A Study on the Foreign Publicity Translation of Chinese Silk Culture from the Perspective of Linguistic Adaptation Theory--A Case Study of C-E Translation of Exhibits in China National Silk Museum

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Abstract— The Chinese National Silk Museum stands as one of China's cultural landmarks, attracting numerous domestic and foreign visitors for exploration and learning. This study aims to provide a comprehensive research perspective on the translation of silk relics by showcasing the choices translators may make during the translation process. It has summarized the linguistic characteristics of silk exhibition texts, explored the types of translation techniques applicable to English texts under the Adaptation Theory, and identified issues and solutions in silk translation. The goal is to offer a certain degree of reference and guidance for future research in artifact translation.

Keywords— Chinese Silk; Linguistic Adaptation Theory; Translation Techniques

I. INTRODUCTION

1.1 RESEARCH BACKGROUND

Cultural relics have been preserved through the baptism of time and hold significance for collection. Museums, as institutions dedicated to preservation, exhibition, and research, serve as mediums for transmitting cultural connotations and the best places for people to appreciate ancient civilizations. Since the 18th National Congress of the Communist Party of China, the Central Committee has prioritized the dissemination of Chinese culture, promoting museums as important avenues for China to share its culture with the world. Therefore, one of the most effective ways for museums to increase their visibility and spread Chinese culture is to translate introductions of cultural relics into one of the world's most commonly used languages, English.

Since ancient times, Chinese silk has been a bridge between China and the world. It is a significant symbol of China's culture, promoting cultural exchanges between East and West. Therefore, English version of silk relics serves as a window for foreigners to understand Chinese culture and history. Compared to other English materials on cultural relics, the silk exhibition texts in Chinese National Silk Museum (CNSM) are the most representative. This is because they are not only more accurate, concise, and expressive in language, but also easier for foreigners to accept due to the translator's awareness of adaptation during the translation process. Therefore, the English translations in CNSM are of significant research value, which is beneficial for not only enhancing global understanding of Chinese culture but also increasing recognition of China's history and cultural heritage worldwide.

1.2 RESEARCH SIGNIFICANCE AND METHODS

In the book *Pragmatics as a theory of linguistic adaptation*, Verschueren (1987) introduced the concept of inter-adaptation. Then, he (1999) elaborated on and developed the Linguistic Adaptation Theory (LAT) in detail in understanding pragmatics, which inspires translators to pay more attention to the language habits of readers when translating silk exhibits. In this regard, Ma Hui (2012) ingeniously employs techniques of

foreignization, believing that selective adaptation should be used in various communicative contexts to broaden the cognitive scope of target language readers and thus promote the culture of the source language.

Within the framework of LAT, Silk Relics Translation (SRT) is a dynamic process of adaptation between the context and linguistic structures of the source language. The reason is that human cognitive structures and environments are dynamic. Translators can only identify the intentions of the communicators based on language structures and context, and convey them to the recipients (Ge Lingling, 2002).

In CNSM, there is a lack of consistency and standardization in the English translations of silk relics, which causes misunderstandings for foreign visitors. The names of silk exhibits vary greatly, often involving complex noun stacking. Therefore, when presenting different categories of artifacts, it is important to keep uniformity and adhere as closely as possible to the original meaning. However, it's crucial not to be too rigid and to make adjustments based on the linguistic conventions of the target language (Li Qing, 2013).

The previous research on the translation of silk relics has primarily approached from the perspectives of Ecological Translation Theory (Tang, 2023) and Skopos Theory (Zhou, 2022) while the study under the three characteristics and four dimensions of LAT has not yet been conducted. Literature that demonstrates the principle of dynamic adaptation can provide a different and comprehensive perspective for the English translation of silk relics. The application can reduce the loss of meaning in the Silk Relics Translation, thereby maximizing adaptation to visitors and enabling them to fully understand the text's meaning.

Based on LAT and linguistic features of English translation of silk texts. This paper aims to analyze the methods and techniques used in translating silk texts by exploring the possible choices that may be made during the process of C-E silk relics translation, attempting to present some practical suggestions for translating silk-related texts and countermeasures to solve mistakes existing in English exhibits text. The literature review method is employed to define adaptation patterns in the translation process and applies them to the C-E translation of silk relics.

