

A Study on Proper Noun Translation from a Cross-Cultural Perspective — Taking Research on the Protection and Development of Zhangzhou Ancient City as an Example

Bihan Lin^a, Yuqing Wang^b

Minnan Normal University, zhangzhou 363000, China

Email: ^a1172960619@qq.com, ^b454809258@qq.com

How to cite this paper: Lin, B. H., & Wang, Y. Q. (2026). A Study on Proper Noun Translation from a Cross-Cultural Perspective — Taking Research on the Protection and Development of Zhangzhou Ancient City as an Example. *International Journal of Social Science, Education and Humanities*, 2(1), 19–29. ISSN Print: 3104-4239; ISSN Online: 3104-4247.

<https://doi.org/10.63313/IJSSEH.9026>

Published: 2026-01-26

Copyright © 2026 by author(s) and Erytis Publishing Limited.

This work is licensed under the Creative Commons Attribution International License (CC BY 4.0).

<http://creativecommons.org/licenses/by/4.0/>



Abstract

As cultural carriers, proper nouns are confronted with multiple challenges in the process of cross-linguistic conversion, such as the loss of cultural connotations, ambiguous reference, and conceptual mismatch. By analyzing typical translated examples of proper nouns in historical place names, folk sayings, as well as poems and sanqu (a type of traditional Chinese verse form), this paper systematically examines the applicability and limitations of translation strategies including transliteration, free translation, literal cultural translation, and image reconstruction. The study points out that proper noun translation needs to strike a dynamic balance between foreignization and domestication, as well as between faithfulness and readability. It should not only respect the international norm of the name follows its owner but also take into account the cultural cognition and acceptability of target-language readers. This paper emphasizes that translators should possess cross-cultural interpretive awareness when dealing with culture-specific items, and realize the accurate transmission of cultural identity and the cross-linguistic reconstruction of poetic artistic conception through strategic choices, thereby providing theoretical references and practical approaches for the foreign translation and international communication of cultural heritage.

Keywords

Proper Noun Translation; Cross-Cultural Perspective; Foreign Translation of Cultural Heritage; Cultural Adaptation; Translation Strategies

1. Research Background

Against the contemporary backdrop of cross-cultural communication, the mission of foreign language pedagogy is undergoing a profound shift from "looking out at the world" to "enabling the world to see China". Correspondingly, its core task has evolved

from cultivating "linguistic skinners" to nurturing "knowledge translators" and "cross-cultural interpreters" [1]. During his inspection tour in Jinzhong, Shanxi Province, General Secretary Xi Jinping pointed out that we should fully protect historical and cultural heritage, coordinate tourism development, characteristic operations, and ancient city preservation, consolidate the bottom line of cultural relics safety, and safeguard the precious legacy left by our ancestors [2]. In this context, translation inevitably involves a large number of proper nouns, which embody rich cultural connotations. Yang Feng argues that we must first examine the origin and development of "translated names" and clarify their "referent" and "signified" in Chinese society and culture [3]. This precisely highlights the necessity of conducting systematic origin tracing and cultural interpretation of proper nouns in the practice of translating cultural heritage into foreign languages. However, translating proper nouns is no easy task. Yang Guobin notes that the adoption of a high degree of foreignization strategies can increase reading difficulty, while domestication strategies still account for a relatively high proportion, influenced by readers' expectations and acceptance capabilities [4]. Zhao Yanchun and Wu Haohao hold that transliteration struggles to convey the meaning of the original text, and even supplementary meaning-giving techniques have limited effects [5]. Liang Zhenhui and Dong Yajie have found instances of mistranslation that violate the principle of "the name follows its owner" [6]. It is evident that translating proper nouns effectively requires consideration from the perspectives of translation strategies, cultural background, and readers' expectations, as well as careful word choice.

