

# Exploring Cultural Representation through Tourism-Related Cultural Words Translation on Hangzhou Tourism Website

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## Abstract

This study investigates the translation procedures of the translated cultural words on the tourism website and explores whether the cultural representation is author-oriented or reader-oriented. A descriptive qualitative research method was used in this study. Hangzhou tourism website is selected as the case. 160 cultural words were collected and extracted from the website in total. The results indicated that retention, calque, and paraphrase were widely used translation procedures, and cultural representation was author-oriented and tended to preserve the source culture. This study adds new knowledge to the existing Chinese-English online tourism translation studies and enhances the quality of tourism translation.

**Keywords:** cultural words, tourism, translation procedures, cultural representation, author-oriented or reader-oriented translation

## 1. Introduction

Due to globalization and advancements in transportation, the tourist industry has grown tremendously over the years and is currently positively impacting the global economy (Skibitska, 2015). Tourism is an essential medium for the transmission of national cultures. Given the importance of the tourism industry, scholars have developed an interest in translating cultural words used in this field. Baker (1992) defined cultural words as terms from the source language that convey foreign concepts to the target culture. Translating cultural words is one of the most challenging tasks translators have when determining cultural representation utilizing appropriate translation procedures. In contrast, inappropriate translation procedures will result in errors and confuse the intended audience. According to Dan (2012), the poor quality of cultural word translations in tourism promotional materials renders them ineffective. Similarly, Aksoy and Tavil (2018) assert that the overall tourism websites' translation quality is unsatisfactory. Due to weak or inaccurate translations, many overseas travelers are confused by the translation of cultural words on tourism websites.

Translating cultural words is widely acknowledged as one of the most challenging and laborious tasks. It is a constantly problematic issue in cross-cultural communication that has been debated and investigated by numerous scholars. Many factors contribute to the difficulty of cultural words. To begin with, cultural words integrate specific cultural characteristics, and the translation of cultural words must tackle the linguistic and cultural gaps generated by the disparities between source and target languages. Besides, some cultural terms in Chinese, for instance, “年糕” a staple food for Hangzhou citizens, do not have equivalents in English. The fact that cultural words are rooted in culture makes them more critical. The erroneous translation of cultural words in tourism may mislead potential foreign tourists, especially those with insufficient cultural background, to appreciate the connotations and meanings of cultural words, undermining the aim of promoting tourism.

Some experts believe that experienced translators can overcome cultural variances and gaps in translating cultural words by utilizing efficient translation procedures. Translation procedures are considered “bridges” that enable translators to transfer cultural words from a source culture to a target culture (Kuleli, 2019). In addition, while discussing the translation procedures of cultural words, many studies explored the cultural representation of translation procedures in cultural words translation, which tended to preserve the source culture or substitute the source culture to reduce the foreignness of the cultural words (Liu & Zhou, 2020; Yang, 2020). This trend stems from Venuti's (1995) distinction between domesticating and foreignizing methods. Similarly, there are two cultural representations in the translation of tourism-related cultural words. Some researchers, such as Turzynski-Azimi (2021), favor domestication and suggest that the translation should be reader-oriented to entice future tourists. Al-Rikaby et al. (2018), for instance, argue that foreignization can sustain the otherness and foreignness of the target audience and excite their desire to embark on a journey.

Most travelers begin their planning and expectation phase far before they reach their vacation spots by browsing travel guides online, which is a crucial component in making decisions. A tourism website directs and encourages the construction of the browser's perception of the destination by selecting and distributing tourism information, which in turn affects the browser's decision-making (Wu, 2018). As a result, countless countries and regions have undertaken remarkable attempts to promote tourism by constructing travel websites to promote themselves and interact with domestic and international audiences. Hangzhou is a coastal, ancient, and thriving tourism city in China. The World Tourism Organization designated the city “The Best Tourist City in China” in 2007, as well as being included in the

“The New York Times Places to Go in 2016 List.” Hangzhou government has set up an official multilingual tourism website to disseminate information for potential tourists and advertise for this city. To promote cross-cultural communication and illuminate translation studies, the translation procedures and cultural representation of cultural words translated on the Hangzhou tourism website are new topics that warrant in-depth research. Therefore, the present study aims to remedy these gaps in the literature by conducting an exhaustive examination of cultural words in tourism translation. As a case, the Hangzhou tourism website was used. A descriptive method based on the examination of case studies is required. This study mainly addressed two research questions: (1) What translation procedures were employed to translate cultural words on the Hangzhou tourism website? (2) What is the cultural representation of these translation procedures on the Hangzhou tourism website? Is it reader- or author-oriented?

