Strategies for Translating Culture-Specific Items from Chinese into English

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Abstract

The purpose of this study is to investigate the translation strategies adopted by the translator in translating the Chinese novel *Big Breast and Wide Hips* into English, as well as the factors influencing the translator's choice of translation strategies, by using the descriptive research method and culture-specific items (hereafter referred to as CSI). Eight translation strategies are examined in the data analysis: 1) substitution; 2) transliteration; 3) free translation; 4) literal translation; 5) omission; 6) literal translation plus amplified translation; 7) literal translation plus explanation; 8) free translation plus substitution. The findings of the study show that the type of CSI influences the choice of translation strategy. Furthermore, the results suggest that translation strategies should not be developed on the basis of subjective assumptions or hasty generalisations about the expectation of the audience. Rather, they should be based on the specific situation of the culture-specific items.

Keywords: culture-specific items, translation strategies, classification

1. Introduction

Due to different cultures, different language systems, translator's competence, and other factors, it is hard to find culture-specific equivalents with the same language function including instrumental and cultural functions (Yao & Jia, 2016). So, the translation of culture-specific items (hereinafter referred to as CSIs) has always been one of the greatest challenges (Abbasi et al., 2012). In addition, there are many similar terms for CSIs, such as cultural references (Marco, 2019; Ranzato, 2013), culture loaded words (Li, 2019; Liu & Meng, 2018; Zhuan, 2020), culture-specific markers and expressions, etc. Different scholars have termed CSIs differently (Amenador, 2022). New research needs to be done to clarify the definitions, similarities, and differences among these terms. For many years, these problems have concerned numerous scholars and translators.

In essence, this study is to examine the translation strategies of CSIs and which translation strategies the translator prefers to use. This kind of research can benefit from the free corpus on the Internet, and deal with this phenomenon in a descriptive way so as to make a reasonable summary.

2. Literature Review

In the past three decades, with the increasing degree of global integration and closer exchanges between countries, scholars have become increasingly interested in the translation of CSIs. The widely discussed issues include the definition, classification, and translation of CSIs.

Different researchers have different definitions of CSIs based on different standards (Chen, 2023). Vermeer proposed the term "cultureme", and "cultureme is a social phenomenon of a culture X that is regarded as relevant by the members of this culture and, when compared with a corresponding social phenomenon in a culture Y, is found to be specific to culture X. Corresponding here means that the two phenomena are comparable under certain definable conditions" (Vermeer, 1983, p. 36). Mona Baker pointed out that " the source-language word may express a concept that is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or a type of food. Such concepts are often referred to as "culture-specific" (Baker, 2000, p. 21). Sun Zhili describes "culturally loaded words as as having rich cultural connotations, embodying rich cultural meanings, and reflecting the characteristics of the culture of a certain language community" (Sun, 2003). Newmark's definition of cultural words runs as follows: cultural words are associated with a particular language and can not be literally translated (Newmark, 2001, p. 95). Aixela provides a more accurate definition in the following way: "The textually actualized items whose function and connotations in a source text involve a translation problem in their transference to the target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text". (Aixela, 2007, p. 58). Liao Qiyi proposed that "culture-specific items refer to words, phrases, and idioms that mark specific things in a certain culture. These vocabularies reflect the unique activities of a specific nation that are gradually accumulated in the long historical process and are different from other nations" (Liao, 2000, p. 232). But his definition has the problem that some new culture-specific items CSIs are coined rather than accumulated over the long historical process. Bao Huinan and Bao An argued that "culture-specific items CSIs are also called lexical

vacancies, which means that the cultural information carried by the original vocabulary has no corresponding words in the target language" (Bao & Bao, 2004, p. 10). However, culture-specific items CSIs include not only lexical vacancies but also some words that carry different pragmatic meanings. He Dongyan (2002) pointed out that culture-loaded words are also called cultural connotation words, and their meanings are deeply imprinted with the social, geographical, and historical characteristics of a certain language. They not only carry unique cultural connotations, but also reflect the real-life conditions of residents in the past. Generally speaking, CSIs have the characteristics of national particularity, cultural core inheritance, and the inaccuracy of equivalent words in translation (He, 2002). Her definition also has problems because the feature of inaccuracy of equivalent words in translation is not intrinsic to CSIs. The above definitions provide valuable insights about CSIs but were put forward many years ago, to which new CSIs don't belong.

