

# Study on the C-E Translation of Publicity Materials from the Perspective of Venuti's Foreignization—A Case Study of “*An Overview of the World Exposition Shanghai China 2010*”

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**Abstract**—Since the implementation of China's reform and opening-up policy, the rapid development of economy and the international exchanges require a growing need for the publicity materials and translation, C-E translation in particular, in which, faithful reproduction of China's culture and image should be regarded as the priority. Many translators have been aware of the great importance of the cultural communication in translation of publicity materials, and various theories had been applied to study this issue both at home and abroad. In terms of preserving the source-language culture, Venuti advocates the dissimilarities between two languages. And that is why he puts forward foreignization. However, due to the dominating position of domesticating translation theory in China, Lawrence Venuti's theory of foreignization failed to receive enough attention in the field from translators and translation researchers in China. This paper, by using the theory of Venuti's foreignization to analyze the C-E translation of the publicity materials, especially a case study of *An Overview of the World Exposition Shanghai China 2010*, aims to demonstrate the application of Venuti's foreignization to analyzing the translation of the publicity materials, and therefore provides a brand-new approach for English learners to analyze the C-E publicity materials.

**Index Terms**—the translation of publicity materials, *An Overview of the World Exposition Shanghai China 2010*, Venuti's foreignization

## I. INTRODUCTION

### A. Research Background

Since the rapid development of economy and the international exchanges, the publicity materials and their C-E translation have become a necessity. The international status of China is uprising, the Chinese culture needs a stage to be known by the world. The cultural communication in the field of C-E translation of the publicity materials has been noticed by translators, and therefore they make use of different kinds of theories to realize an influent and proper translation. At the same time, analysis of the C-E translation of publicity materials has been conducted by using various theories and from different angles in history at home and abroad. However, few scholars tried to apply Lawrence Venuti's foreignization to this field. In his book --- *The Translator's Invisibility* 1<sup>st</sup> Edition published in 1995, Venuti challenged the dominant domesticating translation. He put forward a theory of foreignization. In his view, “Translation is a process that involves looking for similarities between languages and cultures – particularly similar messages and formal techniques – but it does this only because it is constantly confronting dissimilarities. It can never and should never aim to remove these dissimilarities entirely” (Venuti, 1995, p.306). As a fresh theory of translation text analysis, Venuti's foreignization has been employed to numerous materials, but rarely used to analyze the C-E translation of publicity materials. *An Overview of the World Exposition Shanghai China 2010*, a typical writing with Chinese culture which shows the basic information, the theme, the organization structure, the construction etc. in the World Exposition Shanghai China 2010, is worth being analyzed in terms of its language use and cultural transmission by applying the theory of Venuti's foreignization.

### B. Statement of Problem

Scholars at home and abroad have applied various theories and different angles to analyzing the C-E translation of publicity materials, such as “Skopostheorie”, “German functionalist translation theory”, “Adaptation theory” and so on. But few of them use the theory of Venuti's foreignization to analyze the C-E translation of publicity materials.

As a vital approach of spreading information, the translation of publicity materials enjoys some striking features, including social influence, political purpose, and culture. It needs to reserve cultural elements for the purpose of letting target readers learn more about source-language culture. And Venuti's foreignization also aims to keep the source-language culture to stand out cultural dissimilarities. He advocates that translators shouldn't ensure the convenience of the target readers or the transparency of translation at the sacrifice of keeping the original cultural image. Therefore, how to apply Venuti's foreignization to analyzing the C-E translation of publicity materials is the problem to

be solved.

### C. Purpose and Significance

The translation of publicity materials is quite important in letting target readers learn more about the source-language culture and then reaching the goal of promoting cultural communication, and Venuti's foreignization is also calling for preserving the source-language cultural elements so as to introduce them to the world. It is obvious that Venuti's foreignization is in line with the purpose of the translation of publicity materials. As for China, it is an uprising nation now, so it needs more countries to understand its culture. In such situation, translators had better have the concept of foreignization.

This paper, by using the theory of Venuti's foreignization to analyze the C-E translation of publicity materials, especially a case study of *An Overview of the World Exposition Shanghai China 2010*, aims to demonstrate the application of Venuti's foreignization in the translation of China's publicity materials, and to provide a brand-new approach for English learners to analyze the C-E publicity materials.

### D. Overview of the Paper

Based on the introduction above, this paper is intended to explain the application of Venuti's foreignization to analyzing the C-E translation of publicity materials in five parts.

Part One mainly provides a general introduction of the background, problem, purpose and the organization of the paper. By applying Venuti's foreignization strategy to analyzing C-E translation of publicity materials, this research focuses on demonstrating their combination.