## 2. Theoretical Framework

This investigation is predicated on Newmark's (1988) classification of cultural words and Pedersen's (2011) translation procedures.

### 2.1 Cultural Words Classification

Newmark (1988) offers a paradigm for identifying and classifying cultural words. The present study's data were collected and classified following Newmark's (1988) classification, which divides cultural words into five categories. Ecology includes flora, fauna, and winds. Material culture includes food, clothing, housing, and transportation. Social culture includes work and recreation. Organizations contain customs and political, religious, and aesthetic ideas. The fifth category is gesture and habit. The implementation of Newmark's (1988) model guarantees the validity of the comprehensive examination of cultural words. Many translation studies commonly employed his classification of cultural words, such as Fedora's (2015) analysis of cultural words in the Indonesian novel *Laskar Pelangi*. Similarly, Elsa et al. (2021) analyzed the cultural words in *The Jambi Province Tourism Booklet* based on Newmark's (1988) classification and explored the translation procedures. This study uses Newmark's (1988) comprehensive classification to identify and categorize cultural words available on the Hangzhou tourism website.

### 2.2 Translation Procedures Used in This Study

This study utilized and tested translation procedures based on Pedersen's (2011) taxonomy. Due to the complexity of cultural words, many academics have proposed diverse taxonomies of translation procedures to investigate the interaction between cultural words in the source language and their equivalents in the target language. Newmark (1988, p. 103) offered a comprehensive taxonomy; however, its principal faults may be that it is repetitive, and its classifications are isolated and not ordered according to any criterion (Marco, 2019). However, most taxonomies share a common tendency towards foreignization or domestication. The characteristics of the source languages are either kept or altered to match the target languages. For instance, Davies (2003) suggests that the adaptability of translation procedures can be measured on a scale, which means translation procedures for cultural words are evaluated on a scale, beginning with the procedure that retains the source culture the most and proceeding to the procedure that adapts to the target culture the most.

Pedersen's (2011) taxonomy is more comprehensive “as it matches the world, rather than trying to make the world fit the model” (p. 74). This study employed Pedersen's (2011) taxonomy for two reasons. To begin with, Pedersen's (2011) taxonomy incorporates the methodologies of prior studies. Pedersen's (2011) direct translation, for instance, incorporated Vinay and Darbelnet's (2001) calque, substitution, and Baker's (1992) cultural substitution. Secondly, some academics have embraced Pedersen's (2011) taxonomy on the translation of tourism-related cultural words; for example, Liedholm (2021) adopted Pedersen's (2011) taxonomy. This study indicates the feasibility of the taxonomy in question.

Pedersen (2011) defined the six translation procedures and divided them into two groups: source author-oriented and target reader-oriented. The following are the source author-oriented procedures: retention happens when a cultural word is translated into the target language in its original form (complete retention) or with minor modifications (target language adjusted); specification takes place when the cultural word is further defined by including more information, which is further separated into addition and completion; direct translation is a literal translation that is further split into calque and shifted.

The target reader-oriented procedures contain generalization and can be subdivided into superordinate term and paraphrase, which happens when a cultural word is expressed less precisely in the target text than within the source text. Substitution (cultural or situational) occurs when a word from the source culture is changed to a word from another culture. Omission happens when the cultural word is disregarded and not at all rendered.

