

Translating Chinese Texts of Intangible Cultural Heritage into English from the Perspective of an Integrated Strategy

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Abstract: This paper centers around exploring translating Chinese introductory texts into English concerning the intangible cultural heritage of Guangdong Province and Hainan Province. Based on analyzing the textual features of the Chinese texts, the paper puts forward the principles of two types of closeness and five Cs in terms of translating the original text that serves the informative and vocative functions. Then in accordance with the two translation principles, an integrated strategy has developed on the basis of alienation, adaptation and compensation for contextual and cultural default so as to render the source texts into perfect English. Specifically, with the guidance of the principles and the integrated strategy, this research focuses on how to translate text titles, sentences with unique culture-specific items and short passages by employing such methods as transliteration, transliteration plus literal translation, transliteration plus annotation, addition or supplement, interpretation, intra-text annotation, condensation, and substitution, etc. The integrated application of the strategies and methods does work to retain the original culture in the translated text, and on the other, makes the translated versions content-centered, culture-oriented, concise, clear and coherent both in form and in meaning, thus achieving the goal that the translated text should be closer to the cultural characteristics of the source text and closer to the thinking mode of target readers. It is hoped that this exploration will make contributions to the translation research into the texts in relation to the intangible cultural heritage of China.

Keywords: translation research; Chinese texts; intangible cultural heritage; principles of two types of closeness and five Cs; integrated strategy

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1 Introduction

China joined *the Convention concerning the Protection of World Cultural and Natural Heritage* in 1985 and owned the first batch of world heritage in 1987. At present China has a total of 56 world heritage sites to date. Of these, 38 are cultural heritage sites, 14 are natural heritage sites, and 4 are cultural and natural (mixed) sites, ranking first in the world. Besides, China owns 1,372 representative intangible cultural heritage programs under state protection, including the 43 programs on the UNESCO World Intangible Cultural Heritage List. As of 2016, Hainan Province has one intangible cultural heritage on the World List, and 26 intangible cultural heritage programs under state protection. As of 2022, Guangdong Province possesses five intangible cultural heritage in the World List and 165 intangible cultural heritage programs under state protection.

As is known to all, intangible cultural heritage (shortened as ICH) is an indispensable and precious part of a nation's culture as well as a valuable part of the world. Yet, as for China, its publicity to the outside world is far from being enough due to the fact that translation research in this field was not given much attention in the past. Fortunately, Since the early 2000s, the research in this domain has been becoming noticeable in the translation field of China. So far, some research has been done in relation to culture-specific items in the Chinese texts of ICH and the translation strategies proposed by some scholars such as Chang Nam Fun (2004), Fan Xiangtao (2008), Chen Fangrong (2011), Xu Ming & Wang Junping (2016), Lu Zhiguo (2017), Gu Feng (2019), Jia Shaodong (2019), etc. These studies and explorations have, to a larger extent, promoted the development in the field of translation and enhanced the publicity of Chinese culture to the outside world. Nevertheless, translation research in this domain should be further undertaken because there is still something worth exploring to enrich China's translation theory.

2 What does intangible cultural heritage refer to?

According to UNESCO's definition, "Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration. There are three types of heritage: cultural heritage (tangible and intangible cultural heritage), natural heritage and cultural and natural heritage (mixed)." However, the term 'cultural heritage' has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO. "Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts. The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social

groups within a State and is as important for developing States as for developed ones”.

Furthermore, intangible cultural heritage is characterized by the following. First of all, it is traditional, contemporary and living at the same time; second, it is representative and unique; third, it is community-based and recognized as such by the communities, groups, or individuals that create, maintain and transmit it; last but not least, it is inclusive and contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large.

3 Textual features of intangible cultural heritage

In view of linguistic and cultural transfer from the original text into the target one, studying and understanding the types and characteristics of the original text is an essential phase for translation work, and it is the basis for choosing and determining translation principles, strategies as well as methods, and then it ensures the high quality of the translated versions. Below are discussed and analyzed in detail the linguistic and cultural features of the Chinese texts concerning ICH.

