



# Research Report on the English Translation of Hangzhou’s Special Folk Cultures Under the Guidance of Skopos Theory

PENG Wei<sup>[a],\*</sup>; SU Zanchu<sup>[a]</sup>

<sup>[a]</sup> MTI student, School of Foreign Languages, Zhejiang University of Finance & Economics, Hangzhou, China.  
\* Corresponding author.

Received 12 January 2022; accepted 24 April 2022  
Published online 26 June 2022

## Abstract

With China’s increasingly strong economic strength and growing reputation, the development of culture into public diplomacy has become an inevitable choice for government diplomacy and private diplomacy. In this paper, the author This paper uses tea, silk and Hangzhou cuisine as representatives of Hangzhou’s characteristic folk culture to illustrate that cultural communication is not only a commodity trade activity, but also an export of life attitudes and aesthetic interests, and a deep-level communication and exchange in a spiritual sense.

**Key words:** Tea; Silk; Hangzhou cuisine; Folk culture

Peng, W., & Su, Z. C. (2022). Research Report on the English Translation of Hangzhou’s Special Folk Cultures Under the Guidance of Skopos Theory. *Studies in Literature and Language*, 24(3), 62-70. Available from: <http://www.cscanada.net/index.php/sll/article/view/12545>  
DOI: <http://dx.doi.org/10.3968/12545>

## 1. INTRODUCTION

Hangzhou, as the third city to host the Asian Games after Beijing and Guangzhou, is full of innovation and passion and has given everyone more to look forward to. The huge business opportunities and energy the Asian Games brings cannot be underestimated. the past few years witnessed the dramatic changes in Hangzhou in both financial investment and urban infrastructure, and we feel in the public opinion that Hangzhou’s overall status and capacity has increased. Hangzhou should take advantage of this opportunity to fully transform itself and use its unique

cultural resources to make it an international window for the attention of the world to focus here.

Culture is a social phenomenon and an accumulation of socio-historical phenomena. Culture refers to a system of history, geography, customs, literature and art, norms of behavior, ways of thinking, values, etc. that a country, region or nation possesses. Culture is a superstructure that not only embodies the economic function for social development, but also plays its unique social value function.

City image is also an external manifestation of city culture. City culture can be understood as a personified city image, showing the form of city personification to the outside world in a comprehensive approach. City culture contains the city’s past and present, carries history and memory, and is a spiritual carrier and centripetal motivation for citizens. The success of a city’s development does not only depend on the rapid development of modernization and high technology, but its soul refers to the historical accumulation, humanistic heritage and people’s spiritual attitude and quality of life.

## 2. INTRODUCTION OF HANGZHOU’S SPECIAL FOLK CULTURE

### 2.1 Introduction of Hangzhou’s Tea

The tea culture in China is long-standing and profound and is an integral part of China’s excellent traditional culture, which has gradually risen from material level to spiritual level during its formation and development. It is a cultural system that integrates natural science, social science and humanistic science. Tea culture which is related closely to tourism is an important tourism resources. The combination of tea culture and tourism can not only promote the development of tourism, but also contribute to the popularization of China’s traditional culture. Their symbiotic integration and complementary

development will jointly promote the sound development of tea culture and tourism in China.

Tea culture with the Eastern characteristics was quite popular in the Western countries, and it gradually integrated throughout the Americas. The Americans, following their own national characteristics, brewed tea in their special way, thus bag brewed tea, iced tea and instant iced tea arose. Tea culture were gradually understood, accepted and improved by more people United States who boasts cultural diversity. The coffee culture once represented by Starbucks is no longer a single drink, and the high-calorie diet and obesity made people in the Western countries realize the role of tea and the importance of taking care of their health. In various practices and attempts, Chinese tea culture has been enriched and propagated.

With the reform and opening up, tea culture has been further promoted and spread from a single tea trade to more forms, including knowledge, rituals, religion, culture and arts, etc. It has entered the international stage in various forms and assumed an important role in cross-cultural diplomacy.

Hangzhou is known for its spectacular scenery and has been a famous tea producer since ancient times, and three of the 13 kinds of famous teas in the Ming Dynasty were produced in Hangzhou. Nowadays, there are several well-known teas in Hangzhou, such as West Lake Longjing which represents the top ten famous teas in China. All the famous teas produced in Hangzhou have built a solid foundation of Hangzhou tea culture.

With China's growing economic power and reputation, the integration of tea culture into public diplomacy has become an inevitable choice for both official and private diplomacy. The spread of tea culture is not only a commodity trade activity, the exchange of culture, science and technology, trade and economy among different countries and regions. Also, it is an export of life attitudes and aesthetic interests, a deep communication and exchange in a spiritual sense. Hangzhou's tea culture is an important part of China's culture and also the world culture.

## 2.2 Introduction of Hangzhou's Silk

The silk culture in Hangzhou takes a long history. During the Chinese Liangzhu culture, 4,700 years ago, the Chinese ancestors in Hangzhou were able to grow mulberry, raise silkworms, weave silk and make primitive silk reeling tools. During the Tang and Song dynasties, Hangzhou, as an important crossroad at the intersection of the Silk Road, exported Hangzhou silk to Central Asia, Southeast Asia and the Arabian countries.

