject.

Apart from export-oriented company profiles, studies on other companies' profiles are also in full swing. Fu et al. (2021) compare the differences between the English profiles of British and American e-commerce companies (Walmart, Asda, Onbuy, etc.) and Chinese e-commerce companies (Alibaba, Qidian, Jingdong, etc.), discussing the translation problems of Chinese e-commerce companies' profiles and proposing the causes and corresponding solutions. According to their findings, the translation of e-commerce company profiles on the basis of functional equivalence is not only the conversion between forms and contents, but also the communication between cultures (Fu, et al., 2021). Therefore, when translating company profiles, the translator should pay attention to the reading response of the target readers, deeply understand the culture of the ST, and adopt the method of translation, change the person, increase the content and adjust the structure to meet the reading habits of the target readers, so that the English company profile can be translated smoothly.

2.3 Studies on Translation of Company Profile from Other Perspectives

After searching for studies on company profiles, the author gains two results: Firstly, these studies almost use only one theory to conduct the research. Despite the fact that those studies have somewhat refined the previous studies, they still lack multifaceted analyses and interdisciplinary perspectives. Secondly, studies on company profiles is increasingly popular, but those focusing on airline profiles are insufficient. For example, Xu (2020) explores the problems in the English translation of tea company profiles under the guidance of Newmark's communicative translation theory (1981: 22). It is proposed that tea company profile translation ought to give priority to the acceptance level of English readers and fully consider the

differences in Chinese and English language and thinking styles. Also, Tan (2021) makes a report on C-E translation of profile of Zhengzhou Yutong Bus CO., Ltd in the light of communicative translation theory.

Based on German functionalist translation theory, Gao (2019) compares and analyzes two groups of pharmaceutical company profile in China and abroad. The results show that there are significant differences between the two groups in terms of length, information distribution, high-frequency vocabulary and genre characteristics. Therefore, translators need to adjust the structure of the English translation of the profiles according to the information needs and reading habits of Western audiences (Gao, & Ma, 2019).

Form the perspectives of Aristotle's "Three Appeals Theory", Perelman and Olbrechts' Audience Theory and Presence Theory, Li (2020) takes Huawei company profile as an example to explore the positive role of rhetorical persuasion in the selection of translation strategies and construction of translated texts in enterprise's international publicity, aiming to help enterprises realize effective persuasion and increase their influence.

Besides, there are scholars absorbed in other theories to analyze company profiles, such as Verschueren's Adaption Theory[3] (Wu, 2009 & Jin, 2011), Geert Hofstede's Cultural Dimensions Theory[4] (Li, 2013). Also, Shi Chunrang conducts a corpus-based study on the translation of Chinese enterprise profiles (Shi, et al., 2012). Such examples abound.

However, the author deems that whatever theories are used to study company profiles, most of the subjects studied in these results are too general. That is, if the research subject is expanded to company profiles, then the reference value is not sufficiently targeted when facing companies with different types and nature. This paper focuses on a detailed subject, airlines in China, to study the dynamic equivalence problems in the C-E translation based on schema theory, striving to enhance the innovation and relevance values of company profile research.

3. Theoretical Framework

This part contains a general introduction of the relevant concepts in schema theory and dynamic equivalence, on the basis of which a synthetic framework of analysis will be constructed and further explained.

3.1 The Categories of Schema Theory

3.1.1 Linguistic Schema

Carrell (1983: 79) puts forward that "linguistic schemata include knowledge of letters and their corresponding sounds, grammar, vocabulary, idioms, word attack skills, and distinctions between spoken and written forms of the language". That's to say, knowledge of contexts or language can activate schemata stored in people's mind when they encounter a new discourse. Translation is a process of decoding (understanding) and coding (expression). As a translator, he or she is first and foremost a reader (Yan, 2016: 26). Good translation can only be generated when the translator masters both the ST and the TT, thus it could be possible to decode the ST and construct comparative schema to encode the TT in a proper way.

3.1.2 Content Schema

Content schema refers to one's background knowledge of the content area of the text and it contains both specific and general information in the given topic (Carrel & Eisterhold, 1983: 79), which exerts a crucial influence on translators to understand the ST. Kern makes a more detailed explanation for content schema: it is related to the cultural concept, the topical knowledge and the extent of readers' understanding about the world (Kern, 2000). Linguistic schema is the first step to comprehend the ST, while content schema makes compensation for the inadequacy of previous understandings, helping translators well master the ST and generate more perfect TT.

3.1.3 Cultural Schema

Numerous scholars around the world have defined cultural schema. According to Garro (2010), cultural schema is related to the cultural knowledge beyond the text, the generalized collection of customs, tradition, folklore etc., which is a cultural knowledge structure in people's mind concerning the past experience. George Yule states that cultural schema refers to previous knowledge structures based on experience in a particular culture (Sun, 2015: 14). Specializing in the research on

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[3] A linguistic theory created by Jef Verschueren, a leading Belgian linguist and Secretary General of the International Pragmatics Society.

[4] Hofstede's cultural dimension theory is a framework proposed by Geert Hofstede, a Dutch psychologist, to measure cultural differences among different countries.

the application of schemata to translation, Liu (2003) maintains that cultural schema is the knowledge structural chunk about culture existing in people's brain, or it is an organizational model of the knowledge of culture based on previous experience, which can be mobilized to perceive and understand various cultural phenomena in the world.

In a word, besides the translation process, cultural schemata can be used in diverse areas and they are dynamic with many differences, but there are also commonalities which can be learned through efforts. Thus, cultural schemata can be compensated in one way or another.

3.2 Dynamic Equivalence in Translation

Nida (1969) once said that the purpose of translation is to achieve the closest equivalence between the ST and the TT, which is also important in the process of C-E translation of airline profiles. Furthermore, the surface structure of the ST needs to be divided into the basic elements of the deep structure [5]; these are "transferred" in the translation process and then "restructured" semantically and stylistically into the surface structure of the TT (See the *Figure 3.2*).
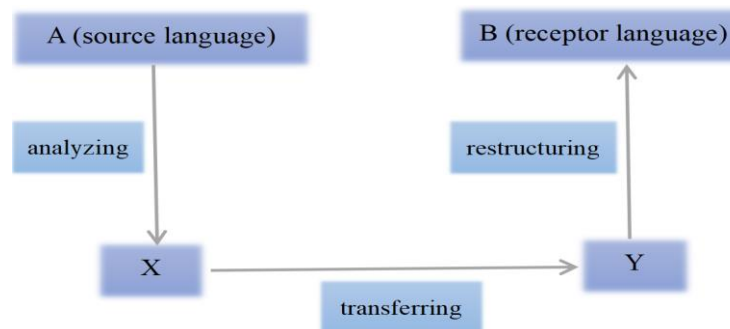

Figure 3.2: Nida's Three-Stage System of translation (from Nida and Taber, 1969: 33)

Next, for the sake of better guidance for the C-E translation of Chinese airlines, the author carries out a detailed analysis of equivalence from the perspectives of language, content and culture, aiming to make an instructive connection to the three corresponding schemata mentioned in the section 3.1 (linguistic, content and cultural).

3.2.1 Linguistic Equivalence

According to the author, both the semantic and stylistic concepts belong to the category of language, so semantic equivalence and stylistic equivalence mentioned above are collectively referred to as linguistic equivalence. Semantic equivalence is the most fundamental and important principle in translation, which requires the translator to pay attention to the grammatical and semantic relationships between words, phrases and sentences. In other words, in order to achieve semantic equivalence, translators are expected to pay attention to the lexical levels as well as syntactical ones; as for stylistic equivalence, it is defined as functional equivalence among the source text and translated text, aiming at achieving consistent expression by the use of invariant with the same meaning (Nida, 1969). Usually, parallel clauses are used in Chinese airline profiles, and they are antithetical and neat, which may cause translation challenges for both translators and target readers. To achieve stylistic equivalence, translators can adopt literal translation method under the guidance of dynamic equivalence theory.

3.2.2 Content Equivalence

Nida (1969) believes that translation ought to firstly adhere to the content equivalence and then form equivalence. Content equivalence is not strictly word-to-word or word-to-sentence equivalence. Therefore, in the process of translation, the translator should focus on the meaning and spirit of the original text, instead of sticking to the linguistic structure of the original text, that is, not sticking to formal correspondence. When translating the Chinese airline profiles, the translator cannot only analyze the language itself but put the language into a specific context to analyze its meaning and function. As

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[5] Some of Nida's systematic approaches borrow theoretical concepts and terminology both form semantics and pragmatics and from Noam Chomsky's work on syntactic structure which formed the theory of a universal generative-transformation grammar.

such, Nida proposes a number of tweaks, such as adding notes or footnotes. In order to make the readers of the target text can react similarly to the readers of the original text, the translator should fully consider the needs of the target readers for understanding and appreciation, and select annotations suitable for the specific context.

3.2.3 Cultural Equivalence

Language is an essential and important part of a given culture and that the impact of culture upon a given language is something intrinsic and indispensable. When it is used in contexts of communications, it is bound up with culture in multiple and complex ways. As is known, the relationship between language and culture exerts great impact on translation, in which case, translation is the replacement of textual material in one language by equivalent textual material in another language, so the process of translation at least gets involved two different cultures. In terms of the cultural difference in translation, the equivalence between Chinese and English can be categorized into total equivalence, near equivalence, little equivalence and non-equivalence (Wang, 2016).

3.3 Analytical Framework for the Present Study

Since this paper is based on schema theory and dynamic equivalence theory, the Figure 3.4 synthesizes both of them to illustrate the analytical process. The detailed processes and illustrations are as follow.
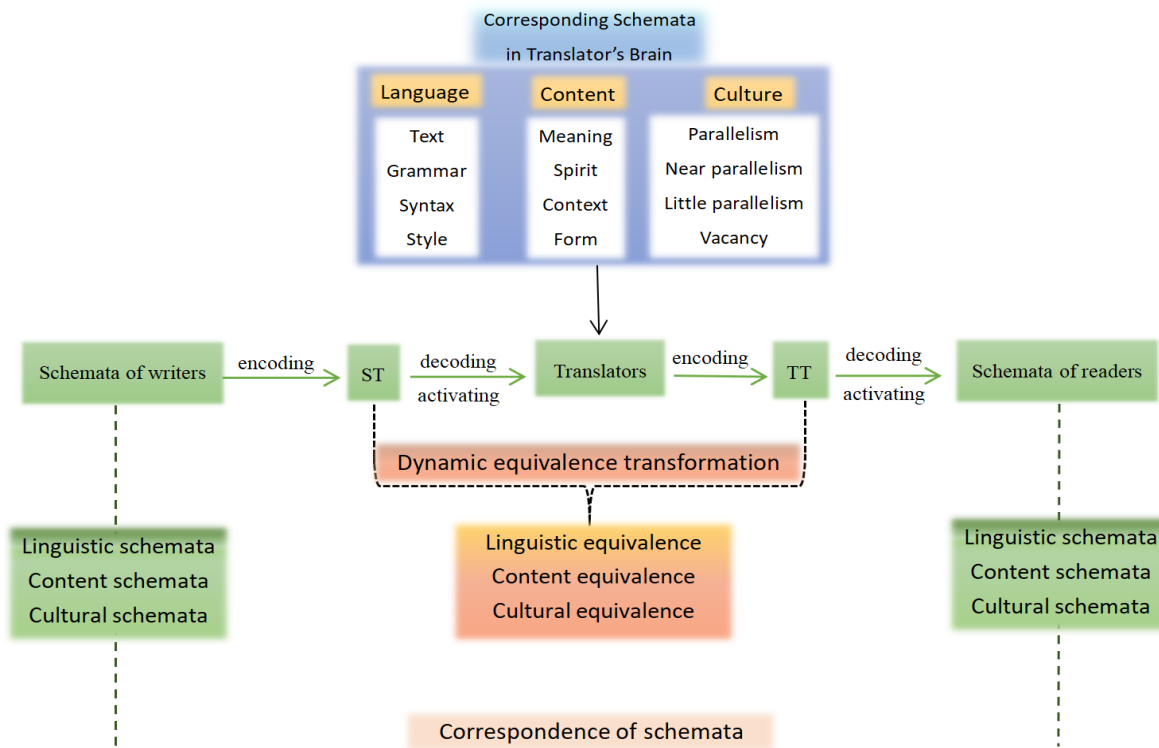

Figure 3.3: Analytical model of translation process Based on Schema Theory and Dynamic Equivalence Theory for Present Study

Firstly, the schemata starts from the writer of the ST who can transfer his/her schemata in the mind into the texts, otherwise the ST and the later TT (translation) will not be generated. Secondly, the translator ought to make a contrastive analysis of the schemata embodied in the ST and TT from the angles of language, content and culture, thus activating the corresponding ST schemata and encoding them into the texts of TT (translation). Meanwhile, the transformation of dynamic equivalence between the ST and TT need finishing. Thirdly, based on the TT, translators should regard themselves as the target readers or find some real ones, trying to encode the TT in the most appropriate way to construct TT schemata which can achieve the highest degree of schemata transformation from ST to TT.

