

## *Original Paper*

# Embodiment of Cultural Values of Sanxingdui in International Publicity Translation

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Received: February 12, 2025      Accepted: March 1, 2025      Online Published: March 19, 2025

doi:10.22158/lecr.v5n1p31

URL: <http://dx.doi.org/10.22158/lecr.v5n1p31>

### **Abstract**

*High-quality international publicity translation is conducive to establishing a good international image of China in the world. It helps avoid stereotypes, biases and misrepresentations that can lead to misunderstanding or offense. In international publicity translation, translators are encouraged to grasp their own cultural characteristics and stay updated with cultural shifts. To tell Chinese stories well requires the translator to have strong cultural confidence, which is crucial for ensuring that cultural nuances and heritage are not lost in translation. Sanxingdui civilization is an important part of ancient Chinese civilization, and the faithful representation of its cultural values in international publicity translation plays a vital role in fostering understanding, respect and effective communication between China and other countries.*

### **Keywords**

*international publicity translation, cultural confidence, Sanxingdui, cultural values*

*The research is conducted under a project funded by 南充市社会科学界联合会 (Nanchong Federation of Social Science Associations), the project name is “基于文化自信的三星堆文明外宣翻译研究” (Research on the International Publicity Translation of Sanxingdui Civilization Based on Cultural Confidence), the project number is “NC22B229”.*

## **1. Introduction**

As the soul of a country and a nation, culture is the spiritual source of a nation's endless growth and rejuvenation. In its 5,000 years of history, the Chinese nation has created a broad and profound Chinese culture. The fine traditional Chinese culture is the root and soul of the Chinese nation, and the spiritual lifeblood of the Chinese nation to stand in the forest of world culture.

Sanxingdui, as an important front to carry forward the excellent traditional Chinese culture, is an ancient cultural site with the widest distribution, longest duration and richest cultural connotation found in southwest China so far. It is called “the greatest archaeological discovery in the 20th century”. Sanxingdui Museum integrates various functions of cultural relics collection and protection, academic research and social education. With its four characteristics of cultural relics, architecture, display and garden, Sanxingdui Museum has become a well-known cultural relics tourist destination at home and abroad.

The English translation of the cultural relics exhibited in the museum carries the dual mission of spreading public knowledge at home and making Chinese culture go global. Therefore, the quality of its exhibition text translation plays an important role in the international communication of national knowledge and culture. It is of practical significance to study the English translation of exhibition texts in museums. However, the author finds that the English translation of exhibition texts in Sanxingdui Museum generally lacks the awareness of target audience and the consideration of communication effect. In addition, it fails to fully reflect the cultural values of Sanxingdui. In view of this, this paper will discuss how to reflect the cultural values of Sanxingdui in international publicity translation from three aspects: mystery feature, spiritual worship and manufacturing process.

## **2. Mystery Feature**

Exhibits are the “protagonist” of the museum and the foundation of the museum. As the most important information and cultural carrier of the museum’s external communication, exhibits contain the essence of the Chinese nation’s thought, national spirit and survival wisdom. Sanxingdui attracts the world’s attention with its rich contents of artifacts burial pits: exquisite jade stone tools, mysterious bronze masks, exquisitely designed bronze sacred trees, rammed earth building of the ancient city wall, etc. All of these show people the remains of a unique ancient Shu culture. These special ancient Shu treasures are very different from the Central Plains culture we are familiar with. Its novelty prompts the belief of ancient Egyptians’ migrating to Sichuan and a civilization of “outer space sites” and other folk speculation. It further deepens people’s fantasies about the so-called “mystery” of Sanxingdui Site. So, as one of the cultural values of Sanxingdui, in what ways should the mystery feature be reflected in international publicity translation? The author holds that the English translation of exhibition text should fully consider the expectations of the target text readers and the communication effect of the translation. In the process of translation, translators should take the needs of overseas readers for Chinese information and their thinking habits into consideration. However, the English translation of most exhibition texts in Sanxingdui Museum have omitted a lot of important cultural information instead of adding the necessary explanatory notes. As a result, the mystery feature of Sanxingdui civilization is weakened.