## 3. Literature Review

Studies on the translation of cultural words typically involve literary works. Shokri and Ketabi (2015) examined the English translation of the Persian masterpiece *Shazdeh Ehtejab*. They utilized Aixela's (1996) taxonomy to examine cultural words, categorizing all procedures into domestication and foreignization. The research revealed that domestication was utilized more frequently than foreignization. Likewise, Cui and Wang (2016) utilized Aixela's (1996) taxonomy. However, they obtained different results. Cui and Wang (2016) focused on the English translation of Chinese literature, notably the translation of *Fu Sheng Li Ji* by *Lin Yutang*. The results indicated that the translation of cultural words tends to maintain the source culture by employing cultural conservation procedures. In other words, the majority of translated cultural words were foreignized. The divergent outcomes of the two studies may be attributable to their respective language families. The Indo-European language family includes Persian and English, while the Sino-Tibetan family includes Chinese. Thus, the results are restricted to literary works and specific language families. In addition, Busana and Subiyanto (2020) identified

cultural words in the multilingual Indonesian novel *Edensor* using Newmark's (1988) classification and then evaluated them using Molina and Albir's (2002) translation procedures. The results suggested that amplification, borrowing, and calque were widely utilized. The results, however, were limited to Indonesian novel translation. Other scholars conducted investigations on the translation of gastronomic culture words. Farkhan et al. (2020) examined translation procedures for food-related cultural words in Indonesian subtitles and followed Pedersen's (2011) translation procedures. Based on the findings, the most common translation procedure is retention, and the cultural representation is author oriented.

Since the emergence of international tourism and market globalization, the need for tourist-related translation has increased, and the translation of tourism-related cultural words has piqued the interest of researchers. Ling et al. (2019) analyzed the procedures for rendering cultural words from English to Malay in Penang's tourism brochures. The cultural words were categorized according to Newmark's (1988) paradigm and evaluated using Venuti's (1995) domesticating and foreignizing methods. The findings indicated that domestication predominated. This study made a praiseworthy effort to defend the use of domestication in tourism-related translation, and the cultural representation is reader-centered. However, it remains restricted to Malay cultural words. Similarly, Turzynski-Azimi (2021) drew from Venuti's (1995/2008) dualism, and the findings revealed a clear tendency toward domestication in the translation of cultural words in Japanese tourism-related texts. This study is confined to Japanese cultural words' translation.

Other studies discussed the tourism translation from Chinese to English. Zhang (2012) investigated cultural-loaded tourism promotions and offered several practical translation procedures, such as an explanatory note, which differs from a footnote by referring to specific material in the target language texts. Explanatory notes help readers grasp the original content more thoroughly while highlighting cultural information and fostering cross-cultural dialogue. However, the sample size is very small; sample analyses only include four examples. According to Zhu (2019), tourists from other countries are eager to experience novel cultures. In order to satisfy their need for the exotic and boost their understanding of Chinese culture, she recommended that foreignization be adopted in the translation of cultural words on Fujian tourism websites. This conclusion is not supported by comprehensive data collection and data analysis. The additional investigation should determine whether this finding holds true for other urban tourism websites' translations.

Based on the literature review, to begin with, the translation of cultural words tends to absorb literary works. Second, although the reviewed studies focused on translation procedures and their cultural representation (author-oriented/reader-oriented translation), these studies were limited to specific text types and language families. Third, few studies discuss the translation of cultural words in Chinese-English segments, and translation procedures and cultural representation through the translation of tourism-related cultural words remain insufficient and incomprehensive deserving of further in-depth research.

#### 4. Methodology

The present study employs a qualitative approach to analyze the translation of cultural words on the tourism website. As this study aims to describe and comprehensively understand the translation procedures of cultural words and their cultural representation, a qualitative case study is used as the research design to gain in-depth knowledge of the subject.

##### 4.1 Data Source

The case is the Hangzhou tourism website, <http://wgly.hangzhou.gov.cn/en/>. The Hangzhou Municipal Bureau of Culture, Radio, TV, and Tourism found this website. The Hangzhou Municipal Bureau of Culture, Radio, TV, and Tourism has been working on advertising the region on the world stage as one of the institutions responsible for expressing the city's image to potential international tourists. Undoubtedly, the municipal bureau uses its official website as one of its most significant platforms. English, French, German, and Korean versions of the website are currently offered in four foreign languages. As the data for analysis, this study uses the English version, which is a comprehensive translation of the Chinese version. The following explains why Hangzhou was chosen as the case study. To begin with, during the past 1500 years, poetry and history have best portrayed Hangzhou's beauty, glory, and prosperity. Hangzhou was described as "the city of heaven" by the renowned Italian traveler Marco Polo in his *Travels* (Clements, 2008, p. 178). Besides, Hangzhou's West Lake, the Grand Canal, and the ancient Liangzhu Archaeological Site have been added to the UNESCO World Heritage List; and Hangzhou will host the 19th Asian Games in 2023. It will create new opportunities for Hangzhou and re-attract global attention. This destination will intrigue potential international tourists. Furthermore, despite its extensive history, wonderful culture, and stunning natural surroundings, Hangzhou is still neglected in translation studies, despite being recognized as a paragon of Chinese culture. The translation of Hangzhou tourism should not be disregarded, given the city's historical significance and constant international expansion.