Foreign scholars have conducted in-depth research on proper noun translation, focusing primarily on the preservation and adaptive handling of cultural connotations. For example, Newmark proposed two strategies for proper noun translation: transliteration and free translation. He maintained that transliteration is suitable for proper nouns with unique cultural backgrounds, while free translation is applicable to those with corresponding concepts in the target culture [7]. Nord emphasized cultural adaptability in proper noun translation, stating that translation should take into account the cultural background of target readers to avoid misunderstandings caused by cultural gaps [8]. In recent years, foreign research has increasingly focused on the role of proper nouns in cross-cultural communication. For instance, Gutt explored proper noun translation strategies within the framework of Relevance Theory of Translation, emphasizing the need to consider contextual relevance during the translation process to achieve optimal relevance effects [9]. Toury put forward the theory of the "cultural turn" in translation, arguing that translation should focus on the transmission of cultural factors to promote cross-cultural communication [10]. In contrast, domestic research on proper noun translation has mainly centered on transliteration and free translation strategies. For example, comparative studies on Chinese-English proper noun translation have pointed out that transliteration has advantages in preserving the cultural characteristics of the original name, while free translation is more effective in conveying cultural connotations [11]. Additionally, studies have explored cultural connotations in proper noun translation, asserting that

translation should emphasize the transmission of cultural background to avoid cultural misunderstandings [12]. In the field of translation studies, the theory of "transformation in complete translation" proposed by Yu Chengfa and Huang Zhonglian offers a deeper theoretical perspective for understanding this balance. They argue that "transformation" is the essence of complete translation conversion, whose core lies in "achieving the maximum degree of 'resemblance' between the target text and the source text, namely 'extreme resemblance'", which includes three levels: "meaning resemblance, form resemblance, and style resemblance" [13]. In proper noun translation, the pursuit of such "extreme resemblance" is reflected in not only conveying referential meaning (meaning resemblance) but also preserving linguistic form and cultural imagery as much as possible (form resemblance), and ultimately achieving the correspondence of cultural style and pragmatic function on the whole (style resemblance). Meanwhile, Yu Chengfa further distinguishes between "transformation in complete translation" and "adaptation in partial translation", noting that the former focuses on "faithful transmission" while the latter emphasizes "functional adaptation" [14]. In practical operation, proper noun translation often requires dynamic adjustment between "transformation" and "adaptation": it should not only adhere to the principle of cultural faithfulness embodied in "the name follows its owner" but also make necessary cultural adaptations and formal modifications based on the receptive context of target readers.

2. Translation of Proper Nouns in Historical Place Names

The translation of historical place names is the most fundamental and crucial part of cultural heritage text translation. It is not a simple conversion of linguistic signs, but a complex process of meaning negotiation and identity reconstruction between different cultural cognitive systems. Proper nouns are the external manifestation of culture, so translators will inevitably encounter translation difficulties caused by cultural differences when dealing with such words [15]. These proper nouns are usually self-evident and rich in connotations in the source language culture, but in the process of cross-linguistic conversion, they face multiple dilemmas such as unclear reference, loss of cultural information, and difficulty in conceptual correspondence. Translators need to strike a balance between "faithfulness to the original meaning" and "smooth expression of the intended meaning". This process is not only a technical test of language processing, but also a high-level challenge to the depth of cultural understanding and the ability of interpretation. The following will analyze these difficulties from a practical perspective with specific translation examples and explore corresponding translation strategies and solutions.

Example 1

Original Text: Qingshui Temple

Translation: Kiyomizu-dera

Translation Difficulties: As a proper place name in the Japanese cultural context, the difficulty in translating "Qingshui Temple" lies not only in the conversion of

pronunciation and form, but also in how to coordinate the relationship between pragmatic value, implied meaning and surface form in the target language [16]. In cross-linguistic conversion, the original term contains the natural imagery of "clear spring" and the religious attribute of "temple". If we only pursue formal similarity (such as literal translation of "Pure Water Temple"), it may facilitate understanding, but it might weaken its uniqueness and international recognition as a proper cultural landmark. If we overemphasize semantic similarity (such as retaining the imagery of "clear water"), it may lead to misunderstanding among target language readers due to cultural cognitive differences. On the contrary, if we adopt the Chinese Pinyin "Qingshui Si", it will cut off the direct connection between the name and the Japanese cultural context, and also result in ambiguous reference for international audiences. This contradiction highlights the core dilemma faced in the translation of culturally specific proper nouns: how to achieve a balance between "conveying meaning" and "maintaining identity".

