

On Chinese-English Translation of Culture-loaded Tourism Publicities: A Perspective of Cultural Manipulation Theory

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Abstract—In recent years, there is a heated study of the translation of tourism materials from Chinese into English from a cultural perspective. A growing number of translation scholars begin to study the cultural communication and cultural interaction in the process of translating culture-loaded tourism publicities from Chinese into English. Learning under such a background and enlightened by the innovative thinking of the school of Translation Studies, the author makes a tentative study of the Chinese-English translation of culture-loaded tourism publicities by employing Lefevere's and Bassnett's cultural manipulation theory. Lefevere and Bassnett, the two most representative figures of the school of Translation Studies, view the study of translation as the study of cultural interaction, and the nature or the purpose of translation is to enable the source language culture and the target language culture to communicate and interact with each other. Cultural manipulation theory provides a different and new perspective for translation studies especially concerning translations which involve cultural communication and cultural interaction. This paper analyzes the cultural manipulative phenomena in the translation of cultural-loaded tourism publicities from Chinese into English intending to discuss whether or not the manipulations facilitate the communication and interaction between Chinese culture and foreign cultures. Through sample analyses, the author also summarizes some workable manipulative methods based on the cultural manipulation theory and on the previous studies in this field.

Index Terms—culture-loaded tourism publicities, cultural communication, cultural interaction, manipulation, translation

I. INTRODUCTION

China has made remarkable economic achievements due to the globalization that has been on during the past few decades. China maintains a much closer link to the other countries of the world in the modern era, which means that the cultural communication between China and the other parts of the world has become much more frequent. Translation, especially translation for cultural transmission, plays an important role in the communication among different cultures. As the scholars from the school of Translation Studies (typically Lefevere and Bassnett) put it, the study of translation is the study of culture interaction. Inspired by this point of view, the author of the paper makes a study of the issues of the cultural interaction and constructing cultures in the process of translating culture-loaded tourism publicities from Chinese into English by employing Lefevere's and Bassnett's cultural manipulation theory.

It is known that Lefevere's and Bassnett's cultural manipulation theory is based on their studies of translations of literary works, and that most scholars who have conducted researches on the theory and practice of the school of Translation Studies tend to choose literary translation as their research objects. As many scholars argue, the theory of the school of Translation Studies has some limitations, one of which is that it is mainly concerned about literary translation. Therefore, it might be safe to say that the innovative point of the paper lies in the fact that, in order to study the phenomena of cultural manipulation in translation practice, the author of the paper chooses the translation of culture-loaded tourism publicities instead of translation of literary works as the object of this study.

The emphasis of this study has been put on the analysis of the cultural manipulative phenomena existing in the selected samples in the process of translating the Chinese texts into English. By analyzing the cultural manipulative phenomena, the author of the paper tries to illuminate whether or not the manipulations facilitate the communication and interaction between the Chinese culture and foreign cultures so that the purpose of translation, under the cultural manipulation theory, can be fulfilled. Meanwhile, through the sample analyses, the author of the paper testifies the feasibility of employing the theory in the practice of the translation of culture-loaded tourism publicities from Chinese into English. Based on the sample analyses, the paper finally summarizes some workable manipulative methods that would facilitate the communication and interaction between the Chinese culture and foreign cultures according to Bassnett's and Lefevere's cultural manipulation theory, including Addition, Omission, Explanatory note and Rewriting, which translators may turn to for use in the process of translation.