4. Discussion and Results

In the light of the *Figure 3.3*, the author will go through the following three steps to interpret the translation process. Firstly, decoding the ST and activating the ST schemata from language, content and culture; secondly, comparing the ST and TT and actively constructing the schemata of the TT; thirdly, verifying the accomplishment of dynamic equivalences between the schemata of ST and TT and polishing the TT again. Next, some specific examples from the profile of CA[6] will be analyzed based on these three steps.

Table 4.1: Five Examples Cited from the Profile of CA

	ST	TT
Example 1	国航的企业标识由一只艺术化的凤凰和中国改革开放的总设计师邓小平同志书写的"中国国际航空公司"以及英文"CA"构成。	The design also features the calligraphic version of CA's Chinese name, a reproduction of the handwriting by late Chinese leader Deng Xiaoping, the architect of China's drastic social and economic transformation who laid the foundation for the country's economic power.
Example 2	"凤凰"是中华民族远古传说中的祥瑞之鸟,为百鸟之王。	The corporate logo of CA depicts phoenix, a legendary bird worshiped by the nation since ancient times as a symbol of luck and happiness.
Example 3	标志颜色为中国传统的大红,造型以简洁舞动的线条展现凤凰姿态,同时又是英文"VIP"(尊贵客人)的艺术变形。	With imagination stretched a bit, the way the logo is laid out recalls the English word "VIP". The deep red color is used since it's associated with anything happy and lucky in Chinese culture.
Example 4	"凤凰者,仁鸟也","见则天下宁",凤凰"出于东方君子之国,翔翔四海之外",撷英咀华,志存高远。	Chinese ancient literature contains constant references to the bird which "flies from the eastern Happy Land over mountains and seas and bestows luck and happiness upon all parts of the world".
Example 5	国航愿景是"全球领先的航空公司",使命是"安全第一,四心服务,稳健发展,成就员工,履行责任",品牌定位是"专业信赖,国际品质,中国风范"。	Our vision is to become "A leading carrier in the world". Our mission stresses " operational safety, customer orientation, steady growth, people development and fulfillment of responsibilities". Our brand positioning is to be "a professional, trusted, internationally respected Chinese brand closely associated with China ".

Step 1: Decoding and activating the ST schemata.

As is shown, from the angles of language, these four examples are full of long, compound sentences and four-word structure words, making information detailed and understandable, such as Example 1 (国航的企业标识由一只艺术化的凤凰和......构成) and Example 5 (安全第一、专业信赖......国际品质、中国风范). A series of four-character structures also make the ST symmetric, vivid, full of vigor and rhythmic beauty. However, the contents are connected to Chinese history and legend, and the time span of context is large, from ancient legend to modern society such as Example 4 (凤凰者,仁鸟也,见则天下宁) and Example 5 (国航愿景是......国际品质,中国风范), so the understandings and schemata of the ST become harder to decode. Furthermore, from the angle of culture, there are a large amount of research value in the ST.

Step 2: Comparing the ST and TT and constructing the schemata of the TT.

Table 4.2: Analyzing Translated Texts

Three Angles	Comparative Schemata

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[6] Sources: http://www.airchina.com.cn/cn/about_us/company.shtml & http://www.airchina.com.cn/en/about_us/company.shtml

	ST (Chinese)	TT (English)
Linguistic	(1) Chinese emphasizes the implicit coherence of sentences without fixed grammar or syntactic format. (2) The text is sometimes compact but sometimes scattered. (3) In the ST, the modern vernacular and ancient Chinese can be switched flexibly.	(1) English pays attention to syntactic structures and their explicit cohesion. (2) The text is scattered. (3) In the TT, modern English is universally used.
Content	(1) Contents cited from classical quotes make meaning more difficult to be decoded. (2) The time span of context in the ST is large, from ancient legend to modern society.	(1) In the TT, the content schemata of Chinese classical quotes are elusive. (2) The time span of context in the TT is disordered, from ancient legend to modern society and then to the past century.
Cultural	Expressions related to distinctive Chinese history, myths and legends have frequently occurred.	The TT is devoid of expressions or explanations about Chinese history, myths and legends.

From the aspect of linguistic equivalence, the sentences in the ST usually have no obvious conjunctions and the content structure is fragmented; while sentences in the TT have complete subject-verb-object with compact and complete structure. In Example 3, although the ST lacks a detailed subject, it is understandable that the logo of airline, or the phoenix is illustrated with reference to the context, which emphasizes the implicit coherence of sentences without fixed grammar or syntactic format. In the TT, however, sentences must have complete subject-verb-object with compact and complete structure to make the meaning clear and readable.

From the perspective of content equivalence, the TT fails to achieve the correspondence of meaning with the ST. Foe instance, in Example 3, "造型以简洁舞动的线条展现凤凰姿态" is translated as "With imagination stretched a bit". The concept of "imagination stretched a bit" is extremely vague and the translation is somewhat arbitrary, breaking the content equivalence. Also, "艺术变形" in the ST cannot find the translated meaning in the TT.

From the angle of cultural equivalence, there exist cultural defaults by comparing the ST and TT because the translation version cannot provide reasonable and readable connotations of the ST. For example, in Example 4, "仁鸟" has neither a counterpart nor an interpretation in the TT; "东方君子之国" is translated as "eastern Happy Land", but how "君子之国" can be connected to "Happy Land"? It contains a cultural default here. Also, "撷英咀华" in Chinese refers to selecting the essence, but there is no corresponding expression in the TT. Such cultural defaults abound in the C-E translation of the profile of CA.

Step 3: Verifying the accomplishment of dynamic equivalences between the schemata of ST and TT and polishing the TT again.

Based on the linguistic equivalence, the author deems that the schemata of ST and TT fail to accomplish linguistic equivalence in the fields of the word-selection, syntax, text order and style. For instance, "中国改革开放的总设计师" in Example 1 is translated as "the architect of China's drastic social and economic transformation", breaking the semantic equivalence and leading target readers to the domain of architecture or a social revolution, which is far from the original definition. In fact, there is a proper noun to express "中国改革开放" in English, that's "China's reform and opening-up". Thus, personally speaking, the TT of "中国改革开放的总设计师" can be better translated as "the chief architect of China's reform and opening up".

Similarly, the schemata of ST and TT exist content equivalence problems in terms of meaning, spirit, as well as context, and the cultural equivalence is little accomplished. For instance, Example 2, the ST "中华民族远古传说中的祥瑞之鸟" is translated as "a legendary bird worshiped by the nation since ancient times as a symbol of luck and happiness", which breaks the content and cultural equivalences. Because on the one hand, the word "中华民族" lacks equivalent translation, and it is not specified which country this is. On the other hand, the translation of "祥瑞之鸟" is inaccurate, missing the cultural connotations. In Chinese, "祥瑞" refers to "something auspicious", a sign of good fortune. It is considered by

Confucianism to be a natural phenomenon that expresses the will of heaven and is beneficial to human beings. Thus, "祥瑞" contains the connotation of oneness of heaven and humans and it cannot simply translated as "a symbol of luck and happiness" What's worse, "百鸟之王" is devoid of corresponding translation in the TT. In summary, from the perspective of authors, Example 2 can be better translated as "Phoenix, the king of birds, is the auspicious bird in the ancient legend of the Chinese nation".

By and large, the company profile of CA suffers from a series of translation problems, concentrating on the imbalance among the schemata of ST, the schemata of TT, and dynamic equivalences. Thus, some translation strategies is necessary for CA.

According to the contents above, strategies for solving the problems in the C-E translation of A's profiles can be provided from the perspectives of language, content and culture. Firstly, from the linguistic angle, translators are expected to have a good command of linguistic features and differences of the source language and the target language, trying to activate the schemata based on the corresponding linguistic habits, such as the text, grammar, syntax and style. Secondly, in addition to the language abilities, translators ought to possess abundant knowledge as well as excellent competence of sorting and interpreting information, because rich knowledge accumulation and sufficient practice are conductive to the process of schemata adjustment. Thirdly, on the level of culture, it is necessary for translators to strengthen and deepen the understanding of different culture and customs, avoiding cultural prejudices and ambiguities, adding footnotes for opaque and elusive contents and omitting redundant contents.

5. Conclusion

Under modern circumstance, C-E translation is an indispensable bridge for communication and understanding between China and the world. Hence, scholars and translators are expected to find translation problems and spare no efforts to present more better and smooth translations. The paper provides an innovative analytical framework that allows more translation problems to be studied in the future. What's more, this framework synthesizes schema theory and a series of dynamic equivalence rather than under a single theory. Therefore, for the future researches on C-E translation of company profiles or on other translation problems of company issues, it is hopefully applicable and feasible.

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Deconstructing Binary Concepts of Good/Evil, Male/Female, Love/Hatred: A Comparative Cultural Study of *The Crying Game* and *Kung Fu Hustle*

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Abstract

Neil Jordan depicts a story in *The Crying Game* which is permeated with binary oppositions in multiple scenes at a dizzying speed. The plot is featured by unconventionality which secures the film a position in the international screenplay industry. *Kung Fu Hustle*, a Hong Kong film directed by Stephen Chow, embraces Hollywood-level box-office. It is an exemplary work of unconventionality as well. Multiple themes of human nature, gender, and love remain to be further discovered and investigated in both films. The disintegration of similar themes is presented through different approaches. The mystery behind the "abnormality" of the two films is of significance in cultural studies. The present study decodes the secrets of *The Crying Game* and *Kung Fu Hustle* through deconstructing binary concepts of Good/Evil, Male/Female, and Love/Hatred shown in the films, which provides a comprehensive and analytical perspective to interpret Jordan's and Chow's masterpieces through a comparative analysis.

Keywords: *The Crying Game, Kung Fu Hustle,* deconstructionism, binary oppositions, comparative cultural study

1. Introduction

In 1992, Neil Jordan's film *The Crying Game* received great applause from the movie industry as well as academic communities. As a romantic thriller, it starts with a carnival scene where Jody (a British soldier) falls into the trap of Jude's (an IRA member) sexual seduction. Jody is a hostage controlled by another IRA man, Fergus. A friendship between the two opposite parties generates and promotes the development of the film plot. When Fergus is assigned to terminate Jody, he finds himself unable to accomplish the task and finally lets Jody leave. Ironically, Jody dies during the British army's ambush of the hostage site. To look after Jody's girlfriend, Dil, Fergus moves to London, disguising himself as a construction worker. Fergus feels an irresistible urge to love Dil but finds out that "she" is a man. The IRA tracks Fergus down, holding him guilty of betraying the IRA and using Dil to demand his involvement in an assassination of a judge. When Fergus does not show up in time, Jude seeks him out but only gets killed by Dil. Fergus takes the blame and goes to prison for Dil, atoning for the death of Jude. The film ends with a scene where Dil dresses up as a woman visiting Fergus in the prison.

Differing from *The Crying Game*, *Kung Fu Hustle* is a comedy beneath the surface of great martial arts films. Overcoming the law of gravity and physics, the main characters in this film can leap into the air and spin in circles and even land on the ground gracefully. Protagonists in *Kung Fu Hustle* do not have formal names, only being referred to as nicknames such as Xing, the Landlord, and Fang. Small potatoes cultivate strong power, which is one of the unique features of Chow's filming style. *Kung Fu Hustle* describes a story with the backdrop of a chaotic social setting where the Axe Gang manipulates and dominates society. A Shanghai slum named Pig Sty Alley stays free from the harassment of gangsters. The couple of the Landlord and many other community members have been living in the slum in a harmonious atmosphere. Xing, who used to be bullied, wants to become a part of the Axe Gang. Therefore, he attempts to commit evil crimes to demonstrate his potential evilness. In the end, however, he realizes that he does not belong to the group of evil gangsters. Rather, he is one of the heroes who should protect kindness and peace, just like many characters from Pig Sty Alley.