3.1 *Cultural features—culture-specific items*

What is discussed here in terms of cultural features is about culture-specific items. ICH possesses features of uniqueness, exclusivity, irreplaceability and exceptional national value. In the text introducing ICH, there usually contains plentiful cultural elements and cultural concepts such as names of people, names of places, oral traditions, performing arts, social practices, rituals, festive events, historical events, mythology, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts, which can be categorized as so-called “culture-specific items” first developed by Javier Franco Aixelá, a Spanish translator. Chang Nam Fun (2004) was the first Chinese scholar to introduce it to the translation field in China. Aixelá (1996: 52–78) defined it as “translation difficulties occur when the meanings in the source text are transferred to the target text because there is no corresponding item in the cultural system of the target language, or they have different textual status in the item”. Based on the definition, Aixelá gave a more detailed interpretation that a culture-specific item depends not only on the item itself but also on the function of the item in the text as understood by target readers. In other words, a culture-specific item is what the general readers of the target language or any person in power find ideologically or culturally incomprehensible or unacceptable.

Aixelá put forward his theory on culture-specific items according to his experience in literary translation studies, on the basis of which he developed eleven translation strategies. Chang Nam Fen (2004) introduced the strategies and discussed how to use each of them by giving examples. Compared with literary works, most types of Chinese texts regarding ICH undoubtedly have similar characteristics of cultural uniqueness and exclusivity and exceptional values. Therefore, the corresponding translation strategies and methods developed by Javier Franco Aixelá are more or less applicable to the translation of Chinese texts related to ICH. Some Chinese scholars take culture-specific items as one of the difficulties in translating ICH (Fan Xiangtao 2008; Chen Fangrong 2011).

3.2 *Linguistic features—text type*

Newmark, a famous translator, and translation theorist in the translation field in both the UK and the outside

world, categorizes texts into three types: expressive text, informative text and vocative text (2001:40). Expressive text includes serious literary works, official proclamations, autobiographical literature and private letters, etc.; informative text covers reports, documents, newspaper articles, memorandums, meeting minutes concerning natural science, science and technology, business and economy, etc.; vocative text involves announcements, brochures, publicity materials, popular works, and so on. The text in relation to ICH should belong to both informative and vocative ones and are basically “an informative text with narrative characteristics”. Put it in another way, the text of ICH contains both the function of conveying information and publicizing culture, so it has “both the informative and vocative functions” (Lu Zhiguo 2017).

According to Xu Ming et al. (2016), the text of ICH should be classified as “an informative text in which logical or indicative language is used”. Studies on the text type and text description of ICH have shown that it is basically informative and vocative. In the frame of this informative text, there is the following information concerned with names of intangible cultural heritage, historic figures, places of origin, historical origins, values, cultural characteristics, and influences, etc., which have unique cultural status and distinctive cultural characteristics and may not exist at all in the cultural system of the target language text.

Apart from its text type, Xu Ming et al. (2016) argued that the introductory text in regard to ICH may be indicative, narrative, descriptive, objective and local; or rather, ‘it should be content-centered, the information, knowledge, and views should be objective’.

4 Translation principles

4.1 “Two types of closeness”

The intention of translation is to convey information and exchange cultures. So, the cultural characteristics of the source text should be retained in the translated text as much as possible, the source culture be truthfully conveyed, and the names and sentences with national color be rendered into concise, clear and understandable ones. For this reason, it is necessary to follow the translation principle of “two types of closeness”: one means that the translated text should be close to the cultural characteristics of the source text; the other refers to the translated text being close to the thinking mode of the target readers. As is mentioned above, the text related to ICH is usually full of cultural elements and concepts which need publicizing to the outside world. Therefore, the cultural features of the original text should be reflected through both “alienation” and “adaptation”, and if necessary, the strategy of compensation can be applied to linguistic and cultural default in the process of translating.

Eugene A. Nida, an American linguist, translator and translation theorist, advocates that the translated text should be target language culture oriented and adapted to target readers. He put forward the concept of “the closest natural equivalence”. From the social and cultural perspective, he put target readers first and carefully analyzed the intention of the translated text. Nida (1993) argued that the translated text should basically be closest to the natural equivalence of the information that the source text has provided. He claimed that the purpose of dynamic equivalence (or functional equivalence) was such that the expression mode of the translated text



should be natural, and that the source language mode should be included in the cultural category of the target language as much as possible. When taking target readers into consideration, translators need to know that the translated text should create the effect of information transfer and functional equivalence in both form and meaning. Nevertheless, the source language culture as an indispensable part of the source text should be retained as much as possible in the target text in order to achieve the goal of exchanging cultures and arousing target readers' interest in the cultures of other nations.