##### 4.2 Data Collection

As stated, the present research focuses on the cultural words on the tourism website for Hangzhou. First, the researcher reads the website multiple times and sorts the examples containing cultural words. The researcher then seeks background information on the cultural words to comprehend their meanings better. Thirdly, the sorted examples were classified using Newmark's (1988) taxonomy of cultural words. Microsoft Excel was used to manually collect and categorize the data, making it much simpler to formulate the analysis.

##### 4.3 Data Analysis

Pedersen's (2011) taxonomy was applied to the data analysis: retention, specification, direct translation, generalization, substitution, and omission. From the standpoint of cultural representation, he divided the six translation procedures into two trends. The author orientation and the reader orientation are the two components. The present study's translation procedures analysis is based on Pedersen's (2011)

taxonomy, with data samples extracted from the Hangzhou tourism website. In this case, the percentages of procedures were calculated to determine the predominant cultural representation toward reader-oriented translation or author-oriented translation.

**5. Findings**

The 160 cultural words are collected and examined to address the two research questions. According to Newmark’s (1988) taxonomy, four types of cultural words are recognized and analyzed: ecology (flora, fauna, and winds); material culture (food, clothes, house, and transport); social culture (work, leisure); and organizations (customs, political, administrative, religious, and artistic ideas). Even though Pedersen’s (2011) six translation procedures were evaluated, the results reveal that the translation procedures are single, couplet, and triplet, totaling sixteen types of translation procedures. Target language-adjusted retention, completion, situational substitution, and omission do not occur in the findings; therefore, the following analysis will refer to retention, addition, and cultural substitution. Table 1 presents the following results:

Table 1. Distribution of cultural words on the Hangzhou tourism website

Translation procedure	Occurrences	Percentage
addition+cultural substitution	1	0.63%
addition+shifted direct translation	1	0.63%
calque+addition+retention	1	0.63%
calque+shifted direct translation	1	0.63%
retention+superordinate term	1	0.63%
retention+shifted direct translation	2	1.25%
superordinate term	2	1.25%
cultural substitution	3	1.88%
shifted direct translation	5	3.13%
calque+addition	7	4.38%
retention	7	4.38%
retention+addition+calque	8	5.00%
retention+addition	16	10.00%
paraphrasing	22	13.75%
calque	41	25.63%
retention+calque	42	26.25%
Sum	160	100.00%

The results indicate that retention and calque have the highest percentage (26.25%), followed by calque (25.63%). Whether single or couplet, their proportion has accounted for 51.88%. Calque is akin to literal translation. Retention refers to the reserve of specific cultural words from the source language to the target language. The two translation procedures tend to preserve the source language and author oriented. This trend shows that the overall translation procedures mirror the objectives of tourism websites: to attract and inspire as many potential tourists as possible and to expose the local scenic areas to the world.

Calque is a literal translation that may sound strange in the target tongue. It usually transports the source culture into the target culture; a single calque takes up the second-highest percentage, ranking at 25.63%. Based on the examples in Table 2, “断桥” (Duan Qiao) was translated into “Broken Bridge,” “西湖” (Xi hu) was translated into “West Lake.” They are translated word for word. The use of calque demonstrates that the translators highlighted the source culture in the tourism website translation. However, they may ignore the target tourists’ culture and customs since the calque cannot include detailed information about the specific items, such as the location of scenic spots or the ingredients or cooking methods of food. For example, “春卷” was rendered as “Spring rolls.” It is a local snack and a thin dough sheet rolled, stuffed, and fried. This translation has lost the cooking methods and ingredients. It may confuse tourists. Therefore, the use of calque is primarily debated in that it is feasible to represent the words or expressions associated with translation. Still, a particular item's cultural and symbolic meaning in specific situations, or at all, will inevitably be lost.