### Example 1

ST: 面具宽 138 厘米, 高 66 厘米, 眼、耳极度夸张, 被人誉称为 “千里眼” 和 “顺风耳”。一般认为, 此面具前伸的眼睛大致与史书中有关蜀人始祖蚕丛“纵目”的记载相呼应, 很有可能表现的就是古蜀人顶礼膜拜的祖先神——蚕丛。

TT1: The mask, 138 cm wide and 66 cm high, is one of the two largest bronze masks unearthed at Sanxingdui. This image has very big eyes and ears, which are so exaggerated as to live up to their great power of seeing and hearing from faraway. It is generally understood that this mask with protruding eyes might comply with the legendary ancestor named Cancong who was known in this look in ancient Shu records. So the mask is very likely to be an ancestral idol placed in the temples for worship. (Lv, p. 46) The Bronze Mask with Protruding Pupils are known as “千里眼” (clairvoyant-eyes) and “顺风耳” (wind-ears) because of their exaggerated eye-ear ratio. Folklore has it that the clairvoyant-eyes and the wind-ears are brothers in the human form, who were originally the peach elf and willow elf. Later, they took refuge with King Zhou of Shang Dynasty after coming down from the mountains. When King Wu of Zhou Dynasty attacked King Zhou, King Wu’s strategy was predicted by King Zhou, and the army of King Wu was defeated. It is because clairvoyant-eyes could see things thousands of miles away, and wind-ears could hear the sounds thousands of miles away. In the *Heavenly Concubine Record* (天妃显圣录), it is said that clairvoyant-eyes and wind-ears are originally northwest gold elf and water elf. The gold elf has eyes of fire and can see things thousands of miles away while water elf has sensitive hearing, and he can hear the sound of thousands of miles away. The two elves often haunt the northwest to harm the people, and later Mazu (the Sea Goddess) came forward to take control of them, making them her generals. It can be seen that whether it is folklore or myth records, “clairvoyant-eyes” and “wind-ears” are figures with mysterious power, and their divine power benefits from unique senses, which means that people with this unique physical feature also have similar mysterious power. However, the translation of these two mysterious figures has been simplified in TT1, which only reflects the super hearing and eyesight of the two, but fails to reflect the connotation of the special addressing title and divine nature of them. The author suggests that the translation should not only reflect the divinity of “clairvoyant-eyes” and “wind-ears”, but also reproduce the brotherly relationship between them. It is therefore amended as follows:

TT2: The mask is 138 cm wide and 66 cm high, with extremely exaggerated eyes and ears. It is known as “clairvoyance” and “clairaudience”.

In TT2, “clairvoyance” refers to a person who can see future events or to communicate with people who are dead or far away while “clairaudience” refers to a person with the power to hearing something from faraway. The two words not only imply the divine power or ability to see or hear beyond the normal range and but also resemble each other in the form and pronunciation of their titles.

In the original text, Cancong, the ancestor of Shu people, was the silkworm God in ancient myths and legends, and he is the first person who became the king of Shu Kingdom. Cancong is a sericulture expert, and his main achievement is “teaching people sericulture”. There is such a record in the *Annals of*

*Huayang Kingdom-Shu Kingdom (华阳国志-蜀志)*: 有蜀侯蚕丛，其纵目。蚕丛，即蚕丛氏，是蜀人的先王。(There is a royal lord of Shu Kingdom with protruding eyes, who is an expert in silkworm. Cancong, also known as Sir Cancong, was the former king of Shu people.) It can be seen that Cancong, as the ancestor of Shu people, is not only known by the world because of his unique physical features, but also respected by Shu people because of his great achievements. But in TT1, the translator does not mention the merit of Cancong at all. Although the original text does not involve his achievements, but from the perspective of readers' expectations, a miraculous person must have a special force. If his achievements in sericulture is appropriately supplemented, the translation can not only help overseas readers understand the history of the origin of sericulture in ancient Shu Kingdom, but also increase the mystery feature of Cancong in the minds of readers. Therefore, it is proposed to be amended as:

TT2: It is generally understood that this mask with protruding eyes might comply with the legendary ancestor named Cancong who was known in this look in ancient Shu records for his achievement in educating ancient Shu people how to raise silkworms. So the mask is very likely to be an ancestral idol placed in the temples for worship.

In ancient Shu Kingdom, the silkworm God played an important role in peoples' daily life. In order to show respect to the silkworm God and express the good hope of the silkworm farmers for next year's harvest, the silkworm farmers made sacrifices to the silkworm God and derived many customs. In ancient Chinese culture, the silkworm God had many different names, such as the God of Silkworm before the Han Dynasty, Lei Zu (the Yellow Emperor's Yuan Concubine) in myths and legends, the Ma Tou Niang after the Wei and Jin Dynasties, the Silkworm Goddess in the Spring and Autumn Period, and Silkworm Flower God.