II.   THEORETICAL FRAMEWORK

2.1 KEY NOTIONS OF LINGUISTIC ADAPTATION THEORY

This section briefly introduces the basic concepts of adaptation within the framework of LAT, mainly including the notion of choice and three properties of language.

2.1.1 MAKING CHOICES

About how language is used and what people do when using language, Verschueren answered that "using language must consist continuously making linguistic choices, consciously and unconsciously, for language-internal and language-external reasons" (Verschueren, 1999, pp.55-56). According to him, these choices should be suited for any linguistic forms, in which the theory of language used should reflect this "making of choice". Therefore, it is evident that the process of making choices in language use possesses the following characteristics.

Firstly, choices can occur at any level of structure from micro levels such as words and sentences to macro levels such as language type and code. Secondly, language users also choose strategies beyond form. Thirdly, choices can be either conscious or unconscious. Fourthly, choices are made both in producing and interpreting an utterance, and both of them are equal in the process of communicative activities and meaning formation. Fifthly, Language users inevitably have to make choices regardless of whether the communicative purpose is fully achieved unless the language user can decide whether or not to use language. Sixthly, choices that the same language users adopt are not equivalent because they are naturally influenced by specific social, cultural, and cognitive factors. Seventhly, choices are mutually interfering because the different choices that language users make regarding linguistic means and strategies lead to corresponding changes in other related linguistic or non-linguistic factors (Verschueren, 1999, pp.55-58).

2.1.2 VARIABILITY, NEGOTIABILITY, AND ADAPTABILITY

Three hierarchically related properties are needed to understand the process of "making choice" when using language. They are variability, negotiability, and adaptability. Therefore, Variability defines the range of constantly changing choices that can be made. Negotiability determines that language users can make choices based on highly flexible principles and strategies rather than mechanical or strict rules or form-function relationships. Adaptability enables language users to make negotiable choices from a wide range of changing possibilities to meet communicative needs and should be interpreted directionally (Verschueren, 1999, pp. 59-61).

Those three notions are inseparable and closely linked with each other, which require us to achieve language use based on variability and negotiability with the purpose of adaptability (Liu Zhengguang & Wu Zhigao, 2000). We should keep in mind that adaptability has no content without variability and negotiability (Verschueren, 1999, p. 62). In short, these three properties are not the topics of investigation; they merely serve as conceptual tools for

explaining the complexity of linguistic phenomena. This is because they help us start from a higher-level concept, adaptability, to develop LAT, and further apply it to empirical research (Verschueren, 1999, pp. 63-64).

2.2 LINGUISTIC FEATURES OF SRT

The translation of Chinese silk culture falls within the category of external publicity translation. This involves translating a vast array of information about China into foreign languages. This characteristic determines that in addition to adhering to the translation standards of "faithfulness, expressiveness, and elegance" that all translation work must follow, translation for external publicity specifically requires translators to be well-acquainted with and apply three principles: closely aligning with the realities of China's development, closely meeting the foreign audience's needs for information about China, and closely conforming to the foreign audience's thinking habits (Huang Youyi, 2004).

2.1.1 CONTENT FEATURES

The content features of SRT include two parts: specialized vocabulary, and richness in cultural information.

Firstly, In the process of translating cultural relics, it is inevitable to encounter a large number of terms that are highly characteristic of a specific nation's culture. These terms are often unique to that culture and difficult to find exact equivalents in other

Secondly, according to Li Kairong (2001), Cultural information can be divided into three types: surface-level cultural information, mid-level cultural information, and deep-level cultural information. The surface cultural information is based on the cognition of the appearance of cultural relics. The middle cultural information is more comprehensive and provides a detailed explanation of what a particular cultural relic is like. It involves people's aesthetic consciousness and the cultural and artistic value of the relic itself. Deep cultural information is the "implied meaning beyond the words" of the relic, representing culture's unique concepts, religious awareness, social customs, and other psychological associations conveyed. As a type of cultural relic text, SRT also contains rich cultural information.