The Crying Game is intertwined with multiple themes ranging from race, gender, and identity to love. Similarly, *Kung Fu Hustle* embraces various topics including humanity, love, and culture as well. It is through dismantling conventional ideas on these topics that the films can present reasonable and interesting plots. With traditional thoughts overthrown and a series of binary oppositions deconstructed, typical characteristics of deconstructionism make their presence to the audience, and more specifically, to scholars. Academically speaking, exploring multiple themes of the two films requires a well-

established theory and a comprehensive research method. Through reviewing previous studies on *The Crying Game* and *Kung Fu Hustle*, the present study notices that a study on decoding the two films applying deconstruction theory has not yet been investigated enough. Some film commentators fail to consciously explain the theory and its application in analyzing films, only simply mentioning the idea of binary oppositions without synthesizing the deconstruction features in the films. The present research, therefore, targets unveiling the mystery of *The Crying Game* and *Kung Fu Hustle* by explaining the deconstruction of binary oppositions in them, which provides a novel and systematic way of interpreting and comparing films, inspiring people to rethink the credibility of conventional doctrines.

2. Literature Review

2.1 Previous Studies on The Crying Game and Kung Fu Hustle

Studies on critiquing *The Crying Game* share themes ranging from race, gender, film-shooting techniques, cross-dressing, love, etc. Most of them are journals of film reviews. Researchers embarked on unraveling the fascinating details of *The Crying Game* with an overwhelming interest, shedding light on topics of race and ethnicity. Nicola Evans argues that contemporary films have become the medium of rejuvenating race and stereotypes through subverting conventional opinions (Evans, 1998). He explains how ideology works to form the public's attitudes towards race and ethnicity. David Lugowski makes comments on *The Crying Game* by analyzing and elucidating the plot. He proposes that the film's emphasis on race expands beyond interracial relations and lies in the construction of manhood (Lugowski, 1993).

Topics concerning gender and homosexuality have been investigated by scholars as well. James Joy studies the way black and white female film figures are represented in *The Crying Game*. He thinks that audiences who are fascinated by Jordan's interracial film might also have been trapped by the stereotypical idea of black femme fatales are described and sold as the objects of white/male fantasy (Joy, 1995). Echoing Joy's research, Sarah Edge explores the way Jude, the IRA woman is represented in the film. She concludes that the character of Jude represents both national and international anxieties concerning contemporary masculine and feminine subject positions (Edge, 1995). Lori Gilbert regards *The Crying Game* as a crossing game in the sense that a protagonist named Dil crosses the river of males and females through cross-dressing. Her (His) presence is a blender of genders and an element of homosexuality. Jude crosses the water from girlhood to womanhood (Gilbert, 1994), which is an element of gender.

Attempts have been made to weave multifaceted themes in *The Crying Game* together. Luo Feiyan discusses the film from the perspective of nationality, gender identity, and the transcendence of human nature (Luo, 2020). Among a handful of research on *The Crying Game*, the most prominent one is conducted by Hu Jiaqiang and Lv Linqiong. In their research, the film is divided into three parts and each part shows a deconstruction of a triangle of relationships. Using the theory of deconstruction, this study manages to present readers with a well-structured explanation of how deconstructionism works in breaking conventional views. It does not, however, mention the concept of deconstructing the binary oppositions in the film.

Previous studies concerning *Kung Fu Hustle* are related to the sophisticated Chinese culture. Scholars attempt to discover the essence of Chinese Kung Fu and grass-roots culture. Lu Xi analyzes the Kung Fu culture in the film by unraveling the veil of the humorous scenes and uses *Kung Fu Hustle* as an example to investigate the grass-roots culture in Chow's films (Lu, 2014). Similarly, Che et al. propose that Stephen chow's comedy style conforms to the social context and reveals the commercial culture in the post-modern climax (Che, 2005). To enrich the research on *Kung Fu Hustle*, Du Houping incorporates more elements for analysis. He analyzes the construction of film figures and the culture it presents to the audience, concluding that the way Chow portrays characters and presents heroes shows features of post-modernity, which deserves appreciation (Du, 2020). Previous studies emphasize the importance of the culture conveyed by *Kung Fu Hustle* and present a well-structured analysis for reference.

Scholars notice the deconstruction of conventional interpretations of the role of heroes, aesthetics, and human nature as well. For instance, Tang Xiaoting argues that Stephen Chow uses humor, parody, and martial arts to deconstruct the public's understanding of heroes and provides explanations for a novel interpretation of heroic values (Tang, 2005). To further the research, Li Tong analyzes Stephen Chow's films from the perspective of deconstructionism, with *Kung Fu Hustle* as one of the examples. Li proposes that Chow deconstructs the role of heroes by pointing out that heroes could be ordinary people and the binary opposition of Good/Evil is deconstructed in the film as well (Li, 2019). What should be noted is that previous studies lack a systematic analysis of *Kung Fu Hustle*, only emphasizing the deconstruction of one of the binary oppositions in the film.

2.2 Research Gap

From the analysis of *The Crying Game* and *Kung Fu Hustle*, we can sense that there exist research gaps in uncovering the

details of the films. Considering the film plot, there is no denying that both films are by nature masterpieces permeated with deconstruction. Previous studies, nonetheless, do lack enough emphasis on this theory. On one side, there is a lack of a systematic theory that has been applied as the theoretical foundation of any research. Most of the studies are film reviews with the main plot being explained and analyzed and several topics being discussed. In the case that there does exist a statement regarding binary oppositions, the deconstruction of those hierarchical pairs is not demonstrated.

On the other side, previous studies fail to provide a large number of journals for the investigation. Topics from the film are not explored to a large extent. Though there are scholars applying deconstructionism in analyzing the film, they do not start from the angle of overthrowing the binary oppositions that appear in the film. What should be addressed is that scant attention has been paid to conducting a comparative cultural study of *The Crying Game* and *Kung Fu Hustle*, ignoring the different manifestations of deconstructing the same binary oppositions in two different films that both enjoy applause in the film industry.

The present paper, therefore, bears significance in the sense that it decodes the mystery of *The Crying Game* and *Kung Fu Hustle* from deconstructionism, with the starting point of analyzing the binary oppositions in this film. Using Derrida's deconstructionism to disintegrate the hierarchical pairs in the film, this study aims to provide a comprehensive and systematic view of interpreting *The Crying Game* and *Kung Fu Hustle*, with elements regarding human nature, gender, and love being considered and elucidated.

3. Theoretical Framework

3.1 Derrida's Philosophy of Deconstruction

Emerging in the 1960s, deconstruction is a form of philosophical and critical analysis originating principally from Jacques Derrida's masterpiece name*d Of Grammatology.* As a renowned philosopher in the 20th century, Derrida challenges the "center" of meaning that is presupposed by Saussure, even in structuralist theory (Derrida, 1988). In Derrida'*s Of Grammatology, the* reasonable existence of a "center" is doubted and negated. The desire for a "center" is defined as "logocentrism" that carries the greatest possible concentration of presence (Derrida, 1997). Derrida puts in question the fundamental metaphysical assumptions of Western philosophy that everything has a "center".

To justify and express his deconstructive thoughts, Derrida coins the term "différance" to define a combination of spatial and temporal concepts, retaining its meanings of differing and deferring. "Différance" is the systematic play of differences, traces of differences, and the spacing by which elements relate to one another (Cuddon, 2004). It emphasizes the temporal and spatial differences among things and is a tool for analyzing literary works.

The thought of deconstruction put forward by Derrida does not have an explicit definition according to Derrida himself. Deconstruction demonstrates the difficulty of any theory that would define meaning in a uni-vocal way: as what an author intends, what conventions determine, what readers experience (Culler, 1982). Some people misinterpret deconstruction as the mere destruction of a "center" or authority. Deconstruction functions in more than just dismantling a "center"; it targets using neutral and equivocal deconstructive terms to subvert metaphysical thinking. Derrida attacks the assumption that a text has a single, stable meaning (Klages, 2006).

3.2 Deconstruction of Binary Oppositions

The origin of binary oppositions can be traced back to the ancient Greek arena when Aristotle Western metaphysics developed an "either-or" logic that inevitably generated dualistic thinking (Bressler, 2004). The dualistic thinking of binary oppositions can be detected in Saussure's *Course in General Linguistics* in which he proposed a series of concepts of binary oppositions such as the signified and the signifier, diachronic and synchronic, langue, and parole (Saussure, 1960). Binary oppositions are developed to work as the theoretical foundation of modern structuralism in Saussure's compositions. The concept of binary oppositions prescribes hierarchical pairs such as presence/absence, good/evil, male/female, central/marginal, speech/writing, etc. In Western metaphysics, the former element of the pairs is superior and fundamental to the latter one. As Derrida states that the former dominates the latter in value and logos (Derrida, 1997).

To deconstruct binary oppositions, Derrida uses the term "différance" to argue that hierarchical oppositions can be removed and dismantled. Selden supports Derrida, saying that "Binary opposition" can always be deconstructed, "The hierarchy can be easily undone and reversed." (Selden et al., 2004). In literary theoretical discourse, neither term in a binary opposition or pair is considered absolute. It is therefore reasonable for the audience to understand why in literary works and movies some twists and turns subvert conventional thinking. In defining a term of binary oppositions, it is never possible to give either one a permanent definition. If so, the plots would be fixed and lack innovation. In Western thoughts, one term defines and

is, in turn, defined by what appears to be its opposite, and in all binary oppositions, one term, usually the former of the two, is privileged hierarchically over the other (Wolfreys et al., 2006). It is exactly this kind of thinking pattern that has been greatly sniped at by Derrida. In interpreting any binary opposition, Derrida argues the structure within any hierarchical pair is shaky and could be reasonably reversed. For example, Meng argued that in the right/wrong binary hierarchy, Western thought would claim the supremacy of right over wrong, attributing to wrong a derivative and supplementary role. However, the purity of "right" does not exist. There is at least some "right" in the wrong (Meng, 2015). Therefore, applying Derrida's deconstruction of binary oppositions in understanding *The Crying Game* and *Kung Fu Hustle*, explanations of how each of the hierarchical pairs gets dissolved are justifiable.

4. Deconstruction of Binary Oppositions

The Crying Game and *Kung Fu Hustle* in the public's interpretation are simply deemed as "being full of twists and turns" and the mechanism of how each protagonist transforms throughout the films remains ambiguous. Derrida's deconstruction serves as an instrument that bridges the vacuum between the film plots and the revelation of several themes in the films. He thinks that any binary opposition is subject to deconstruction (Derrida, 1981). This study will analyze the deconstruction of binary oppositions in the films, including Good/Evil, Male/Female, Love/Hatred, with each of them representing the subversion of human nature, gender, and love. As the plot fares ahead, conventional doctrines concerning the three binary oppositions are deconstructed and, to some degree, reconstructed.

4.1 Deconstruction of Binary Opposition between Good and Evil

In *The Crying Game*, the IRA members are depicted as terrorists. The IRA operative leader Peter and member Jude breed typical characteristics of a killer: cruel, violent, indifferent, cranky, merciless, etc. The way they treat Jody is undoubtedly inhumane. Jody is clouted, handcuffed, blindfolded, beaten, and tortured for days. With a backdrop of dark and dim scenery, the film cultivates a dismal atmosphere. As a member of the IRA, Fergus is expected to embody the evilness that is inherited from his political background. Fergus does not break the audience's expectations of him at the beginning of the film. He is obedient, following what is demanded to do. Before he has interactions with Jody, it is fair to say that Fergus symbolizes evilness which is the same as his IRA boss and "colleagues".

Fergus experiences a radical change when compared with how he acts like an IRA member. If he disguises himself as a merciless killer from the onset, it is a person with kindness and good human nature that he turns out to be in the end. Reviewing the film, we can sense that there is a binary opposition between Good/Evil. According to Midgley, in western metaphysics, the former is superior to the latter (Midgley, 2002). What is assessed as superior and better is placed on the left side of the hierarchical pair, and what is deemed as inferior, worse, or less welcomed is put on the right side of the slash. There is a consensus among not only in Western ideology but also within Chinese communities that performing good deeds and becoming good people are valued with care more than being evil or bad. The binary opposition of Good/Evil is demonstrated by Fergus with good nature versus Fergus and the IRA as killers.