Table 2. Examples of calque

Source Language	Pinyin	Target Language
断桥	Duan Qiao	Broken Bridge
西湖	Xi Hu	West Lake
宝石山	Bao Shi Shan	Precious Stone Hill
春卷	Chun Juan	Spring Rolls
龙井虾仁	Long Jing Xia Ren	Shelled Shrimp with Longjing Tea
秋芦苇雪	Qiu Lu Wei Xue	Autumn Reeds Snow
黄龙洞	Huang Long Dong	Yellow Dragon Cave
紫云洞	Zi Yun Dong	Purple Cloud Cave

In some cases, calque is combined with other procedures, such as retention, addition, and shifted direct translation, which will retain the source culture and better fit the language of target readers without any culture losses. For example, in “Dongpo Pork” (东坡肉), “肉” is the general term for meat, referring to the meat that is eaten, and “pork” is added to clarify the concrete ingredient. Pork intake is forbidden by Jewish, Muslim, and some Christian religious traditions due to ethical considerations. Ancient Syria and Phoenicia prohibited the ingestion of swine, and the pig and its flesh symbolized a taboo (Simoons, 1994). Therefore, the addition was used for

potential tourists to prevent them from eating it accidentally. Besides, there is also an allusion to “Dongpo Pork.” Su Dongpo (1037-1101) was a great Chinese poet in the Northern Song Dynasty (960-1127); he was worshipped by the locals when he was appointed as the governor of Hangzhou. He received several presents from local people, including wine and swine. Su cooked and distributed them to the locals. They favorably call it “Dongpo Pork.” Because of the differences in language systems, calque would lose cultural components, which may explain why calque is mainly combined with other procedures.

Pure retention embodies the source language and culture's foreignness and otherness. In cross-cultural communication, Chinese native foods and delicacies typically employ retention to symbolize the local culture and demonstrate nationalist pride. In Table 3, “葱包烩” (Cong Bao Hui) was translated into “Cong Bao Hui,” and “老鸭煲” was translated into “Lao Ya Bao” just in the form of Chinese Pinyin. Pinyin is a way of writing Chinese. Its spelling is based on Mandarin pronunciation. To decrease the confusion and mistakes in the retention, it also combines with addition to add more information to clarify exact cultural words; for example, “胡庆余堂” was translated into “Hu Qing Yu Tang Pharmacy.” The additional information “Pharmacy” can shed light on the concrete meaning of “胡庆余堂.” According to Pedersen (2007, p.131), retention is usually the most common procedure to translate cultural words, leading to source-oriented translation. The results of this study support this claim.

Table 3. Examples of retention

Source Language	Pinyin	Target Language
老鸭煲	Lao Ya Bao	Lao Ya Bao
葱包烩	Cong Bao Hui	Cong Bao Hui
胡庆余堂	Hu Qing Yu Tang	Hu Qing Yu Tang Pharmacy
雷峰塔	Lei Feng Ta	Leifeng Pagoda

From the examples in Table 4, addition is frequently combined with other translation procedures such as calque. The brand of a commodity, the location of scenic spots, and the ingredient and cooking methods of food are given in brackets, such as “Tang San Cai,” “Pan Fried Rice Cake,” and “Hangzhou dishes.” These words have no equivalents in the target language. An addition is needed to avoid misunderstanding among the intended audience. The product’s brand name is added to impress tourists and encourage their consumption, which is advantageous. The addition is often used to clarify the culinary specialty to describe a particular cuisine’s constituents and cooking methods.

Table 4. Examples of addition

Source Language	Pinyin	Target Language
龙井绿茶	Long Jing LÜ Cha	Longjing (Dragon Well) Green Tea
唐三彩	Tang San Cai	Tang Tri-color (Tang San Cai)
西湖湖滨风景区	Xi Hu Hu Bin Feng Jing Qu	Hubin (Lakeside) Scenic Area of West Lake
锅糍	Guo Ci	Guo Ci (Pan Fried Rice Cake)
杭帮菜	Hang Bang Cai	Hang Bang Cai (Hangzhou dishes)

