

# A Study on Chinese-English Translation of Hunan Red Tourism Publicity Materials from the Perspective of Reception Aesthetics

## -- A Case Study of Mao Zedong Memorial Museum in Shaoshan, Hunan Province

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### Abstract

Red tourism, a special type of tourism with distinct Chinese characteristics, is an important indicator of China's soft power. Red Tourism Translation (RTT) is a channel for China to introduce its red culture and provide foreigners with an understanding of China's revolutionary history and traditions. Based on the fundamental principles of Reception Aesthetics such as horizon of expectation, aesthetic distance, semantic uncertainty and cultural gaps, this study analyzes cases and examines the cultural misunderstandings and mistranslations in English translation of the red tourism text in Mao Zedong Memorial Museum in Shaoshan, proposes a reader-centered model in RTT and argues that in RTT, the target readers should be comprehensively catered to at linguistic, cognitive, cultural and aesthetic levels. This model involves remaining faithful towards the original information, providing necessary background information, omitting redundant expressions, restructuring understandable aesthetic experience for the target readers, which will facilitate the smooth spread of Chinese red culture and realize the integrity, authenticity and uniqueness of its ethnic identity in this dissemination process.

### Keywords

Red Tourism Translation(RTT); Mao Zedong Memorial Museum in Shaoshan; red culture; Reception Aesthetics.

### 1. Introduction

Since 1921, the Chinese people have achieved a great revolutionary victory under the leadership of the Communist Party of China. The red tourism resources carry and embody the revolutionary history, deeds and spirit of contemporary and modern China in the past century. Red culture is the soul of red tourism. Yao Guangjin and others defined red culture as an anti-imperialist and anti-feudal advanced proletarian political culture created by the army and the people during the new-democratic revolution under the leadership of the Communist Party of China. It is based on Marxist-Leninist cosmology and social revolution theory and in accordance with the reality of the Chinese revolution.[1] Red culture carries the collective revolutionary memory of Chinese people and spreads the voice of China through its transmission. Its translation is a crucial part of the strategy of "Chinese Culture Goes International" and is one of the most important media for the world to understand China's arduous and distinguished revolutionary history, traditions as well as its image as a great country that upholds justice, morality and responsibility. The translation of Chinese red tourism aims to represent the history of the Chinese revolution and the heroic and patriotic spirit of the Chinese people, and

has also become an indispensable part of demonstrating China's cultural self-confidence and gaining a fair voice in the international community.

## 2. Chinese-English Translation of Red Tourist Attraction in Hunan Province

Research into RTT by domestic scholars began in the early 21st century. At present, academic research on red tourism translation mainly encompasses the following aspects. The first is descriptive examinations of the current state of red tourism translation in formerly venerable revolutionary areas; the second is the study of translation techniques and strategies of public signs, festivals, food and dish names and folk culture, etc. in red scenic spots. In addition, some scholars examine the translation quality of red tourism texts from different theoretical perspectives, such as: E.g., Nida's functional equivalence, functional translation theory, ecological translation, relevance theory and Skopos theory, etc. However, not many academics have looked into the red cultural images, or the dissemination of aesthetic values while taking the intended audience into account. In fact, a full consideration of the target readers' political-psychological insights, language habits, cultural reception and aesthetic expectations in translation will be conducive to ensure the smooth dissemination of the red culture.

Hunan Province in central China is a treasured place with glorious history and great people and Shaoshan is known as "the cradle of revolution and hometown of great people." Shaoshan, which boasts for its rich red genes, is the hometown of China's first chairman Mao Zedong. The Red Tourism Development Plan of Hunan Province for the 14th Five-Year Plan proposes to develop Shaoshan into an international red tourism demonstration area for integrated development, a vital part of which is the export of various cultures.[2] However, there are many problems in the translation of both traditional promotional materials (manuals, travel guides, etc.) and intelligent resources (websites, electronic guides, apps, etc.), such as lack of English translations, loss of cultural images and mistranslations, which is detrimental to the internationalization of Hunan's red tourism; in addition, the research on the translation of Shaoshan red tourism texts is insufficient, which greatly affects the charm of Shaoshan Scenic Area and has a negative impact on the export and spread of Hunan's red culture.

## 3. Reception aesthetics

Reception aesthetics emerged in Germany in the 1960s. Five professors from the University of Constance, also known as the Constance School, including Jauss and Iser, are its principal representatives. In the 1970s, Research on translation began to incorporate reception aesthetics, shifting the focus from texts to readers.