In November 1987, Hangzhou Silk Market, one of China's largest domestic silk markets, deals with silk raw materials, finished products, dyeing materials, auxiliary materials, etc. In February 1988, Xidebao set up a fashion show team, in addition to performances in many cities in

China, but also visited Singapore, Mexico and Indonesia and other countries, to improve the visibility of enterprises and their products, expanding the influence of Hangzhou silk at home and abroad. In 2011, "Hangzhou Silk" was officially listed as a national geographical indication product. However, not all Hangzhou silk are called "Hangzhou Silk". In 2009, as representative items of "Chinese Silk Weaving Technique", "Hang Luo Weaving Technique" were included in the list of "World Class Intangible Cultural Heritage".

## 2.3 Introduction of Hangzhou Local Cuisine

The global food and beverage industry is becoming increasingly multinational and branded, and Chinese food and beverage brands are pushing forward the development of multinationalization. Although there are many difficulties in the process of globalization of Chinese cuisine, it is unstoppable, and all major Chinese cuisines are making great progresses. In recent years, Hangzhou cuisine performance teams have been to the United Kingdom, Norway, Finland and Russia to promote, disseminate, exchange, and hold activities.

In the global promotion and innovation of Hangzhou cuisine, it is necessary to take the common Western seasonings to innovate the taste of Chinese food, such as various sauces, juices and spices frequently used in Western cuisine. The reasonable combination of Chinese and Western seasonings can be used to make dishes with both the flavor of Western dishes and the characteristics of Chinese dishes.

In the global promotion of Hangzhou cuisine, we should seek innovation without deviating from its tradition, use the past for the present and do a good job in the development of traditional dishes. What's more, it's of great importance to make the cuisine based on the traditional famous ones. No matter how to innovate, there is a shadow of traditional local cuisine, neither copying it nor fetishism. Through the innovation of raw materials, seasonings, techniques, flavors and containers, the Chinese culture will be introduced to the world, and Hangzhou cuisine will be introduced to the world.

---

## 3. THEORETICAL FOUNDATION: SKOPOS THEORY

---

The theoretical basis of the translation project is the German functional skopostheorie. In the 1970s, skopos theory emerged in Germany and soon served as the core of German Functionalist School. It focuses on the choice of various purposes in the translation process, making up for the deficiencies of traditional studies, which offers a new perspective for translation studies (Bian, 2004). This chapter introduces the concept and three rules of skopos theory as well as the feasibility of skopos theory in financial commentary translation.

### 3.1 Concept of Skopos Theory

Skopos is the Greek word for “purpose” and “aim”, and in Skopostheorie, the skopos refers to the purpose of a translation and of the action of translating (Munday, 2010). The formation of skopos theory went through four stages.

Reiss is the pioneer of skopos theory. She begins to stress equivalence at textual level, linking language functions to text types and translation strategies. On the basis of Bühler's language function, Reiss puts forward the text type approach -- concrete translation methods in terms of different text types (Munday, 2010).

In 1970s, Vermeer introduced the Skopos” into translation theory. Skopos theory perceives that translation has a clear purpose or intention under the influence of the translator, and it is a cross-cultural human communication activity based on the source text. It “focuses above all on the purpose of translation, which determines the translation methods and strategies that are to be employed in order to produce a functionally adequate result” (Munday, 2010).

Then Mäntäri proposes translational action model. It views translation as a cross-cultural and purpose-driven communicative act which has to be negotiated and performed with the purpose and result. After Mäntäri, Nord pays more attention to the features of the source text (ST) and proposes the rule of Function plus Loyalty”.

Vermeer believes that any form of translational action, including translation itself, can be regarded as an act, and all actions have a goal and purpose” (Vermeer, 2000). In other words, translation is a purposeful act. The primary concern of skopos theory is the purpose of the translation. According to Vermeer (2000), translation purpose can be divided into three categories: (1) basic purpose of the translator (e.g. to make a living); (2) communicative purpose of the target text (TT) in target culture (e.g. to arouse the target receivers); (3) purpose of a particular translation approach (e.g. to apply literal translation to show the structural features of ST). Generally, translation “purpose” refers to the communicative purpose. Communicative purpose in the target text plays a leading role during translation (Nord, 1997).

Skopos theory emphasizes the social and cultural background of the target language (TL) in translation. It regards the communicative purpose of translation as the main factor of translation process. In terms of functionalism, the source text only provides information for target readers (Zhang, 2005). The translator selects the required information for processing according to the translation purpose, and then provides it to the target readers.

Translation purpose, to some extent, determines the translation methods that are adopted in order to produce a functionally adequate TT (translatum). Skopos theory sees target readers as one of the major factors of the translation purpose. Translators are expected to take their cultural

background, expectations and communication needs into consideration when they mean to provide a translatum. Therefore, translation is to “produce a text for a certain purpose and target readers in target culture” (Vermeer, 1987).

### 3.2 Three Rules of Skopos Theory

Skopos theory includes three rules: skopos rule, coherence rule and fidelity rule. Among them, fidelity rule is subordinate to coherence rule; coherence rule and fidelity rule are subordinate to skopos rule (Nord, 1997). Thus, it can be seen that the three rules interact with each other, but the function and importance are different.

#### 3.2.1 Skopos Rule

Skopos rule is the primary rule of translation. In the process of translation, ‘the end justifies the means’ (Reiss & Vermeer, 1984: 101) which means the translator should define the purpose of translation in a given translation context and determine the translation methods according to the purpose.