#### Example 2

ST: 在成都“蚕市”，又有“蜀王蚕丛氏祠，今呼为青衣神”。

TT1: In Chengdu, there were “Silkworm Market” and “the Ancestral Shrine of the King of Cancong of the Shu Kingdom was called the God of Qing Yi” at present. (Liu, p. 37)

There are different images of silkworm Gods in different regions and periods, which reflects the importance of sericulture industry and worship of silkworm Gods in ancient China. For example, the image of Ma Tou Niang is mostly a woman wearing a horse skin, or a woman riding a horse, and the image of Silkworm Flower God is a man with three eyes and six arms, wearing a master helmet. According to ancient records, the ancient King of Shu Kingdom, Cancong, once wore “青衣” (Qingyi) to teach people sericulture and silkworm weaving, and he was revered as “青衣神” (Qingyi God) after his death. Therefore, as the silkworm God in ancient Shu Kingdom, the image of Cancong is a man dressed in Qingyi clothes. Although the translation of “青衣神” into English as “the God of Qing Yi” in TT1 reflects the deity of Cancong, the transliteration of the word “Qingyi” weakens the mystery of the image of Cancong, and it also causes comprehension obstacles for overseas readers.

In the ancient Shu period, the color word “青” (Qing) could represent a variety of colors, including but not limited to blue, green and black. The Qiang people of ancient Shu Kingdom advocated “青衣”

(Qingyi) because they liked wearing black clothes and lived by the river, and the river “青衣江” was named after Qingyi Qiang State. It can be seen that “青衣” (Qingyi) here usually refers to black clothes. Literally, “青衣神” (Qingyi God) refers to the silkworm God dressed in black. In view of this, the author suggests that the color of “青衣” (Qingyi) should be clearly represented in the translation in order to highlight the unique and mystery image of Cancong. It is therefore amended as follows:

TT2: In Chengdu, there were “Silkworm Market” and “the Ancestral Shrine of the King of Cancong of the Shu Kingdom was called the Black Silkworm God” at present.

From the above examples, we can see that exhibits are the most important information and cultural carriers for museums to communicate with the outside world. Adding the background knowledge of exhibits in translation can fill the gap of Chinese culture for target text readers and better retain the original meaning. In the face of the mystery feature of Sanxingdui civilization, if the translator blindly adopts literal translation, transliteration and other methods to retain its mystery, while ignoring the target readers’ expectation vision and cognitive reserve, it will only increase the understanding and cognitive obstacles of overseas readers, and turn the mystery into the unknown. Only by appropriately increasing the necessary background and cultural knowledge can the mystery shine brightly and guide the target readers to follow the light of Sanxingdui civilization.

### 3. Spiritual Worship

The ancient Shu people’s philosophical thoughts on nature and the world revealed by Sanxingdui have human commonality. From the ancient Shu ancestors’ worship of the sun to the “heavenly tree” connecting man and God, all reflect the ancient Shu people’s world outlook and cosmology. Reverence for nature, worship of the sun, valuing sacrifice and believing that all things have spirits are common cultural phenomena in all countries in the world. They once existed widely in ancient Egyptian civilization, Maya civilization and other early civilizations of mankind. This similar spiritual understanding connects the ancient Shu civilization with other ancient civilizations on Earth. (translated by the author, Jiang & Yuan, p. 90) Therefore, when translating the exhibition text of the exhibits containing spiritual worship into English, the translator should fully reproduce the philosophical thoughts, spiritual cognition and other cultural phenomena behind the exhibits, so as to better play the cultural communication function of exhibit texts and introduce Sanxingdui civilization to the world.

Sun worship was a very common form of worship in ancient tribes and civilizations, mainly because of the dependence of ancient people on the environment. At that time, people of farming civilization generally depended on the sky for food. Therefore, the sun was very important and sun worship becomes a pray for good weather.

Example 3:

ST: 太阳轮系采用二次铸造法制成，是古蜀太阳崇拜的见证物。其制作方式是先将晕圈和五道光芒铸成后，再用嵌铸法将太阳状物嵌铸在光芒上，最后与晕圈相互连接，太阳中心和晕圈接口处两端有连接孔。从三里堆出土的太阳轮残件中，能识别出六件个体。

TT1: The bronze sun wheel was applied a secondary casting technique, which proceeds as follows: after casting the halo and five sun rays, the sun was cast embedded on the rays and connected to the halo at last. There are connecting holes at both end of the sun center and the halo rang interface. Among the fragments of the sun wheels excavated from Sanxingdui, six of them can be identified. (Lv, p. 46)

The bronze sun wheel were found at the No. 2 Sacrificial Pit in Sanxingdui, of which a total of six have been unearthed, the largest being 85 cm in diameter. When this type of bronze was found, many experts and scholars were surprised by it, because it is very “modern”, much like the steering wheel of a car or other modern tools. But, many people think it is the sun wheel because ancient people have the custom of sun worship. Sun worship is a commonly accepted view in archaeological circles, so it is believed that the bronze represents the sun, and its five axes represent the sun’s rays.