Part Two gives an introduction of the development and current situation of theories and methods about analyzing C-E publicity materials as well as the development of the theory of Venuti's foreignization.

Part Three gives details about three parts: C-E translation of publicity materials, Venuti's foreignization and their conjunction.

Part Four focuses on the study on *An Overview of the World Exposition Shanghai China 2010* by using the theory of Venuti's foreignization.

Part Five summarizes the findings and the limitations of the study, and the suggestions for future study.

## II. LITERATURE REVIEW

The C-E translation of publicity materials has been widely conducted by various theories and methods from different perspectives at home and abroad. This paper refers briefly to some influential C-E translation of publicity materials analysis and Venuti's foreignization in previous studies from domestic and abroad aspect.

### A. The Research of C-E Translation of Publicity Materials

#### 1. The study abroad

There are many theories once used by scholars to analyze the C-E translation of publicity materials.

Starting from the term "Scoops" --- a Greek word for "aim" or "purpose", it was introduced into translation theory in the 1970s by Hans Vermeer. The technical term deals with the purpose of translation and the action of translating. The primary work on Scoops theory is *Groundwork for a General Theory of Translation* (Reiss and Vermeer, 1984). For the purpose of drawing attention to translator's subjectivity, many scholars use Skopostheorie to analyze the C-E translation of publicity materials.

In addition, some scholars consider the German functionalist translation theory as a good approach to analyze the C-E translation of publicity materials. Talking about functionalism, Eugene A. Nida must be mentioned. He placed the dynamic equivalence in a high status when conducting translation. Nida (1964) airs the view that a translation of dynamic equivalence aims at completing naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural pattern of the source-language context in order to comprehend the message. In order to further promote the function of translation, he later changed the term "dynamic" into "functional". In this way, it seems to "provide a much sounder basis for talking about translation as a form of communication with a focus on what translation does or performs" (Nida, 1993, p.124).

Apart from those methods to the C-E translation of publicity materials, the application of Adaptation theory to this field is comparatively new. Adaptation theory provides a conceptual frame to study linguistics from a pragmatic angle. In terms of analyzing the C-E translation of publicity materials, Adaptation theories can represent it from both communicative and linguistic view. As a result, it can help translator break away the traditional way of one to one equivalent.

#### 2. The study at home

In addition to the studies abroad, numerous scholars at home are aware of the importance of the C-E translation of publicity material, and therefore begin to regard the C-E translation of publicity material analysis as necessity.

Cheng Zhenqiu should be considered as the pioneer in the field of C-E translation of publicity materials. He tries to find some good methods to translate political literature, a kind of publicity materials. In his book *On Problems of Translation—A Series of Talks Given at the Institute of Journalism*, Cheng (1980) claims that the key to improve the

quality of C-E translation is to avoid “Chinglish” expressions which are caused by the influence of the source language.

As for the attention on the C-E translation of publicity materials, the Chinese Translation Association in Beijing in December 1990 held the first national symposium on “Skills in C-E Translation”. It concentrates on the translation problems with local prints of publicity materials and gives birth to the book entitled *A Collection of Articles on C-E translation Techniques*. During this symposium, a lot of scholars expressed their ideas on the translation of publicity materials.

As one of the participants, Duan Liancheng puts forward “internal injuries” in the translation which refer to the spelling or grammatical mistake and inappropriate expressions. In order to cure such “internal injuries”, he presents “interpretative translation”. In view of this, Duan Liancheng (1990) names “interpretative translation” as “three operation”, filling, slimming and restructuring.

Jia Wenbo (2000) studies the translation of publicity materials concerning political and economic issues. In his book *On Practical C-E Translation in Political and Economic Practice*, he expounds different translation skills by means of listing many examples. And now this book has served as a very useful reference book to learn translation.

## B. Venuti's Foreignization

### 1. The study abroad

In the past years, many scholars insist “the principle of transparency”. Therefore, for many years this principle has already been taken for granted. However, the American translator Lawrence Venuti doesn't agree and puts forward another kind of theory---foreignization, criticizing “the transparent effect of the translated work as false” and draws attention to the reservation of source-language culture.

Lawrence Venuti develops a foreignization translation strategy on the theory of Schleiermacher and some other scholars, which he calls the resistant foreignization translation strategy.

In order to change the dominant idea and express his theory clearly, he says his motive of developing this new translation strategy is to “make the translator more visible” (Venuti, 2004, p.17) And of course, the best way is to keep the source-language culture.