#### 3.2.2 Coherence Rule

Coherence rule states that the TT ‘must be interpretable as coherent with the TT receiver ‘s situation’ (Reiss & Vermeer, 1984). That means the translatum must be internally coherent, natural and understandable for TT receivers, and achieve the communicative purpose in the cultural context of TL. Coherence rule requires high readability and acceptability as well as strong logic and analytical ability.

#### 3.2.3 Fidelity Rule

Fidelity rule stipulates that “a TT must be coherent with ST” (Reiss & Vermeer, 1984). In other words, translator must respect the author and the ST, and the translation should not be contrary to the meaning of author. Fidelity rule requires the translator to be liable for the author and TT receivers, instead of translating according to his own ideas.

### 3.3 The Feasibility of Skopos Theory in Financial Commentary Translation

Financial commentary is a kind of distinct news writing with concise analysis and deep insight. The function of financial commentaries is in accordance with that of target text. Thus, the English translation of financial commentaries is prudent and scientific with a strong skopos, that is communicative, to disseminate the professional views on recent financial events to target readers in an acceptable way. Skopos theory states that the main factor determining the translation is the translation purpose which determines specific translation methods applied by the translator. In other words, translators are given more power to employ kinds of translation methods in translation, so that target readers of different cultural circumstances can easily understand. Besides, under the guidance of the coherence rule and fidelity rule, the target text would be faithful to the source text and original

author and be more acceptable, logical and readable to in line with the target language expression. Therefore, skopos theory has a practical significance of English translation of financial commentary texts.

## 4. CASE ANALYSIS AND SUGGESTIONS FOR CORRECTION

In this chapter, guided by Skopos theory, the author will analyze translation examples at the lexical level and sentence level under categories of publicity of Hangzhou's silk, tea and cuisine.

### 4.1 Translation of Publicity of Hangzhou's Silk

As the home of silk, China was known to the ancient Greeks and Romans as "Seres", the "Land of Silk". Silk, including the products, technology and art, has long played a major role in Chinese civilization and was a key factor in the creation of the Silk Road, which brought the textiles from both sides to each other and made a great contribution to the exchange of civilization of East and West. Publicity of Hangzhou's silk is steeped in characteristics of Chinese traditional culture and local specialty.

#### 4.1.1 Translation of Publicity of Hangzhou's Silk at the Lexical Level

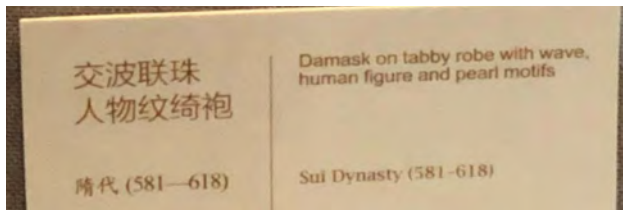


Figure 1

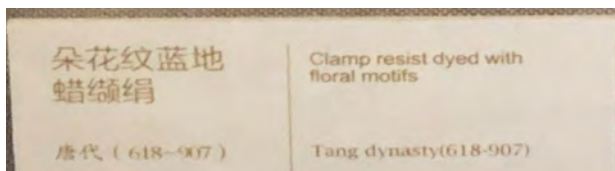


Figure 2



Figure 3

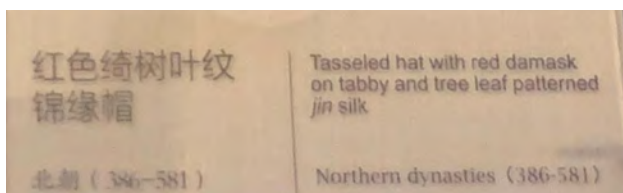


Figure 4

As is shown in above figures, all such exhibition items' Chinese names are difficult to understand even for Chinese visitors, because they all are composed of proper names, which are rarely seen in daily life. Thankfully, translations of these words are able to convey precise meaning of original words and they are in line with foreign visitors' reading habits and achieve communicative target. So, they conform to the three rules of Skopos theory. In Figure 1, the Chinese name is rather uncommon, and the composed words show the sophisticated nature of the item. The translation splits the name into two parts, the former is the cloth, that is, "damask on tabby robe", and the latter is modifier, which is "with wave, human figure and pearl motifs". By doing this, foreign visitors can understand what this item is and what motifs the robe has. In Figure 2, the Chinese name presents a special dyeing craft used in clothes-making, which is clamp resist dye, similar to tied-dye. By explaining the Chinese proper word, the translation is able to let foreign visitors understand that how the item is made. In Figure 3, "lampas" indicates such item is made of a type of luxury fabric and the modifier "falcon chasing hare" is rather vivid. The word "chasing" gives a graphic account of the motif on the clothes, so the foreign readers can have a clear understanding of the meaning of the motif. The translation in Figure 4 is also consists of two parts. "Tasseled hat" is the nature of the item and "red damask on tabby and tree leaf patterned *jin* silk" means the design of such hat. The preposition "with" is frequently used in translation of publicity of Hangzhou's silk because it can follow the modifier that is conducive to helping foreign visitors understand what the item is and its usage is also familiar to such visitors.

