

An analysis of the C-E translation strategies for publicity texts of Xianyou woodcarving enterprises based on Eco-translatology

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Abstract. Driven by the wave of globalization and the “going global” cultural strategy, the English translation of the publicity texts of Xianyou woodcarving enterprises is not only the conversion of language symbols, but also an important bridge for commercial promotion and cultural dissemination. Accurate and high-quality English translation of publicity texts can help enterprises break the language barrier and show the artistic charm and cultural heritage of Xianyou woodcarving to the international market, thus enhancing brand influence and market competitiveness. Taking Eco-translatology as the theoretical framework, this study probes into the English translation of the publicity texts of Xianyou woodcarving enterprises and puts forward corresponding translation strategies from the linguistic, cultural and communicative dimensions. At the linguistic dimension, the strategy of “explanatory annotation for woodcarving terminologies” and “sentence restructuring” helps realize terminology accuracy and syntactic fluency. At the cultural dimension, “cultural annotation” and “cultural substitution” effectively bridges cross-cultural cognitive gaps to ensure effective culture transmission. At the communicative dimension, “omission of cultural redundancy to improve communicative effectiveness” and “differentiated translation strategies to meet different communicative needs” optimizes the communication effectiveness to promote woodcarving products and culture.

Keywords: Eco-translatology, Xianyou woodcarving enterprises, publicity texts, translation strategies

1. Introduction

Against the backdrop of the continuous advancement of Belt and Road Initiative, China’s traditional craftsmanship industry has embraced new opportunities for international development. As a significant cradle of Chinese woodcarving art, Xianyou County in Putian City of China is gradually making its way into the international market with its superb craftsmanship and distinctive artistic style. In the process of Xianyou woodcarving enterprises moving towards the international market, the translation of enterprise publicity texts, an important medium for Xianyou woodcarving enterprises to display company images, promote woodcarving products and spread woodcarving culture to the international market, is critical to the marketing performance and international competitiveness of Xianyou woodcarving enterprises.

However, because of the language and culture differences between China and the West, the English translation of publicity texts of Xianyou woodcarving enterprises still faces many challenges. Most existing translations predominantly remain at the basic information level, failing to effectively convey the cultural connotation and craft value of woodcarving art. This situation has severely constrained the international communication and market competitiveness of Xianyou woodcarving enterprises.

The Eco-translatology proposed by Chinese scholar Hu Gengshen emphasizes that translation activity is a dynamic process of “adaptation and selection” centered on the translator, which needs to seek balance in the “ecological environment” of the three dimensions of language, culture, and communication. This theory provides a brand-new perspective for publicity texts translation to promote enterprises to shift from “language conversion” to “cross-cultural ecological construction”, and finally realizes the “localization” of publicity texts and the global identification of brand images. In this context, an in-depth study of the C-E translation strategies of the publicity texts of Xianyou woodcarving enterprises from the perspective of Eco-translatology is of great significance to help Xianyou woodcarving enterprises better promote woodcarving products and culture in the international market.

2. Overview of Eco-translatology and its guidance for Xianyou woodcarving enterprise publicity texts translation

As an innovative interdisciplinary translation theory integrating ecology, language, culture and communication, Eco-translatology provides a dynamic and adaptive research perspective for addressing complex cross-cultural translation issues. This part will give an overview of Eco-translatology and the translation of publicity texts of Xianyou woodcarving enterprises.

2.1. Overview of Eco-translatology

Eco-translatology was first proposed by Hu Gengshen, a renowned Chinese translation scholar, at an international translation conference in 2001. At the conference, Professor Hu [1] analyzed the philosophical roots of eco-translation and explored its potential as a guiding framework for translation practice. In 2004, Hu Gengshen published a monograph titled *An Approach to Translation as Adaptation and Selection*, a work grounded philosophically on Darwin's biological evolutionary theory of "adaptation and selection". Drawing on the concept of "adaptation and selection" in Darwin's theory of biological evolution, Professor Hu [2] conceived translation as an adaptive survival process undertaken by translators in a translational eco-environment. Two years later, Hu Gengshen [3] presented his paper *Understanding Eco-translatology* at an international conference and put forward the research paradigm of Eco-translatology, formally establishing the term "Eco-translatology" and further solidifying its theoretical foundation. Several years later, Hu Gengshen [4] published a book titled *Eco-translatology: Construction and Interpretation* which comprehensively outlined the theoretical discourse system of this emerging field. After that, Hu Gengshen has published a number of related papers and books on Eco-translatology, which are widely concerned and recognized internationally. For example, Hu Gengshen [5] published his English monograph titled *Eco-translatology: Towards an Eco-paradigm of Translation Studies* internationally in 2020, significantly advancing the global exchange and dissemination of ecological translation studies.