2.1.2 STRUCTURAL FEATURES

Except for the content features, linguistic features of SRT are also manifested in language structure, mainly including two parts: deductive expressing way, diverse sentence patterns.

Firstly, the most important difference between Chinese and English is the emphasis on hypotaxis and parataxis, Therefore, Chinese typically follows a chronological order of expression, with the main idea usually summarized at the end of the sentence, and less emphasis on logical form.

This differs from English, where important information often appears at the beginning. English texts generally start with an introduction, followed by detailed points (Qiu Daping, 2018).

Secondly, Chinese sentences often use serial verb constructions. Without using conjunctions, the logical relationships between them are implicit, relying on context and situational understanding. In contrast, English sentences frequently contain complex structures with multiple clauses, prepositional phrases, infinitives, or participial forms, exhibiting diverse structures and disfavoring repetition (Chen Na, 2009). Silk exhibits of CNSM also reflect this characteristic.

III. APPLICATION OF THE LAT IN C-E TRANSLATION OF CHINESE SILK RELICS TEXTS

This chapter aims to explore the translator's choice of translation techniques in the process of translating Chinese silk exhibits into English based on these four aspects, and according to the principle of adaptability, to analyze the English texts in CNSM and the translation concepts used therein so as to propose a more integrated and systematic translation model for silk relics.

3.1 CULTURAL CONTEXT ADAPTATION

People's linguistic actions are often constrained by various factors such as time, space, social rules, and cultural norms (Shaw, R. D, 1987). Therefore, when discussing silk translation, it is essential to consider all these factors and use necessary translation techniques flexibly according to the dynamically changing context so that accurate translation results can be achieved.

3.1.1 PARAPHRASE

Paraphrase is a translation technique in which the translator rewrites the original text in the target language and conveys the meaning with different words and possibly different sentence structures. It includes three stages: understanding, detaching from the original language shell, and re-expressing (Liu Heping, 2006). Considering the broader context in which the silk text appears, including cultural nuances and the expected knowledge level of the audience and helping improve clarity and readability, translators tend to use the technique of paraphrase when it comes to Chinese unique expression."

Example 3.1

可谓"工巧百数，不可尽名"。

It was really "you name it; they have it".

凡工匠结花本者，心计最精巧"。

A joiner's calculation is the most delicate when he made a pattern harness.

From the above examples, it can be seen that silk translations involve many expressions in ancient Chinese, typically structured and concise. Firstly, "工巧百数" translated literally in English is "Hundreds of skilled craftsmen". which simply refers to a vast number of craftsmen while "工巧百数，不可尽名" actually indicates, in addition to the large number of silk workers, the Jin silk industry run by government in North China was very developed. In English, there's no direct equivalent, so it's translated as "you name it; they have it", which means that whatever item or thing you can think of or mention, they possess or offer it. This translation avoids the word-for-word expression that bloats the translation to be long and cumbersome. Instead, it uses explanatory language to elucidate the dual meanings of the original text regarding the abundance of craftsmen and the prosperity of the silk industry, conveying the gist of the original meaning in a simple and straightforward manner that English readers can easily understand.

Secondly, "凡工匠结花本者，心计最精巧" translated literally in English is "those craftsmen skilled in making patterns without exception have the most intricate techniques", among which the expressions "凡" and "最" are unique expressions in Chinese, implying that among all craftsmen who are skilled in making patterns, their ingenuity or cunning is the most outstanding. In silk translation, it's crucial to ensure that tourists can accurately grasp the central meaning of the original text. Since the beauty of Chinese rhythm is challenging to achieve in English, the translator chooses to use the conjunction "when" to rearrange and explain the meaning of the original text, clarifying that A joiner's calculation will be most delicate when he made a pattern harness. This translation abandons literal expression and poetic rhythm, opting for straightforward elucidation of the original meaning to aid the understanding of foreign tourists, thus avoiding potential ambiguity that may arise from the need for the elegant translation.

3.1.2 CONDENSATION

Condensation is primarily used in literary translation, but it can also be relevant in other forms of translation where space or stylistic conciseness is essential, especially SRT. The technique involves reducing the repetitive expression of the original text while attempting to preserve its essential meaning, nuances, and impact. As mentioned above, Chinese often uses repetition for emphasis, while English focuses on logical consistency (Chen Na, 2009). Therefore, in the process of silk translation, synonyms in the original context can be combined in the translation. This method can accurately convey the original meaning and make it comprehensible to foreign readers.