#### 4.1.2 Translation of Publicity of Hangzhou's Silk at the Syntactic Level

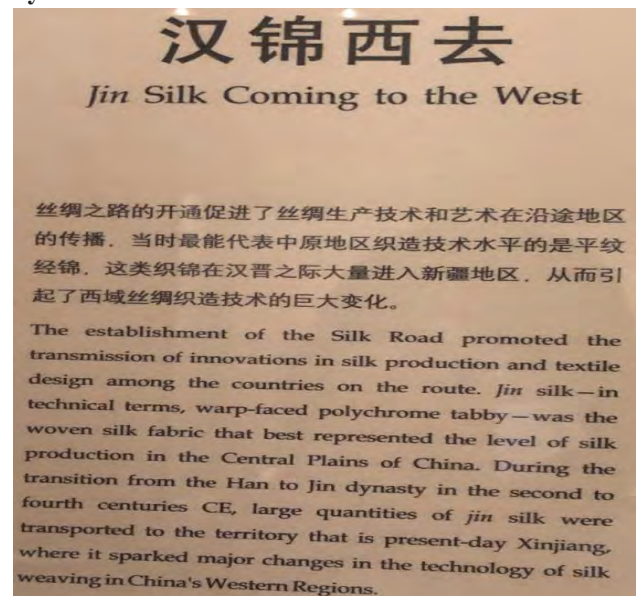


Figure 5

As is shown in Figure 5, the paragraph introduces the transmission of *Jin* silk to the West in Han Dynasty. The first sentence starts with a noun “establishment” as the subject of the sentence, which meets the reading habit of foreign readers. In the second sentence, “*jin* silk” comes first as the subject, following an appositive, “warp-faced polychrome tabby”, which elaborates the technical process. The predicative “the woven silk fabric” follows an attributive clause. Such arrangement can highlight the subject “*jin* silk” and its unique status in China at that time. Foreign readers can directly know the unique status of such silk and the attributive clause is also an idiomatic expression in English. In the last sentence, Chinese version uses a sentence as the subject of the whole sentence. The translation adopts an attributive clause to modify the locality “Xinjiang”, underscoring the impact brought by the transportation of *jin* silk, that is, “sparked major changes”. Such changes in sentence composition is easy to be accepted and absorbed by foreign readers, achieving the target of communication.

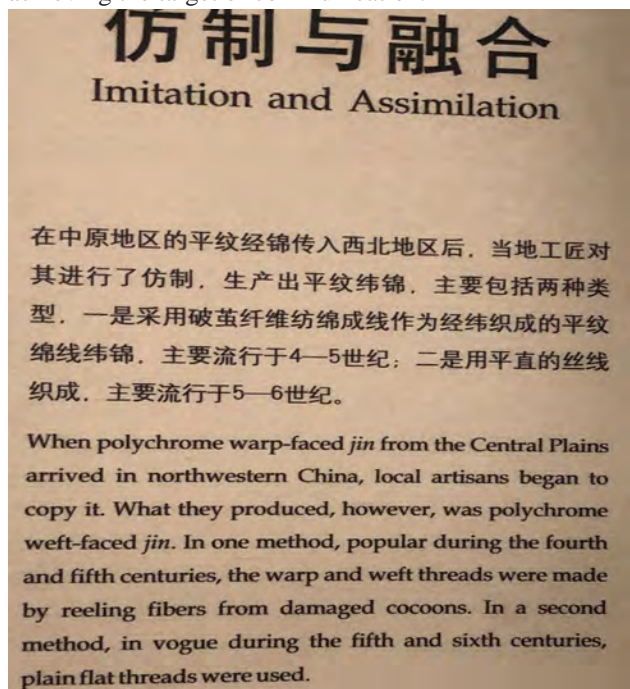


Figure 6

Figure 6 describes the imitation and assimilation of *jin* silk. Translation starts with an adverbial clause, which is the same as the Chinese version. What is different is that in translation, there is an individual sentence, that is, the second sentence, indicates the production of polychrome weft-faced *jin*. However, in Chinese version, “the production” just a verb that is juxtaposed with another verb “imitate”. What’s more, the translation chooses to use a subject clause to highlight the polychrome weft-faced *jin* silk produced by Chinese local artisans. Foreign readers must have a clear understanding of the origin of such silk after reading the translation. When elaborating the two types of such silk in the following sentences,

the translation uses some attributives as parenthetical statements to make the sentence more concise and easy for foreign readers to read.

## 4.2 Translation of Publicity of Hangzhou's Tea

Diversified tea customs in China show the acceptance, understanding and rendition of tea culture, to different degrees, of all nationalities in China in terms of their continuity, variability, sociability and locality. The tea culture, as spiritual wealth and cultural heritage of China, mirrors close relationship between Chinese people and tea. Examples of translation mainly focusing on the names of tea sets will be given and analyzed.