Though originating in China, Eco-translatology has sparked growing interest across the global academic community. Scholars worldwide have started exploring translation theory and practice from the perspective of Eco-translatology, yielding a wealth of novel and valuable research outcomes. For example, Irish scholar Michael Cronin put forward evidence for the significance of "translation ecology" among different languages, emphasizing that interlingual translation should strive for a "healthy balance". Danish scholar Cay Dollerup [6] pointed out that Eco-translatology is the first original translation theory developed outside the European context. German scholar Radegundis Stolze [7] further enriched the academic discussion by arguing that Eco-translatology, rooted in China, can effectively supplement and enrich traditional Western translation theories. American scholar Douglas Robinson [8] approached Eco-translatology from a distinctive perspective by drawing on ancient Chinese Mencius' thoughts. Collectively, the in-depth research conducted by these international scholars have significantly enhanced the international popularity of Eco-translatology, laying a solid foundation for its further development as a cross-cultural and interdisciplinary translation theory.

One of the core concepts of Eco-translatology Theory is the Three-dimensional Transformation. According to Professor Hu [9], translation is the translator's adaptation and selection of the translation ecological environment, and Three-dimensional Transformation is a specific strategy to realize this process. In this complex ecosystem, translators have to flexibly adjust their translation strategies like living creatures adapting to the natural environment, and make selective transformation at the linguistic, cultural and communicative dimensions to ensure the "survival of the fittest" in the target ecosystem. The transformation at linguistic dimension requires the translators to have an in-depth understanding of the linguistic features and differences between the source language and the target language in terms of vocabulary, syntax, rhetoric, etc., and carry out adaptive transformation to align with the linguistic norms and expression habits of the target ecosystem. Beyond the linguistic dimension, the cultural dimension of transformation centers on bridging the cultural gaps between the source and target ecosystems, aiming to achieve cultural adaptability and mutual intelligibility. The communicative dimension of transformation emphasizes that translation is not a static linguistic transfer but a dynamic communicative act, and the success of translation depends on whether the target readers can receive the intended message, emotion, or function of the source text. It not only requires the translator to translate the linguistic meaning and cultural connotation contained in the source language, but also to convey the author's communicative intentions.

2.2. Translation status of the publicity texts of Xianyou woodcarving enterprises

At present, the English translation of the publicity texts of Xianyou woodcarving enterprises is still faced with many challenges. The vast majority of enterprises have not yet established a systematic system for the translation of publicity texts and the translation is mostly done by part-time translators or AI machines. For many Xianyou woodcarving enterprises, the publicity texts on their official website or brochures are basically Chinese-based, lack of professional English translation. In the few enterprises that have carried out English translation work, the existing translation only stays at the level of basic information,

such as enterprise name, product categories and other headline translations without enough product details. Additionally, the translation mainly focuses on information transmission, but does not explore the in-depth cultural connotation enough. This shallow translation can neither show the essence of woodcarving craft, nor meet the needs of international communication.

2.3. Translation challenges of publicity texts of Xianyou woodcarving enterprises

Because of the distinctive text features of Xianyou woodcarving enterprise publicity texts, its translation faces multi-dimensional challenges rooted in linguistic, cultural and communicative ecological differences. These challenges not only stem from the intrinsic differences between the Chinese and English language systems, but also from the influence of the cultural cognitive habits of the east and the west, and are more related to the communicative needs of the enterprise's international communication.

At the linguistic dimension, the translation of specialized woodcarving terminologies often falls into the dilemma of superficial literal translation or transliteration, failing to convey both technical principles and cultural connotations. Meanwhile, the transformation of syntactic structure, such as converting Chinese paratactic, loose short-sentence clusters and four-character parallel phrases into English hypotactic, logically rigorous complex sentences, poses significant obstacles due to the contrasting linguistic habits of the two languages.