Scholars (Tomalin & Stempleski, 1993; Aixela, 1996; Leppihalme, 1997; Davies, 2003; Espindola & Vasconcellos, 2006; Valdeon, 2008; Pedersen, 2011) have talked about how to classify it. Nida (2007) proposed five categories: "ecology culture; linguistic culture, religious culture; material culture, and social culture". New Mark (2001, p. 113) also proposed five categories based on Nida's categories: "first, ecology culture, which includes flora, fauna, plains, and plateau; second, material culture (artifacts), which includes food, clothes, houses,towns, and transport; third, social culture, which includes work and leisure; fourth, organizations, customs, activities, procedures, and concepts, which, include political and administrative, religious, and artistic; and fifth, gestures and habits". Aixela (1996) put forward two categories: "proper nouns and common expressions".

Many scholars (Newmark, 1988; Hervey and Higgins, 1992; Venuti, 1995; House, 1997) have come up with different ways to translate CSIs (Newmark, 1988; Hervey and Higgins, 1992; Venuti, 1995; House, 1997). A review of the studies on the translation of CSIs shows that scholars mainly focus on domestication or foreignization. Aldebyan (2008), for example, suggested that foreignization should be used when translating CSIs from Arabic to English. This helps keep the identity of the source text and makes the translation closer to the original text. It also provides the necessary details and information to familiarise and educate target language readers about their source culture, literature, and language. In addition, foreignization is conducive to cultural understanding and communication between cultures and nations, as well as enriching the target language and its literature and culture. Shani Tobias (2006) also pointed out that there is no obvious difference between male and female or polite and casual language in English, and the customs and habits of the Japanese cultural background are difficult to express without thick translation. Words with imitation characteristics will inevitably lose some of their features when they are translated from Japanese into English. Therefore, it is necessary to adopt foreignization translation strategies to express a better cultural image of the original text. Similarly, Shekoufeh Daghoughi (2012) found that "functional equivalent was the most frequently used strategy, and modulation and paraphrase were the least frequently used ones" (Shekoufeh Daghoughi, 2012).

So far, although some work has been done in dealing with the translation of CSIs, the translation strategies are not suitable to the data of the study through the pilot study. In addition, although previous studies mainly focused on the domestication or foreignization translation strategies of CSIs, the translation strategies the translator prefers to use are not consistent (Aldebyan, 2008; Shani Tobias, 2006; Shekoufeh Daghoughi, 2012).

The researcher aims to seek answers to the following research questions:

 (1) What strategies are used in Goldblatt's translated version of Moyan' work and its justification?

 (2) Which translation strategies does the translator prefer to use?

 (3) What are the factors affecting the choice of translation strategies?

Therefore, this study attempts to fill this gap through a comprehensive description of the translation of CSIs. This study adopts a descriptive research method from the perspective of cultural turn theory. This study takes CSIs as the research object and discusses their translation strategies when they encounter "translation crisis points", especially the handling of cultural specific items.

3. Method

The study's data come from both the original text (Mo, 1994) and the version that was translated into English (Goldblatt, 1995). *Big Breast and Wide Hips* is a novel written by Mo Yan, winner of the 2012 Nobel Prize in Literature, which is considered one of Mo Yan's most famous works and has been extensively researched and analyzed by scholars and readers. In addition, it is a rich and colorful novel that explores multiple themes such as Chinese history, culture, gender, and family relations which contains a variety of CSI. Therefore this novel was chosen as the research data. CSIs are carefully chosen so that readers can get a clear idea of what CSIs are and how to analyse translation strategies. This study adopts a descriptive research method from the perspective of cultural turn theory. This study takes CSIs as the research object and discusses their translation strategies when translating CSIs, especially the handling of culturally specific items.