### 4.2.1 Translation of Publicity of Hangzhou's Tea at the Lexical Level



Figure 7

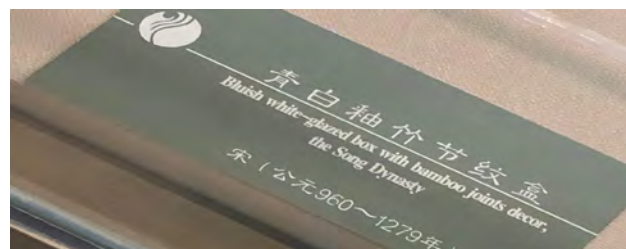


Figure 8

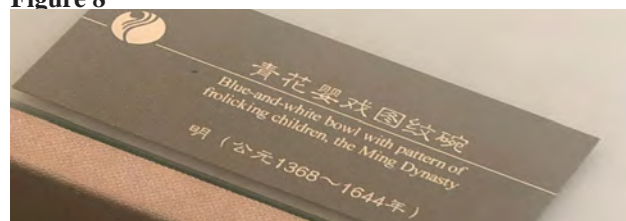


Figure 9



Figure 10

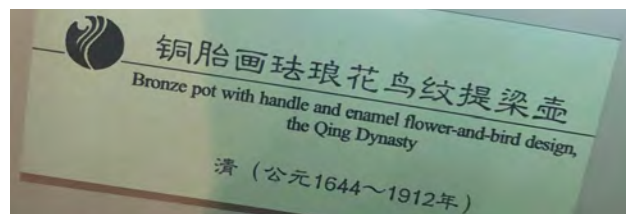


Figure 11

The above figures are all the names of tea sets in China national tea museum. The Chinese names all contain the shape and design of the item, so they are all long and mouthful. Also, by conforming to the three rules of Skopos theory, these translations all able to make foreign visitors understand what these items are with plain and correct words. In Figure 7, the translation of the name consists of two parts, the first is the “misty blue saucer”, giving account to what this item is, and the second is “with lotus petal design”, describing the design. Such translation gives a clear and accurate description of the exhibition item, which is the purpose of translating. In Figure 8 and Figure 9, the way of translating is similar, first explaining the nature of the item, and second elaborating the design. In Figure 10, the Chinese name of the tea set doesn’t directly show the shape of the set, that is “long spout”. Instead, it contains a word describing the water running through the long spout. The translation successfully reveals the shape of the item, concisely and accurately. The Chinese name in Figure 11 is quiet long and complicated. Thanks to the translation, foreign visitor can know such item is a bronze pot with handle and there is enamel flower and bird design on it.

#### 4.2.2 Translation of Publicity of Hangzhou’s Tea at the Syntactic Level

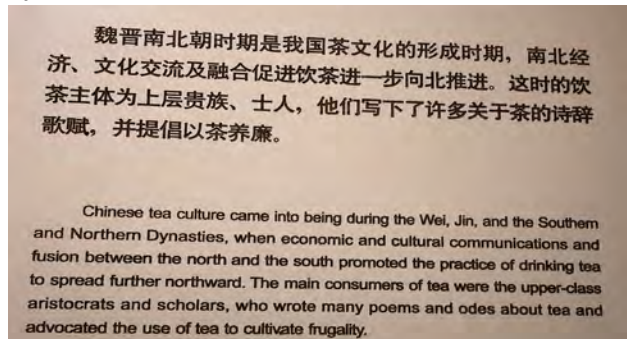


Figure 12

The paragraph in Figure 12 introduces a time when Chinese tea culture came into being. There are some repetitions in the two long sentences in Chinese version, which are replaced by two attributive clauses in English version. The first attributive clause “when economic and cultural...” modifies the “Dynasties”, making the sentence more compact and logical. The second attributive clause modifies “aristocrats and scholars”, elaborating their contribution to tea culture. The usage of attributive clause make the translation more idiomatic and conveys the message of original text in a clear and concise way.

Figure 13 introduces the thriving of tea culture in the Tang Dynasty. It is worth noting that there are poetic line and classical Chinese in the original text, which are tricky to translate. The translation of the classical Chinese in the first paragraph accurately convey the message of the original text in plain language. Though the translation is not as literary as the classical Chinese in original text,

it produces some impacts among foreign readers by transmitting the correct meaning. The poetic line in the second paragraph of the original text exaggerates the popularity of Yangxian tea and the translation successfully express such exaggeration. Such clear expression is not only responsible to the reader but also convey the thought and connotation of the author of original text, which meets the fidelity rule.