Example 3.2

数千年来，中国熟练丝织技术。中国丝绸与中华文明相伴相生，以其独有的魅力、绚丽的色彩、浓郁的文化内涵，为人类历史谱写了灿烂篇章。

Sericulture, or silk making, was practiced in China thousands of years ago. The prosperity of Chinese silk has long played a major role in human civilization.

Firstly, the phrase "熟练丝织技术" refers to China's profound expertise in silk production. Whereas "中国丝绸和中华文明相生相伴" suggests that silk and civilization have developed together over thousands of years. Silk represents civilization, and the advancement of silk technology accompanies the prosperity of civilization. Therefore, translator combines these two meaning into "sericulture was practiced in China thousands of times," which conveys that silk technology has undergone thousands of years of development in China. The use of "practiced" conveys mastery of silk technology, while "thousands of years" highlights the vast timespan of silk development. As time passes, civilization thrives alongside the development of silk. Hence, "相生相伴", meaning coexistence and mutual growth, is embedded in the translation.

Secondly, "独有的魅力、绚丽的色彩、浓郁的文化内涵" constitutes a parallel structure in Chinese. They consist of three sets of adjectives and nouns, meaning unique charm, magnificent colors, and rich culture. These three terms summarize the characteristics of the development of Chinese silk. The final phrase "为人类历史谱写灿烂篇章" refers to the significance of silk, further highlighting the brilliance of silk development and its indelible contribution to human history. Although there are three parallel structure phrases preceding it, they can be considered redundant in English because they express only one meaning, which is the brilliance of silk development. The translation accurately encompasses the meaning of these three phrases with "prosperity". The phrase "谱写灿烂篇章" can be translated directly as "writing a splendid chapter", but the translator did not translate the word "灿烂" because this meaning is already reflected in "prosperity". Instead, the phrase "play a major role" is used to accurately express the significant role silk has played in human history. The translator did not translate literally but used condensation method to avoid verbosity, straightforwardly reproducing the original meaning and enabling foreign readers to understand the meaning of unique Chinese combinations like "谱写灿烂篇章".

3.2 STRUCTURAL ADAPTATION

Structural objects of adaptability refers to adhering to the principles of structure and structural composition at all levels of language (Al-Gublan, B. K, 2015). In the process

of linguistic communication, it is necessary to analyze the specific structures of the source language. Then, the appropriate translation techniques should be chosen to accurately reproduce the original meaning using suitable target language structures.

3.2.1 DIVISION

Division is a translation technique, aiming to separating longer or more complex sentence structures, or components that are difficult to arrange in the English source text for separate treatment (Ouyang Zhiying, 2019). Generally speaking, the introduction of silk cultural relics is quite formal, so the information is dense and the sentence structures are very compact. Often, there is no equivalent expression in English. Therefore, it requires a flexible handling of the English expressions, based on a faithful adherence to the original text and a proficient understanding of both Chinese and English language structures to translate the Chinese original into an expression that conforms to English.

Example 3.3

宋锦机沿袭了大花楼织机的形式，是一种以线制花本为特征的提花机。由两人配合操作，一人按照花本编制的程序，坐在花楼上牵拉提沉循线以完成开口动作，另一人投梭打纬。

Song lampas drawloom is similar to the drawlooms for Yun brocade, satin damask or patterned gauze but it has a set of harnesses that are specific for lampas weave structure. In lampas weave, the pattern wefts are bound by an extra set of warps, called the binding warps. The ground weave is normally warp-faced, while the pattern is weft-faced.