4.2 Principle of the five Cs

The principle of the five Cs here refers to content-centeredness, culture-orientation, conciseness, clarity, and coherence, which the translated text should possess. Specifically speaking, content-centeredness requires that the translated text be rich in information and knowledge, and highlights its uniqueness, exclusivity and exceptional national value; culture-orientation means that the translated text should keep the unique culture of the original text as much as possible; conciseness refers to the language used for the translated version should be accurate and correct, and avoid redundancy and overstatement; clarity refers to the way of expression, in which the translated text should be objective and logical, less ambiguous or confusing; coherence calls for a well-organized paragraph or passage, and a chain of well-fit meanings and ideas, which is easy for target readers to understand. In a word, the principle of the five Cs followed by the translated text is closely interrelated in a linguistic and cultural way. Much importance should be attached to “the accurate use of words, fluent sentences, simple structure and reasonable discourse” (Jia Shaodong 2019).

Owing to the fact that the text related to ICH is usually characterized by unique cultural elements and concepts, the translated text needs to create an effect of information transmission on the one hand, and on the other, it needs to highlight its vocative function in order to arouse target readers' interest in the Chinese culture. The reason why the principle of the five Cs is proposed here is that the translated text should cater to target readers, which is determined by their needs, by the translator's needs, and by the need of the source text as well. With the guidance of the principle of the five Cs, a high-quality translated version can be produced to help those who have no knowledge of or have never been exposed to the intangible cultural heritage of China to understand Chinese culture.

5 An integrated strategy

In the light of the two principles discussed above, an integrated strategy is created with the combined application of alienation, adaptation and compensation of contextual and cultural default in the hope of acquiring a perfect English version of the Chinese texts regarding ICH. It is well-known that alienation or foreignization is a translation strategy as opposed to an adaptation or domestication strategy. The two strategies are usually taken as two different ones as to how to deal with the transfer of linguistic and cultural differences in translation. The former aims to retain the original culture of the source text and to highlight the cultural characteristics of the source text in the translated text, while the latter is intended to make the translated text more oriented to target readers and their way of thinking (Guo Jianzhong 1998). In the circle of translation studies, the two strategies

are often separated to explore and seem to be conflicting with each other because of the dualistic way of thinking in the Western circle of translation. There is indeed a clear-cut distinction between them, yet it is possible that they can be used together to tackle complicated problems with translation. In this research, an attempt to integrate alienation and adaptation into one strategy is made for the sake of obtaining an ideal English version. The integrated use of alienation and adaptation, whatever it may be defined, aims at helping achieve the objective of cultural exchange and intercultural communication.

In the process of translating the text related to ICH, much importance should be attached to the strategy of compensation for mending contextual and cultural default. More often than not, when written or spoken communication takes place, if two parties want to achieve the expected goal, they must have a shared background or knowledge or pragmatic presupposition. With their common presupposition, they can eliminate something self-evident and familiar to each other so as to have efficient and effective communications. According to Wang Dongfeng (1997), in a conversation between two sides, the part that is omitted by both parties as shared background or knowledge is known as “situational default”; the part related to the information omitted in the text is referred to as “contextual default”; and the part related to the cultural background omitted in the text is called “cultural default”. There is a lot of contextual and cultural default in the text related to ICH. To bridge the contextual and cultural gap, the strategy of compensation is employed in order to make the translated text readable and communication effective. Furthermore, in the course of translating, the integrated use of the strategies of compensation, alienation, and adaption may ensure that the translated text retains the original culture and adapt to target readers. In this sense, the contextual and cultural default that causes the vacuum for target readers should be paid great attention to and appropriately compensated, along with alienation and adaptation being considered.

To make the translated text content-centered, culture-oriented, concise, clear and coherent in meaning, based on the integrated strategy, researchers can utilize such methods as transliteration, transliteration plus literal translation, transliteration plus annotation, addition or supplement, interpretation, intra-text annotation, condensation and substitution.

6 Translating Chinese Texts of Intangible Cultural Heritage into English

This paper revolves around the research into translating Chinese texts in relation to intangible cultural heritage in Guangdong and Hainan provinces, where there is a great variety of intangible cultural heritage of all levels. In this paper, some texts related to intangible cultural heritage in the world list and under state protection are taken as examples. In view of translating the text from Chinese into English, specifically, the exploration focuses only on three aspects: how to translate titles, how to translate sentences with unique culture-specific items, and how to translate short passages with the guidance of the principles and the integrated strategy by using the translation methods mentioned above.