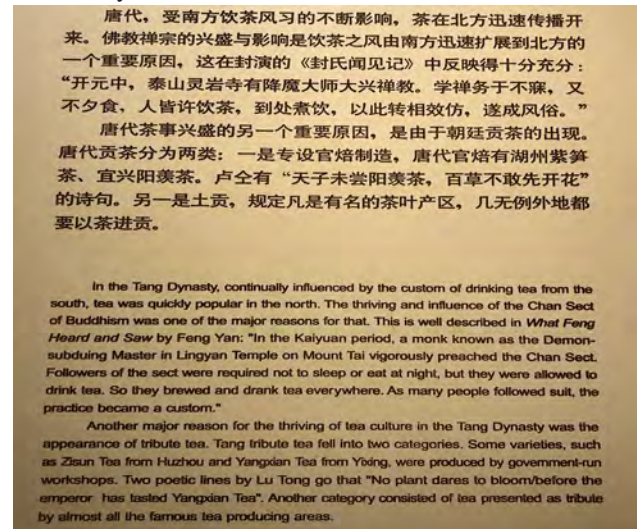


Figure 13

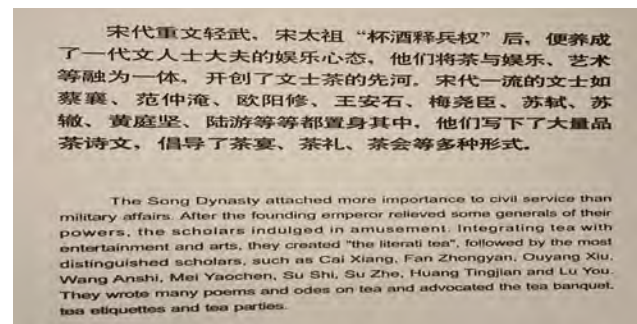


Figure 14

Figure 14 describes the tea culture in Song Dynasty (960—1279). Chinese tends to use four-word idioms to make the language more literary and catchier. The translation delivers the exact meanings of such four-word idioms by explaining them in plain words. There is a non-predicate using as an adverbial in third sentence in the translation, prioritizing the verb “created”. Also, the targeted text combines the first two sentences in original text by using the word “follow” to introduce the distinguished scholars who enjoyed “the literati tea”.

#### 4.3 Translation of Publicity of Hangzhou’s Cuisine

Hangzhou cuisine has a long history in the culinary arena. This region, with the development of West Lake, gradually developed a cuisine recognized as its own. The area is a transportation hub which sits at the Yangtze River’s east to west access and junction with China’s south to north

Grand Canal. This area has been prosperous and was and is an important place for the development of China's food culture. The translations of names of Hangzhou's cuisine usually to include the cooking methods.

#### 4.3.1 Translation of Publicity of Hangzhou's Cuisine at the Lexical Level

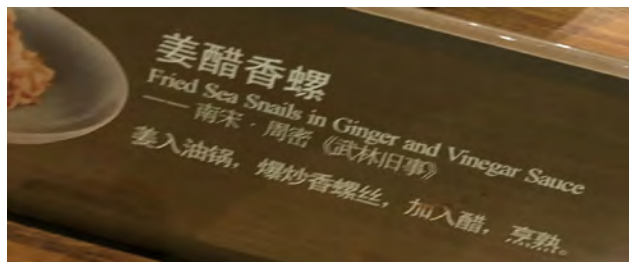


Figure 15

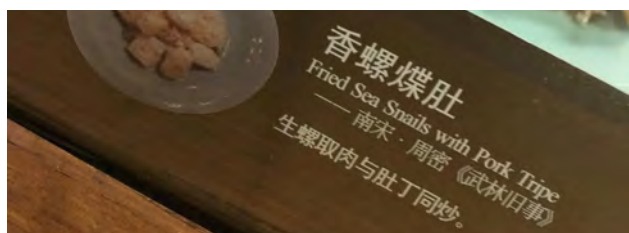


Figure 16

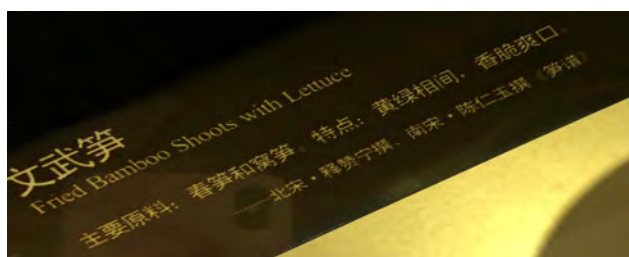


Figure 17

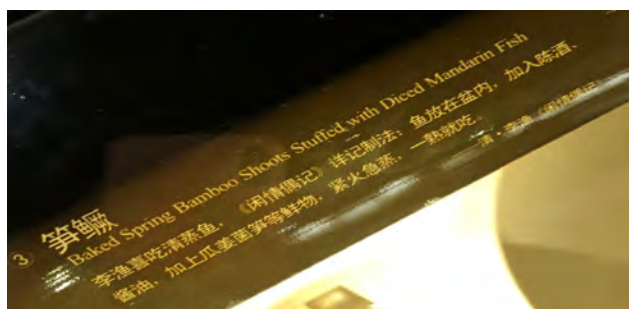


Figure 18

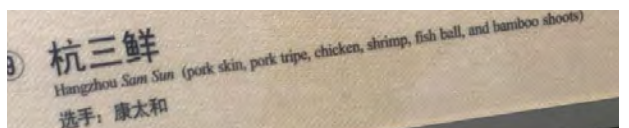


Figure 19

Above figures are some proper translations of Hangzhou's cuisines' names. In figure 15, the Chinese name of the cuisine is just about the seasoning, ginger and vinegar, and the ingredient, sea snail, so the direct translation for it will be "ginger and vinegar sea snail".

The translation in the figure shows the cooking method of the cuisine, indicating by the words "fried" and "sauce". Thus, foreign visitors can bear in mind how basically the cuisine is cooked. That is, the fried sea snails is soaked in ginger and vinegar sauce. Such translation has achieved its communicative target, not only let readers know the seasoning and the ingredient, but also the basic cooking method. The translation of the cuisine's name in Figure 16 is similar to the one of Figure 15, showcasing the ingredients, sea snails and pork tripe, and the cooking way, fried. The Chinese name of the cuisine in Figure 17 is quite simple but confusing. The literal translation of it should be "civil and military bamboo shoots", which will be unaccepted by the foreign readers. The English name in the figure chooses to translate the name in a free translation way, giving account to the ingredients, "bamboo shoots and lettuce", and the cooking method, "fried". Such translation is way better than the literal translation because even the Chinese readers are usually confused with the Chinese name of the cuisine. In figure 18, the Chinese name of the cuisine is rather simpler, just the name of two ingredients, "bamboo shoot and mandarin fish". However, the English name in the figure is quite thorough, describing the ingredients and also the cooking method, "baked" and "stuffed with".