Since 1978, Venuti has been publishing his translations of Italian poetry in various magazines. And his ideas of foreignization strategy can be found in his serious books---*Translator's Invisibility: A History of Translation, Rethinking of Translation: Discourse, Subjectivity, Ideology, The Scandal of Translation*.

### 2. The study at home

Chinese have begun to study Lawrence Venuti's translation theory for several years. Guo Jianzhong is one of the first scholars researching Lawrence Venuti's translation theory. In his works, he pointed out that the foreignization theory held by Lawrence Venuti was progressive and future-oriented with “the development of international communications on an equal footing” (Guo Jianzhong, 2000).

The Chinese discussions on translation are usually in some book prefaces, journals and diary, which are different from the research in the West. Meanwhile, a few Chinese foreignization advocators, like Lin Kenan, Yin Yantong and Ge Xiaoqin, have become aware of the important status of culture. Therefore, they try to find ways to reflect cultural elements in translation.

## C. Limitations of the Previous Study

As presented above, the research of analyzing the C-E translation of publicity materials has been conducted by different kinds of angles by use of various theories. But Venuti's foreignization strategy has seldom been used to analyze the C-E translation of publicity materials. Most of previous studies are about the comprehensive strategy to analyze the overall publicity materials, not in a specific way. In this regard, this paper aims to study the C-E translation of publicity materials from the perspective of Venuti's foreignization.

## III. C-E TRANSLATION OF PUBLICITY MATERIALS AND VENUTI'S FOREIGNIZATION

### A. C-E Translation of Publicity Materials

This part is an introduction of the C-E translation of publicity materials, including their definition, classification, features and significance.

#### 1. Definition

With the globalization across the world, it is quite essential for China to be well known to outside. In order to reach the goal, publicity materials need to shoulder this responsibility to introduce China faithfully to the world at all levels for the purpose of attracting foreign tourists and investors or finding opportunities on the international stages. But firstly, figuring out the definition of “duiwai xuanchuan” becomes indispensable.

Lin Wusun (1992) suggests that we could use “foreign propaganda”, “foreign publicity”, “overseas information”, “international communication” to express the meaning of “duiwai xuanchuan”. In *A Dictionary of Chinese-English Press Neologisms with English Translation* (Zhang Jian, 2001, p.108), “duiwai xuanchuan” is translated as “overseas publicity”, “international communication”, “China's communication with the outside world”, “publicizing China overseas”. Later, “publicity materials” is used to indicate “duiwai xuanchuan ziliao”.

According to Chen Min (2007),

*“C-E translation of publicity materials refers to translating various kinds of Chinese publicity materials into English language. The aim of which is to publicize the related information to foreign countries through the medium of books, editorials, newspapers, broadcasts, radios, TV programs, internets, international conferences, etc.”* (p. 13)

## 2. Features

Because of having strong intension in many areas, the translation of publicity materials enjoys some striking features, including social influence, political purpose and culture.

First, it will bring social influence in both at home and abroad. When there are some new things happened or new expressions created in a certain country, they need to be understood by other countries in order to achieve the goal of communicating with each other. Take tourism as an example. If the translation of 西湖 is vivid, foreigners will be attracted and then pay a visit to the tourist site to have a taste of its beauty. For China, it improves the development of tourism. And for foreign countries, it lets them know more about China. Therefore, the translation of publicity materials has a strong social influence.

Second, it has political purpose and serves for government or some official institutions. When government carries out some new and important policies, it is quite essential to translate them for the purpose of telling foreign countries what policy China has. This will do great help in spreading the political standpoint. “三个代表” is proposed by former President Jiang Zeming, used to describe that China always puts productivity, culture and people’s interests into the first priority, therefore letting foreigners know this area is a necessity. And then it is translated into “three representatives” to highlight what the basic representatives of China do have.

Third, due to publicity materials covering a wide scope of areas, like tourism, environment, etc., which contains large amount of one nation’s culture, therefore the translation of publicity materials exerts a profound influence. In order to keep a countries’ culture to promote its deep meaning, translation is indispensable. For example, when introducing “希望工程” to foreigners, it is important to let them understand this is a project which helps people who are in some weak situation and need help. The phrase “希望工程” contains the love and care from Chinese people, therefore, the translation “The Hope Project” can vividly show the help given to the weak people and guide them to the sunshine and hope.

## B. Venuti’s Foreignization

### 1. Definition

For the purpose of demystifying the transparency, making the translator more visible, and resisting the cultural hegemony brought by fluent translator, Venuti advocates the theory of foreignization.