Translation Strategies: After retrieval, the Japan National Tourism Organization (JNTO) translates this term as Kiyomizudera Temple, while the official website of Qingshui Temple (<https://www.kiyomizudera.cr.jp/en/>) renders it as Kiyomizu-dera Temple, indicating that the two translations are essentially the same. When translating the proper noun "Qingshui Temple", we need to comprehensively consider international norms and domestic translation principles. According to the General Principles for the Chinese Transliteration of Foreign Place Names issued by the China Toponymy Committee in 1983, the translation of foreign place names should follow three basic principles: "primarily transliteration", "consistent translation for the same name" and "established usage" [17]. However, as a proper place name in the Japanese cultural context, the translation practice of "Qingshui Temple" needs to balance the accurate transmission of cultural identity and the stability of historical established translations under the framework dominated by transliteration. Specifically, the Japanese Romanization of "Qingshui Temple" is "Kiyomizu-dera". If we strictly follow the principle of "primarily transliteration", its Chinese translation should be based on the Chinese character transcription of the Japanese pronunciation. The currently commonly used translation "Qingshui Temple" precisely reflects the flexible strategy of "combining transliteration and free translation" [18]: "Kiyomizu" is transliterated as "Qingshui", which not only approximates the pronunciation, but also cleverly borrows the semantic meanings of the Chinese characters "Qing" (clear) and "Shui" (water), partially retaining the natural imagery related to "clear spring" in the original name; "dera" is freely translated as "Si" (temple), clarifying the religious attribute of the building. Yang Chunhua clearly put forward the three principles for the translation of proper nouns: the principles of political nature, historicity and scientificity. This translation has formed a fixed correspondence through long-term use in line with the principle of historicity [19], ensuring the continuity and stability of the translated name in social

cognition and academic exchanges.

It conforms to the basic principle of "following the owner's designation" in the translation of proper nouns, that is, the name of a geographical or cultural entity should give priority to the internationally accepted transliteration form stipulated or widely adopted by its affiliated language community [20]. This principle has been widely established and followed in international practices such as the standardization of geographical names by the United Nations, aiming to eliminate referential confusion caused by language conversion and ensure the accuracy of information transmission [21]. From the perspective of functional equivalence, this translation choice sacrifices the direct presentation of the specific imagery of "clear water" in the original term in the target language, but gains the higher-level functional equivalence of stable reference and identity confirmation of this cultural entity in the cross-linguistic system. It can be seen that the translation of proper nouns is not only the conversion of linguistic forms, but also a cross-cultural practice of coordinating and reconstructing referential relations and cultural identities in different cultural contexts.

3. Translation of Proper Nouns in Folk Sayings

Folk sayings are refined and fixed expressions formed through long-term usage in a nation's language, which can centrally reflect the way of thinking and values of a specific culture. Many of these sayings contain proper nouns, thus forming a typical linguistic and cultural form. In such expressions, the original referential function of proper nouns is significantly weakened, and their true significance lies in the specific historical allusions, moral precepts or emotional tendencies accumulated through long-term use and interpretation by the community—namely, their cultural imagery or associative meaning. However, when such folk sayings need to be translated across cultures, the proper nouns they contain become a major difficulty in the conversion process. The core challenge facing translators is: how to effectively convey the unique cultural associations and deep semantic meanings carried by these proper nouns in the target language. This process is not only about the conversion of linguistic forms, but also involves the transfer, interpretation and reconstruction of cultural information; the key lies in striking a dynamic balance between the cultural characteristics of the source language and the receptive ability of target language readers. Therefore, exploring the translation of proper nouns in folk sayings is essentially an in-depth examination of the essence and boundaries of meaning transmission in cross-cultural communication.