The commentary on the Song lampas drawloom is highly intricate and difficult to understand. Even Chinese people unfamiliar with the construction of weaving machines may struggle to comprehend this passage, let alone foreign tourists. Therefore, the translation separates the complex operational principles of the exhibition text from the sentence structure of the original text for translation. The phrase "牵拉提沉循线，投梭打纬" in the original text refers to the operating steps of weaving fabric on the Song lampas drawloom. In silk weaving, the number of warp threads in a repeat of a design is called the warp repeat, while the number of weft threads is called the weft repeat. It requires the interlacing of warp and weft threads to complete a repeat pattern. The original introductions blend this meaning with the explanation of two people weaving fabric, while the translator adopts division technique, specifically introducing the principle of coordinating warp and weft threads on the Song lampas drawloom as "In lampas weave, the pattern wefts are bound by the binding warps. The ground weave is normally warp-faced, while the pattern is weft-faced". This

conveys that the ground weave is typically dominated by warp threads, while the pattern is dominated by weft threads, and the coordination of these two directions creates the final Song lampas.

3.2.2 ADDITION

Addition refers to the process where a translator introduces extra words or phrases in the target language that do not have direct equivalents in the source language. We know that the differences between Chinese and English are immutable. Chinese sentences have a complex structure and a rich vocabulary, so during the process of translating from Chinese to English, it is necessary to appropriately adjust the central meaning of the sentence, add the subject and predicate that may be missing in Chinese (Li Li, 2019), and ensure the accuracy of the structure and the completeness of the meaning expression to enhance the readability and produce a satisfactory effect.

Example 3.4

织造技术从最初的"手经指挂"，到具备开口、引纬、打纬、送经、卷取五大运动和杼、轴、综、蹑、支架等部件的综蹑织机。

Weaving comprises five basic processes: shedding, or the separation of warp threads into groups; picking, or passing the weft threads through the warp via a bobbin or shuttle; beating-in or battening, or pressing the weft threads into the warp to form the cloth; letting off, or advancing the warp, to make room for additional weft threads to be woven; taking up, stretching the finished product with enough pressure to maintain the density of the cloth.

Indeed, even for Chinese individuals unfamiliar with the principles of looms, this introductory text can be challenging to understand. Therefore, it is necessary to add translated words that provide explanatory details. Weaving technology consists of five basic steps, and the translation includes specific explanations of how each step is performed after summarizing each one. Take the term "开口(shedding)" as an example. In textile manufacturing, the motion on the loom that separates the warp threads up and down can be referred to as "shedding". This is necessary to align the warp and weft yarns according to the fabric's structure. To weave warp and weft threads into fabric, the warp threads must first be separated into upper and lower layers to create a shed. With the shed formed, the shuttle can then pass through, interlacing the weft yarn with the warp yarn to form the fabric. Therefore, the translation adds "the separation of warp threads into groups" after "shedding" to help foreign tourists understand simply how "shedding" is operated in textile manufacturing. The translation of the remaining four major processes follows the same translation technique. Literally translating these

processes may make it difficult for foreign tourists to understand the intended meaning of the original text, thus defeating the purpose of spreading silk culture internationally.

3.3 ADAPATION OF DYNAMIC PURPOSES

The dynamic adaptability perspective is the core of Verschueren's pragmatics. From a micro perspective, in order to adapt to different situations, communication parties need to repeatedly make corresponding choices, and previous choices may be overturned by later choices. From a macro perspective, the development and dynamic variations of language are notable phenomena in language use, which could eventually evolve into language norms (Verschueren, 1999, p148-149). Therefore, translators should also be keen to capture such changes and make quick decisions based on continuously changing factors.

3.3.1 IMITATION

Principles of imitation and innovation are included in this translation technique along with their cognitive operational mechanisms (Pan Guilin, 2013). This approach involves creatively crafting new words and phrases that do not exist in the target language. Therefore, English translations should also retain Chinese characteristics, as relying solely on existing English words often results in expressions that fail to convey the intended meaning.

Example 3.5

诰命是明清皇帝封赠五品以上官员的专用文书。

During the Ming and Qing dynasties, imperial edicts of this type were issued by the imperial court to officials of the fifth rank and above.

The term "诰命" is a vocabulary item with distinct Chinese characteristics, referred to as "圣旨" or "御旨", a direct command from the emperor and was to be followed and respected. there is no equivalent expression in English. In order for foreign tourists to understand this term with Chinese characteristics, the translator renders "诰命" as "imperial edict," meaning a formal command written by the emperor. "Imperial" refers to something related to an empire, particularly the ruling authority or monarch. An "edict" is a formal proclamation issued by a government or ruler, carrying the force of law and binding on those subject to the authority of the issuer. Combining these two words, "imperial edict" is a coined term that not only translates the inherent inviolability of "诰命" itself but, more importantly, conveys its faithful meaning to foreign tourists, enabling them to absorb it, and gain a deeper understanding of Chinese cultural terms.