Judged from the plot, the hierarchical opposition of Good/Evil is unstable. Neil Jordan manages to demonstrate how a binary opposition is possibly shattered and dismantled into pieces. This pair of binary opposition belongs to the category of human nature. When defining the essence of human nature, Plato defines "Good" as justice, support, help, harmoniousness, truth, and virtue; "Evil" as injustice, destroy, destruction, and chaos (Jia & Zhang, 2019). He also argues that the binary of Good/Evil cannot be subverted or reversed. While in Jordan's film, the binary opposition is explicitly overthrown. The process, according to Derrida, is precisely the process of deconstruction. For the audience, conventional ideas on the human nature of a killer are subverted. Fergus is an unconventional killer.

Deconstructing the role of a killer involves two stimuli. The first one is the interaction between Fergus and Jody. Though trapped in a perilous situation, Jody attempts to develop a friendship with Fergus both consciously and unconsciously. In his eyes, Fergus enjoys utterly discrepant features compared with other IRA members. He senses Fergus's kindness, patience, and sympathy towards him and takes advantage of it to secure himself a possible opportunity for escape. Fergus as a killer is unbelievably friendly to Jody, feeding and communicating with him every day. A weird yet harmonious friendship gradually makes its presence to the audience. After the interaction, Fergus acts in a way that bears no resemblance to a killer: he talks, laughs, and even helps his hostage to escape, tilting to his true nature.

The second stimulus comes in the story of the scorpion and the frog. Jordan tactically borrows the parable from Orson Welles' *Mr. Arkadin*. In Jody's narrative, he implies that there are two types of people in this world: one being evil in nature; the other, being innately good. Evil people do everything for their own sake; while good ones know what the right thing is. Jody wants Fergus to understand that they are in a similar position: they are both controlled by the IRA. Jody

implies that Fergus does not belong to the IRA in nature. He also overtly expresses his concern over the nature of the IRA, suggesting that the IRA is evil in nature and will kill him as a hostage. Fergus, however, does not believe that the organization will kill innocent people. This further demonstrates that Fergus is the frog who should chase his true self bravely. Reflecting on the story and what Jody says, Fergus starts to doubt the behavior of the IRA and rethink the predicament he is in. He realizes that there is some commonness between him and Jody. Their friendship has been built on an increasingly solid foundation. So, we will not be surprised to see that when Fergus is required to kill Jody, he seems so hesitant and finally let him leave.

Derrida thinks employing the strategies of deconstruction, the hierarchical opposition of Good/Evil could be transformed into Evil/Good, namely, "Good" can dominate "Evil" and it is the same the other way round. In terms of the parable's ambiguous meaning, Fergus becomes amphibious of a mixed or two-fold nature. Using deconstruction to analyze the dissolution of the hierarchical binary of Good/Evil, we can understand how Fergus manages to transform from "evil political identify" to "good inborn nature", which deconstructs people's conventional understanding of the nature of a killer.

In *Kung Fu Hustle*, the dualistic pair of Good/Evil has been made explicit at the beginning of the film. In a time of social unrest and disorder, the Axe Gang blatantly kills the leader of another gang and his mistress, threatening policemen to clean up the "battlefield". The Axe Gang is deemed as the most feared group of gangs with scary physical and mental power. It can be inferred from the film that if you are a member of the Axe Gang, you are entitled to high social status and the right of going shopping free of charge. People fear being wreaked vengeance upon by those gangsters if they cannot satisfy their requirements. Pig Sty Alley, however, presents itself as an utterly different community where peace and kindness exist. Though conflicts happen occasionally, people living in Pig Sty Alley are representatives of friendliness, virtue, and humanity. Some seemingly philistines are proficient in martial arts. It is their efforts to fight against the Axe Gang that demonstrates the pursuit of good virtue. The relationship between the two sides can be described as the binary opposition of Good/Evil. In the context of the film, they are by no means living in harmony.

To combat evilness, Xing presents the audience in an exemplary way by emphasizing and exploring the essence of humanity. Xing as one of the protagonists used to be bullied by a group of naughty and evil teenagers amid his endeavor to protect a disadvantaged girl. This results in his inclination to be a gangster. He believes it is the basis of being respected and cherished. Xing's behaviors, including robbery, murder, and deceit, are not successful and all end in failure. The more eager he is to demonstrate his evil human nature, the more attacks he gets from other people. He then starts to doubt himself and finally cannot avoid approaching his true nature, which can be sensed when Xing tries to kill the gangster instead of the Landlord. After Xing suffers from the pain of being beaten up by Mr. Beast, the world's top killer, he reoccurs in the film as a brand-new person who supports righteousness and good virtue. He transforms from an evil human being into a person in the pursuit of kindness and peace.

The role of the world's top killer Mr. Beast, whose Chinese name is Huo Yun Xie Shen, has been deconstructed in *Kung Fu Hustle* as well. As a representation of evilness and insanity, Mr. Beast pursues violence throughout his lifetime, which implies that he is as evil as the Axe Gang members. His human nature, at the same time, is evidenced by his merciless and cruel acts of killing. Mr. Beast claims that in the world of Kung Fu, speed defines the winner. His Kung Fu can be said to be second to none and in the battle against Xing, Mr. Beast wreaks havoc on all Xing's bones and tendons. When he fails to kill Xing, he thinks he is destined to doom. What elevates the main theme of the film to a higher level is that Xing does not kill Mr. Beast. On the contrary, Xing shows his willingness to teach Mr. Beast which makes the defeated man so touched and then resort to peace. Mr. Beast transforms from a "beast" into a person who understands the importance of kindness. Chow deconstructs the role of Mr. Beast at the end of the film, showing his purpose of revealing a profound and perpetual topic of all mankind, namely, the pursuit of peace and good human nature.

4.2 Deconstruction of Binary Opposition between Male and Female

The second binary opposition is concerned with Male/Female. In this hierarchical pair, gender is deconstructed through the disruption of the conventional dichotomy of man and woman.

In *The Crying Game*, although Fergus is ordered to kill Jody, he cannot do this. However, Jody is run over by a van of a British army. This film now shifts its location to London, where Fergus (who has changed his name to Jimmy) finds Jody's girlfriend, Dil, and gradually develops a romantic relationship with her. When Fergus meets Dil at the first sight, he is attracted by this tender and beautiful girl with long curly hair and fashionable clothes as a hairdresser. More importantly, she is full of female charm. She flirts with Fergus and tries to establish a relationship with him in a reserved way. She sings a song in the pub where her lithe body and graceful dancing greatly impress Fergus. As a lady, she is certainly delicate and

vulnerable, so she needs masculine protection. Fergus and Dil soon fall in love with each other like all other love stories with dates, flowers, and romantic restaurants. It seems that the audience can imagine their subsequent happy life. However, the film dismantles all expectations: when Fergus takes off Dil's clothes, he is shocked to find out that Dil is a man. Suddenly, he pushes Dil away and rushes to the toilet. He cannot accept loving a man because he thinks he is not gay.

It is not only a subversion of the film plot but also a subversion of traditional stereotypes and a deconstruction of male and female, homosexuality and heterosexuality. With the reference to Derrida's Philosophy of Deconstruction, the dichotomy of male and female should be destroyed. Sex is a mistaken concept to distinguish a person because a man or a woman is not defined by his or her biological traits. Gender, a cultural version of sex, is also unreasonable because it is just a kind of performance of masculinity or femininity (Li, 2003). In this film, Dil is a man from the point of biological traits; but "she" is a woman from her social practices. Once the conventional gender stereotype is deconstructed, we don't call Dil a homosexual or a transvestite and we don't say Dil is abnormal or weird. Dil is Dil, who can be a true self, wear the clothes he/she likes, and love a person he/she loves. When the differences between male and female, homosexuality and heterosexuality are erased, two persons fall in love for the only one purpose: love.

In this film, Dil is a good example. She is never confused or shameful about her "abnormality". She wears the clothes she likes and behaves following her own heart. She bravely admits and demonstrates her love even when she is refused by Fergus. On the contrary, Fergus is puzzled about his gender identity. At first, he expresses his disgust at homosexuality and rejects Dil's love. But gradually, he finds he still has some feelings for Dil even though he knows Dil is a man. To some extent, his gender identity is not deconstructed thoroughly, but it is exactly his nature. He is indecisive and afraid to transcend the conventional rules while his all actions indicate that he is beyond the normality. Finally, he will figure out whether the relationship between him and Dil is friendship or, love.

Although there is no homosexual element in the film *Kung Fu Hustle*, the male and female characters can still represent the deconstruction of traditional sexual stereotypes, especially through the relationship between the Landlord and Landlady. It is generally acknowledged that in a patriarchal society, the husband is superior to the wife because the husband is the pillar of the family. However, in this film, the Landlady is the leader of her family and even the head of the community. She is depicted as a shrewish and tough woman at the beginning of the film, but as the plot progresses, a sense of justice in her inner heart is re-evoked. Finally, she realizes her responsibility and tries her best to protect other people with her husband. On the contrary, the Landlord is less remarkable as he is a little roguish and always follows the Landlady. When the lipstick marks on his face are seen by her wife, he is beaten fiercely. It is safe to say that Landlord and Landlady represent the subversive version of conventional images of husband and wife.

Although the behaviors of Landlord and Landlady are constructed for comic effect, the characters' design in which the wife is stronger than the husband contributes to the concept that the traditional stereotypes can be broken, and a new and opposite mode is possible and even successful. Women, particularly, the Landlady in *Kung Fu Hustle* are never the appendage of the men. The Landlady is competent with superb martial art skills and bears the responsibility of pursuing justice. Also, the Landlord is a skilled fighter with a sense of justice. Therefore, they are a couple having the same ability and ambitions. All in all, the dichotomy of male and female can be erased, and we should not bind some certain qualities to a certain sex. It is the feature of an individual that is valuable, no matter what his or her sex is.

4.3 Deconstruction of Binary Opposition between Love and Hatred

The third binary opposition is about Love/Hatred which reconstructs the new relationship between Fergus and Dil in the film *The Crying Game* and drives the transformation of Xing in *Kung Fu Hustle*.

In *The Crying Game*, Fergus has known Dil is a man, and he says he cannot love Dil because he is not gay. Although Fergus says he only likes Dil as a girl previously, he still kisses her and looks after her. It seems everything has become better after the shock. However, Jude and Maguire turn up again and they order Fergus to carry out a dangerous assassination mission otherwise they would hurt Dil. The hatred for endless fight closely intertwines with the love for Dil and Fergus finally accepts this mission to protect Dil. However, Fergus doesn't show up in time for the assassination, causing the death of Maguire. Jude gets infuriated and seeks Fergus out with a gun but then she is killed by Dil. Fergus takes the rap for Dil and is sent to jail.

Ultimately, Dil visits Fergus in the prison and calculates when Fergus could be freed from prison. The atmosphere between them is relaxing and their lines also show a sense of humor (Dil mistakenly counts the days as she forgets the leap year and Fergus corrects her). When Dil asks Fergus why he does all these for her, he says it is because of his nature and tells the story of "scorpion and frog" with funny tones and gestures. The image of Fergus, in the end, demonstrates the

reconstruction of Fergus who gives up his previous hatred and accepts the love from Dil. As a killer, he once holds a gun to catch a hostage out of hatred, but later to protect his lover for love; he is supposed to be merciless and violent, but now he smiles at his lover.

Besides, the relationship between Fergus and Dil is reconstructed. The new reconstruction signals the disappearance of hatred and the pursuit of love. For Fergus, he sets aside the national hatred and begins to face up to Dil's love; for Dil, she puts aside the hatred for Fergus for the death of Jody but bravely loves Fergus again. And one thing that can be ensured is that their relationship is heading in a better direction. Their communication in the end at the prison is more relaxing than before and Fergus's attitude to Dil is more inclusive. He does not treat Dil seriously and carefully but regards her as a listener to whom he can talk casually and trustfully. It may be the best state of their relationship in which they understand each other although their attitudes to this relationship have never been identical. After all, a good ending for them does not have to be love, but beyond love.