Example 2

Original Text: Song scholars further praised it as "In heaven there is paradise; on earth there are Suzhou and Hangzhou."

Translation: Song scholars further extolled it as "Heaven above, Suzhou and Hangzhou below,"

Translation Difficulties: Yu Chengfa pointed out that a translator is both a “mediator” who connects two linguistic and cultural systems like a “post station”, and a “guide” who leads readers to read the original work and enter the heterogeneous cultural field [22]. Translators need to act as “mediators” to build a bridge between Chinese and English cultural imagery (e.g., “Heaven” for “天堂”), and at the same time perform their role as “guides” to help target language readers understand the deep implications behind cultural symbols (e.g., the wholeness of “Suzhou and Hangzhou” as the imagery of the Jiangnan region). This dual role is the key to achieving “cultural adaptation” and “image reconstruction”. First, there is the imagery conversion of culture-specific concepts. The proper noun “天堂” is a highly abstract and ideologically charged concept in Chinese culture, which not only carries the religious connotation of “paradise”, but is more often used metaphorically to refer to the most prosperous, beautiful and livable secular resorts on earth. The primary difficulty is how to enable target language readers without relevant cultural background to accurately understand that this is a poetic eulogy for the pinnacle of earthly beauty. Second, “苏杭” is not a simple juxtaposition of geographical names, but a condensed cultural symbol formed by the proper nouns “苏州” and “杭州” in long-term historical and cultural narratives, collectively referring to “the essence of Jiangnan” and even “a paradise on earth”. In translation, translators need to carefully weigh whether to retain its conciseness as an integral symbol (which may lead to ambiguous reference) or to expand it into two specific city names (which may weaken its symbolic significance as a unified cultural entity). Finally, from a syntactic perspective, the structure “上有……, 下有……” is a classic antithetical sentence pattern in Chinese, featuring neat structure and harmonious rhythm. Through the spatial contrast between “上 (above)” and “下 (below)”, it creates a vivid, concise and rhythmic aesthetic effect. When translating into English, the challenge in form conversion is how to convey this spatial contrast while preserving the concise and antithetical literary beauty of the original, rather than reducing it to plain descriptive text.

Translation Strategies: Folk sayings are closely related to the history and culture of each nation and possess cultural uniqueness. Therefore, it is often the case that there are no corresponding imagery expressions in the target language culture, or an “image gap” occurs [23]. The translation of the core cultural concept “天堂” embodies the strategy of reconciling cultural imagery. George Steiner put forward the famous theory of “the hermeneutic motion”, which is based on hermeneutics and consists of four steps: trust, aggression, incorporation, and restitution, with “incorporation” being the key step. He elaborated profoundly that when translating concepts with profound cultural connotations, translators inevitably have to “accommodate” the source language concepts by using the closest existing categories in the target language culture, which will inevitably lead to the

gain, loss and transformation of meaning. The mutual translation between “天堂” and “Heaven” is a typical example of this process [24]. Furthermore, André Lefevere emphasized that translation is constrained by the “poetics” and “ideology” of the target culture. When dealing with core cultural concepts such as “天堂”, translators are subject to the mainstream ideology of the target language culture (e.g., the dominant position of “Heaven” in Christian culture) and poetic norms (e.g., what constitutes an acceptable metaphor), thus choosing “Heaven” as the most appropriate equivalent that meets the expectations of the target context. This is a form of cultural rewriting for the sake of “acceptability”. Retaining the core poetic imagery of the original text, the greatest advantage of this literal cultural translation strategy is maintaining the integrity of the concept. Translating the condensed cultural symbol “苏杭” as “Suzhou and Hangzhou” has the core advantage of prioritizing clarity and functionality in cross-cultural information transmission. This approach first ensures absolute clarity in geographical reference, enabling English readers unfamiliar with Chinese cultural background to accurately identify these as two specific Chinese cities rather than a vague general reference, thus eliminating key information barriers. Second, by decomposing the compound proper noun into a coordinate structure, the translation conforms to the English linguistic habit of listing specific things and aligns with the cognitive logic of target language readers, ensuring the readability and naturalness of the text. From the perspective of the entire sentence, this is an antithetical construction, and the translation has achieved a creative transformation from the poetic antithesis of Chinese to the rhetorical parallelism of English. For antithesis, formally it should be “neat, symmetrical, balanced, rhythmic, graceful and harmonious”; in terms of content, it should be “rich in implication, concise in language, strong in generalization, and able to effectively highlight contradictions between things, reveal their internal connections and reflect their essence” [25]. By grasping the core spatial contrast between “上” and “下” in the original sentence, the adverbs of direction “above” and “below” are used to construct a clear vertical spatial framework, which not only retains the contrastive logic of the original text, but also conforms to English grammatical norms.