Reception Aesthetics values readers' participation in translation and believes that readers' reading and acceptance determines the value of translated works. Jauss (1982) argues that for any work, readers view it from their horizons of expectation. [3] Because of their prior reading experiences and life experiences, readers' aesthetic expectation horizons—fixed or potential appreciation requirements and appreciation level developed before or during their previous reading—often influence their present reading activity. It is the interactive fusion of the reader's expectation horizon and the horizon of the work that demonstrates the reader's acceptance of literary works.

A certain aesthetic distance arises when the reader's horizons of expectation are not fully aligned with those of the new works. Maintaining a moderate distance is optimal as it creates an impression of unfamiliarity while remaining within a comprehensible range.

According to Iser (1971), in literary works, there are unwritten or unspecified parts or blanks leading to the emergence of indeterminacy, [4] which can mobilize the reader's subjective and

active participation in creating an important horizon and uncovering the potential meaning of the work in the target language.

While respecting the originality of the original works and starting from their own horizons of expectation, translators in RTT take into account the target language tourists' limitations and perspectives in such dimensions as language, culture, aesthetics, and so forth. They also flexibly employ different translation techniques to fill in cultural gaps in red tourism texts. On the other hand, the target audience's acceptance of the translated text is also a dynamic and creative process. They comprehend these cultural and historical images by activating their own horizons and aesthetic experiences. They are self-motivated to reduce the aesthetic distance between the translated work and themselves, thereby achieve the interaction between the text and themselves as well as the cultural exchange and historical dialogue between the author, the original text, and the intended readers.

#### **4. Target audience analysis of English translation of red tourism texts**

Intended readers of English translation of red tourism texts include:

Foreign Tourists with little understanding of the cultural, historical and political background of the red scenic spots, but with a willingness to learn about China's red culture and revolutionary history. As China's comprehensive national strength and cultural influence enhance, this group will continue to grow;

Many English learners who have little knowledge of the differences between Chinese and English due to a lack of English proficiency. They may fully take English translations as authoritative English learning materials;

Individuals with bilingual proficiency who are interested in red culture translation and strive to spread Chinese red culture. They have a certain cognitive schema and knowledge reserve of Chinese red culture, and will critically evaluate the translation of red tourism texts and look forward to achieving their own perspective integration and broaden their horizons through translation.

These target groups have different expectation horizon, because of their different cultural backgrounds, social and historical environments, ways of thinking, life experiences and aesthetic experiences, etc..

#### **5. Characteristics of Red Tourism Text**

Red tourism text is initially a kind of tourism promotional material, aiming primarily at following the AIDA formula, that is capturing attention, maintaining Interest, creating Desire, and getting Action.[5] Nonetheless, compared with general tourism texts, red tourism texts have their own uniqueness. Red tourism texts arise from a unique cultural soil and serve as carriers of Chinese revolutionary history and the promotion of Chinese red culture. Therefore, they have a clear political background and historical significance, convey information with Chinese characteristics, reflect the reality of the Chinese revolution and has a specific Chinese cultural and social background.

##### **5.1. Strong narrative language**

Red tourism texts have the features of both informative and vocative text. Red tourism text, the reproduction of red history, revolutionary events, and the deeds of revolutionary figures, convey rich information of red scenic attraction. Most of them follow a linear order, with many numbers, place names, and times. Apart from a few descriptions, the texts rarely use fancy flowery language and excessive rhetorical devices, with an emphasis on the accuracy of information and objectivity of facts. Moreover, the language is concise and straightforward to achieve the effect of simplicity, objectivity, seriousness and a certain degree of persuasiveness.

## 5.2. Rich cultural and aesthetic connotations

As important carriers of red cultural heritage, red tourism texts involve a large number of historical events, historical figures, cultural vocabulary, poems, folk songs, etc. which is the combination of red culture, folk culture and traditional culture, reflecting the excellent revolutionary tradition of the Chinese nation, the unique thought and aesthetic taste of the Chinese people. After all, red tourism texts have created important conditions for the legacy of Chinese revolutionary culture.

## 5.3. Highly political in nature

Due to the fact that red tourism texts are objective introduction to China's revolutionary history and culture, it contains many political and military terms, such as places, battles, armies, military peripherals, historical events, works, newspapers, documents, conferences, literature and historical materials, organizations and institution, political lines, political propositions, policies, domestic and foreign political figures and their speeches etc. The content is clearly political in nature, covering areas such as ideology and politics. In addition, this type of texts uses a lot of proper names and red-cultural loaded vocabulary, which are of great significance in conveying the political information and value of red scenic spots to target language audience.