For Xing, a hero in the film *Kung Fu Hustle*, love and hatred are no longer the opposites but a continuum in which his perfection is gradually established. In the beginning, Xing is described as a horrible man with profound hatred due to his failure and despair in his childhood. So, he wants to be an evildoer, attempting to kill someone and rob an ice cream trunk. The twist in the story is that Xing finds out that the vendor of the ice cream trunk is the girl whom he tried to help when he was a little boy. The girl Fang shows Xing the lollipop, but he throws it on the floor. At that moment, the love and kindness in Xing's inner heart are awakened and, in the meanwhile, a different hatred is also aroused. This kind of hatred is not Xing's disappointment in the dark society but in himself. He is angry at himself that he bullies the weak to hide his inability and hurts the girl who is expressing her gratitude. This hatred also evokes the love at the bottom of his heart. Xing reflects on himself and begins to believe there is still something good in the world, which foreshadows the transformation of Xing in the following plot.

The Landlord and Landlady also set the example of deconstructing the binary opposition of love and hatred. They live in a small town, escaping from conflicts in the world because of the death of their son. There must be some hatred in their heart, so they don't want to take any responsibility at the beginning. But later, as the film progresses, they realize that great power comes with great responsibility. The hatred for the outside disputes changes into the love, justice, and protection for innocent people and peace. To summarize, hatred and love in *Kung Fu Hustle* are no longer incompatible like water and fire as they can be found in one person at the same time. The hatred for the vicious force drives the love for peace and niceness, in turn, the love in the inner heart provides the power to fight against hatred and evilness.

5. Conclusion

The present research, from the perspective of Derrida's deconstruction, makes a comparative cultural study of *The Crying Game* and *Kung Fu Hustle* through deconstructing binary concepts. The conflicts between binary oppositions of Good/Evil, Male/Female, and Love/Hatred are intense, each of them presenting the subversion of the dominant terms within the structure. Interpreting films from the angle of dismantling hierarchical pairs, we further resonate with Neil Jordan and Stephen Chow in reconstructing the public's understanding of settled doctrines, invoking thoughts on human nature, gender, and love.

The Crying Game and *Kung Fu Hustle* nurture multiple binary oppositions and evoke their deconstruction. The deconstruction of these dichotomous pairs provides an explicit explanation for the audience to probe the mystery behind the plots. This study offers a well-structured way to analyze films applying deconstruction, assisted by the notion of breaking binary oppositions.

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Domestication and Foreignization in English Versions of Huawei's New Year Messages from 2017 to 2022

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Abstract

New Year message, an important source for understanding cultural differences, is understudied at present, in particular in the field of translation. Based on Xiong (2014)'s classification of translation strategies and translation methods, this paper investigates the English versions of Huawei's New Year messages delivered from 2017 to 2022 from the perspective of domestication and foreignization. Results suggest that (1) three translation methods are employed, namely literal translation, liberal translation, and imitation; (2) literal translation as a foreignization-oriented method fails to communicate the message of the source text in many circumstances and makes it difficult for the target readers to understand the target text since it retains the expressions that are unique in the source language; and (3) liberal translation and imitation as domestication-oriented methods help facilitate target readers' understanding of the source text. The current study is believed to shed light on further studies on New Year messages.

Keywords: New Year message; domestication; foreignization; translation method

1. Introduction

Delivering a New Year message at the end of the year or at the very beginning of the next year is now a common practice in China (Dong & Xiong, 2012; Zhu, 2015). New Year message (hereinafter referred to briefly as NYM), also called New Year speech, New Year greeting, or New Year congratulation, is highly valued, for it shows not only how the speaker reflects on the past year but also how he/she upbeats about the future (Zhang et al., 2016; Zhang & Zhang, 2017; Zhu, 2015), thereby helpful in constructing one's image (Zhang, 2015).

NYM as a text that reflects contemporary thoughts and social change is worthy of being investigated (Li & Wang, 2014). Indeed, since NYM is delivered in certain cultural and historical contexts, it should be deemed as an important resource for understanding a specific culture. The NYMs of *Southern Weekly*, for instance, embody the traditional beliefs in Chinese society, namely righteousness, conscience, rationality, and humanity, in the summaries of what happened over the past years (Dong & Xiong, 2012).

Traditionally, NYM is delivered by national leaders to their people (see e.g., Arcimaviciene & Jonaitiene, 2015; Jiang & Yang, 2019; Čech, 2014) and publications and journals to their readers (see e.g., Li & Wang, 2014; Peng, 2009; Zeng, 2021). Recent years, however, have witnessed an increasing number of NYMs extended by companies, especially the companies that are influential industrially, nationally, or even internationally. Huawei Technologies Co., Ltd (hereinafter referred to as Huawei), which operates in over 170 countries and regions and serves more than 3 billion people worldwide, is a case in point.

As a leading global provider of information and communications technology infrastructure and smart devices, Huawei has attracted the attention of scholars specializing in translation (see e.g., Guo, 2020; Ouyang, 2021; Sun & Sheng, 2017). However, relevant studies on the NYMs delivered by Huawei are in a way scarce although some scholars have studied Huawei's brand name (Y. Guo, 2020), product instructions (Wang & Gao, 2019), company profile (Li, 2020), chairman's message in the annual report (Ouyang, 2021), and advertisements (Sun & Sheng, 2017). Considering that the NYMs of Huawei are inevitably characterized by Chinese culture in general and the organizational culture of Huawei in particular, the current study takes the English versions of Huawei's NYMs from 2017 to 2022 as a sample to discuss the translation strategies and methods used.

The current study is structured as follows. After introducing the importance of NYM, Section 2 reviews the notion of domestication and foreignization, as well as relevant studies on NYM. Section 3 analyzes the domesticating and

foreignizing strategies in English versions of Huawei's New Year messages from 2017 to 2022, followed by concluding remarks in Section 4.

2. Literature Review

This section provides an overview of domestication and foreignization, after which relevant studies on NYM are summarized.

2.1 Overview of Domestication and Foreignization

The notion of domestication and foreignization was proposed by Lawrence Venuti, a famous American translation theorist, in his book *The Translator's Invisibility: A History of Translation* published in 1995. Nevertheless, what should be noted is that it was Friedrich Schleiermacher, a German philosopher and theologian, who first introduced domestication and foreignization as contrasting methods (which were conceptualized as "Entfremdung" and "Verfremdung" by Schleiermacher respectively). Schleiermacher believed that translators using Entfremdung "leaves the reader in peace, as much as possible, and moves the author towards him" while the translators employing Verfremdung "leaves the author in peace as much as possible and moves the reader towards him" (qtd. Venuti, 2008: 28).

Venuti further developed Schleiermacher's ideas of translation methods. Venuti took Schleiermacher's Entfremdung as a domesticating strategy (or domestication) and Verfremdung as a foreignizing strategy (or foreignization). Domestication, as Venuti (2008) clarified, involves rewriting the source language and requires the translator to replace the cultural background of the source language with that of the target language. Readers of the target text, therefore, should be prioritized and expressions commonly used in the target language should be employed. As a macro-level strategy, domestication narrows the distance between the target readers and the author both linguistically and emotionally.

Foreignization, on the other hand, places great emphasis on preserving the source language and the national characters presented therein because cultural differences are highlighted. The translator is expected to take the customs and linguistic characteristics into consideration, use the expressions derived from the source language, and convey the ideas of the author as accurately as possible. Since foreignization is advocated to demonstrate the distinctive features of a specific culture, understanding the target text will be challenging to the readers.

Although domestication was popular at that time, Venuti himself was inclined to adopt foreignization at the very beginning. Venuti counted foreignization as a means for restraining the ethnocentric violence in translation, and for opposing the hegemony of English-speaking countries and their unequal cultural exchanges with other countries as he claimed that "foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations" (Venuti, 2008: 16). The translator's invisibility is a weird self-annihilation, a way of conceiving and practicing translation that undoubtedly reinforces its marginal status because it is partly determined by the individualistic conception of authorship that continues to prevail in Anglo-American culture (Venuti, 2008). Hence, Venuti advocated a non-fluent translation with a view to emphasizing the foreign identity of the source text and eliminating the invisibility of translators.

Although heated debate has been sparked about the use of domestication and foreignization since the notion of the two translation strategies was introduced into China (cf. Sun, 2002; Cai, 2002), more and more scholars have realized that domestication and foreignization are compatible with each other rather than mutually exclusive (see e.g., Guo, 2008; Xiong, 2014; Yuan, 2010). Yuan (2010), for example, advocated a combination of domestication and foreignization based on translation practice in reality. Xiong (2014) further discussed such concepts as translation strategies, translation methods, and translation techniques, with a belief that domestication and foreignization merely demonstrated the tendency of the translator. Venuti himself also explained in an interview that domestication and foreignization are not necessarily incompatible (Guo, 2008; Yuan, 2010).

2.2 Previous Studies on New Year Message

NYM, as a text that reflects contemporary thoughts and social change, is worthy of being investigated (Li & Wang, 2014). Studies on NYM did not flourish until the recent decades, whereas most of them are focused on the NYMs extended by media and national leaders from the perspective of media communication, linguistics, and narratives.

Scholars specializing in media communication are one of the first that realize the importance of NYM, given that NYM is naturally connected with media communication. Zhang et al. (2016), for example, have explored the topics of the NYMs extended by *Southern Weekly* from 1997 to 2016 and how the collective memory of it varied with those topics. Results suggested that over the past two decades, the role of *Southern Weekly* has evolved to be a "mixed" one from enlightener,

recorder/monitor, and interpreter, and that collective memory of the "golden age" of *Southern Weekly* has ever been constructed on social media. Zhang and Zhang (2017) conducted discursive research on how media established authority in media convergence based on the NYMs delivered by 48 news outlets in 2016. It was found that the news outlets controlled by the Communist Party of China (CPC) established their authority by stressing the ruling legitimization of the CPC while market-oriented ones established their authority by emphasizing their performance, morality, and history.

Some scholars have discussed how national leaders use NYMs to deliver their ideas of ruling. Wang & Zhang (2019) and Tian & Chen (2017) investigated the ideology and art of ruling presented in the NYMs sent by Xi Jinping, concluding that Xi Jinping succeeded in helping enhance the dominant ideology in China (cf. Li, 2015; Li & Ju, 2018; Zheng et al., 2014). Tong et al. (2018) analyzed the NYMs extended by Xi Jinping from 2014 to 2018 based on coding theory and discourse analysis. Findings indicated that the content of NYMs collected and channels through which they were communicated were characterized with media convergence by being structurally stable, combing ideology with content, using natural and endearing words, being spread to the world via multimedia, etc.

Linguistic studies on NYMs are relatively sparse with much attention paid to the NYMs sent by national leaders (see e.g., Alikberova et al., 2015; Jiang & Yang, 2019; Wang, 2022; Huang & Zhu, 2018). Arcimaviciene and Jonaitiene (2015) evaluated the use of metaphor in the presidential New Year greetings of twelve political leaders, using the analytical framework of Critical Metaphor Analysis and procedurally employing Pragglejaz Group's Metaphor Identification Procedure. The evaluation of the 409 metaphoric clusters identified showed that hard and soft power skills within the ethical dimension were evoked by different political leaders. Specifically, hard power leadership was more varied at the pragmatic, intermediary, and transactional levels of semantic representation, while female leaders were more democratic in their conceptualization and linguistic preferences than their male counterparts.

The interpersonal function analysis of Li (2018) on the NYM for 2018 delivered by Xi Jinping demonstrated that using indicative mood helped narrow the distance between the speaker and the audience, thus making it easier for the audience to accept the information conveyed by the speaker. Employing modal verbs, similarly, helped reveal the leader's determination and commitment while using the first-person pronoun frequently implied that the leader stayed together with his people. Čech (2014) conducted a thematic analysis of the New Year speeches given by Czechoslovak and Czech presidents and proved that there were differences between the thematic concentrations in the speeches of presidents from the totalitarian period and the period of democracy although the relationship was not simple and direct.