The researcher followed the Coupled-Pairs Model proposed by Toury (1995). In order to assess the quality of translation and the applied strategy, a block-to-block framework is necessary. The coupled pair model of Toury (1995) can meet the needs of conducting this research and determining the adoption of translation strategies (Li, 2023), because the model presents a thorough study of the evaluation process. Equivalent chunks can be made from different structures and language classes in which two elements in the source and target languages can be regarded as parallel pairs, and Toury (1995) called them coupled pairs. Toury (1995) proposed in his theory that two exact words in two texts must be paired. When we treat two elements in two languages as a pair, there may be some problems that are sometimes inevitable, except for verbatim translation where the two parts overlap. According to Toury (1995), "couples can be at the level of words, phrases, or even sentences, especially in short messages and instructions. They can also be at the level of a single morpheme in the

translation of prefixes or suffixes."

In terms of procedures and data analysis, the CSIs that were taken from the two translations are compared one by one to find out how the application strategy works and why it works.Also, the researcher wants to find out if there are any big differences between the two versions.The survey results will be listed in the next section.

4. Results and Discussion

As discussed in the literature review, the classifications put forward by many scholars are varied (Newmark, 1988; Hervey and Higgins, 1992; Venuti, 1995; House, 1997), the researcher adopts the classifications of CSIs put forward by Nida (2007) because it is more relevant to this study: 1) ecological CSIs which are already existing in nature such as lakes and mountains; 2) material CSIs which refer to unique material products created by humans; 3) religious CSIs which refer to the collection of human ideologies; 4) social CSIs which refer to values, general beliefs, ethics, aesthetic criteria, and traditions and habits formed under social norms; and 5) linguistic CSIs which refer to the use of language that is formed and continuously developed in the process of using language. The research will explore applied translation strategies from the classification of CSIs through the analysis of the following instances.

4.1 Ecological CSIs (Literal Translation Plus Explanation; Substitution)

[1]   "喜鹊在院子外那棵白杨树上噪叫。"

"Magpies, the so-called happiness birds, chattered in poplar trees outside."

Although magpies(喜鹊, Xǐquè) are natural creatures in both China and the West, their cultural connotations are very different. Magpies represent happiness in China, but they represent thieves in Western culture, referring to people who love to rap and tell right from wrong or people who love to store odds and ends. So, the method of literal translation plus explanation is more suitable.

[2]   "他们对人比较客气，对动物绝不客气，不论是牛犊还是狸猫，是鹅鸭还是鸡犬，只要发现，便穷追不舍，率着他们的狗，把偌大的村镇变成猎场。"

"People got off relatively easy, but not the animals; it made no difference if it was a stray calf or a raccoon, a goose, a duck, a chicken, or a dog, the minute they spotted it, they took out after it, along with their big black dogs, converting the village into their private hunting ground."

The tabby cat (狸猫, Límāo) is a large, robust cat with beautiful markings. It has certain similarities with raccoons and is too sensitive to catch. Therefore, a *substitution* translation method is adopted to make up for the difficulty in finding the equivalent word.

[3]   "槐花香气浓郁。"

"The smell of poplars was heavy in the air."

Sophora japonica (槐花，Huái huā) is a common tree in Asia, especially in rural China. Its flowers are very fragrant and can be used as food. However, this kind of tree is relatively unfamiliar to foreigners, so the common poplar tree in the West is used, but the poplars do not have the unique fragrance of Sophora japonica, so there is translation loss.

[4]   "石桥东边的河水中，缓缓地升起一根水柱，那水柱有牛腰那么粗，升到河堤那么高时，顶端骤然散开，好像一棵披头散发的银柳树。"

"A pillar of water as thick as an ox rose slowly out of river just east of the stone bridge and spread out once it reached the height of the dike, like the branches of a weeping willow."