6.1 Translation of titles

The title of a Chinese introductory text concerning ICH is one of the key points that must not be neglected in

translation. It is usually concise, brief and comprehensive in form and meaning, and mostly it is a culture-specific item composed of proper nouns (a person's full name, or name of place, or an ethnic name) plus one or more general words. More often than not, alienation and the methods such as transliteration plus literal translation are applied to translating the titles. For example,

媽祖信俗: Mazu Beliefs and Customs

黎族服飾: Li Nationality Costume

粵劇: Yueju Opera/Guangdong Opera

廣東皮影: Guangdong Shadow Puppetry

Besides, some Chinese titles are made up of many words. If translated literally into English, their versions as a title may be long. So, it can be condensed by using the methods of literal translation plus condensation. Take 黎族傳統紡染織繡技藝 for example, its first English version is as follows:

“Li Nationality Traditional Technology of Weaving and Dyeing and Spinning and Embroidering”

Then it is condensed as “Li Nationality Traditional Technology of Making Brocade”, in which the four words “weaving and dyeing and spinning and embroidering” are actually the process of making brocade, so they are condensed into two words “making brocade”.

Next, some Chinese titles are short in form, but it is unclear in meaning. For translators, it is rather difficult to determine what they mean. In this case, the translator should read the original text carefully to find the clues in it. Take 花瑰藝術 for example. The original text says “‘花瑰藝術’是海南民間對七彩木雕藝術的俗稱,是以木為主材,手工雕刻並髹(xiū)漆的藝術”。In the light of the explanation, 花瑰藝術 is actually 七彩木雕藝術, and then it can be literally rendered into Hainan Wooden Carvings Painted with Seven Colors, which contains a concise and clear meaning.

Finally, some have an implicit meaning which requires a translator to find it out. Take 中國針灸 for example. When it comes to 中國針灸, it usually involves three things: traditional Chinese medicine, acupuncture and moxibustion. In this case, by using adaptation, free translation and supplements, it should be put into Acupuncture and Moxibustion of Traditional Chinese Medicine instead of Chinese Acupuncture.

6.2 *Translation of sentences*

Guangdong and Hainan are rich in intangible cultural heritage, which has a wide range of types, different and irreplaceable contents, distinctive regional and national uniqueness, and exclusivity as well. The Chinese introductory texts are usually written in the language with local cultural characteristics. That is to say, they have a large number of cultural concepts or culture-specific items with local ethnic colors. In the course of translating sentences filled with culture-specific items in such texts, much attention should be paid to coherence in form and meaning. Very often, an integrated strategy is applied together with the methods like transliteration, transliteration plus annotation, intra-text annotation, addition or supplement, and interpretation. The following three long sentences full of culture-specific items are rendered into English by means of the integrated strategy of alienation, adaptation, and compensation of contextual and cultural default. It is generally believed that translation work needs recreation, recreating new words and expressions, which can make the translated text interesting to target readers. Take a close look at each of the following three examples.

Example 1

黎錦上面的各類圖案是氏族識別字號,也是區別黎族哈、杞、美孚、潤、賽五大方言族系的重要標誌。

The translated version:

On the Li nationality costume, there are various types of patterns woven as symbols of the tribes. These patterns are an important means of distinguishing the five main tribes from each other who have their dialects known as Ha, Qi, Meifu, Run and Sei.

Example 2

黎族竹木器樂非常獨特,主要有:鼻簫、口弓、唎咧(口簫)、口拜、嗶嘰、獨木鼓等等。

The translated version:

Li nationality music is unique in that it is played with woodwind instruments such as Bixiao, the flute yet played with the nose; Kougong, the mouth organ; Lilie or Kouxiao, the suona horn; Koubai, the clarinet in shape but simple and short; Bida, the dual pipe flute. The music is also played with percussion like Dumugu, a kind of wooden drum.

Example 3

「古代羅盤,將羅盤圓周的二十四個字,分別從『子』和『午』兩字開始,把『子、壬、亥、乾、戌、辛、酉、庚、申、坤、未、丁』和『午、丙、巳、巽、辰、乙、卯、甲、寅、艮、醜、癸』分成對稱的兩部分。」

The translated version:

“The ancient compass has twenty-four characters which are well arranged around its circumference. The twenty-four characters are equally divided into two groups. One starts from Zi (the first of the Twelve Earthly Branches), and the other starts from Wu (the seventh of the Twelve Earthly Branches).