Such idiomatic expression will enable foreign visitors grasp the ingredients of the cuisine and how the cuisines is cooked. The Figure 19 presents the name of a typical Hangzhou cuisine. The literal translation of the Chinese name will be "Hangzhou three delicacies", which may be a acceptable translation but not good enough. The translation in the figure first gives the direct translation, "Hangzhou Sam Sum" and adds all ingredients. The word "three" in Chinese usually refers to numerous in quantity, not exact the quantity of three. The list of delicate ingredients in the English name achieves the purpose the translation, that is, what the ingredients are of the cuisine.

#### 4.3.2 Translation of Publicity of Hangzhou's Cuisine at the Syntactic Level

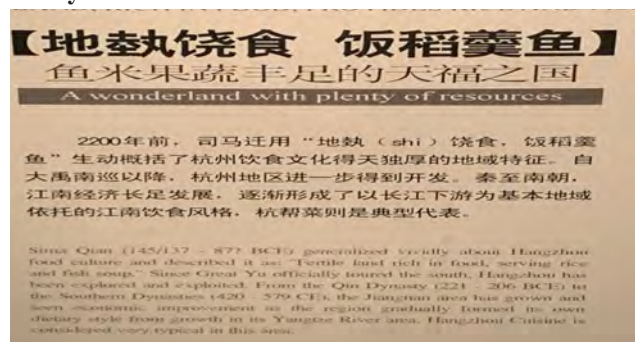


Figure 20

The Figure 20 introduces Hangzhou food culture. In the first sentence of the original text, there are two four-word idioms in juxtaposition. The translation uses a verb "serve" to link the two idioms, making the sentence more

acceptable and understandable for foreign visitors. In the third sentence of the translation, the conjunction “as” links the two sentences of the original text, indicating the formation of the region’s dietary style is a performance of the economic growth. The arrangement of sentences of the translation accurately conveys the message of the original text and also highly readable for foreign visitors, who will absorb the message to a large extent after reading the English version.

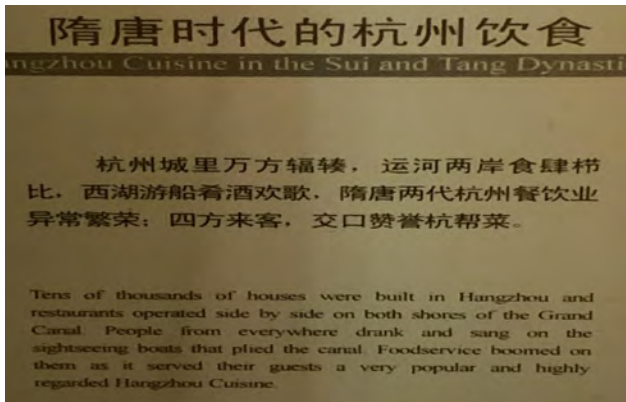


Figure 21

The paragraph in Figure 21 is about Hangzhou cuisine in the Sui and Tang Dynasties. The Chinese version is filled with poetic line-like sentences, which is even hard for Chinese readers to understand. The English version explain such tricky sentences in plain words and also deliver the correct meanings. In the second sentence of the translation, an attributive clause is adopted to make the sentence more compact. And in the last sentence of the translation, the conjunction word “as” is used to give the reason for the boom of the food-service of Hangzhou in Sui and Tang Dynasties. Such idiomatic sentences in English version fulfill the purpose of communication among the foreign readers and also pass the thoughts and emotions of the author of the original author, who is really proud of Hangzhou’s flourishing food culture back in Sui and Tang Dynasties.

## 5. SUGGESTION FOR CORRECTION

Although some proper and acceptable translation examples of publicity have been given, some rooms still exist for the improvement for some translations of publicity in Hangzhou’s special folk culture museums. Those problems include inaccurate expression of messages, lack of cultural connotation and substandard mental satisfaction for foreign readers and the list goes on. Here are some examples of incorrect translations.

The translation in Figure 22 “Boots with jin silk vamp” obviously fails to convey the correct meaning of the Chinese name of the item. The English version is way too easier than the Chinese version, which also contains the design of the “toe-spring boots”.

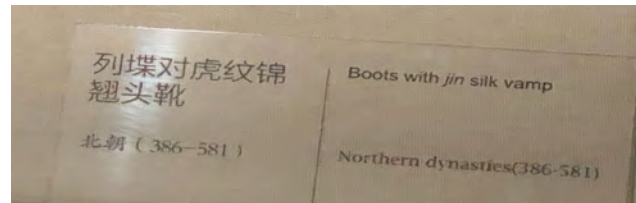


Figure 22

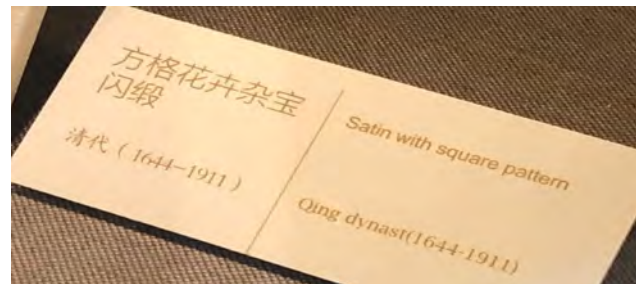


Figure 23

The translation in Figure 23 conveys the messages of the Chinese name incompletely. The Chinese version describes the shining nature of the satin and the design of the satin also include floral patterns.