II. CULTURAL MANIPULATION THEORY

A. *Dramatic Change in the Field of Translation Studies*

The traditional translation theories view translation merely as linguistic transference of meaning from one language to another. They put too much value on fidelity and faithfulness of the translated text to the source text. However, there are a growing number of scholars, especially those from the school of Translation Studies including Even-Zohar, Gideon Toury, Mary Snell-Hornby, Jose Lambert, Theo Hermans, Andre Lefevere, Susan Bassnett and so on, who think that translation is no longer purely linguistic transference. Instead, they take many extra-linguistic factors into translation studies, such as history, culture and then some. Therefore, what has changed is that many scholars have begun to realize the following fact: there is no absolute equivalence in translation and there are different types of faithfulness, not the only one type of equivalence on the linguistic level as the traditional translation theories stated, that may be adequate as viewed in different situations. Thus, the school of Translation Studies liberates translators from the constraints of the traditional thinking on translation studies. Translators are no longer bound to the norms of 'faithfulness' and 'equivalence' on the linguistic level only.

B. *The Previous Studies of the 'Cultural Turn'*

In the 1970s, Even-Zohar and Gideon Toury put forward their polysystem theory and stated that there is necessarily cultural interaction among different cultures in the process of literary translation, because literary translation is part of the culture systems. The polysystem theory first took literary translation into culture systems, which made great contributions to the development of translation studies. From then on, the studies of translation gradually shifted the focus from the studies on the linguistic level to cultural studies. Many important scholars contributed a lot to this shift. Lambert and Robyns pointed out that translation is "less than an interlinguistic process and more as an intercultural activity" (Genzler, 1993, p.186). Mary Snell-Hornby also argued that culture rather than the text should be the translation unit, and cultural studies should be incorporated into translation studies (Genzler, 1993, p.188). Bassnett and Lefevere were the first to suggest that translation studies should take the 'cultural turn'. In the 1990s, the publication of the collection of essays entitled *Translation, History and Culture*, co-edited by Bassnett and Lefevere, officially represented the 'cultural turn' in translation. After that, there are more and more scholars beginning to study the 'cultural turn' in translation studies. This is also true among Chinese scholars. For example, Han and Chen (2010) have carried out a study of the development of western translation theories in China in the last decade. They point out that, under the background of the 'cultural turn' in the western translation studies, the Chinese scholars' researches on the western translation theories have also begun to show a trend of 'cultural turn'.

The cultural turn has provided a new perspective for translation scholars and broadened the vision of the field. The scholars who conduct researches in this field should then take into account the cultural elements in their studies.

C. *The Use of Bassnett's and Lefevere's Cultural Manipulation Theory in Translation Studies*

Bassnett and Lefevere are two pioneering scholars who have introduced the cultural manipulation theory. After the 'cultural turn', they further argue that the study of translation is in nature the study of cultural interaction and translation is in nature manipulation at different levels, which is the core of cultural manipulation theory. Enlightened by this theory, many scholars begin their studies from the perspective of cultural transmission and cultural interaction. Zhang (2002) studied the interaction between culture and translation from the perspective of mistranslation, he argues that mistranslation is in nature a kind of cultural phenomenon which enables translation and culture to interact with each other. Wang (2005) argued that translation is cultural transforming. As she stated in an article entitled *The Cultural Transforming in Translation*, "Translation has gone beyond the studies on the linguistic levels and focused more on culture. The definition of translation shall be 'the interpretation of transferring from words to culture.'" (Wang, 2005, p.112).

It seems that, as many scholars argue, translation is inseparably connected with culture. This is particularly true of the tourism materials translation. Jia (2002) holds the cultural manipulation school's point that translation is in nature cultural interaction. He argues that translators should focus their attention on rendering the cultural message while manipulating the translation of tourist materials, so that translation can become the approach and medium of cultural communication between China and western countries. Qiu (2008) wrote an article entitled *On Strategies for Translating Chinese Tourism Texts into English: A Manipulative Perspective*, in which he probes into the common mistakes in the publicity-oriented tourism texts using the manipulation theory. In the light of Lefevere's definition that translation is rewriting, Qiu puts forward some manipulation rules in order to improve the current situation of the translation, hoping to offer a convincing theoretical justification for the translation practice. Hu and Jia (2010) view China's foreign publicity translation as rewriting under manipulation. In their article entitled *China's External-oriented Propaganda Translation: A Rewriting Manipulated by Ideology*, they illustrate the inevitability of 'rewriting' in China's external-oriented propaganda translation based on Lefevere's manipulation theory, emphasizing the positive roles played by 'rewriting' in the interaction of Sino-western cultures. They also point out that 'rewriting' may as well be an effective way to achieve the social function of China's foreign publicity translation.