At the cultural dimension, the translation of culture-loaded words and transformation of cultural symbols, such as Buddhist beliefs, folk tales and traditional auspicious motifs commonly seen in such publicity texts, easily leads to cultural discount or cultural misinterpretation, as translators struggle to balance the preservation of cultural uniqueness and the cognitive accessibility of target readers.

At the communicative dimension, a core challenge stems from the failure to segment target audiences precisely to cater to different communicative needs of different target readers. For instance, overloading information with religious allusions or doctrinal terminology—common in descriptions of Buddhist-themed Xianyou woodcarvings—may alienate non-religious commercial clients with limited time or without specialized knowledge who prioritize practical value, product specifications, and market adaptability over cultural connotations. While overly simplified cultural information may fail to resonate with cultural enthusiasts or collectors, who seek in-depth insights into the woodcarving cultural roots and artistic uniqueness. This dual pressure requires translators to not only identify and categorize target audiences but also tailor the depth and focus to present information accordingly, ensuring that the translated text achieve effective communication across diverse cross-cultural contexts.

2.4. The guidance of Eco-translatology for the translation of Xianyou woodcarving enterprise publicity texts

The Eco-translatology regards translation as an adaptive selection process carried out by the translator in the three-dimensional ecological environment composed of language, culture and communication, which provides a scientific framework to deal with the above-mentioned translation challenges. Different from the static perspective of traditional translation studies, the theory regards translation as a dynamic balancing process in the three-dimensional transformation ecosystem of language, culture and communication. The theory emphasizes that translators need to make adaptive transformations in the “linguistic, cultural and communicative dimensions” to ensure the “survival of the fittest” in the target context. The core concept of Three-dimensional Transformation has thus become an important methodological guidance for cross-cultural translation practice, and is especially effective in dealing with the publicity texts containing complex cultural symbols. As Fang Mengzhi [10] puts it, Eco-translatology is currently China's most internationally cited and influential indigenous translation theory.

At linguistic dimension, Eco-translation can guide translators to accurately convert language forms so that the translated text conforms to the norms and conventions of the target language and ensures that enterprise and product information is accurately conveyed to the target readers. At cultural dimension, publicity texts are often rich in enterprise and product culture, and the cultural dimension transformation principle of Eco-translation helps translators handle these cultural factors properly, realize effective cultural communication while retaining cultural uniqueness, and enhance the cultural competitiveness of enterprises in the international market. At communicative dimension, Eco-translatology emphasizes audience-centeredness, which is highly compatible with the translation purpose of enterprise publicity texts. Therefore, it is feasible to apply the Eco-translatology Theory to systematically convert in the three dimensions of language, culture and communication, so as to maintain the linguistic accuracy and cultural uniqueness while conforming to the cognitive habits of the target readers, thus realizing effective international communication.

3. Suggested translation strategies for publicity texts of Xianyou woodcarving enterprises under Eco-translatology

In the cross-cultural communication context, the translation of Xianyou woodcarving enterprise publicity texts is essentially an adaptive selection and transformation process of the translator in the three-dimensional ecosystem of language, culture and

communication. The part will unfold from the three dimensions of Eco-translatology, combining with specific cases to explain how to realize the “survival of the fittest” in the target ecosystem through dynamic adaptation.

3.1. Adaptive transformation at linguistic dimension

Adaptive transformation at linguistic dimension refers to the translator’s adaptive selection and transformation regarding linguistic forms during the translation process. Translators must firstly conduct a comprehensive analysis of the linguistic differences between source and target languages. For instance, when dealing with terminology, translators cannot simply adopt literal translation; instead, they need to make adaptive transformation, such as adding brief explanatory notes or selecting functionally equivalent expressions in the target language to avoid misunderstanding among target readers. While at the syntactic level, translators must adapt to the structural differences between the source and target languages.