Salix argyracea E. Wolf (银柳树, Yín liǔshù) and the weeping willow are both willows. Salix argyracea E. Wolf is more common in China and Russia, and the weeping willow is more common in the West. Two kinds of willows have the characteristic of being disheveled. Therefore, in this case, it is more appropriate to adopt a substitution translation, which can fully express the connotative meaning of the original text.

4.2 Material CSIs (Transliteration, Omission, Substitution)

[1]   "看门人爬起来，双手依然捂着头，脸色焦黄，像优质的年糕一样。"

"The gatekeeper climbed to his feet, still holding his head in his hands. His complexion was sallow, the color of a fine year-end cake."

A fine year-end cake (年糕，Nián gāo) is a traditional Chinese New Year food with unique Chinese characteristics. The gatekeeper's face was scorched yellow from the gunshot, just like the color of high-quality cakes. Howard Goldblatt has used the word "sallow" to describe the sallow complexion of the gatekeeper, even if the second half of the sentence is not translated, it will not affect the reader's understanding of the story in the target language. However, Howard Goldblatt has adopted a transliteration strategy that is very faithful to the original text in order to introduce Chinese cuisine to foreign countries. Although it increases the reading burden of readers, it also stimulates the interest of readers who love Chinese cuisine.

[2]   "马洛亚牧师提着一只黑色的瓦罐上了教堂后边的大街，一眼便看到，铁匠上官福禄的妻子上官吕氏弯着腰，手执一把扫炕笤帚，正在大街上扫土。"

"After picking up a black earthenware jug, he walked out to the street behind the church, where he saw Shangguan Lii, wife of Shangguan Fulu, the blacksmith, bent over to sweep the street in front of the shop."

The purpose of sweeping the soil on the street with a kang-sweeping broom（扫炕笤帚，Săo kàng tiáo zhǒu）is to prepare for the birth of a child, because the soil has a hemostatic function, which reflects the backwardness of the countryside at that time and the lack of attention given to pregnant women giving birth. However, Western readers who do not have these backgrounds may have dyslexia. Therefore, the translator adopted the omission translation strategy, but this word has a great effect on understanding the theme of the novel, and omission will affect the content of the original text.

[3]　　"上官吕氏感到司马亭脸上蒙了一层糖稀，亮晶晶，粘腻腻，耀眼。"

"To Shangguan Lii, the face seemed covered by a dazzling layer of sticky syrup."

Maltose (糖稀，Tángxī) is a common sugar in rural China. It is used as a metaphor for the appearance of sunglow shining on Sima Ting's face, to highlight the character. The translator has adopted a substitution translation, which may be mistranslated, or syrup is stickier and can better express the author's intentions.

[4]　　"上官吕氏把簸箕里的尘土倒在揭了席、卷了草的土炕上，忧心忡忡地扫了一眼手扶着炕沿低声呻吟的儿媳上官鲁氏。"

"Shangguan Lii emptied her dustpan onto the exposed surface of the kang, whose grass mat and bedding had been rolled up and put to one side, then cast a worried look at her daughter-in-law, Shangguan Lu, who moaned as she gripped the edge of the kang. "

Tukang (土炕，Tǔ kàng) is a rectangular table made of adobe or bricks in rural areas in northern China that can be heated for sleeping. Westerners do not have such a thing. Transliteration adopted by the translator can better spread Chinese culture and allow readers to walk towards the author..

4.3 Religious CSIs (Transliteration, Literal Translation, Free Translation;)

[1]　　"想当年吃花和尚拳打遭青面兽刀杀的青草蛇张三泼皮牛二都在咱酒国留下了后代，恶种连绵，再有两千年也不会断绝。"

"I am reminded of the legendary Green Grass Snake Li Four, who was beaten to a pulp by the licentious monk, and Freaky Villain Niu Two, who was stabbed by the Black-Faced Monster. People like that are always hanging around Donkey Avenue - you can't miss them."