In view of the discussion above, this paper intends to study the translation of culture-loaded tourism materials from Chinese into English from the perspective of cultural manipulation theory.

III. SAMPLE ANALYSES

A. Manipulation of the Samples with Culture-deficient Information

In his discussion of the different translations of the *Lysistrata* of Aristophanes, Lefevere (2004b) demonstrates “the ‘simple’ fact that the interpretations quite literally become the play for those who are unable to read the original or, in other words, that the translation projects a certain image of the play in the service of a certain ideology (p.42).” And he further points out that “This fact is most apparent in the passages various translators insert in their translations, passages that are most emphatically not in the original (ibid).” In other words, the translators have added some information which does not exist in the source text to their translations, and their translations have successfully provided the target readers with access to the source text and projected the certain image of the original as well. Bassnett (2004) also argues that the translator can at times enrich or clarify the source language texts during the translation process (p.36). By referring to Lefevere’s expression of “insert passages in their translations” or Bassnett’s “enrich or clarify the source language texts”, we may call the technique used here ‘Addition’, a manipulative method which can be used when translating the texts aiming to facilitate communication and interaction between the source culture and the target culture especially when the source text is culture-deficient. We can see such kind of manipulation from Sample One.

Sample One.

The Chinese text: 紫禁城是中国五个多世纪以来的最高权力中心,它以园林景观和容纳了家具及工艺品的近万间的庞大建筑群,成为明清时代中国文明无价的历史见证。(Chen, Jiang, & Lu, 2008, p.7)

The English version: *Seat of supreme power for over five centuries (1416-1911), the Forbidden City in Beijing, with its landscaped gardens and many buildings (whose nearly 10, 000 rooms contain furniture and works of art), constitutes a priceless testimony to Chinese civilization during the Ming and Qing dynasties. The Imperial palace of the Qing Dynasty in Shenyang consists of 114 buildings constructed between 1625 and 1783. It contains an important library and testifies to the foundation of the last dynasty that ruled China, before it expanded its power to the center of the country and moved the capital to Beijing. This palace then became auxiliary to the Imperial Palaces in Beijing. This remarkable architectural edifice offers important historical testimony to the history of the Qing Dynasty and to the cultural traditions of the Manchu and other tribes in the north of China.* (Chen, Jiang, & Lu, 2008, p.7)

In Sample One, the following series of words, “*The Imperial palace of the Qing Dynasty in Shenyang consists of 114 buildings constructed between 1625 and 1783. ... This remarkable architectural edifice offers important historical testimony to the history of the Qing dynasty and to the cultural traditions of the Manchu and other tribes in the north of China.*” which consists of 92 words, has been added to the English version as compared with the Chinese text. That is, there is some information in the translated version which cannot be found in the source text. If we go a step further, we may find that the added information is closely related to the topic of the source text and, more importantly, is culture-specific. The added series of words helps stress the fact that the Imperial Palace in Shenyang serves as the testimony to the foundation of China’s last dynasty. Therefore, Shenyang Imperial Palace with its culture is of great significance to the dynasty, and the information included here is quite important for the tourists who want to know something about the history and culture of China. Besides, the added information presents the development of the Imperial Palaces from Shenyang to Beijing. And the translator emphasizes in the last sentence of the translation the fact that the Imperial Palaces testifies to the history and cultural traditions of China and its people when it was under the reign of the emperors of the Qing dynasty. As a whole, we can see from the translation that the translator keeps away from the traditional translation principle of ‘fidelity’ and adds some cultural-oriented or historical information in the translation to the readers from English speaking countries, which facilitates the interaction between different cultures.