3.1.1. Explanatory annotation for woodcarving terminology

As mentioned above, there exist plenty of woodcarving terminologies in Xianyou woodcarving enterprise publicity texts. For the translation of these terminologies, many Xianyou woodcarving enterprises tend to employ literal translation or transliteration simply. However, unlike general vocabulary, woodcarving terminology often encapsulates specific technical processes, functional attributes or even historical contexts unique to Xianyou woodcarving, which cannot be fully conveyed by literal translation or transliteration alone. Under such circumstances, explanatory annotation can be added on the basis of literal translation or transliteration, which not only retains the core reference of the original term but also supplements key contextual information to bridge the cognitive and cultural gaps between source and target readers. This essentially represents the translator’s adaptive selection based on linguistic ecological balance and the effectiveness of cross-cultural communication.

Example 1

[Source text]:

- ① 蒸煮烘干
- ② 断面处理

[Suggested translation]:

Steam treatment and kiln drying (thermal modification to enhance wood stability)

Cross-section treatment (for corrosion resistance and aesthetic refinement)

The translation for woodcarving terminology in example 1 is typically the translator’s precise adaptive transformation according to the differences in expression habits of technical terminology between the source and target languages. The literal translation of process-oriented terminologies of “蒸煮烘干” (steam treatment and kiln drying) and “断面处理” (cross-section treatment) accurately describes the core technical process of the source terms, complying with the concise and straightforward expression norms of English technical terminology. While the explanatory annotations “thermal modification to enhance wood stability” and “for corrosion resistance and aesthetic refinement” are adaptive supplements by the translator, aiming to compensate for target language readers’ insufficient understanding of traditional Chinese woodcarving craftsmanship. Such adaptive transformation does not overburden the translation with redundant information; instead, it strikes a balance between terminological conciseness and semantic completeness, ensuring that technical accuracy is maintained while enhancing the translation’s communicative effectiveness.

3.1.2. Sentence restructuring

Sentence restructuring refers to the adaptive reorganization and transformation of the sentence structure of the source text so as to achieve better logic and readability of the translation in the target language. It aims to solve the essential differences between Chinese and English syntactic structures. Chinese is mainly ideological, with many short sentences juxtaposed and relying on semantically implied logic. While English features formality, emphasizing grammatical articulation and logical cohesion. When translating, it is necessary to break the loose structure of the Chinese language, and build a compound sentence form in line with the English expression habits by adding connectives, reorganizing the primary and secondary information or adjusting the word order. On the basis of retaining the core information of the source text, translators need to prioritize the syntactic norms of the target language and avoid mechanical copying that leads to Chinglish or logical confusion.

Example 2

[Source text]: “用心智造,展望未来。”我公司坚持以“艺冠天下,居之高雅”为创作理念,从传统明清设计理念中提取精髓,结合现代人对中华优秀传统文化的理解与追求。

[Suggested translation]: Committed to smart craftsmanship while envisioning the bright future, we adhere to the creative philosophy of “supreme artistry and elegant lifestyle” by extracting the essence from the traditional design concept of Ming and Qing Dynasties and integrating modern people’s understanding and pursuit of traditional Chinese culture.

In example 2, the source text contains several short sentences which are connected through implicit semantic logic, reflecting the Chinese syntactic norm of “prioritizing parataxis”. In the suggested translation, the translator reorganizes the original run-on sentence into one coherent complex sentence. By adding the conjunction “while”, the two parallel actions of “用心智造” and “展望未来” are integrated into the phrase “Committed to smart craftsmanship while envisioning the bright future”, forming a logically coherent adverbial structure of accompaniment. Then, the conjunction “by” is used to connect “adhere to the philosophy” with “extracting the essence and integrating understanding and pursuit”, clearly defining the latter as the implementation method of the former. The translation not only retains the core information of the original text, but also adjusts the word order and uses grammatical cohesive conjunctions to make the English expression conform to the English syntactic norm of “prioritizing hypotaxis with explicit logic”, thus avoiding sentence fragmentation caused by mechanical correspondence to Chinese run-on sentences. By adaptive transformation, the translation achieves “structural adaptability” to enable English readers to quickly grasp the enterprise’s strengths and goals.

3.2. Adaptive transformation at cultural dimension

Translation is the communication between two culture [11], so the translators need to proactively adapt to the overall cultural system associated with the target language. The translators should firstly identify cultural symbols in the source text and then eliminate cognitive gaps caused by cultural differences through adaptive selection and transformation such as cultural annotation or cultural substitution. Such adaptive selection at the cultural dimension must balance “cultural preservation” and “audience adaptation” to avoid cultural simplification or misinterpretation to ensure the target text not only retain the unique cultural essence of the source text but also achieve smooth cultural communication among target readers.