Few studies have explored NYMs from the perspective of narratives. Dong and Xiong (2012) discussed the characteristics of the narrative in 13 NYMs of *Southern Weekly*, including highly political and representative events, a combination of macro and micro perspectives, praise and criticism, history and the present, as well as showing the beliefs of *Southern Weekly*. Shi (2012) probed the NYMs of *Southern Weekly* from its identity, topics, and outcome. In terms of the identity of *Southern Weekly*, the author believed that attention was turned to "us" from "the underprivileged", "individuals", and "citizens". The topics, on the other hand, changed to "harmony" from "revolution", "democracy" and "rights" while at the same time the NYMs had become a national narrative rather than an individual narrative. Zeng (2021) analyzed the NYMs of *People's Daily* from 1979 to 2020 utilizing corpus linguistics and critical discourse analysis. The study concluded that three types of narratives were intertwined, in which the identity constructed by the collective-oriented narrative laid a solid foundation for the socialist-oriented and reform-oriented narratives while the latter two helped strengthen the identity by highlighting the remarkable achievements of the Chinese people.

Despite the above-mentioned discussions on NYM, few, if not any, scholars have explored NYM from the perspective of translation. NYM, which is naturally and closely linked to the cultural environment in which it is extended, is an important resource for discovering and handling cultural differences. Given that translation is, likewise, a practice that deals with cultural differences, the current study aims to investigate how translators of Huawei's NYMs address the culture-related problems from the perspective of domestication and foreignization.

3. Domestication and Foreignization in the English Versions of Huawei's New Year Messages

The current study adopts Xiong (2014)'s classification of translation strategies and translation methods (as shown in Table 1) as a framework for analyzing the English versions of Huawei's NYMs from 2017 to 2022. A total of five NYMs were collected since Huawei did not extend an NYM for 2021. Three translation methods are identified in the current study, namely literal translation, liberal translation, and imitation, each with different translation techniques.

Table 1. Xiong (2014)'s classification of translation strategies and translation methods

Translation Strategy	Translation Method
foreignization	zero translation
	transliteration
	word-for-word translation
	literal translation
domestication	liberal translation (paraphrase, idiomatic translation)
	imitation (addition, omission)
	variation translation
	recreation

3.1 Literal Translation

Literal translation requires the translator to follow the structure of the source text (ST) and translate ST without adding or omitting any information. By so doing, both the content and form of ST can be retained, in particular the metaphors, imagery, and ethnic and local characteristics. Translators using literal translation do not replace the words and rhetoric (e.g., metaphor) of ST with the equivalent or similar ones in the target language, whereas they are allowed to change the lexical-syntactic structure of ST so that the target text (TT) will be comprehensible (Xiong, 2014).

Literal translation is generally considered foreignization-oriented (Xiong, 2014). Readers usually find TT translated through literal translation hard to understand because the meaning of some expressions is not fully communicated as demonstrated in Examples 1 and 2.

Example 1
ST: 守在"*蚊子龙卷风*"国度马拉维的一线团队，帮助客户解决经营困难，获得高度认可。（2022 年新年致辞）
ST in pinyin: shǒu zài "wén zǐ lóng juǎn fēng" guó dù mǎ lā wéi de yī xiàn tuán duì, bāng zhù kè hù jiě jué jīng yíng kùn nán, huò dé gāo dù rèn kě.
TT: In Malawi, the field team earned recognition for helping our customers overcome operational difficulties in the middle of *mosquito tornadoes*. (NYM for 2022)
Example 2
ST: 一切工作要围绕*种粮食、打粮食，提升土壤肥力*。（2017 年新年致辞）
ST in pinyin: yī qiè gōng zuò yào wéi rào zhòng liáng shi, dǎ liáng shi, tí shēng tǔ rǎng féi lì.
TT: All managers must focus on creating value for customers, and work to "*grow our crops*, *harvest the gains*, and *fertilize the soil* for future business growth". (NYM for 2017)

The TT of "蚊子龙卷风/wén zi lóng juǎn fēng" in Example 1 and "种粮食、打粮食，提升土壤肥力/zhòng liáng shi, dǎ liáng shi, tí shēng tǔ rǎng féi lì" in Example 2 are confusing if the readers have little knowledge about Chinese. "蚊子龙卷风/wén zi lóng juǎn fēng" in Example 1 functions as an adjective for describing Malawi across which a massive number of mosquitoes spread. If translated as "mosquito tornadoes", however, it will be counted as "tornadoes composed of mosquitoes" literally, resulting in misunderstandings. "种粮食、打粮食，提升土壤肥力/zhòng liáng shi, dǎ liáng shi, tí shēng tǔ rǎng féi lì" in Example 2 was a slogan commonly chanted in China between the 1950s and 1970s when crop production was prioritized. Ren Zhengfei, president of Huawei, who grew up in the sixties and founded Huawei years later, used the slogan figuratively to encourage employees to enhance performance and improve management on many occasions, as a result of which the slogan has become part of the organizational culture of Huawei. The TT of Example 2 fails to convey the meaning of ST considering that the metaphors of "粮食/liáng shi" and "土壤肥力/tǔ rǎng féi lì" are not explained.

Foreignization-oriented as it is, literal translation may not cause trouble for the readers when the syntactic structure of ST is adapted to that of the target language.

Example 3
ST: *道阻且长，行则将至*；行而不辍，未来可期。（2022 年新年致辞）
ST in pinyin: dào zǔ qiě cháng, xíng zé jiāng zhì, xíng ér bú chuò wèi lái kě qī.
TT: *The road ahead is long and hard. As long as we press ahead, we will reach our destination*. (NYM for 2022)

"道阻且长/dào zǔ qiě cháng" in Example 3 is an expression from *Who Is She?*, a song created in the Eastern Zhou Dynasty and collected in *The Book of Songs*, meaning that there is a long and difficult road ahead. "行则将至/xíng zé jiāng zhì" is derived from an article titled *Cultivate Yourself* written by Xunzi, a famous philosopher in ancient China, meaning that we will eventually reach our destination as long as we keep going.

The TT of Example 3 is appreciated because it expresses the meaning of ST not only faithfully but also fluently. May it be not neatly and nicely structured as the ST, it is comprehensible and serves the purpose of communication and cultural exchange despite the differences in ways of thinking in Chinese and English.

3.2 Liberal Translation

Unlike literal translation, liberal translation believes that TT should communicate the message of ST to readers naturally and fluently without much emphasis on form. As a domestication-oriented method, liberal translation centers more on the deeper meaning and cultural connotation of certain words rather than the grammar of the source language. Two types of liberal translation are widely employed, i.e., paraphrase and idiomatic translation (Xiong, 2014).

3.2.1 Paraphrase

Translators using paraphrase interpret the ST while not replacing the expressions of the ST with the idioms of the target language. Paraphrase is more likely used to translate the expressions related to ancient texts, poems, or historical figures in the source language because the meaning of these expressions will not be communicated accurately if translated literally. Examples 6 and 7 demonstrate how paraphrase is used.

> Example 6
> ST: *狭路相逢勇者胜*。（2020 年新年致辞）
> ST in pinyin: xiá lù xiāng féng yǒng zhě shèng.
> TT: *Fortune favors the bold.* (NYM for 2020)
> Example 7
> ST: 通过考试考核来淘汰"*南郭先生*"……（2019 年新年致辞）
> ST in pinyin: tōng guò kǎo shì kǎo hé lái táo tài "nán guō xiān shēng" ……
> TT: We must use our examination and appraisal systems to weed out *the experts who are no longer qualified*. (NYM for 2019)

"狭路相逢勇者胜/xiá lù xiāng féng yǒng zhě shèng" in Example 6 is a famous saying from *The Art of War*, which originally means that only the brave will win in the battlefield. "南郭先生/nán guō xiān shēng" in Example 7 is a name in Chinese for those people who are unqualified but assume important positions. Although Chinese readers are familiar with these expressions, readers who know little about Chinese culture may find them too obscure to be understood if no explanations are offered.

Apart from the information related to ancient texts, poems, or historical figures, paraphrase is also employed in translating elliptical sentences which are common in Chinese. Example 8 shows how paraphrase helps explain the elliptical sentences.

> Example 8
> ST: 要实现常态化的"*能上能下*"……（2020 年新年致辞）
> ST in pinyin: yào shí xiàn cháng tài huà de "néng shàng néng xià" ……
> TT: *Promotion and demotion is a fact of life for managers*. This needs to be codified and incorporated into day-to-day operations. (NYM for 2020)

Elliptical sentences are common in language use. The reasons can be both subjective as in expressing ideas as economically as possible and objective as in making expressions brief and concise with the help of various contextual factors (Chen, 2005). Nevertheless, Chinese readers immersed in a high-context society depend more on contextual factors than English readers who belong to a low-context culture, as a result of which Chinese readers are more likely to understand such expressions as "能上能下/néng shàng néng xià" and paraphrase is necessary for English readers.

3.2.2 Idiomatic Translation

Idiomatic translation, unlike paraphrase, refers to borrowing similar expressions from the target language. As a domestication-oriented method, idiomatic translation not only makes the TT native but also serves the purpose of communication by borrowing equivalent or similar expressions from the target language. Idiomatic translation is one of the most effective ways to translate idioms as illustrated in Example 9.

> Example 9

ST: 铿锵磨砺勇亮剑，*雄心壮志再向前*。（2017 年新年致辞）

ST in pinyin: kēng qiāng mó lì yǒng liàng jiàn, xióng xīn zhuàng zhì zài xiàng qián.

TT: Moving forward, we need to hone our skills, *step up to the plate*, *and aim for the stars*. (NYM for 2017)

Two English idioms are used to help English readers better understand "雄心壮志再向前/xióng xīn zhuàng zhì zài xiàng qián". The idiom "step up to the plate" originally means that "(for a batter in baseball) to move near home plate in preparation for striking the ball when it is pitched" and is figuratively used as "to move into a position where one is ready to do a task" while the other idiom "aim for the stars" means "aspire to something" or "set one's goals high". The meaning of the two English idioms used is consistent with the ST "雄心壮志再向前/xióng xīn zhuàng zhì zài xiàng qián" both literally and figuratively.

3.3 Imitation

Imitation means that the translator "assumes the liberty, not only to vary from the words and sense, but to forsake them both as he sees occasion; and taking only some general hints from the original, to run division on the groundwork" (Dyrden, 2006: 172). Translators using imitation either add more information to the target text or omit unimportant information and only translate the key information (Xiong, 2014).

3.3.1 Addition

People from different cultures express the same ideas differently due to differences in terms of wording, grammar, and syntactic rules. In order to make TT fluent and communicative, translators need to enrich the content of the ST by finding out the underlying meaning of certain words and adding extra information to the TT. Examples 10 and 11 are two cases of addition.

Example 10

ST: 管理者和专家要主动和新员工*多喝咖啡*，帮助他们开阔眼界。（2022 年新年致辞）

ST in pinyin: guǎn lǐ zhě hé zhuān jiā yào zhǔ dòng hé xīn yuán gōng duō hē kā fēi, bāng zhù tā men kāi kuò yǎn jiè.

TT: Managers and experts should sit down more often with new employees - *have some coffee, chat*, and broaden their horizons. (NYM for 2022)

People in China, a high-context society, tend to express their ideas implicitly. Since many aspects of cultural behavior are not made explicit in Chinese society, Chinese people are very sensitive to implicit messages and have learned how to interpret implicit messages accurately from an early age. For instance, Chinese readers can quickly understand the implied meaning of "多喝咖啡/duō hē kā fēi" (have some coffee) in Example 10, i.e., "chat and communicate with each other". English readers from a low-context culture, however, will not understand the connection between "have some coffee" and "broaden their horizons" unless the implicit message "chat and communicate with each other" is added to the target text.

Example 11

ST: 特别感谢那些奋战在*补洞一线*的员工及家属！（2020 年新年致辞）

ST in pinyin: tè bié gǎn xiè nà xiē fèn zhàn zài bǔ dòng yī xiàn de yuán gōng jí jiā shǔ!

TT: And in particular, my special thanks to our employees in the front lines who have been working day and night *to patch up the holes in this embattled aircraft of ours*, and to their families who have stood by their side. (NYM for 2020)

The translation of "补洞一线/bǔ dòng yī xiàn" in Example 11 fully expresses the figurative meaning of the ST. "补洞一线/bǔ dòng yī xiàn" is used to describe that employees of Huawei, not feeling discouraged, worked together to weather the difficult times when Huawei was included in the Entity List by the United States in 2019 and many parts of its business were affected. "洞/dòng" (hole) is therefore a metaphor for the ongoing or potential problems or difficulties Huawei encounters since 2019. Adding "in this embattled aircraft of ours" in the TT enables the English readers to deduce the implied meaning of "补洞一线/bǔ dòng yī xiàn" even though the metaphor "洞/dòng" is translated literally.