As may be observed, by means of Addition, the translation has demonstrated the historical and cultural elements, and illustrated the structure and functions of the Forbidden City when China was under the reign of the emperors of the Ming and Qing dynasties. It is clear that in this translation such factors as history and culture and the like which are related to but go beyond the text have been taken into account. What the translator has done in the translation is positively consistent with Bassnett’s and Lefevere’s pioneering thinking on translation. As Bassnett and Lefevere (2001) argue, the purpose of some translation, especially the translation of culture or culture-loaded texts which are considered as the cultural capital of a given culture, is the circulation of cultural capital. And the Forbidden City as well as the unique cultures it is laden with can be considered as the cultural capital of China, or even of the world, because it was inscribed on the World Heritage List by World Heritage Committee of United Nations Educational, Scientific, and Cultural Organization in 1987. Therefore, when doing the translation of the tourism materials of the Forbidden City, translators should not only concern themselves with the conversion of the two languages, but also take into consideration historical or cultural elements so that the purpose of the circulation of cultural capital and the interaction between cultures can be fulfilled partly by translation.

As has been shown in the analysis of Sample One, translators may use the manipulation rule of Addition in order to facilitate cultural interaction. That is to say, if culture-deficient exists, some culture-loaded information related to the scenic spots may be added to the target language texts for the sake of demonstrating the Chinese cultural elements and enabling them to interact with foreign cultures partly through the translation.

B. Manipulation of the Samples with Over-loaded or Tenebrous Information

Apart from addition, there is omission, among other things, which various translators turn to for use as a manipulative method when doing translation. Lefevere calls this kind of manipulative method as ‘ideological omissions’ (Lefevere, 2004b, p.64). In his book entitled *Translation, Rewriting and the Manipulation of Literary Fame*, Lefevere probes into the different translations of *Anne Frank’s Diary*, in which he discusses how translators employ the translation technique of ideological omissions. In the following discussion, instead of calling the manipulation method ‘ideological omission’, the author of the thesis would like to handle it as ‘Omission’ and to set aside the factors such as ideology, poetics and then some which are hardly noticeable because they are not something floating on the surface of water, but lying behind the texts, for most of the time.

Sample Two.

The Chinese text: 皇极殿是宁寿宫区的正殿，是清乾隆皇帝为自己修建的太上皇的金殿。初建于清康熙年，取名宁寿宫。乾隆四十一年（1776年）仿乾清宫規制改建，改名皇极殿，作为皇帝弘历归政后当太上皇时临朝受贺之殿。“皇极”出自《尚书》“皇建其有极”，意为天子为天下建立最高准则。¹

The English version: *The Hall of Imperial Supremacy (Huangji dian) is the main hall in the area of Palace of Tranquil Longevity (Ningshou gong), which the Qianlong Emperor (1736-1795) built for spending his years after his retirement. Now it was converted into the Treasure Gallery, exhibiting palace paraphernalia and the accessories of emperors and empresses. In the east corridor rooms to the south of the Gate of Concentrated Luck (Ningqi men), the Gallery of Stone Drums, the oldest surviving drum-shaped inscribed stones dating to the Qin dynasty, is installed.*²

In the translation of this sample, some information of the source text is deleted or altered to a large extent. For example, the sentences which read “初建于清康熙年，取名宁寿宫。乾隆四十一年（1776年）仿乾清宫規制改建，改名皇极殿，作为皇帝弘历归政后当太上皇时临朝受贺之殿。（It means ‘It was first built in the times when China was under the emperor of Kangxi in the Qing Dynasty with the name of Ningshou gong, literally means the Palace of Tranquil Longevity. Then, it was renamed as Huangji dian in 1776 when China was under the reign of the emperor Qianlong after being reconstructed modeling the Qianqing Gong, serving as the residence and administrative place for the emperor after his retirement.’)” are omitted and altered. And the sentence which reads “‘皇极’出自《尚书》‘皇建其有极’，意为天子为天下建立最高准则。（This sentence specifies the origin of the Hall’s name by quoting the words from a Chinese classic work, of which the translation may go like this: ‘Huangji’ means the supreme rules set up by a monarch for his country, which is originated from a Chinese classic work entitled ‘Shangshu’.)” is totally deleted. Instead, the information is altered as follows:

“Now it was converted into the Treasure Gallery, exhibiting palace paraphernalia and the accessories of emperors and empresses. In the east corridor rooms to the south of the Gate of Concentrated Luck (Ningqi men), the Gallery of Stone Drums, the oldest surviving drum-shaped inscribed stones dating to the Qin dynasty, is installed.”

It is not difficult to find out that the omitted and altered information is mainly about the introduction of the Hall’s previous names and how its current name comes into being. In particular, the source text quotes a classical Chinese work to amplify the origin of the Hall’s name and its connotation, which makes the introduction of the scenic spot appealing to the native Chinese readers. However, this is not the case when it comes to English speaking readers. The translator seems to have focused on the introduction of the current functions and features of the palace. To be more specific, translator elaborates on the fact that the Hall is now used as an exhibiting palace in which there are many cultural treasures exhibited, including the precious drum-shaped inscribed stones, paraphernalia and the accessories of emperors and empresses. By translating the tourism material in such a way, the translator may bring about a rendering loaded with some cultural elements such as the culture-specific and ancient articles and the like which helps the demonstration of the Chinese culture and, moreover, appears more attractive to the target language readers and function well in the target language systems when introducing the scenic spot. Nevertheless, by omitting or altering the source information, there is also some important information missed. For example, by deleting the sentence “乾隆四十一年（1776年）仿乾清宫規制改建，改名皇极殿（it was renamed as Huangji dian in 1776 when China was under the reign of Emperor Qianlong after being reconstructed modeling the Qianqing Gong)”, the significant information such as when and how the current hall as well as its name comes into being, which to some extent might be considered as a failing for cultural demonstration and cultural communication. Therefore, when employing the manipulative method of Omission in the process of translation, one should pay special attention to the essential information, both cultural and non-cultural. On the whole, it might be safe to say that the translation demonstrates the Chinese culture in the process of translating the tourism materials in a more proper way by omitting or altering certain information of the source text.

C. Manipulation of the Samples with Culture-specific Information

Another translation technique which would presumably benefit the cultural construction and cultural interaction is the so-called “explanatory note”. Lefevere (2004b) claims that “faithfulness” is just one translational strategy, not the only strategy possible, or even allowable, and translators will use the “explanatory note” to ensure that the reader reads the translation – interprets the text – in the “right” way (p.50). He argues that “translated texts as such can teach us much about the interaction of cultures and the manipulation of texts” (Lefevere, 2004b, p.50-51). It is necessary to point

¹ Official Website of the Palace Museum (Chinese Version) <http://www.dpm.org.cn/shtml/62/@/109497.html> (Accessed 7/3/2011)

² Official Website of the Palace Museum (English Version) <http://www.dpm.org.cn/shtml/307/@/109586.html> (Accessed 7/3/2011)

out that the “explanatory note” here refers to some information contained in the target language texts, which is different from footnote. As to the manipulation method of explanatory note or explanation, Qiu (2008) argues in his article entitled *On Strategies for Translating Chinese Tourism Texts into English: A Manipulative Perspective* that the source texts at times contain some vital cultural information which need to be explained or clarified when they are translated from Chinese into English. Pan (2007) has also discussed the translation method of explanation during the translation of the cultural information contained in tourism materials. He claims that explanation refers to the information in addition to the translation which is the literal interpretation of the words, expressions or sentences of the source texts. Maybe we can understand this manipulative method from the coming sample discussion.

Sample Three.