4. Translation of Proper Nouns in Poetry and Sanqu

In the translation of poetry and sanqu (a type of traditional Chinese verse), proper nouns constitute the fundamental nodes of transformation. They are not merely semantic carriers, but rather cores of meaning that embody specific historical contexts, geographical perceptions, and cultural associations. Translating such lexical items requires the reconstruction of cultural cognition in the target language: it is necessary to both preserve the indispensable referential uniqueness and imagery-anchoring function of the original words within the poetic context, and reconstruct an interpretive framework capable of triggering

equivalent aesthetic associations in a context lacking shared cultural premises. This process unfolds perpetually between "preserving the original essence" and "achieving a refined translated version". Excessive foreignization may render the poetic meaning obscure beneath unfamiliar symbolic forms, while excessive domestication risks dissolving its unique historical layers and geographical aura. Translators are the executors of specific translation acts. Discussions about translators, centering on the transformation of translation paradigms, have primarily focused on the core contradiction between "invisibility" and "visibility" [26][27]. Thus, the exertion of translator subjectivity has also become a crucial challenge. The dilemma in translating proper nouns does not lie in finding equivalent words, but in how to reconstruct a bridge that allows poetic meaning to flow between two languages.

Example 3:

Original Text: Small bridges, flowing water, scattered dwellings

Translation: small bridges, flowing water, cottages

Translation Difficulties: This line is excerpted from Tianjingsha • Autumn Thoughts, a renowned short sanqu piece by Ma Zhiyuan, a distinguished sanqu writer of the Yuan Dynasty in China. Based on contextual information, "Small bridges, flowing water, scattered dwellings" is not an independent line of poetry, but a core imagery in this timeless masterpiece. Together with the imageries preceding and following it, it constructs a stark contrast and evokes profound emotions. In the eyes of the wandering traveler, the peaceful and cozy mundane life represented by "small bridges, flowing water, cottages" stands in sharp contrast to the loneliness and wandering of "the heartbroken man at the edge of the world". The original Chinese line consists of only six characters, with three proper-noun imageries — "small bridges", "flowing water", and "scattered dwellings"—arranged in direct juxtaposition without any conjunctions. This "juxtaposition of imageries" is a core technique of classical Chinese poetry. In translation, a crucial decision must be made: should these elements be treated as three independent proper nouns, or conveyed as an integrated cultural symbol? Chinese poetic imagery derives its artistic conception from juxtaposition and suggestive blankness. There are no prepositions or logical conjunctions between "small bridges", "flowing water", and "scattered dwellings"; the spatial relationships and atmospheric mood are left entirely to the reader's imagination. English grammar usually requires the supplementation of such logical connections, yet doing so would undermine the vague aesthetic charm of the original text.