That evil species will never disappear (恶种连绵, È zhǒng liánmián) is an exaggerated artistic technique, highlighting the number of splashes like Niu Two in the Republic of Wine. Two thousand years (两千年, Liǎng qiānnián) is not an accurate time but refers to a very long time. This kind of exaggerated sentence expression is only needed for the plot of the story, so Howard Goldblatt fully considered this situation when translating. For the first half of the sentence, he adopts the strategy of transliteration and the strategy of free translation for the second half of the sentence to perfectly describe what the author wants to express more clearly.

[2]　　"从遥远的沼泽地那边传来仙鹤的鸣叫声，还有那只奶山羊恼恨的"咩咩"声。"

"He heard the rumble of carts outside and the cries of red-crowned cranes from the distant marsh, plus the angry bleats of his milk goat. "

The description of this sentence is the imagination of the characters, used to describe that bad luck may turn into good luck. The cranes (仙鹤, Xiānhè) here are not red-crowned cranes, but white cranes raised by immortals in mythology, mostly a symbol of longevity. The translator's literal translation may be mistranslated due to a lack of certain Chinese background knowledge.

[3]　　"透过朦胧的泪水，她看到满头黑发的婆婆跪在堂屋的神龛前，在慈悲观音的香炉里插上了三炷紫红色的檀香，香烟袅袅上升，香气弥漫全室。"

"Through the mist of tears she saw the lush black hair of her mother-in-law as she knelt at the altar and placed three sandalwood joss sticks in Guanyin's burner. Fragrant ,smoke curled up and quickly filled the room."

Guanyin Bodhisattva (慈悲观音, Cíbēi guānyīn) is one of the four great bodhisattvas of Chinese Buddhism who can relieve all kinds of pain and troubles. The translator did not adopt substitution translation into Goddess of Heaven but adopted the method of transliteration to better convey the culture of the original text and increase the exotic flavor of the original text.

[4]　　"天公地母、黄仙狐精，帮助我吧……"

"Father of Heaven, Mother of Earth, yellow spirits and fox fairies, help me, please."

This sentence describes the gods in Chinese myths and legends, which can help people solve many problems. The translator adopted a literal translation method, but the yellow spirits (黄仙, Huáng xiān) refer to the weasel turning into a fairy. So, it is mistranslated due to the lack of understanding of Chinese myths and legends.

4.4 Social CSIs (Transliteration, Literal Translation Plus Amplification, Free Translation plus Substitution)

[1]　　"一个举着寿桃的粉红色裸体男娃咧着小嘴巴哈哈笑，在墙上，在年画上，他的美丽的小鸡儿像一粒粉红的蚕蛹，蠢蠢欲动，栩栩如生。"

"On the wall hung a laughing, pink-skinned, naked toddler with a longevity peach in his hands-a new year's scroll-his darling little pecker poking up like a pink, wriggly silkworm chrysalis. The whole thing was incredibly lifelike."

Little chicken (小鸡儿，Xiǎo jī er) is a dialect in Chinese society and culture, used to refer to the penis of a child. The translator did not adopt the method of omission because of the taboo but adopted the method of literal translation to express the original artistic effect of the original text, which not only translated the original content but also translated the original dialect culture.

[2]　　　　"上官吕氏大声道:"清晨放枪，大司马又犯了魔症!""

"The devil's gotten back into that old bastard Sima, firing his gun so early in the morning!" Shangguan Lv announced."

Old Sima (大司马，Dà sīmǎ) is a social appellation referring to the first child in the Sima family. The translator adopted the method of literal translation plus amplification translation to express the character's early morning asshole behavior, expressing the content more clearly and at a lower level than the original text, and reducing the reader's difficulty in reading.

[3]　　　　"她接过花生，感激地重复着婆婆的话:"花生花生花花生，有男有女阴阳平。""

"Gratefully wrapping her hand around the peanuts, she repeated the mantra: "Peanuts peanuts peanuts, boys and girls, the balance of yin and yang.""