3.3.2 CONVERSION

Conversion can convert part of Chinese vocabulary into different English parts and also transform the original Chinese sentences into different types of English sentences. (Ouyang Zhiying, 2017). Driven by dynamic adaptability, translators of silk relics can fully utilize the method of conversion to achieve the transformation of words and sentence structures, thereby enabling readers to better understand Chinese silk culture.

Example 3.6

明清丝绸业在前代生产基础上达到极盛，其中民间丝绸业成为主力。缎、绒、妆花等丝织品种推陈出新，丝绸图案饱含吉祥。

In the Ming and Qing dynasties, the silk industry reached a zenith, with private workshops rather than state workshops accounting for the majority of production. Satin, velvet and brocaded silk with discontinuous supplementary wefts broadened the repertory of weave types, and auspicious motifs auguring good fortune, long life and large families predominated.

In the first sentence, the author emphasizes the prosperity of the silk industry during the Ming and Qing dynasties by stating "丝绸业达到极盛" (the silk industry reached its peak). Subsequently, "民间丝绸业成为主力" (folk silk industry became the main force) supplements this statement, indicating that within this developed silk industry, the private workshops played a significant role. Therefore, the translator renders the phrase containing "主力" as accompanying phrase by using "with" to connect, highlighting the prosperity of the silk industry during the Ming and Qing dynasties. Treating the meaning here as a parallel state would blur the distinction between primary and secondary points and result in ambiguity in the relationship. Secondly, "推成出新" implies continuous innovation. The translation transforms this verb into an adjective-noun combination, "discontinuous supplementary wefts", to denote accompanying action. Meanwhile, the connotation of "吉祥" suggests good luck and fulfillment of wishes. The translator directly uses "吉祥" as an adjective to modify the pattern, and expresses the connotation of auspiciousness through the "-ing" non-finite verb form as a postpositional modifier. Both of these adjustments, from a content perspective, underscore the innovation and auspicious meaning of Ming and Qing silk varieties. From a structural perspective, retaining only one predicate ensures a more compact and coherent structure in the translated text. Opting for a word-for-word translation for every sentence would result in excessive verbosity, which doesn't align with English expression norms and logical thinking patterns, making it difficult for foreign readers to understand and accept.

3.4 ACCEPTED SALIENCE IN THE PROCESS OF ADAPTATION

In the process of language use, communicators are influenced not only by cultural and social factors but also

by cognitive factors. It is believed that no serious theory of pragmatics should endorse any strict opposition between social and cognitive aspects (Simon Kirby, 2001). Therefore, in the translation process of silk relics, translators should make choices among many interfering factors, fully consider the relationships between these factors to determine priorities, and employ appropriate translation techniques to handle the original text, thus producing high-quality English expressions.

3.4.1 TRANSLITERATION PLUS EXPLANATION

Transliteration alone cannot convey any meaning and it is merely the addition of phonetic syllables. To ensure that foreign readers understand the content, adding explanations is essential. Silk artifact introductions often contain a large number of specialized terms that cannot be easily translated or adapted into English vocabulary. Thus, this translation method is indispensable in the context of silk translations.

Example 3.7

缂丝采用通经断结法以平纹组织织成。

In kesi, or tapestry weave, one set of undyed warps is woven with discontinuous wefts of different colours only at the point where the particular colour is required.

出土的纺织品以丝绸居多，包括"五星出东方利中国"锦在内的织锦及绮、绢、绣等品种，织造工艺上乘，反映了汉晋时期尼雅与中原地区间密切的经济文化交流。

Most of the textiles are silk, including jin silk, damask on cabby, silk tabby and embroidery, including the important jin silk fragment inscribed "Wu xing chu dong fang" (five stars rise in the east, for the benefit of the Central States).