From the original point of view, the exhibition text of the Sun Wheel also indicates that “太阳轮。。。。。。是古蜀太阳崇拜的见证物” (the Sun Wheel... is the witness of sun worship in ancient Shu Kingdom), but the English translation of this important information is omitted in TT1, resulting in the loss of cultural information. Due to the lack of spiritual worship information, the target reader’ attention is completely shifted to the manufacturing process of the Sun Wheel, rather than the spiritual sustenance carried by the Sun Wheel itself. In view of this, the author suggests that the important cultural information omitted should be faithfully reproduced in the target text. It is therefore amended as follows:

TT2: The bronze sun wheel was applied a secondary casting technique, a witness of ancient Shu people’s sun worship.

In ancient times, science was not well developed, and people have no way to explain the phenomena of natural disasters such as rain, thunder, electricity, wind, etc. People believed that heaven was the supreme being and dominated everything on earth, which resulted in the reverence and worship of heaven. This worship was not only reflected in religious rituals and myths, but also deeply influenced the political, economic and cultural life of ancient society. For example, ancient emperors often called themselves “Tianzi”, which means “the Son of Heaven”, to justify their rule. Therefore, the emperor would hold various ceremonies to worship heaven, to show respect and obedience to heaven. Heaven worship has also become a means to maintain imperial power and national order.

Example 4:

ST: “九天开出一成都，千门万户入画图。” 大诗人李白不朽的诗句，描绘出成都平原锦绣河山。

TT1: The monumental verse of Libai, a great Chinese poet, describes the beautiful land in the Chengdu Plain that “Chengdu stands beneath the heaven, making thousands of households seem like drawings”. (Su, p. 25)

Legend has it that the ancient days have nine heavens, and the ninth heaven is the highest point of the heaven. Nine heavens include the first heaven for “Zhongtian” (中天), the second heaven for “Xiantian” (羡天), the third heaven for “Congtian” (从天), the fourth heaven for “Gengtian” (更天), the fifth heaven for “Suitian” (睽天), the sixth heaven for “Kuotian” (廓天), the seventh heaven for “Jiantian” (减天),

the eighth heaven for “Chentian” (沉天), and the ninth heaven for “Chengtian” (成天). It is believed that each heaven is under the control of different immortal Gods and the ninth heaven is led by the Jade Emperor, who is the Supreme Deity of Taoism.

The famous sentence in the original text “九天开出一成都，千门万户入画图” is selected from the Tang Dynasty poet Li Bai’s work “Ode to the Emperor’s West Tour of Nanjing - Chengdu Out of the Ninth Heaven.” (上皇西巡南京歌·九天开出一成都). The full text of the ancient poem is as follows: 九天开出一成都，万户千门入画图。草树云山如锦绣，秦川得及此间无。The poem describes Chengdu as a place created by heaven and thousands of households are living in a picturesque world; its grass, trees, clouds and mountains are as beautiful as silk embroidery, and questioned whether Changan of Qinchuan area can hold a candle to it. In the English translation of this sentence, “九天” is translated as “the heaven” in TT1, which fails to reflect God’s favor on Chengdu and the unique nature of Chengdu. It is suggested to add “the ninth” to “heaven” so as to highlight the uniqueness and supreme importance of Chengdu. The translation therefore is amended as follows:

TT2: The monumental verse of Libai, a great Chinese poet, describes the beautiful land in the Chengdu Plain that “The ninth heaven gives birth to Chengdu and thousands of households live in a picturesque world”.

From the above examples, we can see that the spiritual connotation and cultural characteristics of Sanxingdui civilization can be summed up in one word- “God”. This primitive religion is based on the worship of the spirit God, which mainly includes the nature worship of all things in heaven and earth, the totem worship of clan markers, and the worship of ancestors. In the international publicity translation of Sanxingdui Site, translators should firm their spiritual beliefs and faithfully reproduce the cultural information contained in the original text, so as to truly strengthen their cultural confidence and let overseas readers better understand the original religious and cultural beliefs and spiritual worship revealed by Sanxingdui.