Translation Strategies: Yu Chengfa distinguishes between two translation units of "adaptation" and "transformation": full translation takes the "clause" as the core unit, focusing on micro-level formal conversion; while adaptive translation takes the "sentence group" as the core unit, emphasizing macro-level structural

adjustment and functional reconstruction [28]. In translating "Small bridges, flowing water, scattered dwellings", if strictly adhering to the "adaptation" principle of full translation, the translator should maintain the grammatical integrity and logical connections of the original line. However, to preserve the imagery juxtaposition and poetic blankness of the original poem, the three proper-noun imageries are presented in direct juxtaposition with conjunctions omitted, thereby achieving cross-cultural reconstruction from "linguistic form" to "poetic function". On this basis, formal equivalence is realized: prepositions and conjunctions commonly used in English are deliberately omitted, and the original structure of "imagery superposition" with three noun phrases in juxtaposition is followed, making the target text highly corresponding to the source text at the grammatical surface level. This formal imitation not only reproduces the visual effect and rhythmic sense of the original line, but more importantly, preserves the poetic blankness and associative space generated by the unique "juxtaposition of imageries" in Chinese poetry, enabling English readers to experience the cultural connotations of the original text more directly.

5. Conclusion

Wan Guangrong and Yu Chengfa proposed that translators assume at least five roles in the process of translation and publishing: active participants in the topic selection phase, quality controllers in the translation phase, team coordinators in the editing phase, communication and promotion specialists in the distribution phase, and reader liaisons in the reception phase [29]. This role framework provides a new perspective for the translation practice of proper nouns in cultural heritage texts: translators are not only required to handle culture-specific items at the linguistic level, but also should exert their subjective initiative in all links of publishing and communication, so as to ensure the accurate transmission and effective reception of cultural information in cross-linguistic transformation and fulfill the goal of "telling Chinese stories well to the world" [30].

Translation is "the reproduction of knowledge carried by two languages", which has the cultural mutual-learning function of "respecting others and reshaping oneself" [31]. It is also a cross-cultural communication activity and a two-way exchange between two cultures [32]. In the foreign translation of cultural heritage, a dynamic, inclusive and multi-level translation strategy system should be constructed, so as to safeguard the uniqueness of cultural identity in the context of globalization while promoting the effective dissemination, mutual learning and sharing of fine traditional Chinese culture.

References

- [1] Yang Feng. (2026). The Origin, Foreign Influences and Future of Foreign Language Pedagogy [J]. Foreign Language Teaching and Research, (1): 1-12.
- [2] Xi Jinping. (2024). Strengthen the Protection and Inheritance of Cultural Heritage and