Lawrence Venuti, Italy-born American translation theorist and scholar, challenged the dominant domesticating translation and aroused people’s attention to the theory of foreignization. In an 1813 lecture on the different methods of translation, Schleiermacher argued that “there are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him” (Venuti, 1995, p.19) According to Venuti, letting the reader move towards the original text and the author is foreignization.

According to him, foreignization is

*“an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad. Foreignization means that a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original.”*

In summary, foreignization advocated by Venuti and his followers is a non-fluent or estranging translation style designed to make visible the presence of the translator by highlighting the foreign identity of the ST and protecting it from the ideological dominance of the target culture (Jeremy, 2001)

### 2. Advantages

There are many scholars summarizing the advantages of foreignization and Guo Jianzhong is one of them. In his book *Culture and Translation*, he insists the theory of foreignization and points out the advantages of foreignization: 1. it is necessary for the readers to learn about the culture of others countries, and this is also the reason why the readers choose to read translated versions; 2. when translating, translators should do their best to reserve the source-language culture, because they should believe the readers have enough imagination and wisdom to understand the dissimilarities in other countries’ culture; 3. transplanting the source-language culture into the target-language culture can enrich the target-language culture and the means of expression; 4. translation is a good method of promoting cultural communication, therefore foreignization is a better choice; 5. if the translated versions can’t convey the source-language culture, this translation is not “faithful”. (Guo Jianzhong, 2000)

### 3. Main Ideas

Venuti also names foreignization strategy as “**resistance**”. It not only means to avoid the fluency of the translated version, but also challenges the target-language culture. A translation should be a map which can tell the foreigners where the fresh things emerge and therefore give them a glimpse of the culture. The dissimilarities between ST and TT should be preserved instead of erasing.

According to Venuti, translation is a process that should contain the **dissimilarities** between ST and TT. Therefore,

the translator should never remove these dissimilarities completely. “Foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language.” (Venuti, 1995, p.20)

The main characteristic of Venuti’s foreignization strategy is **to stress the foreignness of the foreign text**, because it can help the target readers to get a better understanding of the foreign culture and to realize the differences between two countries. Therefore, advocating the local culture which indicated by Venuti’s foreignization is a good method to bring a new experience for the target reader.

From Venuti’s books--- *Translator’s Invisibility: A History of Translation, Rethinking of Translation: Discourse, Subjectivity, Ideology, The Scandal of Translation*, it is quite easy to see that Venuti places culture in a high status in the process of translating. In order to draw foreigners’ attention to new environment and new culture, the attitude of “resistance” has become a must. Learning more about other countries’ culture rather than eliminating other culture is what Venuti advocates to **“form the cultural identity”**, just as what Venuti states “the formation of a national culture by refining its language through foreignizing translations” (Venuti, 2004, p.102)

### C. C-E Translation of Publicity Materials and Venuti’s Foreignization

From 3.1, C-E translation aims to give foreigners a map of a foreign country and let them get more information about other culture to make the target readers learn more about China. And in 3.2, it shows that the main ideas of Venuti’s foreignization are advocating the source-language culture in the process of translating and lifting the status of translator. Therefore, it is not hard to figure out that there is a link between C-E translation of publicity materials and Venuti’s foreignization---by using the method of Venuti’s foreignization, the C-E translation of publicity materials can reach the goal of introducing the local culture to the world. Some examples are listed as follows.

E.g. 1 广州菜“**龙虎斗**”味道好极了

The Guangzhou dish **“A Dragon Fighting Against A Tiger”** (a snake cooked with a cat) is marvelous to the taste.

In this example, the translation seems quite fresh to westerners and at the same time it reflects the ideas of Venuti’s foreignization “*signifies the difference of the foreign text*” (Venuti 1995:20) by translating “**龙虎斗**” into “**A Dragon Fighting Against A Tiger**”. This translation can faithfully reproduce the colorful food culture of China and arouse foreigners’ interests into this issue, then “*form the cultural identity*” (Venuti, 1995, p.20). What’s more, from the translation, foreigners can know the culture image of dragon and tiger and have a vivid imagination of the taste: that it must be as exciting as the name of the dish.

E.g.2 溪口**千层饼**采用传统工艺，制作精良，质地松脆，清香可口。

**Xikou Thousand-sheeted cake** is homemade, using natural foods and traditional procedures. The cake tastes good, smells good and is crisp.