From Table 5, most natural scenic spots use paraphrasing. This tendency is understandable given the four-character structure in Chinese, which is preferred for naming scenic spots in China. The four-character structure typically represents the short, concise, and rich connotations of Chinese, so pure retention or literal translation will break the beauty and decrease the attraction to tourists. Since it can be wordier to explain the scenic spots, paraphrasing is appropriate. For example, “宝石流霞” was rendered as “Precious Stone Hill Floating in the Rosy Cloud.” “宝石” refers to “Precious Stone Hill” in Hangzhou. The ridge of the hill is dotted with enormous rocks. They are rhyolite and tuff rocks, as opposed to most of the nearby hills, which are limestone-bound. These weathered rocks, typically inlaid with greenish material and seem purple-red or reddish brown, shine brilliantly in the sunlight like real jasper. These stones appear to be floating in pink clouds above West Lake when seen from afar. The term “floating,” which the translator paraphrased, has added agility to the full name of this attraction. It highlights the exceptional natural beauty of Precious Stone Hill when combined with the fantastic stones and gorgeous landscapes.

Table 5. Examples of paraphrasing

Source Language	Pinyin	Target Language
南屏晚钟	Nan Ping Wan Zhong	Evening Bell Ringing at Nanping Hill
宝石流霞	Bao Shi Liu Xia	Precious Stone Hill Floating in the Rosy Cloud
吴山天风	Wu Shan Tian Feng	Heavenly Wind over Wushan Hill
玉皇飞云	Yu Huang Fei Yun	Clouds Scurrying over Jade Emperor Hill
虎跑梦泉	Pao Hu Meng Quan	Dreaming of Tiger Spring at Hupao Valley
九溪烟村	Jiu Xi Yan Cun	Nice Creeks Meandering through a Misty Forest

Many flowers and trees in Chinese have no equivalents in English. In Table 6, “桂花” was rendered as “Sweet Osmanthus.” The sweet osmanthus (tree) is given the botanical name osmanthus fragrans. The translator used the superordinate term to render this cultural word. In prehistoric times, the Chinese regarded “桂花” as the symbolism of benevolence and fortune. Some kingdoms exchanged osmanthus flowers for kindness during the Warring States period (475–221). Besides, “三脚戏” is named since the early performances only had three characters. “脚” cannot be rendered as “foot.” The employment of superordinate terms may reduce the cultural distances between the source and target languages.

Table 6. Examples of superordinate term

Source Language	Pinyin	Target Language
西湖桂花	Xi Hu Gui Hua	West Lake Sweet Osmanthus
三脚戏	San Jiao Xi	Tri-Character Opera

Cultural substitution refers to replacing cultural words unknown to the target readers with some expressions they are familiar with (Pedersen, 2011). The cultural substitution was revealed in Table 7, and “重阳” was translated as “the Double 9th Day”. It is a traditional Chinese folk festival that begins on the ninth day of the ninth lunar month. The number "nine" is a yang number (阳数) in the “Book of Changes” (易经). The two yang numbers of "nine and nine" overlap each other, so it is called "double yang." In ancient times, folks on the Double Ninth Festival had the custom of climbing high to pray for blessings, worship gods and ancestors, and have a feast for longevity. The translator adopted cultural substitution to clarify the concrete date of festivals, which may facilitate the target readers’ interest.

Table 7. Examples of cultural substitution

Source Language	Pinyin	Target Language
重阳登高	Chong Yang Deng Gao	Climbing Mountains on the Double 9th Day
钱王祠	Qian Wang Ci	Temple to King Qians
求福	Qiu Fu	Writing Chinese Character “福 (Fortune)” to Get Blessings

Shifted direct translation is appropriate when a word or phrase needs to be slightly adapted to fit into a target language (Pedersen, 2011). As seen in Table 8, “六和” was translated into “Six Harmonies,” which is more acceptable to the target readers. Taking the meaning of “Liu He Jing” (六和敬) in Buddhism and the temple “Pagoda of Six Harmonies” was named. This translation may make the intended audience aware that they can experience six different sorts of harmony within this pagoda. Six harmonies contain body, mind, speech, opinion, wealth, and abstinence from temptation.