- Carry Forward the Fine Traditional Chinese Culture [J]. *Qiushi*, (8): 1-12.
- [3] Yang Feng. (2023). Translation and Naming [J]. *Contemporary Foreign Language Studies*, (3): 1-2.
- [4] Yang Guobin. (1996). After Translating The Literary Mind and the Carving of Dragons: Thoughts on Wittgenstein [J]. *Reading*, (1): 84-85.
- [5] Zhao Yanchun, Wu Haohao. (2017). The Embarrassment of Transliteration—The Handling of Proper Nouns and Translation Reflections in English Translations of the Zhuangzi [J]. *Foreign Language Research*, (6): 100-106.
- [6] Liang Zhenhui, Dong Yajie. (2025). An Analysis of Mistranslations of Proper Nouns in English Rewritten Translations of China's Epic Manas [J]. *Chinese Translators Journal*, (1): 46, 136-141.
- [7] Newmark, P. (1988). *A Textbook of Translation* [M]. New York: Prentice Hall.
- [8] Nord, C. (1997). *Translating as a Purposeful Activity: Functionalist Approaches Explained* [M]. Manchester: St. Jerome.
- [9] Gutt, E. A. (1991). *Translation and Relevance: Cognition and Context* [M]. Oxford: Blackwell.
- [10] Toury, G. (1995). *Descriptive Translation Studies and Beyond* [M]. Amsterdam: John Benjamins.
- [11] Zhang Xiao. (2020). A Comparative Study of Chinese-English Proper Noun Translation [J]. *Foreign Language Teaching and Research*, (3): 42, 45-56.
- [12] Li Yan. (2018). Cultural Connotations in Proper Noun Translation [J]. *Translation Studies*, (2): 15, 78-89.
- [13] Yu Chengfa, Huang Zhonglian. (2006). Transformation—The Essence of Full Translation Conversion [J]. *Journal of Huazhong University of Science and Technology (Social Science Edition)*, (2): 89-93.
- [14] Yu Chengfa. (2014). On the "Variation" of Adaptive Translation from the Perspective of the "Transformation" of Full Translation [J]. *Foreign Language Research*, (1): 99-103.
- [15] Yang Qingbo, Yang Yinling. (2012). Chinese Translation of Proper Nouns and Translators' Competence [J]. *Shanghai Journal of Translators*, (4): 65-68.
- [16] Yu Chengfa. (2014). The Trinity Principle of Pursuing Transformation in Full Translation [J]. *Journal of South-Central Minzu University (Humanities and Social Sciences Edition)*, 34 (3): 176-180.
- [17] China Toponymy Committee. (1983). *Handbook of Foreign Toponym Translations* [Z]. Beijing: The Commercial Press.
- [18] Zhou Xuliang. (1980). A Brief Discussion on the Translation of Place Names and Personal Names [J]. *Journal of Foreign Languages*, (5): 29-31.
- [19] Yang Chunhua. (1986). A Tentative Study on the Translation of Proper Nouns [J]. *Chinese Translators Journal*, (2): 20-22.
- [20] Nida, E. A. (2001). *Contexts in Translating* [M]. Amsterdam: John Benjamins Publishing Company.
- [21] UNGEGN. (2007). *Technical Reference Manual for the Standardization of Geographical Names* (2nd ed.) [R]. United Nations Group of Experts on Geographical Names.
- [22] Yu Chengfa, Chen Yuxi. (2024). On the Multiple Meanings of Qian Zhongshu's Exposition on "Translation" [J]. *Chinese Translators Journal*, 45 (5): 118-125.
- [23] Yu Yali. (2010). A Tentative Study on the Translation of Unique Chinese Cultural Images—Taking the Colloquial Allusions in Impetuosity as Examples [J]. *Journal of Northwest University (Philosophy and Social Sciences Edition)*, 40 (3): 166-167.
- [24] Steiner, G. (1975). *After Babel: Aspects of Language and Translation* [M]. Oxford: Oxford University Press.
- [25] Zhang Xiuqi, et al. (2014). *Practical Rhetoric* [M]. Xi'an: Shaanxi Education Press.
- [26] Venuti, L. (1995). *The Translator's Invisibility: A History of Translation* [M]. London;

New York: Routledge.

- [27] Dryden, J. (1697). *Steering Between Two Extremes*. In D. Robinson (Ed.) [A], *Western Translation Theory: From Herodotus to Nietzsche* (pp. 174). London: Routledge. (Note: Completed according to common academic practice as the original information was incomplete)
- [28] Yu Chengfa. (2014). On the "Variation" of Adaptive Translation from the Perspective of the "Transformation" of Full Translation [J]. *Foreign Language Research*, (1): 99-103.
- [29] Wan Guangrong, Yu Chengfa. (2023). Reorientation of Translators' Roles from the Perspective of Translation Publishing Studies—Reflections Based on the Successful Case of Xiangjun Publishing's "Going Global" Strategy [J]. *Science-Technology and Publication*, (6): 136-143.
- [30] Ren Dongsheng, Zhou Zhongliang. (2023). Ten Consciousnesses in National Translation Practice—A Review of Huang Youyi's From "Translating the World" to "Translating China" [J]. *Chinese Translators Journal*, 44 (3): 123-128.
- [31] Yang Feng, Li Siyi. (2024). Truth, Goodness and Beauty: Neutralization Translation as a Methodology [J]. *Chinese Translators Journal*, 45 (1): 9-15, 189.
- [32] Huang Tianqi. (2013). Translation Teaching: Cultivation of College Students' Cross-Cultural Awareness [J]. *Heilongjiang Researches on Higher Education*, 31 (8): 199-200.