Here, “**千层饼**” is translated into “**Thousand-sheeted cake**”. In fact, thousand-sheeted cake doesn’t mean a cake with one thousand sheets. However, based on Venuti’s foreignization “*sending the reader abroad*” (Venuti, 1995, p.20), this is a good way to directly arouse foreigner’s curiosity and imagination. Besides, at the same time, it preserves the culture meaning of numbers in Chinese language. In this way, once foreigners hear the name of the distinctive cake and taste it, they may have a deep impression of Nikou Thousand-sheeted cake. This is a good approach to spreading Chinese culture.

From the two examples above, the application of foreignization strategy can be totally reflected in the translation text for the purpose of advocating local culture in translation.

In the next part, the paper takes a specific publicity material *An Overview of the World Exposition Shanghai China 2010* as an example to see the importance of the concept of Venuti’s foreignization.

## IV. A CASE STUDY OF AN OVERVIEW OF THE WORLD EXPOSITION SHANGHAI CHINA 2010 BASED ON VENUTI’S FOREIGNIZATION

### A. *An Overview of the World Exposition Shanghai China 2010*

When asking people what events happened in 2010 leave a deep impression, Expo Shanghai China 2010 must be one of them. It is a worldwide event which forms a platform for the whole world to communicate with each other.

The book *An Overview of the World Exposition Shanghai China 2010* systematically introduces the basic information of this world exposition in order to promote Chinese culture as much as possible. It covers emblem, mascot, site planning, display, etc. And 2010 exposition is hosted in Shanghai, China, therefore, the typical Chinese culture can be easily found in this book published by Oriental Press.

To some extent, China is more outstanding than before in the international stage. *An Overview of the World Exposition Shanghai China 2010* is the first book to describe the basic information about Expo Shanghai China 2010. In this book, there are many Chinese cultural elements which can represent the features of China. As a result, the quality of its translation influences the image of China. Whether the culture can be reserved well in the translation should be studied. This is the reason the paper chooses it as a case study to research. And in the next case study, the study will go to details.

### B. *Culture and Venuti’s Foreignization*

In the book of *Multicultural Education* (1989), Banks, J.A. & McGee, C.A define culture as:

*"The essence of a culture is not its artifacts, tools, or other tangible cultural elements but how the members of the group interpret, use, and perceive them. It is the values, symbols, interpretations, and perspectives that distinguish one people from another in modernized societies; it is not material objects and other tangible aspects of human societies. People within a culture usually interpret the meaning of symbols, artifacts, and behaviors in the same or in similar ways."* (p.26)

Therefore, culture is quite essential to establish a national identity in the society. It is not only a means of communication between people, but also represents a strong feeling of belonging among people in the society. Furthermore, based on this definition, English Anthropologist Edward B Taylor says that culture is that complex whole which includes tangible (clothes, food, construction, etc.) and intangible (knowledge, belief, custom, etc.) which are acquired by man as a member of society.

From the perspective of Venuti (2004), the purpose of foreignization is to "to register the linguistic and cultural difference of the foreign text, sending the reader abroad", and then to "retain something of the foreignness of the original", finally to "form cultural identity". (p.48)

From the above, when translating *An Overview of the World Exposition Shanghai China 2010*, applying Venuti's foreignization to conducting this material is a good method to reserve Chinese culture and to form Chinese cultural identity as much as possible. In order to illustrate this idea, this part mainly analyzes the reflection of Venuti's foreignization from the angle of culture in *An Overview of the World Exposition Shanghai China 2010*.

### C. Case Study

Just as stated in Part Three, when translating publicity materials, Venuti's foreignization strategy is a good approach to stand out culture to make foreigners be familiar with Chinese culture. Venuti says "translation wields enormous power in the construction of national identities for foreign cultures, and hence it potentially figures in ethnic discrimination, geopolitical confrontations, colonialism, terrorism, war" (Venuti, 1995, p.19) In order to spread the Chinese culture, when translating the publicity materials, the Chinese culture and elements should be conveyed. Guo Jianzhong (2000) believed that the foreignization translation theory held by Lawrence Venuti was progressive and future-oriented with "the development of international communications on an equal footing". Only letting the source text and the target text be the same status can the readers accept the foreignness of other culture. In this regard, introducing a country's culture by translating publicity materials becomes significant.

Based on Venuti's this idea, some examples are listed as follows.