3.3.2 Omission

Omission refers to deleting some expressions that do not comply with the mental and linguistic traditions of the target language. The purposes of deleting some expressions are principally to keep the TT concise and intuitive, to highlight the facts and key information, and to conform to the cultural values of the source language and the linguistic structure of the target language, etc. (Lu, 2013). Omission is used in Example 12.

Example 12

ST: *不经一番寒彻骨，怎得梅花扑鼻香*。2019 年，对华为来说是极其不平凡的一年……（2020 年新年致辞）

ST in pinyin: bú jīng yī fān hán chè gǔ, zěn dé méi huā pū bí xiāng. 2019 nián, duì huá wéi lái shuō shì jí qí bú píng fán de yī nián ……

TT: 2019 was an extraordinary year for Huawei. (NYM for 2020)

In Chinese culture, poems are often used by leaders as the opening lines of their speeches because it is believed that poems reflect the social and spiritual life of human beings. "梅花/méi huā" (plum blossoms), regarded as a symbol of Chinese national spirit because it stands proudly against the snow and frost and flowers in bitterly cold winter (Yang, 2005), have long been admired and praised by poets. The difficult times starting from May 2019 is virtually a "bitterly cold winter" for Huawei when they are forbidden to use the GMS services of Google, Advanced RISC Machine, American chips, related technologies, etc. In the Chinese NYM for 2020, Xu Zhijun, Huawei's rotating chairman, used the plum blossoms to encourage Huawei's employees to overcome difficulties and aspire to something great. However, the poems concerning plum blossoms have been deleted from the English version considering that no special symbolic meaning has been imparted on plum blossoms in English culture and that poems are rarely used as opening lines in English culture.

Differences in rhetoric use is another reason for using omission. Consider the following example:

Example 13

ST: 各级干部要以公司大局为重，上火线、下战壕，到业务最需要的地方，到艰苦区域作战。（2020 年新年致辞）

ST in pinyin: gè jí gàn bù yào yǐ gōng sī dà jú wéi zhòng, shàng huǒ xiàn, xià zhàn háo, dào yè wù zuì xū yào de dì fāng, dào jiān kǔ qū yù zuò zhàn.

TT: Managers at all levels need to put company interests above personal gain and go where they are needed most, including hardship regions. (NYM for 2020)

As a type of human speech, NYM has an illocutionary force that exerts an impact on the audience. The speaker delivering the speech will manage to influence the audience's emotions in order to persuade them to accept his/her opinion. In the Chinese context, the speaker will emphasize the common ground, such as values mutually accepted, emotions experienced commonly and so on, between himself/herself through using exaggeration to help establish or enhance mutual trust. "上火线, 下战壕/shàng huǒ xiàn, xià zhàn háo" ("head to the front and fight in trenches" literally) in Example 13, like "上刀山, 下火海/shàng dāo shān, xià huǒ hǎi" ("head to the mountain of knives and jump into the sea of fire" literally), is a frequently used expression in Chinese to show how determined a person is. In the English context, however, omission is used properly in Example 13 considering that what the ST means has been communicated and that the purpose of narrowing the distance with the audience by emphasizing common ground has been served.

4. Concluding Remarks

The current study investigates the translation strategies and translation methods used in Huawei's New Year messages sent from 2017 to 2022 from the perspective of domestication and foreignization under the framework of Xiong (2014)'s classification. Results suggest that three translation methods are employed, namely literal translation, liberal translation, and imitation. Literal translation, as discussed in the current study, is foreignization-oriented and makes it difficult for target readers to understand the target texts since it retains the expressions that are unique in the source language. Liberal translation and imitation are domestication-oriented and therefore facilitate readers' understanding of the source text.

What should be noted is that neither domestication nor foreignization can be labeled as "good" or "bad" in its nature. Deciding which one to be adopted and advocated depends on the specific conditions and the purpose of the translation. Translators are expected to employ various methods and techniques flexibly in order to better serve the purpose of the translation. In a word, domestication and foreignization are compatible with each other rather than mutually exclusive.

There are some limitations in the current study. The first limitation is that the texts used in the study are relatively insufficient, resulting in somewhat subjective and incomprehensive analysis. Second, the important role of readers and their perceptions are left understudied in the current study. Nevertheless, the current study is believed to shed light on future studies on NYM.

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An Evolution of Lion Dance in Hong Kong from the Perspective of Cultural Symbols

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Abstract

The lion dance is a popular folk custom or living culture in Hong Kong. It is often performed during major festivals and celebrations. From three dimensions, this article illustrates the change in Hong Kong people's attitude toward traditional Chinese culture reflected by the lion dance as a set of cultural symbols in the social and historical context of Hong Kong since the late Qing Dynasty. Specifically, in terms of cultural guarding, before the 1950s, the lion dance deeply reflected traditional Chinese culture, that is, warding off evil spirits, guarding, and auspiciousness; in terms of diaspora and subjectivity, from the 1950s to the 1970s, lion dancers strongly exhibited the ideology of resistance and self-awareness as the Chinese diaspora in Hong Kong; in terms of cultural hybridity and innovations, since the early 1980s, with the return of Hong Kong in 1997 and under the background of globalization and multi-culture, the lion dance is still a set of typical cultural symbols in Hong Kong, has been constantly innovated in terms of form, performance, communication, and the rest, and integrated into the global lion dance cultural community.

Keywords: lion dance, cultural guarding, diaspora, cultural hybridity, cultural innovations

1. Introduction

The lion dance is one of the traditional folk sports in China, with a long history and profound cultural implicature. Nowadays lion dance is still a necessary program among the ethnic Chinese all over the world on such special days as the Chinese Spring Festival and various opening ceremonies.

Lions belong to a large powerful animal of the cat family introduced into China from West Asia via the Silk Road (Huang, 1936). In ancient times, what lions looked like was based on the gossip the ordinary people heard, except the emperors and families of power and influence had a chance to see these exotic beasts. In addition, due to no struggle for survival between ancient Chinese and lions, a good imagination about lions became popular among the people. In comparison with lions, tigers as a native often had conflicts with the Chinese people although they are also large powerful animals, thus, the painful experiences such as injuries even death haunted the people. In traditional Chinese culture, tigers have either a good image or a bad image, but they are implied more derogatorily, for instance, to be nicknamed "the strong bullying the weak", to be used to criticize the cruel government, "Tyranny is fiercer than a tiger" (see *The Snake Catcher* by Zongyuan Liu, a poet in the Tang Dynasty), the four-Chinese-Character idiom "Fang Hu Gui Shan", which means letting the tiger return to the mountain, i.e. to cause calamity for the future. By contrast, ancient Chinese have shaped a positive or good image of a lion.

After textual research, it is found that in the current academic circle, the origin of the lion dance often comes in various versions. For example, Xue and Wang (2021) argue that:

1) The lion dance was inspired by the dance of lion tamers from the Western Regions in the Han Dynasty. In general, a few lions maybe still alive after a long and arduous journey, and real lions only performed at the royal palace, so folk artists performed lion dances for the ordinary people by employing a papier-mâché lion.

2) In the Wei Kingdom of the Three Kingdoms Period, the Buddha parade was led by the masked people in hides acting as lions on April 4 day of the Chinese lunar calendar, the Manjushri's birthday.

3) The prototype of the lion dance was developed in the Northern Wei Dynasty. The Notes of Buddhist Temples in Luoyang by Yang Xuanzhi talked about "lions lead the way to ward off the evil force" to describe the Buddha parade in Changqiu Temple in Luoyang.

4) Lion dance was closely related to a mythical beast "Nian", who helped people out of plague; or to Monster "Nian", who hurt ordinary people and destroyed crops.

To sum up, on the one hand, the lion dance emerged and developed with the introduction of Buddhism into ancient China, because of the lion as Manjushri's mount; on the other hand, it dated back to the magic rites or myths.

Since its formation, the lion dance was widely spread across ancient China. Furthermore, due to a big difference between the south of China and the north of China in terms of culture, two styles of lion dance were gradually established with their characteristics, i.e., southern-style lion dance and northern-style lion dance. And lion dance in Hong Kong belongs to the southern style.

2. Literature Review

Academic research on the Chinese lion dance dated back to the first half of the 20th century, and the early scholars counted the Chinese lion dance as a living culture and carried on relevant research from the point of view of the "cultural identity" of the Chinese nation (Jian, 2021). Research perspectives have varied greatly along with time vicissitude. The inheritance and modern development of the lion dance as a folk sport have been explored by different scholars. For instance, Q. Lei and J. Lei (2017) analyzed the internal and external factors of the lion dance's development in China, including its strengths, weaknesses, opportunities, and threats, found the existing problems, and put forward the countermeasures for its sustainable development strategy in an attempt to solve them; from the perspective of regional culture, i.e. Lingnan culture (referring to the culture of Guangdong and Guangxi) and Qilu culture (referring to the culture of Shandong), Zheng & Zhang, et al. (2020) made an analysis and comparison of the content and characteristics of the lion dance as a folk sport. Fan and Yuan (2021), on the existing problems of the intangible cultural heritage of lion dance in China, such as lack of protection awareness and young inheritors, some countermeasures are put forward, including developing the platform and brand, expanding financing channels, continuously cultivating inheritors, adapting to the development of sports industry and tourism. In addition, relevant studies from the angle of sociology, communication, and dance have also been carried out, and the most commonly-used approach is to combine field investigation with the folk literature method. For instance, Dong and Zhu (2020) seek to construct the principles of Chinese ethnic aesthetic culture through analyzing local performance techniques and body language of the dance drama "Lion Awakening".

Furthermore, studies concerning lion dance from the perspective of culture are particularly flourishing, and scholars have discussed lion dance at all levels of culture. Avaunt (2021), from the feminine point of view, has challenged stereotypes of traditional Asian women through interviewing female lion players in Boston's Chinatown in the U.S.A. and has argued the physical and mental functions of lion dancing for a rebuilding of the body against racialized and sexualized notions of bodily permeability. Ying and Chiat (2016) have looked into the concept of 1 Malaysia from the angle of ethnic identity and cultural hybridity through analyzing the evolution (survival and change) of the diasporic Chinese lion dance in Malaysia, involving changes in the musical instruments, melody, and choreography. Zhang (2021) attempts to construct ethical norms for the development of the ASEAN dragon and lion dance to realize the goal of establishing an ASEAN cultural community (Zhang, 2021). Xue and Wang (2021) have found the cultural characteristics of Guangxi Malays, i.e. balanced co-existence between Chinese ethnic culture and other ethnic cultures of Malaysia, and their cultural identity, through surveying the Lion Dance Troupe of Selangor Kuala Lumpur Guangxi Association and their rituals, analyzing the political, religious and economic impacts from the anthropological perspective (Xue &Wang, 2021).

To conclude, the previous studies of lion dance have been carried out from various aspects of culture, but scholars seldom systematically look into the evolution of its cultural symbols and explore the social and historical reasons behind it, although they have deemed "lion awakening" as a cultural symbol. Hong Kong, as a commercial port, gradually became a British colony after the First Opium War (1840-1842). After the Second World War, Hong Kong started accelerating its economy and was named one of the "Four Asian Tigers" as the financial, service, and shipping center in Asia. From 1842 to 1997, Hong Kong was playing a unique role in modern Chinese history. This article, therefore, will focus on the lion dance in Hong Kong, and explore the evolution from the perspective of cultural symbols.

3. An Evolution of Lion Dance in Hong Kong

3.1 Guarding Chinese Traditional Culture

In comparison with a relatively realistic image of the northern-style lion, the southern-style lion in China has a delicate animated image with a horn on its head. The northern-style lion dance in China shows a more fiercely lion and has integrated the movements of acrobatics and martial arts. Comparatively speaking, southern-style lion dance is characterized by storytelling and symbolic meanings. According to the *Collection of Chinese Ethnic and Folk Dance (Guangdong Volume)* (1996), during the Ming and Qing Dynasties, the southern-style lion dance particularly prevailed in Foshan Town as one of four famous towns in ancient China. During the performance of the southern-style lion dance, Caiqing is the most important and interesting part. Lion dancers perform a series of moves to fetch bunches of lucky greens hung above. All the greens have auspicious meanings when calling their name in Cantonese. Lettuce, for example, represents "fortune", celery, "diligence" and Chinese spring onions "intelligence". As the performance draws to a close, lion dancers will receive "lai see" packets, the red envelopes containing money - commonly exchanged for bringing good luck and all the good things the greens symbolize.