The Chinese text: 琉璃厂街是以经营古旧书、古玩和文房四宝著称的文化商业街，位于宣武区和平门以南，全长 500 米。琉璃厂街因在元、明时期设窑烧制琉璃瓦而得名，已有 700 多年历史。(Fang Huawen, Chen Zhaojuan, Zuo Wenjing, 2010: 10)

The English version: *Liulichang is a 500-meter-long cultural street displaying and selling ancient books, antiques and four treasures of study, i.e. the writing brush, ink stick, ink slab and paper. It is located in Xuanwu District, facing the Heping Gate in the north. Liulichang (literally, colored glaze workshop) got its present name in that there used to be glazed-tile kilns in this area in the dynasties of Yuan and Ming. Its history dated back to 700 years ago.* (Fang Huawen, Chen Zhaojuan, Zuo Wenjing, 2010: 11, 13)

In Sample Three, when translating the noun phrase “文房四宝 (literally, four treasures of study)”, the translator explains it with the following sentence: “... i.e. the writing brush, ink stick, ink slab and paper”. For most of the native Chinese, when it comes to “文房四宝 (four treasures of study)”, they may know they refer to “笔 (writing brush), 墨 (ink stick), 纸 (paper) and 砚 (ink slab)”. However, it’s possible that the majority of English-speaking readers are in the dark about what “four treasures of study” refers to, because it is the Chinese culture-specific expression that originated in the period when China was under the reign of the Southern and Northern Dynasties (from 420 A.D. to 589 A.D.). Therefore, on the one hand, the ‘explanatory note’, to quote the term by Lefevere, ensures the target language readers a better understanding of the source text and, on the other hand, it demonstrates the cultural information specifically and promotes the communication between the Chinese culture and foreign cultures.

D. Manipulation of the Samples with Culturally Poor Structure

The last manipulative method is Rewriting. Lefevere (2004b) argues that translation is rewriting which can project the image of an author and/or a (series of) work(s) in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin. Many Chinese scholars also advocate rewriting when translating culture-oriented tourism publicities from Chinese into English, among whom may be found such scholars as Qiu Hemin, Pan Ningyu, Guo Haiyan and so forth. We will not discuss too much about the previous studies here but move on directly to the sample analysis.

Sample Four.

The Chinese text: 苏州园林甲天下，已被列入世界文化遗产名录，在中国四大名园中，苏州就占有两席（拙政园、留园）。“吴中第一名胜”虎丘具有 2500 对年的历史形成的深厚的文化积淀，成为游客来苏州旅游的必游之地。而唐朝诗人张继的一首《枫桥夜泊》，使古今游客都要来枫桥，听听寒山寺的钟声。再加上山水之胜，自然、人文景观交相辉映，以及文人墨客题咏吟唱，使苏州成为名副其实的“人间天堂”。(Fang Huawen, Chen Zhaojuan, Zuo Wenjing, 2010: 56)

The English version: *A renowned historical and cultural city in China, Suzhou has long been known as the “Heaven on Earth”, endowed with picturesque sceneries and rich in cultural and natural attractions. Suzhou Gardens, with worldwide reputation, have been inscribed on the World Heritage List. Two out of China’s Top Four Gardens are located in Suzhou, namely, the Lingering Garden and the Humble Administrator’s Garden. The Tiger Hill, known as ancient Suzhou’s top tourist attraction, boasts a history of over 2,500 years and a profound cultural heritage, making it a must destination for tourists to Suzhou. The Hanshan Monastery is another admiration of sightseers for its sonorous bell rings, which was recorded in a famous poem, entitled Night Anchoring at Maple Bridge, composed by the famous Tang Poet Zhang Ji.* (Fang Huawen, Chen Zhaojuan, Zuo Wenjing, 2010: 57)