#### 1. The Culture Meaning of Chinese Character

E.g. 1 上海世博会吉祥物的名字叫“海宝”，意即“四海之宝”。“海宝”的形象则以汉子的“人”作为核心创意，既反映了中国文化的特色，又呼应了上海世博会会徽的设计理念。(《中国2010年上海世博会概览》，2008, p.28)

Expo 2010's mascot is named **HAIBAO (literally "sea treasure")**, meaning Treasure of the World. In the shape of Chinese character “人” (meaning “human”), the mascot conveys the feature of Chinese culture and coordinates well with Expo 2010's emblem.(*An Overview of the World Exposition Shanghai China 2010*, 2009, p.28)

This paragraph is an introduction of the mascot for Expo 2010 Shanghai China. In Chinese, “海宝” refers to the treasure in the whole world. Translating “海宝” into “HAIBAO” is a good example to reflect Venuti's foreignization. Translator don't translate “海宝” into “sea treasure” directly, but put “HAIBAO” in front of “sea treasure”---meaning the exposition is a worldwide event and everyone view it as a treasure. Because the word “海宝” enjoys the deep meaning in Chinese, it has to be delivered to the world. Therefore, using “HAIBAO” to translate “海宝” is a good way to reach balance---to “form national identity of culture”, because it is clear at a glance and easy for foreigners to remember this Chinese typical name, so as to trigger their desire to learn more information about Chinese character. What's more, it can further enrich the target-language culture.

In addition, the inspiration of the mascot is the Chinese character “人”. It shows the culture of Chinese character---hieroglyph. Many Chinese characters are based on their shape and such characters are hieroglyph. The written form of the character “人”, one stroke to the left and another to the right, means the mutual support between people. Therefore, even if it looks simple, it enjoys a rich cultural meaning---China is a country putting “人” in the first priority. Instead of translating “人” into “human” directly, the translators choose to put the Chinese character “人” into the English text and then give explanation “meaning ‘human’ ”after the Chinese character “人”. No matter from the pronunciation and the shape of the character “人”, the word can completely reflect the concept of the design and tell foreigners clearly that “人” is the body of society. This is an attractive method to stimulate foreigners' interest to know

more about the culture of Chinese character. However, if put the picture of “海宝”  beside the translation, it must be more vivid and be easier for foreigners to understand.

E.g.2 会徽形似汉字“世”，并与数字“2010”巧妙组合，相得益彰，表达了中国人民举办一届属于世界的、多元文化融合的博览盛会的强烈愿望。（《中国 2010 年上海世博会概览》，2008, p.24）

Inspired by the shape of the Chinese character “世” (meaning “the world”), the design is cleverly combined with the number 2010 and conveys the Organizer’s strong wish to host an Expo which is of global scale and which showcases the blending of diversified cultures. (*An Overview of the World Exposition Shanghai China 2010*, 2009, p.24)

This paragraph introduces the emblem of Expo Shanghai China 2010. Here, the translators don’t translate the word “世” into “the world” directly, but bring the harmonious notion of the world by means of introducing the Chinese character “世”--- the hieroglyph. It consists of three parallel verticals (meaning you, I and he/she), and a transverse line (meaning the three persons are connected). The shape of “世” throwing arms around each other, it symbolizes a big family of human in peace, happiness and harmony so as to deliver the concept of understanding, communication, union and cooperation. China is uprising, therefore letting Chinese characters face to the world is a good approach to help foreigners have a better understanding of Chinese characters from the angle of their shape vividly. And keeping Chinese character in the translation to make sure to tell foreigner the typical culture is quite necessary. But if add a picture of



“世” near the translation, the visual feeling would be much stronger.

## 2. The Culture Meaning of Chinese Construction

E.g. 屋顶模仿石库门“老虎窗”正面开、背面斜坡的特点，做到形神兼备。（《中国 2010s 上海世博会概览》2008, p.51）

The roof is a vivid imitation of **Shumen’s Roof Window**: open front and sloping back. (*An Overview of the World Exposition Shanghai China 2010*, 2009, p.51)

This sentence is used to introduce the concept of Pudong theme pavilions. China is a country enjoying a long history, therefore some special construction can reflect people’s living type. “石库门” is a kind of typical dwelling house in Shanghai. When it comes to “石库门”, many Shanghai people have the resonance. As we know, Shanghai is a place integrating Chinese and Western features. During the Taiping Heavenly Kingdom (1851-1864), many western businessmen came to Shanghai to seek for opportunities. They realized building construction was a good choice. And then at that time, there were a lot of western style construction appeared. Later in 1920s, Chinese people did some improvement based on the western style construction and “石库门” is one of them. It is a construction built by stone and thick wood. The origin of the name “石库门” is because of using stone as the doorframe and thick wood as the door leaf. Besides, each residence is connected and arranged in straight alleys, with the entrance wrapped by a stylistic stone arch. If following the theory of domestication, “石库门” should be translated into “stone-framed doorways”. However, here, translators translate it as “Shumen”. Because of its regional culture, the translation of such typical traditional construction should reflect its regional features. And now this kind of construction can be found in some old places in Shanghai. This translation can fulfill “the translator leaves the author in peace, as much as possible, and moves the reader towards him” (Venuti 1995:19). In addition, in order to stand out this typical meaning, there is a kind of wine which is named after “石库门” in Shanghai, too. From this, it is not hard to figure out “石库门” is an embodiment of a group of Shanghainese, so the meaning of “石库门” should be conveyed to foreigners.