Yin and Yang (阴阳，Yīnyáng) are two opposing philosophical elements in Chinese social culture, the former feminine and negative and the latter masculine and positive. In this sentence, yin means the female while yang means the male. The translator adopted the method of transliteration to better let readers understand the philosophy of a foreign culture.

[4]　　　　"他看到超越了林梢的太阳已变成灼目白球，教堂钟楼上那十几片花玻璃光彩夺目，与钟楼同高的瞭望塔上，上蹿下跳着福生堂大掌柜司马亭。"

"He saw that the sun was a blazing ball of white above the treetops, and that the dozen or so stained-glass windows in the church steeple shone brilliantly. The Felicity Manor steward, Sima Ting, was hopping around atop the watchtower, which was roughly the same height as the steeple."

In the history of business development in China, the big shopkeeper (大掌柜，Dà zhǎngguì) has evolved into a concept that means the top manager of an enterprise. From the perspective of modern business, Dà zhǎngguì is a professional manager of an enterprise. In this sentence, the person refers to the top manager of Fushengtang. Because Fushengtang is a business name, which is relatively unfamiliar to foreign readers. The translator adopts the method of free translation plus substitution to explain the status of the characters and increase the fluency of reading.

4.5 Linguistic CSIs (Literal Translation, Literal Translation Plus Free Translation, Free Translation, Omission)

[1]　　　　"汽车的烟雾喷到他们身上。光焰白亮如炭，孩子们宛若一大串烤熟的小鸟，撒了一层红红绿绿的调料，香气扑鼻。"

"Puffy clouds of automobile exhaust settling around them glinted like charcoal in the sunlight and filled the air with their aroma; the children were just like a skewer of roast lamb, basted and seasoned."

The description of this passage reflects the novel *Plot of Braised Baby*, which occupies an important position in the description of the full text. While being faithful to the original content, the translator also used the strategy of domestication, translating "children like a bunch of roasted birds" (孩子们宛若一大串烤熟的小鸟，Háizimen wǎnruò yī dàchuàn kǎo shú de xiǎo niǎo) into "children like a bunch of roasted lambs. The combined strategy of domestication and foreignization did not only not reduce the content of the original text, but made the original content more expressive, because the lamb in the Western world symbolises the inability to protect oneself while waiting for slaughter.

[2]　　　　'我们这里醉酒的都是些没有知识、没有教养的下里巴人，阳春白雪从来不醉，您是阳春白雪，所以您没有醉。"

"People around here who get drunk are the dregs of society, illiterates, uncouth people. Highbrow folks, those of the "spring snow," cannot get drunk. You're a highbrow, therefore, you cannot be drunk."

"Spring snow" and a highbrow (阳春白雪, Yángchūn Báixuě) are unique usages of Chinese culture and refers to people with culture and knowledge. It is difficult for the translator to choose between being faithful to the original text and catering for the reader, so he adopts a compromise method, which not only retains the foreign characteristics of the original text, but also translates the substantive connotation of "Yángchūn Báixuě"through literal translation plus free translation. It not only introduces foreign cultures to readers, but also reduces their reading barriers. It can be described as a well-polished translation.

[3]　　　　"肌肉暴凸，一根根，宛如出鞘的牛鞭，黑铁砸红铁，花朵四射，汗透浃背，在奶沟里流成溪，铁血腥味弥漫在天地之间。"

"Black steel striking against red, sparks flying, a sweat-soaked shirt, rivulets of salty water flowing down the valley between pendulous breasts, the biting smell of steel and blood filling the space between heaven and earth."

The muscle bulge is like a bull penis "out of the sheath" (出鞘的牛鞭, Chū qiào de niú biān), used to describe the hardship and effort of ironing, and belongs to the author's unique language feature. Due to the difference in language collocations, the translator may think that these language collocations are too strange and offensive for readers and have the characteristics of taboos, so he adopt the omission method of translation, but the original content is incomplete and lost.