The lion dance inherited and guarded the traditional Chinese culture. As above mentioned, the lion dance originated from magic rites or myths, the performers act like a lion by imitating such actions as jumping, scratching, and sniffing. In ancient China, through lion dance dancing, the performers were endowed with the magic or power and were involved in mythical imagination, which implies an action of a belief that ill-willed spirits will be exorcised, an abundant harvest of all crops will arrive in the next year and people will have good luck. It is through such symbolic actions that the lion dancers express their feelings and emotions. According to Cassirer's view, "without symbolism the life of man would be like that of the prisoners in the cave of Plato's famous simile, man's life would be confined within the limits of his biological needs and his practical interests; it makes man find an access to the "ideal world" which is opened to him from different sides" (Cassirer, 1944, p. 62). The prototype of the lion dance was deeply rooted in the agricultural civilization of ancient China, mirroring the feudal society where the emperor dreamed that a powerful lion can make the dream of his empire flourishing and invigorating come true. As Barthes notes, "If one wishes to connect a mythical schema to a general history, to explain how it corresponds to the interests of a definite society—in short, to pass from semiology to ideology" (Barthes, 1973, p. 138). All cultural symbols as a whole are integrated into the lion dance and the performers themselves. In other words, lion dancing, in some sense, is a folk art image full of the significance of symbol value.

During the late Qing Dynasty, people from all corners of the country gathered in Guangdong in order to make a living. Far away from their hometown, they had to strive for wider living space and inevitably had conflicts with each other. Resorting to violence became one of the most important ways to "solve problems", so the martial spirit was encouraged here. Naturally, only folk performances following martial spirit can survive and become popular, so did the southern-style lion dance. On the other hand, the Chinese nation underwent a dramatic transformation at that time, but they still resisted bravely while persistently seeking a way to great rejuvenation. And the Chinese nation was counted as a sleeping lion. These codes and signs are not universally given but are historically and socially specific to the particular interests and purposes which lie behind them (Strinati, 2005, p.100). That means that symbols could be changed if the surroundings required it. The lion dance as a set of cultural symbols, therefore, had another meaning, attempting to shape a positive image that the Chinese were vigorously striving forward instead of a negative image that the Chinese looked like the sick and weak man. Here cultural meanings of lion dance referred not only to such traditional meanings as guarding, exorcism, and auspiciousness but also to national salvation because no signs or symbols can be divorced from the social conditions where they are to be found. In the national crisis, the Chinese national identity was constructed and the lion dance was consequentially deemed as a unique medium of the spirit of those days. Undoubtedly, Wong Fei-hung is a witness to this historical period. Wong Fei-hung himself is an embodiment of or a cultural symbol of the Chinese national spirit. In those days, lion dancing was considered as a necessary stunt for each Martial club in Guangdong. As the Top 1 lion dancer in Guangdong, Wong Fei-hung made great contributions to the development of southern-style lion dance. Facing with gradual loss of independence and autonomy, the Chinese people fought back. It was in the historical context that Wong Fei-hung successfully combined Kongfu with the southern-style lion dance (Zhang, 2013). Here lion dancing was to build up the Chinese people's bodies from the outside and was to reflect the Chinese people's determination to transform the tragic reality from the inside. It can, therefore, be said that lion dance is not only a folk sport but also a symbol of arousing the Chinese national consciousness. As seen in the series of Wong Fei-hung directed by Hark Tsui, as a master of Nan Quan (southern-style fist), Wong Fei-hung was concerned about his country, the Chinese people, and the national future, and was shaped into a national hero, and his lion dancing was the high point of movies.

In brief, from its opening as a commercial port in 1841 to around the year of victory of China's Resistance War against Japanese Aggression, Hong Kong was gradually developed into a crowded wharf where people generally worked as passers-by from a small fishing village, a barbaric area. At that time, Canton, Hong Kong, and Macao were blended into a

large region. Hong Kong people shared the same cultural identity with Canton, the old name of Guangzhou as the provincial capital. Since Hong Kong was strongly affiliated with Guangdong, there was no difference between the lion dance in Hong Kong and in Guangdong. During this period, the lion dance in Hong Kong, to some extent, was still an integral part of southern-style lion dance, advancing with the times while ensuring traditional cultural inheritance.

3.2 Diaspora &Subjectivity

As of the 1950s, a large number of Chinese people from all over the country flooded in Hong Kong to take refuge. After that, the Chinese people settling down in Hong Kong and their descendants have survived ups and downs. As the first generation of Chinese immigrants spoke different dialects and had different folk cultures, what the concept of "hometown" or "cultural root" meant was quite peculiar for them. Before the return of Hong Kong to the motherland, besides the Chinese, there were the British governing Hong Kong, the Indians from the former British colonies, the Pakistanis and the Ceylonese (now Sri Lanka), and those people from Europe, the U.S.A., Japan and the Singapore doing business in Hong Kong; meanwhile, the Chinese people accounted for a large proportion of Hong Kong's population, but their influence was far less than the foreign personnel's (Zhou, 2019, Chapter 1). In light of the diaspora which is the most distinctive feature of Hong Kong culture, the first generation of Chinese immigrants far from their hometown urgently sought their roots, things relating to their ancestors, and attempted to find a sense of belonging. Hence, they recollected and repeated their past experiences, which became a sort of symbolic memory. However, as imagination is an essential factor of true recollection, the meaning of those ancient symbols, in fact, is reconstructed on the ground of Hong Kong.

Since ancient times, lion dancing is still one of the most popular, typical, and traditional Chinese folk performances, lion dance as a set of cultural symbols necessarily becomes one of the most important identity symbols of the Chinese nation in Hong Kong. At that time, the first generation of Chinese immigrants brought their common cultural memory back and found themselves through performing and watching lion dance. As most Chinese immigrants came from Guangdong, they naturally identify the Cantonese culture as their cultural root. In the old days, in the 60s or 70s, there were street gangs and ordinary Hong Kong often suffered from bullying, so they felt compelled to learn Chinese martial arts. Because lion dancing itself integrates lots of martial arts, many lion dance troupes were established and various competitions were held among different martial clubs. Meanwhile, fierce competition occurred between two styles of lion dance in Hong Kong, but the southern-style lion dance has prevailed. Lion dancers in Hong Kong, in some sense, were imbued with "an ideology of rebellion" during this period.

In the process of seeking the cultural root, the first generation of Chinese immigrants and their descendants developed their self-consciousness or subjectivity and changed their identity from refugees to Hong Kong citizens and Chinese citizens step by step (Zhou, 2019, Chapter 1). Hong Kong people have created their own local culture, namely, unique popular culture, while reinterpreting Chinese cultural staples, which were greatly influenced by the diaspora and post-colonialism. It can be said that Hong Kong is keeping its Chinese core alive, demonstrating Chinese cultural traditions with fashion and elegance.

As we know, a genuine cultural symbol is not inflexible, uniform but variable and mobile. As a classic cultural symbol, the lion dance in Hong Kong has developed its unique style. On the one hand, the lion dance firmly sticks to symbolic meanings of traditional Chinese culture, for instance, warding off ill-willed spirits, good luck, and good fortune; on the other hand, the lion dance in Hong Kong creates a more carnival-like atmosphere, so entertaining feature and commercial values are highlighted, which very well reflects Hong Kong's unique popular culture. As dancer-choreographer Daniel Yeung explained in Chinadaily.com.cn dated October 19, 2018 (Hong Kong Edition), "The lion dance symbolizes local cultural heritage for me. It is timeless: No matter how much Hong Kong society has changed, the dance is always there to represent us.

3.3 Cultural Hybridity& Cultural Innovations

As Hong Kong is characterized by mass immigration and interracial communications, cultural hybridity becomes salient in Hong Kong. In the 21st century, Hong Kong people have changed their criteria of value judgment from hierarchy in social status in the past to freedom and equality at present (Zhou, 2019, Preface). Hong Kong gradually formed its own unique local culture, mixing with different cultures from different regions and countries. And lion dance witnesses the historical vicissitude of Hong Kong and perfectly demonstrates its hybridity--unique popular culture.

It is only when we understand that all cultural statements and systems are constructed in this contradictory and ambivalent space of enunciation, that we begin to understand why hierarchical claims to the inherent originality or 'purity' of cultures are untenable, even before we resort to empirical historical instances that demonstrate their hybridity (Bhabha, 1994, p. 55). As above mentioned, lions are non-indigenous species and were introduced in ancient China via Silk Road, and most of the

ancient Chinese people never saw them with their own eyes but relied on hearsay. After knowing a little bit about lions as a symbol of heterogeneous culture, ancient Chinese people poured their own imagination into the symbol of lions, reconstructed the image of lions, created such Chinese folk tales as a mythical beast or Monster "Nian", and gradually developed different styles of lion dances in the light of regional cultural characteristics. It can be said, therefore, that the origin of lion dance presented the cultural hybridity from the outset. Moreover, it is inadvisable to describe lion dance as the symbol of pure Chinese culture, although people all over the world have reached a consensus on lion dance as a Chinese tradition.

In Hong Kong, lion dance is closely associated with Hong Kong people's everyday life, integrating different cultural factors while inheriting traditional Chinese culture. One of the most common ways to keep this cultural symbol alive is to participate in the lion dance competitions throughout the world, especially in Southeast Asian countries, as an international cultural exchange. In a lion dance competition, choreography, acrobatics, dangerous stunts, and intense rhythmic accompaniment become the elements of judging (Ying & Chiat, 2016). In this way, lion dance troupes from Hong Kong have learned from other troupes from other regions and countries and bring forth new ideas in all aspects of lion dance, keeping pace with the times. For instance, lion practitioners were all male, because, traditionally, on the one hand, the lion dance demonstrated masculinity, on the other hand, deeply influenced by traditional Chinese ethics and the patriarchal clan system, women had no chance to learn lion dance in ancient times. With the improvement of social status and self-awareness, more and more women join lion dance troupes. In terms of management of the lion dance troupe, modern enterprise management system and modern marketing have been introduced, which is a big leap for any traditional lion dance troupe. According to Chinanews.com.cn dated February 13, 2016, Xiuming Ouyang first set out to change the image of the lion dance troupe by means of staff regulations and rules because martial clubs in Hong Kong were closely related to the gangsterdom before the 1970s, then have studied the programs of business administration. She said, "In the past, the lion troupes thought everything would be all right if lion dancers performed, but now customers pay more attention to casting and service." In addition, lion practitioners constantly explore a way to innovate lion dance. At the ninth edition of the New Vision Arts Festival (NVAF) on Chinadaily.com.cn dated October 19, 2018 (Hong Kong Edition), choreographer and artistic director Daniel Yeung told a story of a mythical figure from the Three Kingdoms (220-280 B.C.) period named Guan Yu's Ride of 1,000 Miles, by re-working traditional lion dances and merging with Cantonese kung fu, visual and audio creations. He said, "The stories of Guan Yu led to the poetry in the performance - from the purely solid physical works of dance and martial arts to the creative visual and audio multimedia theater." It was reported on Chinanews.com.cn (dated February 19, 2022) that fluorescent fabrics were made into lion costumes, the lion dance "handwork" was developed, and even "hip hop" music and dance were applied to give a new interpretation of lion dance. In the era of information, the transmission mode of lion dance in Hong Kong as a set of cultural symbols is no longer confined to live performance, and new media has become an indispensable mode. Besides, new teaching methods are also adopted to attract young people to learn lion dancing.

4. Conclusion

Nowadays, lion dance is still one of the most popular, characteristic, and traditional performances in Hong Kong. It has been an integral part of Hong Kong's complicated history, witnessing its adversities and also its glories. On the one hand, as a set of cultural symbols, the lion dance has no substantial being. Still, it perfectly displays its functional value, namely, representing different meanings at different times, for instance, exorcism, driving out evil spirits, auspiciousness, good fortune, protecting against harmful beings, etc. Nevertheless, with the development of lion dance in Hong Kong, on the other hand, it has played double roles, namely, keeping traditional Chinese culture and developing with the times, in order that young people are willing to inherit this cultural tradition and continuously carry it forward.

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