## 6. Reader-Oriented model of Red Tourism Texts Translation

Huang Youyi (2004, 27) has proposed the principle of "three proximities in international publicity translation", namely proximity to China's actual development, proximity to target audience' needs for Chinese information, and proximity to the target audience' thinking habits. All forms of international publicity translation should adhere to the narrative pattern of the target language and align the meaning of the narrative with the political connotations of the original text. [6] The translation gives priority to the originality and authenticity of the source text information and source culture. Secondly, it is necessary to follow the grammar rules of the target language, respect its schematic structure, cater to the language habits, cognitive modes, cultural psychology, aesthetic expectations of the target audiences. Based on these considerations, appropriate translation strategies should be adopted to actually realize the communicative purpose of red tourism translation in the cultural context of the target language of telling Chinese stories, spreading the Chinese voice in English effectively and inviting target audience to appreciate the revolutionary tradition, deeds and spirit of the CPC and the Chinese people..

### 6.1. Political background consideration

Red tourism texts emphasize the objectivity of revolutionary history and the importance of cultural heritage. By depicting the heroic deeds of the revolutionary martyrs as well as the political background, policy proposals, policies and guidelines of a particular period. In such texts, technical terms are often presented in an abbreviated form that is concise yet rich in content with a distinct political nature and profound Chinese characteristics, which has caused much difficulty in translation and dissemination of Chinese red culture. If the omitted components in these abbreviated terms are not supplemented in translation, it will be difficult for target language readers who have little knowledge of Chinese politics to understand the translation of such terms with strong political characteristics.[7]

Example 1.

Source text: 1928年4月3日,毛泽东在湖南桂东县沙田向部队正式宣布和解释“三大纪律,六项注意”。人民军队从此有了铁的纪律。这是工农革命军战士包袱上的“六项注意”。

Target text: On April 3, 1928, Mao Zedong formally announced and explained the Three Rules of Discipline (1. Obey orders in your actions; 2. Don't take anything from the workers and

peasants;3.Turn in all things taken from local bullies.) and the Six Points of Attention (1.Put back the doors you have taken down for bed-boards;2. Put back the straw you have used for bedding; 3. Speak politely; 4.Pay fairly for what you buy;5.Return everything you borrow; and 6.Pay for anything you damage.) in Shatian, Guidong County, Hunan Province. Afterwards the people's army had iron discipline. This is the Six Points of Attention written on the knapsack of a soldier of the Worker-Peasant Revolutionary Army. (Selected from Mao Zedong Memorial Museum in Shaoshan )

Given the fact that the target readers whose cultural and political background places them outside the Chinese local populace's shared political context of remembrance, when translating these abbreviated political concepts, it is necessary to fully comprehend their historical background, policy environment and complement their complete policy or concept and its specific content, rather than merely translating them word by word. "Three Rules of Discipline and Six Points for Attention" ("三大纪律,六项注意"san da ji lv, ba xiang zhu yi) in this example, is a shortened term for the earliest military regulations of the Chinese army and a typical Chinese political concept emerging at the revolutionary period. This regulation embodies the people-centered nature of the army, the promulgation and implementation of which are of great significance in strengthening the working style of the Chinese army and ensuring the victory of Chinese revolution. [8]Therefore, explanatory notes are used in the reference translation to clarify the exact articles that are omitted in the source language but are crucial to understanding the gist of the Chinese army. The gaps in the original text are made concrete or reconstructed through the reader's perception. This translation has successfully constructed a "prosthetic memory", compensated for the target language readers' lack of political background knowledge and endowed the reader with the space to think and imagine dynamically, enabled them to understand the excellent revolutionary tradition of the Chinese army, reduced misunderstandings about the Chinese revolution, and better promoted the effective dissemination of Chinese red culture.