[4]　　　　"上官吕氏用恨铁不成钢的目光直盯着儿子，逼得他目光躲躲闪闪，沁满汗珠的小脸低垂下去。"

"Shangguan Lii stared at her son with a look that said, why can't you be a man? Avoiding her eyes, he lowered his sweaty face."

Wishing iron could turn into steel (恨铁不成钢, Hèn tiě bùchéng gāng) is a unique expression in Chinese. It is used to describe feeling dissatisfied with the expected person who is not ambitious. The translator has adopted a free translation method, and the reader can better understand part of the original text, but the charm of the original text has disappeared.

5. Conclusion

Through the analysis, the research explores eight applied translation strategies: 1) Substitution; 2) Transliteration; 3) Free translation; 4) Literal translation; 5) Omission; 6) Literal translation plus amplification translation; 7) Literal translation plus explanation; 8) Free translation plus substitution. Based on the descriptive method, the results of specific translation strategies of these five types are analysed as follows:

The first type: because some natural CSIs exist in only one culture, it is impossible to find equivalent words, so the substitution strategy is the most used. For animals that exist in both China and the West but have opposite cultural meanings, the translation strategy of literal translation plus explanation can better eliminate readers' misunderstandings. The second type: transliteration is used more in order to let readers understand foreign cultures, especially for food and residential words. For some words that are both Chinese and Western but have differences in detail, a substitution strategy can also be used. For words that are particularly difficult to translate and that foreign readers have difficulty understanding, the omission method is more suitable. The third type: because China and the West have their own myths, legends, and gods, their religious beliefs are different. In order to be more faithful to the original text, transliteration, literal translation and free translation are mainly adopted. The fourth type: For the names of people, both Chinese and Western can use the expressions of the old child and second child, which are suitable for literal translation strategies. For social official positions, China and the West are very different. Free translation plus substitution can better eliminate the difference in cultural background. For different social and cultural ideas, especially Chinese unique philosophical ideas, transliteration can better let readers understand Chinese unique philosophical ideas. The fifth type: literal translation, literal translation plus free translation, free translation, and omission can be adopted. The difference in language and culture is mainly due to language differences, and secondly, different writers have different language characteristics. For the same language characteristics in China and the West, literal translation can be used. For the expression of idioms specific to one culture, because of different cultural connotations, literal translation plus free translation can be adopted to express both the form of the original text and the substantive connotation of the original text. For some taboos and strange language collocations that cannot be accepted in another country's culture, omission can be used to symbolise the language habits of the readers of the target language.

Second, through the analysis, it also shows that the choice of translation strategies should be based on specific situations involving culture-specific words (Wang, 2013). When translating culture-specific items, translators usually unconsciously choose literal translation or omission translation strategies to convey the content of the original text more faithfully. In order to meet the expectations of readers and publishers, the translator will also adopt free translation methods, hoping to sell more translations and get more translation rewards. The analysis demonstrates that the translation strategy of domestication or foreignization should not be based on subjective conjecture and hasty generalizations of the target audience's expectations, because "translation is not an isolated conversation between languages" (Li, 2022).

Future research can investigate the effectiveness of different translation strategies in different contexts, such as literary translation, technical translation, or legal translation. In addition, research can investigate the influence of cultural factors on the choice of translation strategies, such as the degree of familiarity between the source culture and the target culture or the degree of cultural transmission between the two cultures.

The limitation of this study is that it only focuses on analyzing translation strategies for specific cultural specific items in Chinese English translation, and future research can extend this analysis to other languages. Another limitation is that the study only relies on descriptive analysis methods. Future research can combine empirical methods such as surveys or interviews to obtain more quantitative data on the effectiveness of different translation strategies and their impact on target audience acceptance.

Despite these limitations, this study provides valuable insights for the translation of specific cultural specific items. This study explores, for each classification mentioned above, which translation strategy the translator prefers to use, which can provide translators and researchers with a good reference when dealing with CSIs. The results also indicate that the use of translation strategies should not be based on subjective speculation or hasty generalizations of the target audience's expectations. It should be based on the specific situation of specific cultural items.

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