3.2.1. Cultural annotation

Cultural annotation is an effective strategy for addressing cultural defaults by supplementing background information through parenthetical comments or footnotes, which not only retains the uniqueness of cultural symbols, but also lowers the target readers’ comprehension threshold. Annotation is particularly applicable to the translation of culture-loaded words or proper nouns in Xianyou woodcarving enterprise publicity texts, but it is necessary to pay attention to the conciseness and relevance of the annotations to avoid interfering with the fluency of the target text.

Example 3

[Source text]: 竹节之中巧出两尖笋,成三角锥体的笋身,笋身形态饱满,溜肩弧腹,笋壳紧密相迭缠裹,笋身上的纹路脉络丝丝入扣,形象栩栩如生,似刚刚破土吐嫩之竹海鲜活小生命,笋尖之上巧雕一只蝉,寓意知足常乐。

[Suggested translation]: Two delicate bamboo shoots emerge from a bamboo joint, forming a triangular cone with plump curves and tightly layered sheaths. Their veins are meticulously carved, bringing these shoots to life like newborns breaking through the soil. At the tip of the shoot, a cicada is skillfully carved, symbolizing “Contentment Brings Happiness” (a Chinese pun linking “bamboo shoot” to “contentment” and “cicada” to “everlasting”).

In example 3, besides the literal translation of “知足常乐” as “contentment brings everlasting happiness”, cultural annotation is also employed to avoid the loss of cultural connotation caused by simply using literal translation. Through annotating “知足常乐” as a Chinese pun linking “bamboo shoot (竹)” to “contentment (足)” and “cicada (蝉)” to “everlasting (常)”, it can help target readers to associate the objects of “bamboo shoot” and “cicada” on the woodcarving with its Chinese cultural symbols. By such adaptive transformation, the translator bridges the cultural gap between the source and target ecosystems, enabling the cultural connotation of “contentment brings lasting joy” to achieve effective adaptation and transformation in the target context and realizing the dynamic balance between cultural preservation and communicative effectiveness in the translation ecosystem.

3.2.2. Cultural substitution

Cultural substitution is a translation strategy that balances the uniqueness of source culture with target readers’ cognitive acceptability. When the cultural imagery of the source language is missing in the target language, the translator should firstly extract the core symbolic meaning of the source imagery, then make adaptive selection of functionally equivalent and culturally compatible alternatives from the target culture for substitution. In order to avoid oversimplification or misinterpretation of the source culture, universally recognized cultural symbols in the target language should be prioritized as the communication bridge. At the same time, cultural differences can be explained through supplementary annotation or contextual information to ensure translation acceptability but also preserve the essence of the source culture, achieving harmonious adaptation between cultural ecosystems.

Example 4

[Source text]: 《九九归一》以莆田湄洲岛妈祖为创作灵感,采用莆田木雕标志性的“精微透雕”工艺,雕刻了9艘帆船与9只海鸥,既暗藏“九九归一”的传统文化理念,寄托海内外中华儿女的文化认同,又以帆船和海鸥传递“一帆风顺”的航海祝福,还承载着妈祖文化中和平、友善的核心内涵。

[Suggested translation] Inspired by Mazu, the Maritime Goddess of Peace in Putian Meizhou Island, the woodcarving work *Unity in Harmony* adopts the iconic “exquisite hollowed-out carving” of Putian woodcarving. It features nine sailing ships and nine seagulls, subtly embodying the traditional Chinese philosophy of “nine nine returning to one” (a Chinese idiom symbolizing unity and harmony of Chinese people at home and abroad). Through the imagery of sailing ships and seagulls, it also conveys the blessing of “smooth sailing” and the core connotations of peace and friendship inherent in Mazu culture.