#### Example 2.

毛泽东总结红军作战的基本经验,提出游击战的"十六字诀"。1929年4月5日,他在红四军前委给中共中央的信中对此作了完整表述。

Mao Zedong summarized the experiences of the Red Army in battle and proposed the "sixteen-character formulation of military principles" for guerrilla war. On April 5,1929, he gave a complete account of this in a letter from the Front Committee of the Red Army 's Fourth Army to the CPC Central Committee. (Selected from Mao Zedong Memorial Museum in Shaoshan )

In this example, the shortened expression "十六字诀", rich in political message, refers to the guiding strategy for the People's Army adopted to carry out extensive guerrilla warfare when the enemy outnumbered and outgunned the CPC army. This strategy includes four principles. When the enemy charges forward, the CPC army smartly withdraws. When they are stationed, the CPC army swiftly harass them. When they show signs of exhaustion, the CPC army strikes unrelentingly. And when they attempt to retreat, the CPC army chases them determinedly[9]. It is a cultural default to the TL readers. If the translator do not fill in the gap, the TL readers cannot grasp the accurate political background and information , thus fail to realize the construction of red culture. To make up for the cultural default, the translator should add necessary explanatory words to explain the concrete content of this strategy and help the TL tourists fully appreciate the creativity and ingenuity of Chinese military tactics. The writer intends to translate it into " 'the twenty-word formulation of military principles' for guerrilla war, namely withdraw when enemy marches, harass When they are stationed, strike when they are exhausted; chase when they retreat". The explanatory words will make its meaning clearer to the TL tourists, successfully transmit the text information and help the tourists fully appreciate the tourist attractions without much efforts.

## 6.2. Cognitive consideration

In Red tourism texts even some common expressions carry specific implication in specific historical context of the Chinese revolution. Proper rendering is vital for preserving the identity and authenticity of Chinese red culture and produce positive feedback from target audience. Jia Wenbo proposed that when translating texts with a lot of political elements, one cannot tamper with them without proportion, but should be cautious and flexible in the choice of words and expressions. Maintaining an impartial stance, translators must study comprehensively the underlying political and historical factors, maintain sensitivity and eliminate wording that may lead to unfavorable reactions and misgivings from foreign audiences about the history and spirit of the Red Revolution.[10]

Example three:

Source text: 1840年鸦片战争后，中国逐步沦为半殖民地半封建社会。这是一位爱国人士绘制的时局图，图中的虎、鹰、熊、日、肠、蛙分别代表英、美、俄、日、德、法等列强。

Target text: After the Opium War starting in 1840, China gradually changed no semi-colonial, semi-feudal society. This is a map drawn by a patriotic Chinese. The tiger, eagle, bear, sun sausage, and frog in the drawing represent the great powers of Britain, the United States, Russia, Japan, Germany and France, respectively. (Selected from Mao Zedong Memorial Museum in Shaoshan )

Guillot cautions that It is critical for museums to recognize that foreign visitors bring with them different assumptions about, and expectations of, the museum[11]. According to reception aesthetics, readers' reading is proactive and creative process rather than a passive activity. The translation is supposed to help readers understand the specific social and historical background and remedy their improper assumptions and expectations. The term “列强” meaning “great powers”, neutral in Chinese, refers to strong nations in the same ranks or various strong countries in the world during the same period. However, in this context, it refers to various imperialist powers intending to carve up China and turn it into their colonies. Hence, it is a derogatory term. However, “great power” in the translation as in the reference translation is just a word-to-word transformation, which is incompatible with historical reality and cannot reflect accurately the cultural heterogeneity and distance caused by historical reasons. Therefore, the author suggests translating it as “hegemonic powers” to provide the target readers with proper cognitive distance and invite them to actively explore the international situation at that given time so as to expand their cognitive horizons towards Chinese red culture.

Example 4:

Source text: 1949年1月14日，东北野战军向天津守敌发起总攻,次日下午解放天津。

Target text: On January 14, 1949, the Northeast Field Army launched a general offensive against enemy forces defending Tianjin. Tianjin was liberated the following afternoon. (Selected from Mao Zedong Memorial Museum in Shaoshan )

The translation of “天津守敌” here is “forces defending Tianjin”; The Oxford Advanced English Chinese Dictionary interprets “defend” as “taking action to protect sb/sth”, while the soldiers in Tianjin then belong to the Kuomintang, which is not a political party of the people. Their purpose of their stationing in Tianjin is not to protect the city or the people of Tianjin, but to control political power and occupy more territory. It can be seen that the use of “defend” in this context is inappropriate and contradicts historical facts. Therefore, taking the target language tourists' into consideration, the author suggests giving the factual information and changing it to “enemy forces stationing in Tianjin” to help them verify historical facts and activate their cognition about China's national political situation at that time.