However, in this sentence, the translators ignore the translation of “老虎窗” and choose to translate it into “Roof Window”. After Shanghai opened as a treaty port, many English regarded Shanghai as a good living environment, and successive waves of English lived in Shanghai. They also brought the Europe-style construction. Because Europe is always snowy, they create the roof into the shape of triangle to get lighter and air from nature. And due to the similar pronunciation between “roof” and “老虎”, pidgin English call it “老虎”. And after 1920s, in order to make roof higher to get lighter and air, Chinese added a loft between the second floor and the roof. And then Shanghainese named it as “老虎窗”. When speaking of “老虎窗”, Shanghainese will feel quite cordial. And because 2010 World Expo is hosted in Shanghai, there are many cultural elements in Shanghai. From the above explanation, it is really necessary to introduce the concept of “老虎窗” to foreigners. Building up the special kind of Chinese construction into their mind is what Venuti calls for “*signifies the difference of the foreign text*”. As a result, from my point of view, in order to stand out the difference, trigger foreigners’ curiosity and further spread it to the world, translating “老虎窗” into “Lao Hu Window (Roof Window)” is much proper.

## 3. The Culture Meaning of Chinese Color

E.g.1 蓝色：充满包容性、想象力、象征充满发展希望和潜力的中国。（《中国 2010 年上海世博会概览》，2008, 前言）

**Blue**: encompassing, imaginative, symbolizing China that is full of hope and potential. (*An Overview of the World Exposition Shanghai China 2010*, 2009, preface)

This sentence is used to describe the color of the mascot for Expo 2010 Shanghai China. The book *A New Concise Course on Linguistics for Students of English* (Dai Weidong, 2003, p. 135) says that “in English ‘Blue’ suggests sentimental or unhappy feelings as in ‘he is in a blue mood’”. Besides, when expressing “青一块紫一块”, foreigners use “black and blue”, so it has negative meaning in the western culture. However, in China it has a quite different meaning. From the sentence, it is obvious that blue represents “hope and potential” and it can bring good wishes to people’s inner heart. Therefore, when depicting China, blue can be used to display her energy and development. Here, the translators translate it directly into blue and don’t use another corresponding word in the western culture to replace, because it is clear China should also spread the culture meaning of color to the world, and let foreigners know more about the connotation of the color in China.

E.g.2



《《中国 2010 年上海世博会概览》, 2008, p.49)



(An Overview of the World Exposition Shanghai China 2010, 2009, p.49)

The two pictures above are used to show the specific position of “中国馆”. Not just the words can express the translators’ will to preserve Chinese culture, the pictures also can do so. From the perspective of Chinese traditional culture, color has the feeling of mystery and the abundant connotation. Red is a color which Chinese think it contains good meaning and represents happiness and luck, like “红娘”, “大红灯笼”. However, westerners are quite different. They relate the color red to blood and danger, like get out the red (不再亏空). Take a look at the two pictures above, in the Chinese version, the bottom color of “中国馆” is red, and in English version, the bottom color of “China Pavilion” is still red. When translating the part of “中国馆”, the translators don’t change the bottom color of red so as to “stress the foreignness of the foreign text” and “contain dissimilarities”. This example aims to let foreigners know about the culture meaning of Chinese color and then receive the dissimilarities between countries.

#### 4. The Culture Meaning of Chinese idioms

E.g.1 “自强不息”、“厚德载物”出自《周易》。(《中国 2010 上海世博会概览》, 2008, p.67)

“Self-discipline” and “social commitment” are taken from the Chinese classic, *Book of Changes*. (An Overview of the World Exposition Shanghai China 2010, 2009, p.67)

This is an introduction of China Pavilion. The classic book “周易” boasts a long history. Many ancient Chinese people used this book to do future-telling, fortune-telling and other predictions. No matter whether it is correct or not, it is a tool which represents the culture of ancient Chinese people. And the idioms “自强不息”、“厚德载物” are taken from this book, which express broad mind to deal with the relationship between human and human, between human and nature, between human and society. And Tsinghua University also applies the idioms to be its school motto. As a kind of virtue, it is used to describe the high moral status. “自强不息” is to strive to be stronger, and “厚德载物” is to make



social commitment. The English version completely expresses the meaning of Chinese traditional idioms. And the form of the two English translated words “Self-discipline” and “social commitment” is made up of two English words respectively, just like Chinese idiom consisting of four Chinese characters. It is so great to put the English form in accordance with the Chinese idioms form. But if the translation can add the explanation of the classic book 《周易》, that will be much better and be easily to be understood by foreigners.