In Sample Four, the translator also rewrites the source text to some extent. The last sentence of the source text, namely, “再加上山水之胜，自然、人文景观交相辉映，以及文人墨客题咏吟唱，使苏州成为名副其实的‘人间天堂’ (Added by the wonderful mountains and rivers, with natural sceneries, artificial sceneries and cultural relic vying with each other for beauty; besides, famous writers and poets have written articles or poems chanting the praises of Suzhou, all of which fall in line with the fact that it is the real ‘Heaven on Earth’.)” is simplified except for the expression of “Heaven on Earth”. By rewriting the elegant and culture-specific expressions such as “人文景观交相辉映 (with artificial sceneries and cultural relic vying with each other for beauty)” and “文人墨客题咏吟唱 (famous writers and poets have written articles or poems chanting the praises of Suzhou)” into some easy-to-understand expressions like “picturesque sceneries” and “rich in cultural and natural attractions”, the translation appears much more readable and understandable to the target language readers. Moreover, the last sentence of the source text is placed at the beginning of the translation, by which the translator attempts to emphasize the worldwide reputation of Suzhou.

The translation which reads “*A renowned historical and cultural city in China, Suzhou has long been known as the ‘Heaven on Earth’, endowed with picturesque sceneries and rich in cultural and natural attractions*” is also trying to highlight the fact that Suzhou is renowned for its historical and cultural elements apart from its spectacular scenery. In accordance with the cultural manipulation theory of the school of Translation Studies, the technique the translator has used here can be presumably subsumed under cultural manipulation which promotes the demonstrating of a certain culture and facilitates cultural interactions between different cultures.

From the analysis of this sample, we may find that, by means of Rewriting, some irrelevant or tenebrous information of the source texts is weakened or even ignored during translation, while, some culture-loaded information related to the scenic spot is highlighted, or at times, the original information is even replaced by culture-loaded information. This makes the focus of a translation shift to demonstrating or transferring culture-oriented information from translating the source text with the principle of ‘fidelity’ as traditional translation theories assert.

IV. CONCLUSION

The author of this thesis attempts to use the cultural manipulation theory of the school of Translation Studies to discuss the translation of culture-loaded tourism publicities from Chinese into English. It can be seen from the study that the phenomenon of cultural manipulation in the translation of culture-loaded tourism publicities is quite common and frequent. This may in part lead to the fact that, in the new century, China sees a heated study of the translation of tourism materials from Chinese into English from the perspective of cultural communication and cultural interaction. After the ‘cultural turn’ in translation studies, the innovative thinking on translation of the school of Translation Studies has aroused scholars’ great interest in the field. We may say that there is a trend of studying the translation of culture-loaded tourism publicities from Chinese into English from the new perspective provided by the school of Translation Studies.

Besides, it is safe to draw the conclusion that it is feasible to use cultural manipulation theory to evaluate the translation of culture-loaded tourism publicities from Chinese into English. From the sample analyses we may notice that there are various types of cultural manipulation in the translation of culture-loaded tourism publicities from Chinese into English, which exactly testifies the feasibility of applying the theory into such translation. When trying to evaluate the translation in the light of cultural manipulation theory, we should not go on the wrong track by judging whether it is ‘good’ or ‘bad’ using the only standard of traditional thinking on translation, that is, whether or not the translation is ‘faithful’ or ‘equivalent’ to the source text. Rather, we should be aware that there are different types of ‘faithfulness’ and translators may be required to be faithful in some situations and free in others. Therefore, in the light of cultural manipulation theory, we should put our focus on evaluating whether the translation has demonstrated in the culture systems of the target language area the cultural capital of a certain culture properly, and whether the translation has fulfilled the purpose of translation, namely, cultural communication and cultural interaction.

Finally, based on the analyses of the selected samples as well as on the previous studies of the translation of culture-loaded tourism publicities from Chinese into English using the theories of the school of Translation Studies, we may summarize several types of workable manipulation methods when translating culture-loaded tourism publicities from Chinese into English, including Addition, Omission, use of Explanatory note, and Rewriting. However, translators should be careful when trying to use them. Because, if they are not used properly, some over-loaded information might be added to the translation, or some cultural elements of the source texts might be left out, which would cause a failure to cultural communication and cultural interaction.

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