From the above case analyses, it can be safely concluded that when translating red tourism texts, translators should consider the target readers' lack of political background information, have a

strong sense of context, take Chinese political connotations as the narrative orientation, respect history, verify, be objective and accurate, without ignoring certain vital elements to create “prosthetic memory—an empathetic engagement with the collective memory of local populace”. [12] Otherwise, it will inevitably affect the target audience’s correct understanding of Chinese revolution history, and damage their expectations towards Chinese red culture.

### 6.3. Language consideration

English and Chinese tourist text are different in terms of mindset, syntactic structure, expression inclination, etc. One of the chief traits of Chinese tourism text is flowery description, with a preference for four-character expressions and clean and balanced structures. To some extent, red tourism texts are no exception, which on the one hand provide a wide range of information and helps tourists to get a better understanding of Chinese history, on the other hand, convey a sense of beauty to evoke interest, resonates with them and create their desire. By contrast, English tourism text which is an objective account of the scenic spot, emphasizes the accuracy of information, practicability and logical coordination of language. The translators must adhere to the target language rules and target language readers’ psychological habits in RTT, lest the translation be unreadable and unacceptable in the target language context.

Example 5:

Source text: 1939年11月12日, 诺尔曼·白求恩不幸以身殉职。12月21日,毛泽东写了《学习白求恩》一文,高度赞扬他“毫不利己,专门利人”的国际主义和共产主义精神。这篇文章编入《毛泽东选集》时,题为《纪念白求恩》。

Target text: Norman Bethune sadly died at his post on November 12, 1939. On December 21, Mao Zedong wrote an essay titled “Learn from Norman Bethune,” in which he praised his internationalist and communist spirit of “absolute selflessness and devotion to others.” When the essay was included in Selected Works of Mao Zedong the title was changed to “In Memory of Norman Bethune.” (Selected from Mao Zedong Memorial Museum in Shaoshan )

Example 6:

Source text: 1949年4月21日, 毛泽东、朱德发布向全国进军的命令, 命令人民解放军“奋勇前进, 坚决、彻底、干净、全部地歼灭中国境内一切敢于抵抗的国民党反动派,解放全国人民,保卫中国领土主权的独立与完整”。

Target text: On April 21, 1949, Mao Zedong and Zhu De issued an order to the army for county-wide advance, which commanded the PLA to “advance bravely, annihilate the Kuomintang reactionaries who dare to resist within the territory of China resolutely, thoroughly, wholly and completely, liberate all Chinese people and defend the independence and integrity of territory and sovereignty of China.” (Selected from Mao Zedong Memorial Museum in Shaoshan )

In Example 5, Norman Bethune is known for helping selflessly the Chinese people in the the War of Resistance against Japanese Aggression. “毫不利己,专门利人(hao bu li ji, zhuan men li ren)” are two synonyms and mean utter devotion to others. By using synonymous repetition, Mao Zedong celebrates Norman Bethune’s noble spirit of sacrificing himself for others and expresses his own admiration for him.

In Example 6, four synonyms “坚决、彻底、干净、全部(jian jue, che di, gan jing, quanbu)”, meaning resolutely and thoroughly are used to represent the CPC’s firm determination and strong will to liberate China and safeguard China’s sovereignty and territorial integrity. The source text is symmetrically and semantically coherent.

Equivalent translation of putting “毫不利己,专门利人” into “absolute selflessness and devotion to others” and “坚决、彻底、干净、全部” into “resolutely, thoroughly, wholly and completely” just as the above two reference translations indicate is cumbersome and repetitive which doesn’t fall in compliance with direct, concise and compact norms of English tourism texts. The

language and psychological habits of the target reader should be fully considered in translation. Thus, it is necessary to eliminate the tedious and superfluous parts of the original text. In order to help the target audience understand the story of Comrade Norman Bethune, it is enough to retain the objective fact of “devotion to others”. In Example 6, “resolutely and completely” is sufficient to effectively deliver the information to the target readers while preserving the original phonetic and symmetrical beauty. In this regard, RTT is more than interlingual conversion. Priorities should be given to the conventions of the target language and the psychological expectations of target language visitors in order to realize effective dissemination.