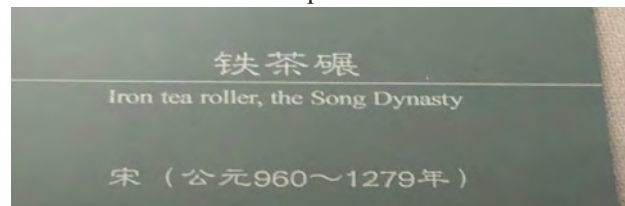


Figure 24

In Figure 24, the word “iron” in Chinese is the material of the “roller” rather than the attributive for the “tea”. The correct translation should be “tea roller made of iron”.

Proceeding from the principle of three rules of Skopos theory and the purpose of publicity translation, the author puts forward several suggestions for the problems faced in the above-mentioned publicity translation.

Using translation methods in a flexible way. Since there are various ways of naming these exhibition items, the translation of names can adopt different translation methods according to the actual needs, and the common methods are direct translation, phonetic translation and Italian translation. In particular, it should be noted that some items’ names are too informative, no matter what translation method is used above cannot reflect its cultural connotation, if space allows, it is best to use the annotation method. The method of translation of names should be decided according to the characteristics of the item, with the guiding idea of avoiding mistranslation and producing a translation that can be accurately understood and accepted by readers of the target language as far as possible.

Strengthening learning the background knowledge of Hangzhou special folk culture. In the previously mentioned problems of items’ names, many of the existing translations of names have inaccurate translations or



even have errors, the root of these problems lies in the translators' lack of background knowledge related to Hangzhou folk culture. In order to convey the same idea to others, background knowledge must be considered, otherwise the message cannot be achieved. Whether one is interpreting or translating, background knowledge in the relevant field is a must to ensure and improve the quality of translation. When an interpreter has expertise in a field, he or she will have a more accurate understanding of the concepts, principles and terminology in that field, and will therefore be able to choose a more appropriate translation method and ultimately produce a more accurate translation. The literal meaning of item's name is far from what we think it means, so when translator encounter any name, he or she need to examine it, find out the origin of the name and understand it accurately before proceeding to translate it, rather than taking the translation out of context.

Focus on reader acceptance and understanding. The readership facing publicity translation is the target language readership, here mainly refers to the readers in English-speaking countries. Since China and the West are completely different in terms of language, history and culture, and many images and elements of Chinese culture cannot find natural counterparts in English, it is a challenging task to accurately disseminate Chinese culture to Western readers. In order to make the target language readers better understand and accept the foreign culture, the first task of translation is to adopt a translation strategy that is easy for readers to accept from the readers' point of view and ensure that the information of the foreign propaganda content can be conveyed as accurately as possible. At the same time, some imagery and elements that do not exist in the target language culture. Therefore, in the process of translating, if the meaning cannot be expressed by the name translation alone, a commentary should be added. This not only reduces the difficulty of readers' understanding and acceptance, but also paves the way for the orderly implementation of cross-cultural activities like publicity translation.

Unifying and standardizing related terms to promote Hangzhou folk culture's publicity. In the translation of Hangzhou folk cultural, there is a problem that is worthy of attention: there are a large number of culturally loaded words in traditional culture that do not have natural

counterparts in English, so when different translators translate the same culturally loaded word, the translations produced vary according to their understanding and translation styles, and the translation levels vary. However, at present, there is no relevant professional to give timely guidance and unification to this phenomenon, resulting in the phenomenon of multiple translations of one item, and many translations are inaccurate or wrong, because people tend to directly choose the translation with high usage rate in the process of translation without identifying these translations, which leads to the target language readers not only cannot accurately understand the true meaning of the relevant expressions, but also have a different understanding of the various translations. As a result, readers of the target language not only fail to understand the true meaning of the relevant expressions, but also become confused by the variety of translations. This problem is also a common problem faced by the foreign translation of traditional culture in China. The joint discussion on the translation of folk culture-related terms and the formulation of standardized standards or the compilation of a terminology dictionary will help the effective dissemination of folk culture in Hangzhou to a great extent.

---

## REFERENCES

---

- Bian, Z. (2004). Translation study of skopos theory. *Journal of Wuxi Education College*, (3): 57-61.
- Cao, A. J., & Xu, A. P. (2020). Study on the history of Hangzhou silk. *Appreciation*, (3), 340.
- Huang, J. (2018). Diplomacy of Hangzhou's tea culture under the background of Asian games. *Chinese and Foreign Entrepreneurs*, (22), 154-155.
- Munday, J. (2010). *Introducing translation studies: Theories and applications*. Shanghai: Shanghai Foreign Language Education Press.
- Nord, C. (1997). *Translating as a purposeful activity: Functionalist approaches explained*. Manchester: St. Jerome Publishing.
- Vermeer, H. J. (1987). What does it mean to translate?. *Indian Journal of Applied Linguistics*, (2), 25-33.
- Zhang, M. (2005). *Functional approaches to translation studies*. Shanghai: Shanghai Foreign Language Education Press.