From this, it can be seen that transliteration preserves many distinctive features and carries the essence of Chinese culture, while the subsequent interpretation enhances the readability of the translation. Whether it is "缂丝" or "五星出东方锦", both are silk relics with Chinese characteristics. For these two translations, the translator adopts a method of providing phonetic annotations first, followed by explanations. This is because foreign tourists may not be able to understand the meaning solely from the transliteration. They can't tell that "Kesi" refers to a traditional Chinese silk weaving technique known for its intricate patterns and texture that resembles fine tapestry, while "Wu xing chu dong fang" symbolically represents prosperity and auspiciousness in Chinese culture, indicating economic and cultural exchanges between Niya and the Central Plains during the Han and Jin dynasties. Therefore, the subsequent explanation is extremely crucial that can effectively help foreign tourists

understand the original meaning and create the wonderful and fantastical nature of Chinese silk for foreign visitors.

3.4.2 OMISSION

Omission refers to omit words that are already implied in the meaning, or that may seem redundant or inconsistent with English expression habits. Due to different historical cultures and traditional customs among nations, there naturally exist some differences in language expression (Yuan Qing, 2002). Particularly in the translation of silk-related materials, it is common to omit Chinese scopes, rhetorical devices, and words with repetitive meanings.

Example 3.8

敦煌位于丝绸之路要冲，是中西交通的"咽喉锁钥"，也是中西方贸易的中心和中转站。

Dunhuang, located at a strategic point on the Silk Road, was a major transshipment point for goods moving between East and West.

下摆为海水江崖纹，海水波涛汹涌，如意头随波飘荡，气势极其壮观。

The hem bears a pattern of waves and mountains, with the surging waves and flying ruyi decorated.

In Chinese, it is common to use different expressions to repeatedly emphasize a central idea. Firstly, "要冲" refers to a strategic pass or a crucial position in a military context, and "咽喉锁钥" literally translates to "the key to the throat," where "throat" metaphorically represents a crucial point or passageway. From this, it can be seen that both terms aim to convey the meaning of Dunhuang being a strategic transportation hub. Therefore, the translator omitted the translation of "咽喉锁钥" to make the translation appear more concise and clearer.

In the second example, "海水的波涛汹涌" means the powerful and turbulent movement of waves in the sea, while "如意头" refers to a decorative element in traditional Chinese architecture, symbolizing good fortune and wishes fulfilled. The translator chooses not to translate "气势极其壮观", which implies impressive and powerful. Because the meaning of this phrase is already encompassed in the "surging waves" and "flying ruyi". By omitting repeated meaning, this translated version highlights the original author's emphasis on the pattern style on the hem and makes it easier for foreign tourists to grasp the key points, avoiding redundant meanings.

IV. THE PROBLEMS ENCOUNTERED IN SRT AND COUNTERMEASURES

The fundamental gap between Chinese and English lies in cultural differences, which in turn affect language structure and context (Nida, 2001). Within the framework of Adaptation Theory, the adaptability of context and

structure delineates the scope of adaptation, while dynamism and salience vividly illustrate the conscious state during the process of context and structure adaptability. Therefore, many C-E translation versions may exhibit various phenomena of inadequacy in conveying meaning. This chapter addresses three common issues and tries to provide sort of suggestions.

4.1 CULTURAL LOSS PHENOMENON

The phenomenon of cultural loss refers to the inability of some traditional and symbolically rich Chinese expressions to be fully conveyed in English translations. To address this, translators need to thoroughly understand the original text, actively research, and acquire as many cultural nuances as possible to produce accurate translations.

In the Silk Museum, there is an item called "长葆子孙锦", translated as "jin silk with the inscription, 'nurture children and grandchildren'". In Chinese culture, "长葆子孙" is a distinctive term, embodying the concept frequently held by patriarchs in traditional large Chinese families. They aspire to maintain the family's wealth for generations, ensuring a prosperous and flourishing future for their descendants. However, in this translation, the word "nurture" does not fully capture the cultural meaning of "长葆". "Nurture children" only conveys the sense of raising, meaning to care for and foster the growth, development, and well-being of children. It involves providing them with love, support, guidance, and opportunities for learning and exploration. while "长葆" emphasizes the desire for perpetual prosperity and carefree life. Therefore, translating this idiom as "maintain the prosperity of offspring" would be more appropriate, emphasizing the heartfelt expectations of the elders in Chinese culture for their future generations.