#### 6.4. Cultural consideration

Cultural loaded terms refer to languages that have been formed in the course of historical development and reflect the unique characteristics of a particular nationality. They display distinctive ideological characteristics and lifestyles that distinguish a certain group of people from other ethnic groups.[13] In order to facilitate intercultural communication, the translator should remain sensitive to the cultural presupposition of both the original and target readers, for the target readers’ cultural presupposition and expectations will greatly influence their cognition and expectation horizons. Such images containing complex cultural factors in red tourism texts should be processed and modified with reference to the target culture to accommodate the cultural psychology of target language readers and better promote the understanding and acceptance of the translation in the target language environment.

##### Example 7

Source text: 在中国共产党第七次全国代表大会上，毛泽东作了《两个中国之命运》的开幕词和《愚公移山》的闭幕词，并向大会提交了《论联合政府》的书面政治报告。

Target text: At the Seventh CPC National Congress, Mao Zedong delivered the opening statement titled “The Fate of Two Chinas” and the closing remarks titled “The Foolish Old Man Who Removed the Mountains,” and submitted a political report titled “On Coalition Government”. (Selected from Mao Zedong Memorial Museum in Shaoshan )

Yu Gong is the protagonist of the Chinese mythology “Yu Gong Moves Mountains”. It is generally used to refer to someone who has tenacious perseverance and is not afraid of difficulties and suffering. The article “Yu Gong Removes Mountains”(Yu Gong yi shan 愚公移山) was Mao Zedong’s closing speech at the Seventh National Congress of the CPC. In the article, he compared imperialism and feudalism to two mountains oppressing like dead weight on Chinese people, described the Chinese people as Yugong, and demonstrated CPC’s determination to fight against imperialism and feudalism and the spirit of arduous struggle. Therefore, Yu Gong in this context is synonymous with the positive image of the CPC Member and the Chinese people under the leadership of the Communist Party.

In the translation hereby, “Foolish Old Man Who Removed the Mountains”, “foolish” means “not showing good sense or justice”, which is derogatory. Such a translation will not resonate with the target audience, but mislead them about the cultural image of Yugong, thus misunderstand the revolutionary spirit and image of the CPC in the the War of Resistance Against Japanese Aggression. Therefore, in light of the target visitor’s cultural expectation, the author tends to deal with the cultural image of “Yu Gong” through transliteration and annotation, and use Western cultural image for analogy and translate it into “Yu Gong Removed the Mountains( Yu Gong is the protagonist in one of Chinese legends which tells the story of an old man named Yu-gong who defied all hardship with perseverance and successfully moved the colossal mountains away. He is somewhat similar to Sisyphus in Greek mythology who moved stones to mountains day after day)”, which can better meet the cultural expectation horizon of the target visitors and help the target readers achieve a fusion of horizons, and therefore realize red cultural identification, namely the purpose of red tourism translation.



## 6.5. Aesthetic consideration

The red tourism text often quotes poems and famous words from celebrities, uses rhetorical devices that contain rich emotional connotations, provides tourists with comprehensive linguistic beauty, and at the same time stimulates their interest in tourism. During the translation process, flexible selection of translation skills under the guidance of receptive aesthetics to meet and even exceed reader's aesthetic expectations can effectively help the target readers smoothly interpret the rich connotations of the original text, preserve the beauty to the best extent and successfully fulfill the informative and vocative functions of tourist texts.

### Example 8

Source text: 1947年9月下旬，陈毅、粟裕指挥华东野战军外线兵团挺进豫皖苏。至此，刘邓、陈谢、陈粟三支大军形成“品”字形态势，在外线大量歼灭敌人，开辟了广大的中原解放区。图为到达豫皖苏平原的骑兵部队。

Target text: In late September 1947, Chen Yi and Su Yu led the East China Field Army's advance to the Henan-Anhui-Jiangsu plains. The three detachments of Liu Bocheng and Deng Xiaoping, Chen Geng and Xie Fuzhi, and Chen Yi and Su Yu then **joined forces** to annihilate the enemy and open up the vast Central Plain Liberated Area. The picture is of cavalry arriving at the Henan-Anhui-Jiangsu plains. (Selected from Mao Zedong Memorial Museum in Shaoshan )