In the above example, the “妈祖 (Mazu)” in the source text is a unique regional cultural symbol in China without equivalents in Western culture, so the translator does not simply transliterate it, which may cause cognitive barriers for the target readers. Instead, the translator firstly adopts the transliteration “Mazu” to preserve its cultural uniqueness, then extracts its core symbolic meaning of “guardian of the sea for peace” and replaces it with the internationally recognized symbol of “Maritime Goddess of Peace” to build a bridge for cultural communication. Likewise, for the translation of the work title “九九归一”, the translator does not simply translate it as “Jiujiu Guiyi” or “Nine nine returning to one”, for the target readers may feel confused to get the traditional philosophy contained in this work title. Instead, by cultural substitution, the translator distills the core meaning of the work title and chooses universally recognized values like “Unity” and “Harmony” to highlight its core symbolic meaning. By seeking balance between the source cultural ecosystem (Putian regional culture and traditional Chinese philosophy) and the target cultural ecosystem (international value symbols and cognitive habits), the translator adopts the strategies of “core meaning extraction—functional equivalence substitution—necessary annotation” to ensure both the target reader’s understanding and the maximum preservation of the source culture uniqueness, achieving a harmonious coexistence between the two cultural ecosystems.

3.3. Adaptive transformation at communicative dimension

From the perspective of the communicative dimension of Eco-translatology, translation is not a static linguistic transfer but a dynamic communicative practice embedded in the target ecological environment. The essence of such adaptive transformation lies in whether or not the communicative intention of the source text can be fully conveyed in the target text. It aims to construct a harmonious “communicative ecology” where the target text can accurately convey the intended message without causing cognitive overload or misunderstanding, thus achieving effective, contextually attuned communication across diverse cultural ecosystems.

3.3.1. Omission of cultural redundancy to improve communicative effectiveness

As mentioned in chapter 2, there exists lots of culturally specific information in the source text that is overly detailed or incomprehensible to the target readers, which may hinder the smooth communication in intercultural exchanges, for the target readers have to struggle to decode trivial cultural details, leading to distraction from the key information or even communicative failure. Therefore, to make better adaptive transformation at communicative dimension, it is important to optimize the message by cutting redundancy and highlighting the key information to improve communication effectiveness of the translated text. Omitting such redundancy does not mean abandoning cultural connotation, but rather prioritizing the effectiveness of cross-cultural communication. The translated text should not only convey the core of culture, but also achieve the intended communicative goals by streamlining peripheral details that are incompatible with the target ecological context, enabling the translated text to “survive” and “thrive” in the target communication environment.

Example 5

[Source text]: 关公还被视为财神及保护商贾之神.在商业领域,人们常常供奉关公,以求财运亨通,生意兴隆.此外,在宗教文化中,关公也受到了不同宗教的尊崇.儒家尊其为“文衡帝君”,佛教尊其为“护法伽蓝菩萨”,“盖天古佛”,道教尊其为“协天大帝”,“翔汉天神”等.

[Suggested translation]: Guan Gong is revered as the God of Wealth and Patron of Merchants in Chinese culture, often worshiped by businessmen for prosperity. Across religions, he symbolizes different virtues. Confucianism honors his wisdom, Buddhism reveres him as a guardian, and Taoism respects his divine authority. These diverse titles reflect his universal role as a symbol of integrity and prosperity.

In the source text of example 5, the core communicative information is Guan Gong’s status as the “God of Wealth and Patron of Merchants” in business field and his multi-religious reverence reflecting his universal cultural value. However, the specific religious titles such as “文衡帝君”, “护法伽蓝菩萨”, “盖天古佛”, “协天大帝” and “翔汉天神” are typical culturally-specific redundancy for target readers, especially those unfamiliar with Chinese religion. Literal translation of these titles will shift the readers’ focus from the core message to trivial terminological explanation, creating a “communicative ecological imbalance” between the source text’s intention and the target reader’s cognitive habit. Therefore, for the multiple religious identities of “关公” in example 5, it can be deleted and transformed into universally understandable core connotations: “Confucianism honors his wisdom, Buddhism reveres him as a guardian and Taoism respects his divine authority”. This not only retains the source text’s core meaning but also eliminates the cognitive burden caused by culturally exclusive terms. Meanwhile, the addition of “These diverse titles reflect his universal role as a symbol of integrity and prosperity” further clarifies Guan Gong’s commercial and

religious significance for target readers. This is a proactive adaptation to the target communicative environment to remove communicative obstacles and maximize the effectiveness of cross-cultural information transmission.