E.g.2 上海世博会探索信息化时代的展示方式,充分利用和借助互联网的独特优势,在举办实体世博会的同时,开创性地推出了网上中国 2010 年上海世博会,让全球各地的网友通过国际互联网,足不出户就能跨越千山万水,畅游上海世博会。(《中国 2010 上海世博会概览》, 2008, p.114)

Expo 2010 explores ways of display in the information age, making full use of the unique advantage of the Internet. In addition to the real Expo, an online exposition will be launched for the first time so that netizens **from all over the world** could tour Expo 2010 on the Internet. (*An Overview of the World Exposition Shanghai China 2010*, 2009, p.116)

This paragraph is used to describe World Exposition Shanghai China 2010 Online. The Chinese idiom “千山万水” refers to a long and arduous journey filled with numerous difficulties and danger. Here, the Chinese version uses the idiom to show that netizens is unnecessary to go such a long journey and only by surfing Internet they can also appreciate the online exposition. However, in the translated version, “千山万水” is translated into “from all over the world”. This translation doesn’t stand out the connotation meaning of the Chinese idiom “千山万水”. In order to deliver this meaning of “千山万水”, translators should be faithful in bringing Chinese culture to foreigners. Guo Jianzhong (2000) says “if the translated versions can’t convey the source-language culture, this translation is not ‘faithful’” (p.274). And translators should believe “the readers have enough imagination and wisdom to understand the dissimilarities in other countries’ culture”. All these ideas are based on Venuti’s foreignization. Therefore, translating “千山万水” into “A Thousand Miles” will be more vivid to spread the meaning of the Chinese idiom.

## V. CONCLUSION

### A. Major Findings

Based on the study on the public material *An Overview of the World Exposition Shanghai China 2010* by using the theory of Venuti’s foreignization, two major findings are produced as follows:

#### 1. Major finding 1

Because of covering a wide scope of Chinese culture, the C-E translation of publicity material-- *An Overview of the World Exposition Shanghai China 2010* can reflect the ideas of Venuti’s foreignization.

The purpose of the publicity materials is to introduce China to the whole world. In order to reach the goal, when translating such materials, translators must reserve the Chinese elements which can be understood and accepted by the target readers. Here, *An Overview of the World Exposition Shanghai China 2010* contains numerous information about Chinese local culture which should be kept. Venuti’s foreignization emphasizes the importance of reservation of source-language culture. As a result, there are a lot of sentences and paragraphs from different angles in the translation text reflecting the ideas of Venuti’s foreignization.

#### 2. Major finding 2

After reading some books written by Venuti, his ideas can be extracted into one main idea: standing out source-language culture based on the concept of Venuti’s foreignization.

This paper analyzes it from four different points of view: the culture meaning of Chinese character, the culture meaning of Chinese construction, the culture meaning of Chinese color and the culture meaning of Chinese idioms respectively. In terms of the four directions, China is a country putting stress on national culture, Venuti’s foreignization (the combination of source-language culture and translation text) can be completely embodied.

### B. Restatement

Through the study of the publicity material *An Overview of the World Exposition Shanghai China 2010* in details, this paper proves that the publicity material *An Overview of the World Exposition Shanghai China 2010* embodies the major ideas of Venuti’s foreignization: standing out source-language culture based on the concept of Venuti’s foreignization.

### C. Pedagogical Implications

Analyzing the C-E translation of publicity materials has been a popular approach to teaching and learning the translation methods, but seldom do scholars use the theory of Venuti’s foreignization to analyze publicity materials. This paper, by demonstrating the application of Venuti’s foreignization to analyzing a publicity material, aims to provide a brand-new theory and approach for publicity analysis and for teaching and learning translation method.

### D. Limitations of the Study and Suggestions for Further Study

Although the research was conducted by analyzing a publicity material from the perspective of Venuti’s foreignization, there are still some limitations.

The first limitation of the research study lies in the limited source for the demonstration: only one publicity material

is analyzed. It is suggested that in the future study more publicity materials should be analyzed by using Venuti's foreignization.

The second limitation is that the translation text is from C-E. It is suggested that publicity materials from E-C should be also analyzed by using Venuti's foreignization.

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