Lu Xun, a famous Chinese writer, once said that Chinese characters have three beauties. "Beauty in meaning touches the heart, beauty in sound the ears, and beauty in form the eyes." The character "品(pin)" is a hui yi character or compound ideographic character, one of the six types of writing (liu shu 六书) identified by Xu Shen (许慎) in the Later Han Dynasty dictionary *Chinese Characters* (Shuo wen jie zi 说文解字)[14]. Boltz translates this as "you set the categories [of meaning] side by side and combine what is appropriate [from each]; thereby [the meaning] is indicated and evoked." Its three components--three "口kou" (meaning person) in combination are presumed to suggest the meaning of the whole graph, namely many people. The shape of the character "品(pin)" is like a cloverleaf which vividly describes the fact that CPC distributed its troops in three directions so that they could complement and support each other. In the translation the underlying meaning was omitted. Actually, with reference to the target culture, it can be translated into "The three detachments of Liu Bocheng and Deng Xiaoping, Chen Geng and Xie Fuzhi, and Chen Yi and Su Yu are arranged in '品' (pin) or cloverleaf shape and attack from three flanks", which has delivered the implication of Chinese figurative thinking mode vividly, meanwhile, enables the target audience to gain the closest semantic and aesthetic association.

### Example 9

Source text: 1941年3月，八路军三五九旅开赴南泥湾屯田，把荒无人烟的“烂泥湾”变成了陕北的好江南。图为1943年10月毛泽东视察南泥湾。

Target text: In March 1941, the 359th Bridge of the Eighth Route Army went to Nanniwan to reclaim wasteland and turned the desolate "sludge bay" into a nice place with beautiful scenery in northern Shaanxi. The photo is of Mao Zedong inspecting Nanniwan in October 1943. (Selected from Mao Zedong Memorial Museum in Shaoshan )

"Nanniwan" was once a desolate land, sparsely populated, overgrown with thorns and frequented by wild animals. In March 1941, the 359th Brigade of the Eighth Route Army launched a famous large-scale production movement at Nanniwan. The Nanniwan spirit of self-reliance and pursuit of excellency is an important component of the Yan'an spirit. In this example, "南泥湾" (Nan ni wan) and "烂泥湾" (Lan ni wan, literally meaning sludge bay) cleverly use homophones to present the desolate and barren past of Nanniwan, while "南泥湾" (Nan ni wan) rhymes with "好江南" (hao jiang nan) meaning "picturesque Jiangnan".

“Jiangnan” referring to the area south to the Yangtze River, usually associates with picturesque scenery, economic development and cultural prosperity. This figure of speech used in this example indicates that today’s Nanniwan is revitalized with regard to environment, economy, and spiritual pursuit. While the translations of “烂泥湾” (Lan ni wan) into “sludge bay”, and “好江南”(hao jiang nan) ”into “a nice place with beautiful scenery” ignore the original beauty in sense, sound and form, and fail to fulfill target readers’ aesthetic expectation. The author aptly to translate the original text into “in March 1941, the 359th brigade of the Eighth Route Army headed to reclaim Nanniwan and convert in defiance of differences the sterile and flagging wasteland into a fertile and thriving wonderland in northern Shaanxi...” “烂泥湾” (Lan ni wan) is translated into “sterile and flagging wasteland”, and “好江南”(hao jiang nan)” into “futile and thriving wonderland”. Considering the target language readers’ aesthetic experience and cultural aesthetic standards, the translator adopts end rhyme and comparison and successfully preserves the beauty of the original text in terms of meaning, sound, and form. In addition, by amplifying “in defiance of differences”, the author conveys to readers the spirit and fine traditions of the Chinese people who are diligent, brave, creative and not afraid of any difficulties and hardships, so as to provide the target language audience with an equivalent aesthetic experience as the source language audience.

## 7. Conclusion

Red tourism text is a special type of tourism text which carries rich narrative, political and cultural connotation under specific historical and social background. When translating red tourism texts, the translator should examine how best the different texts in the red scenic attractions can deliver the information to the intended target visitors[15], and thus attention should be paid to the target audience. If the target audience does not accept and sympathize with the information conveyed in translations, there will be no change in emotions and attitudes, let alone a change in their interest, desire and action towards the specific red tourist attraction. The best way is to study the audience, take into account their ideology, cognitive patterns, thinking patterns, cultural background, aesthetic perception and text expectation horizon. Based on this, appropriate translation strategies should be adopted so as to meet and enlarge the target readers’ horizons of expectation. To put it in details, reader-oriented translating model involves remaining faithful towards the original information, providing necessary political and cultural information, omitting redundant expressions, restructuring understandable aesthetic experience for the target readers. Only in this way can the strategies of “telling the story of China well” and “Chinese culture going out” be actually implemented, a bridge between Chinese and foreign cultures be successfully built, and thus a complete cross-cultural dissemination process of Chinese red culture be formed.

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