Table 8. Examples of shifted direct translation

Source Language	Pinyin	Target Language
六和塔	Liu He Ta	Pagoda of Six Harmonies
大雄宝殿	Da Xiong Bao Dian	Hall of Mahavira
天王殿	Tian Wang Dian	Heavenly Guardian Hall
立夏称人	Li Xia Cheng Ren	Weighing Yourself at the Beginning of Summer

“天王殿” was translated as “Heavenly Guardian Hall.” If used calque, the translation will be “King of Heaven.” However, in China, The Jade Emperor (玉皇大帝) is regarded as the supreme ruler of the gods to avoid misunderstanding. The mission of “天王” is to safeguard the local populace and repel evil; therefore, “Heavenly Guardian” is more fitting and hospitable to those of different cultural backgrounds. Besides, shifted direct translation was used in rendering “立夏称人” as “Weighing Yourself at the Beginning of Summer.” According to folklore, this tradition stems from the Three Kingdoms Period (220–280 AD). On that day, men and women of all ages in Hangzhou will weigh themselves to see whether they have gained weight since last summer. “立夏” is the seventh solar term of 24 Chinese solar terms, which signals the beginning of summer in China. Typically, it occurs on the 5th or 6th of May. There is a possibility that overseas tourists are unfamiliar with the 24 Chinese solar terms and their corresponding dates. The translator made a slight modification and interpreted “立夏” as “at the beginning of summer.”

**6. Discussion and Conclusion**

Cultural words are significant indicators of cultural distinctiveness that must be addressed. Therefore, translators typically implement a variety of translation procedures to compensate for non-equivalence problems and obtain an accurate translation. Cultural words on the Hangzhou tourism website exhibited a wide range of translation procedures, with retention and calque being the most prevalent. Cultural representation is focused on the source language’s author and tends to preserve the source culture. In addition to preserving the source culture through retention and calque, the varying translation procedures reveal that the translation appropriately handles and exports the local culture, establishes cultural confidence, and demonstrates respect for other cultures. According to Pedersen (2007), the most common procedure for translating cultural words is retention, resulting in author-oriented translation. The findings of this study support this assertion.

Based on the research findings, some translations of cultural words are particularly appropriate. For example, shifted direct translation is used in rendering “六和” as “Six Harmonies,” which is more acceptable to the target readers. The translator slightly adapted this cultural word to fit into a target language. This translation may make the intended audience aware that they can experience six different sorts of harmony within “Six Harmonies Pagoda.” Besides, 锅糍 is rendered as “Guo Ci (Pan Fried Rice Cake)”; the translator added extra information in brackets to clarify the cuisine and describe particular constituents and cooking methods. Some translations, however, might require improvement. For example, “葱包烩” was translated as “Cong Bao Hui” and “老鸭煲” was translated as “Lao Ya Bao” in the form of Chinese Pinyin, which spelling is established on Mandarin pronunciation. The translator did not provide any further explanation about the two delicacies. Foreign tourists may feel confused about the translation. The translator should appropriately cope with the source language’s cultural words to avoid misinterpretation.

The Hangzhou tourism website’s translation of cultural words suggested an author-centered cultural representation. This finding is consistent with the opinions of earlier experts; Venuti (1996) and Li et al. (2010) represent and advocate foreignization. According to materialist epistemology, epistemic features contain both limitation and infinity. The core of cultural convergence is the eventual acceptance

of the alien culture with its traits of limitlessness and limitation. Limitlessness is the most significant characteristic. The primary trend in cultural evolution is convergence, or the increased tendency for diverse civilizations to join because of cultural progression. Cultural convergence occurs indefinitely so long as cultures exist. Language functions as both a means for cultural transmission and a medium for cultural interaction. Foreignization will unquestionably play an important role in illustrating culture and traits, widening the reader's perspective, and creating cultural convergence.

Additionally, it will help bridge the gaps between cultures. Foreignization has emerged as a constant trend in translation due to the limitless nature of cultural convergence. The findings are noteworthy due to the relevance of cultural words in constructing the image of China in tourism and their elevated cultural confidence. The most efficient procedure to transmit Chinese culture is a calque (literal translation), which is extensively applied in foreignization. Typically, the names of scenic spots and other places are translated literally to preserve the implicit cultural connotation and replicate the concealed cultural heritage.

The present study provided practical experience for future translations of cultural words and contributed to enhancing tourism translation quality. Therefore, it may be advantageous to avoid future tourism translation errors. However, there were significant limitations to this investigation. The data was collected from a single website, and the number of data was limited. Future researchers could collect data from many sources and select alternative cities or locations as cases.

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