Starting from Zi follows ‘Ren (the ninth of Ten Heavenly Stems), Hai (the last of Twelve Earthly Branches), Qian (one of the Eight Diagrams), Xu (the eleventh of Ten Heavenly Stems), Xin (the eighth of Ten Heavenly Stems), You (the tenth of Twelve Earthly Branches), Geng (the seventh of Ten Heavenly Stems), Shen (the ninth of Twelve Earthly Branches), Kun (one of the Eight Diagrams), Wei (the eighth of Twelve Earthly Branches), Ding (the fourth of Ten Heavenly Stems).

Starting Wu follows ‘Bing (the third of Ten Heavenly Stems), Si (the fourth of Twelve Earthly Branches), Xun (one of the Eight Diagrams), Chen (the fifth of Twelve Earthly Branches), Yi (the second of Ten Heavenly Stems), Mao (the fourth of Twelve Earthly Branches), Jia (the first of Ten Heavenly Stems), Yin (the third of Twelve Earthly Branches), Gen (one of the Eight Diagrams), Chou (the second of Twelve Earthly Branches), Gui (the last of Ten Heavenly Stems).”

The translated version of Example 3 is taken from Yang Ling’s MIT thesis (2017). This original sentence is concerned with the interpretation of the ancient compass used for fishing boats by fishermen in ancient China prior to the invention of steam engines for ships. The original sentence is rather complicated not because of its structure, but because it has a number of culture-specific items, which are closely related to the Chinese culture of the Ten Heavenly Stems and the Twelve Earthly Branches. They are often viewed as untranslatable because there is no English equivalent vocabulary for such Chinese culture-specific items. To translate such items, an

integrated strategy is preferred for the purpose of acquiring a good English version, in which the unique culture of the SL is retained while the TL readers are able to understand without difficulty. Therefore, translation techniques such as transliteration (Chinese Pinyin) plus annotation and compensation of cultural default are preferable. That is why the translated version is much longer than the source sentence.

6.3 *Translation of short passages*

Translating short passages is more complicated than rendering titles and sentences. In general, a short Chinese passage regarding ICH is richer in culture-specific items. Accordingly, it requires, to a larger extent, an integrated strategy, that is, an integrated application of alienation and adaptation and compensation of cultural default. In accordance with the integrated strategy, such translation methods as transliteration, intra-text annotation, supplement, interpretation, substitution, literal translation, free translation, etc. can be used to acquire perfect English versions so that target readers are able to understand the source language culture, or rather, to know about the intangible cultural heritage of China. Look at the following two examples and observe how they are rendered into perfect English by employing the integrated strategy and the related methods.

Example 4

每年的農曆二月期間,人們都自覺聚于冼夫人廟前舉行隆重的祭祀、慶典等紀念活動。由於此間仿當年冼夫人軍隊出征儀式的裝軍巡遊最為壯觀,俗稱「裝軍」,久之相沿成俗,形成「軍坡節」。

The translated version:

In February of the lunar calendar every year, the local people usually gather on their own initiative in front of Xian Furen Temple to join in a grand ritual and commemorative activity for Xian Furen (522–602AD, a famous woman general and heroine). During this event, a big parade takes place. The most spectacular is that participants are attired as Xian Furen's army moving toward the frontline, popularly known as “Zhuangjun”, which means that participants disguise themselves as soldiers for fun. The event has continued for generations as a tradition and is known as “Junpo Festival”.

What should be noted here in Example 4 is the translation of 冼夫人 as a culture-specific item which must not be rendered as Madan Xian because 夫人 was the title bestowed by the Emperor of the Sui Dynasty (581~681AD) upon the lady who had made great contributions to the country. Hence it is transliterated with Chinese Pinyin into Xian Furen plus intra-text annotation.

Example 5

粵劇是中國最年輕的「老」歌劇,已成為中國文化景觀中的璀璨明珠。粵劇,又稱「廣東劇」,起源於佛山,是廣東省的一種傳統戲曲,用廣東方言演唱。流行於珠江三角洲、粵西、香港、澳門和廣西東南部。它也偶爾在海外粵語華人社區演出。它的起源可以追溯到明朝嘉靖年間。粵劇是在益陽戲、昆劇、漢劇、徽劇、秦腔等劇種的影響下發展起來的。它吸收了每一部歌劇的優點,形成了自己的風格。它既繼承了傳統戲曲文化,又具有濃郁的嶺南文化特色。

The translated version 1:

As the youngest “old” opera in China, Yueju Opera becomes a fixture in China’s cultural landscape. Yueju opera, also known as “Cantonese Opera”, originated in Foshan, is a traditional opera in Guangdong Province, which is sung in the Guangdong dialect. It is popular in the Pearl River Delta, western Guangdong, Hong Kong and Macao, and the southeast of Guangxi. It is also performed occasionally in overseas Cantonese Chinese communities. Its origin can be traced back to the Jiajing period of the Ming dynasty. Guangdong opera was developed under the influence of Yiyang Opera, Kun Opera, Han Opera, Hui Opera, Qin Opera and other operas. It takes the advantage of each opera and forms its own style. It not only inherits from the traditional opera culture but also has the strong cultural characteristics of the Lingnan Regions.

The Translated version 2:

As the youngest “old” opera in China, Yueju Opera becomes a shining pearl of the Chinese cultural landscape. Yueju Opera, also known as “Guangdong Opera”, originated in Foshan, and is a traditional one sung in the Guangdong dialect. It is popular in the Pearl River Delta, western Guangdong, Hong Kong, Macao, and southeastern Guangxi Province. It is also performed occasionally in overseas Chinese communities. Its origin dates back to the Jiajing period of the Ming Dynasty (1368–1644). Yueju Opera develops under the influence of some other Chinese traditional operas from which it learns and inherits, and as a result, has formed its own style with the strong cultural features of the Lingnan Region, which covers Guangdong, Guangxi, Hainan, Hong Kong and Macao.

Compared version 2 with version 1, one may find the former is far clearer, more concise and more coherent both in form and in meaning. That is to say, in version 2 words and phrases are accurately used, redundancy and ambiguity are avoided, and contextual and cultural default is properly compensated. Therefore, it is more readable and more oriented to target readers.

What should be noted here is that “粵劇” is rendered as Yueju Opera or Guangdong Opera in the form of Chinese Pinyin plus a general word instead of Cantonese Opera. In fact, Cantonese Opera is not in conformity with the regulations stipulated in the official document issued by the four Chinese government organs concerned in September, 1978^①. For instance, “京劇” is officially translated into Beijing Opera rather than Peking Opera, even though the latter is still used by some English speakers.

Besides, the Lingnan Region can be regarded as a culture-specific item and there is cultural default that should be compensated by using a non-restrictive attributive clause.

7 Conclusion

This paper explores the translation principles and the integrated strategy applied to translating texts of ICH, including titles, sentences, and short passages. In translation studies, alienation and adaptation are usually discussed and explored in a separate and conflicting way. According to our exploration, no single strategy like alienation or adaptation can meet the needs of translating ICH introductory texts into English, but they can be integrated with the compensation of contextual and cultural default as an effective strategy for translating culture-specific items and other cultural concepts in the texts with regard to ICH. The perfect English versions have

demonstrated that it is feasible and practical. Along with the application of the integrated strategy, such methods as transliteration, transliteration plus literal translation, transliteration plus annotation, addition or supplement, interpretation, condensation, substitution, etc., are properly utilized for the translation of the Chinese texts of ICH. Thanks to the integrated strategy and the integrated application of the translation methods with the guidance of the principles of two types of closeness and the five Cs, the target text (the English version) shows that the cultural elements and features of the source text remain a lot unchanged; on the other, it conforms to target readers' way of thinking and satisfies their demand for knowing and appreciating the Chinese culture, thus achieving the aim at cross-cultural communication.

As is discussed above, ICH covers almost all types of national history, traditions and culture. As a result, it is out of the question to have everything involved in this paper, so only a few striking examples are selected from the Chinese texts introducing ICH of Guangdong and Hainan to explore, for the sake of drawing more attention to the translation studies of Chinese culture.

Notes:

- ① “The proper names of Chinese people and places, in principle, should be transliterated with Chinese Pinyin, and the general Chinese words such as provinces, autonomous regions, municipalities, rivers, lakes and seas, etc. can be translated into a foreign language” stipulated in Term Three of the Appendix *Regulations Concerning the Use of Chinese Pinyin as Roman Alphabet Spelling for the Proper Names of Chinese People and Places*, the attachment of the Chinese government document *Report on the Unified Standards for the Use of Chinese Pinyin as Roman Alphabet Spelling for Chinese Names and Place Names*. The document was officially issued by the Chinese Character Reform Commission, the Ministry of Foreign Affairs, the State Administration of Surveying and Mapping, and the China Geographical Names Commission in September 1978.

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