3.3.2. Differentiated translation strategies to meet different communicative needs

The communicative dimension of Eco-translatology emphasizes that translation need to be “reader-centered” and make adaptive selection according to the target readers’ cultural background, cognitive habits and communicative needs. The core of clear audience positioning lies in identifying the differences in their information appeal. Translators need to adopt dynamic translation strategies through “audience portrait segmentation”, follow the principle of “adaptive transformation of communicative dimension”, and ensure the maximum acceptance of the translated text for different target readers through differentiated translation strategies, so as to finally achieve the intended communication goal of the enterprise’s publicity texts.

Example 6

[Source text]: 本公司本着继承传统雕塑工艺,吸收民间艺术精华的基础上引进泰国,日本等造像,贴金工艺,辅以佛理为指导的原则,依《造像度量经》,多年来,我们全体员工诚心雕塑,精益求精,所成诸佛菩萨圣像,皆如法如仪,皆相好庄严,栩栩如生,让瞻礼者生欢喜心和恭敬心! 我司全体员工竭诚欢迎广大海内外高僧,居士及各地经销商前来我司参观指导,洽谈业务。

[Suggested translation 1]: Guided by Buddhist doctrines and the *Canon of Statue Measurement*, we inherit traditional Chinese woodcarving craftsmanship, absorb essence from folk arts and integrate statue-making and gilding techniques from Thailand and Japan. For years, we have dedicated ourselves to perfection, ensuring each statue conform to religious rituals and standards, boasting dignified appearances and vivid expressions that inspire joy and reverence from worshipers. We warmly welcome monks, lay practitioners, and distributors worldwide to visit our company for guidance and business cooperation.

[Suggested translation 2]: Integrating traditional Chinese woodcarving craftsmanship, folk art essence and gilding craftsmanship from Thailand and Japan, we have been dedicating ourselves to creating high-quality artisan-made statues. Backed by decades of professional expertise, our products meet international quality standards and cater to both cultural enthusiasts and business partners. We warmly invite global distributors to visit our company for guidance and business cooperation.

In the above example, differentiated translations are tailored to distinct target readers for the same source text. If the target readers are religious believers, translation 1 will be suggested. In translation 1, the religion-related information is fully conveyed, like “Guided by Buddhist doctrines and the Canon of Statue Measurement”. This deliberate preservation and accurate translation of religious terminology aligns with the target reader’s cultural and cognitive background, effectively resonating with believers’ concern on ritual compliance and spiritual authenticity. However, when targeting commercial clients, translation 2 will be suggested, because it is crucial to eliminate redundant culturally-specific information in the source text and prioritize clear, business-relevant information, making it more accessible and persuasive to commercial readers. By identifying differences in readers’ communicative needs through “audience segmentation”, the translator makes flexible communicative transformation on cultural terms, information focus and stylistic tone to achieve maximum acceptance of the translation for different readers.

4. Conclusion

Guided by Eco-translatology, this study systematically explores the English translation of publicity texts of Xianyou woodcarving enterprises. The translation of Xianyou woodcarving enterprises’ publicity texts faces multi-dimensional challenges rooted in linguistic, cultural, and communicative ecological differences. And Eco-translatology’s “Three-dimensional Transformation” principle provides a targeted solution framework for addressing these challenges. At the linguistic dimension, the strategy of “explanatory annotation for woodcarving terminologies” and “sentence restructuring” helps realize adaptive transformation of linguistic forms, ensuring both terminology accuracy and syntactic fluency. At the cultural dimension, “cultural annotation” and “cultural substitution” effectively bridges cross-cultural cognitive gaps, enabling the transmission of deep cultural connotation while avoiding cultural misunderstanding. At the communicative dimension, “omission of cultural redundancy to improve communicative effectiveness” and “differentiated translation strategies to meet different communicative needs” optimizes the communication effect, aligning the translated text with the information needs and cognitive habits of different target groups.

Despite its findings, this study has limitations that need to be acknowledged. In terms of research methods, the study mainly adopts qualitative methods such as text analysis and case study, supplemented by literature review, but lacks quantitative research design. For future study, we can adopt a mixed research method combining qualitative and quantitative methods, such as designing questionnaires to investigate the acceptance and understanding of translated texts, or conducting interviews with overseas distributors and cultural scholars to collect feedback on translation strategies. This mixed-method approach can enhance the objectivity and practical applicability of research results.

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