4.2 IMPROPER LANGUAGE STRUCTURE

Language, as an adaptable tool, enables people to cope with various communication situations (Tujia Virtanen, 2017). Improper structure means the way a language is constructed or organized in a manner that deviates from accepted standards of the original texts. Language structure encompasses various elements such as grammar, syntax, semantics, and morphology. In foreign publicity translation, translators should strive to choose appropriate language structures, clarify the order of importance, to convey real information succinctly and clearly.

The Silk Museum specifically describes the appearance and decorations of the fan cases, "硬胎衬里，套口呈圆弧，上端绣如意云，套口端系数丝带" is translated into "The case is padded with a hard lining, and its mouth takes the shape of a circular arc; the upper end was embroidered with a motif of auspicious clouds, and the case mouth was

sewn with ribbons." As we can see, although there isn't a linking word in the Chinese expression, it's evident that the author progressively introduces the details from the inside out, culminating in the specific style of the cover's mouth. Hence, translating all four elements with "and" as conjunctions might obscure the hierarchy. It would be more appropriate to treat the last two elements as accompanying states, straightforwardly emphasizing the style of the fan cases, as follows: "The mouth of the pot forms a circular arc, adorned with auspicious clouds and ribbons".

4.3 LACK OF CONSISTENCY

Due to the specialized and often complex nature of silk museum exhibit descriptions, there can be inconsistencies and lack of uniformity in the understanding among translators. Therefore, translators need to put more effort into standardizing the expressions of specific terms to avoid confusion among foreign visitors, thus ensuring a pleasant visit experience.

For instance, this phenomenon exists in the translation of "花卉纹", which refers to patterns or designs featuring flowers and plants, commonly found on fabrics. In the introduction of "清代的花卉外销绸" that refers to a piece of material featuring a light green tabby, the translation "floral motif" was utilized, while "floral scrolls" was used in the translation of "18 世纪的花卉纹床罩" which decorated with red silk tassets. Although both motifs and scrolls are elements used in design and decoration, motifs denote recurring elements within a composition, whereas scrolls specifically represent a type of decorative element resembling rolled-up paper. Since these two flower patterns recur frequently in satin ground, it's more appropriate to consistently use "motif", which would enable foreign visitors to gain a more thorough and detailed understanding.

V. CONCLUSION

This article analyzes the textual features of artifact translation and translators' choices and grasp of translation techniques under the guidance of the theory of LAT by comparing the Chinese and English exhibition texts in the CNSM. Finally, suggestions to common translation issues are proposed. In this process, the following discoveries were presented.

Firstly, the textual and structural characteristics of silk relics are distinct, with numerous specialized terms and rich cultural information. Through comparative analysis, it was found that the structure of exhibition texts for silk relics is diverse, with English translations often employing a deductive approach, starting with a summary before providing detailed points, which enhances clarity. Secondly, based on Verschueren's four major types of

adaptation, including cultural context adaptation, structural adaptation, dynamic adaptation for dynamic purposes, and accepted salience, the adoption of translation techniques in English translations of silk relics is well-founded. Under different adaptation models, translators should choose methods such as interpretation, condensation, addition, imitation, omission, and transliteration to effectively engage visitors and achieve the goals of cultural promotion. Thirdly, concerning the translation process mentioned above, it was found that there are common phenomena of cultural loss, improper sentence structures, and inconsistent translation of names in SRT. As the root of these differences and common issues lies in context, structure, dynamics, and salience, this article identifies some problems that SRT needs to avoid under the guidance of LAT and proposes suggestions to make translation more faithful and expressive.

Currently, research on the foreign publicity translation of silk culture is limited, and many interdisciplinary studies on silk translation have not been addressed, among which various research directions are worthy of deep consideration and exploration. Therefore, may more researchers will engage in the translation of silk cultural relics. Although this path is challenging, it holds significant meaning for increasing the recognition and reputation of Chinese silk culture, thus enhancing China's cultural soft power.

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