#### 4. Manufacturing Process

The archaeological discoveries of Sanxingdui Site have repeatedly surprised the world. The ingenious casting process highlights the extraordinary imagination of the ancient Shu people, and the exquisite artworks embody the wisdom of the ancient Shu people.

Jade, as a natural product, existed long before human activities. “Shuowen Jiezi” (说文解字) explained “jade” as “the beauty of stone”, and “Cihai” (辞海) simplified its definition as “warm and shiny beautiful stone”. In a word, “Jade” is known as “the beauty of stone”, which expresses the Chinese people’s preference and admiration for jade since ancient times, and the dazzling jade and stone tools are powerful evidence of the survival of Chinese civilization. In terms of jade form and original function, the more than 650 jade objects found in Sanxingdui Site can be clearly divided into four categories: weapons, ceremonial objects, tools and ornaments.

## Example 5:

ST: 20 世纪 20 年代，成都平原考古调查活动发生了两件大事。其一是在成都西门北面白马寺坛君庙发现了大量青铜器，形制花纹与中原青铜器有异；其二是在广汉县南兴镇月亮湾发现石璧、玉璧、玉瑗、玉璋等玉石器数百件，许多种类在形制上与传世的和其他地区出土的同类器型不同。

TT1: In 1920s, there were two great archaeological investigation activities happened on the Chengdu Plain: one was that a great number of bronze wares were found around Tanjun Shrine, Baima Temple, at the north of Ximen, Chengdu, with shapes and patterns different from ones in the Central Plain; another was that hundreds of jade and stone artifacts like Shibi (stones sculptured into piece of jade with hole in center), Yubi (piece of jade with hole in center), Yuyuan (big-hole jade) and Yuzhang (jade tablet) and the like in Moon Bay, Nanxing Town, Guanghan County, with shapes different from the same types of handed-down and excavated ones in other regions. (Su, p. 14)

Entering the era of civilization, the national polity, social structure and ritual system are becoming more and more perfect and complex. Hence, “jade” is given more social and spiritual meaning, and serves as a sacrifice for Gods and ancestors to enjoy. It is said in “Shuowen Jiezi” (说文解字) that “灵，灵巫也。以玉事神。” (Spirit refers to spirit wizard who serves God with jade). Different from the Central Plains where jade is mainly buried in tombs as burial jade, the jade unearthed at Sanxingdui Site is related to sacrificial activities, which is the true portrayal of “serving God with jade”.

“Yubi” (玉璧), “Yucong” (玉琮), “Yugui” (玉圭), “Yuhu” (玉琥), “Yuhuang” (玉璜) and “Yuzhang” (玉璋) are the six most typical ceremonial forms of ancient jade with different functions, representing the six important jade culture in the Xia, Shang and Zhou dynasties. The basic shape of “Yubi” (玉璧) is a round piece with round holes, and there is a saying of “When the edge diameter is twice the aperture, it can be called bi”. (肉倍好，谓之璧。) The modeling principle of “Shibi” (石璧) is similar to that of “Yubi” (玉璧), the difference lies only in the raw materials, i.e., one is made of stone while the other is made of jade. Stone pieces were widely used in the first stage of sacrificial activities in the sacrificial area of Jinsha Site. Some of these stone pieces were placed together with stone sugar and stone cake, some were buried together with stone figures, stone tigers and stone snakes, and some were arranged in groups in various forms. The stone pieces unearthed in Sanxingdui and Jinsha are also commonly made by re-drilling the parts of the hole cores left after drilling.

The basic shape of Yuyuan (玉瑗) is also a round piece with a round hole, and a good one has the aperture twice the diameter of the side. (好倍肉，谓之瑗。) “Yuzhang” (玉璋) flourished in the Xia and Shang dynasties. “Yuzhang” (玉璋) of the Western Zhou Dynasty is very rare, its body is narrow and long, and its size is small. It is slightly concave in the middle, and its triangular end blade has one tip long and one tip short, with rectangular handle and leaf teeth decorated with parallel negative lines between. In Spring and autumn period, “Yuzhang” (玉璋) had more shapes, either in the shape of flat strip, having plain surface without grain or in the shape of arc blade inside, or angled first end, or slightly beveled upper



and lower ends, or with one side of the body slightly curved, or with one side like a diagonal edge. After the Warring States period, “Yuzhang” (玉璋) was hardly found.

From the above analysis, it can be seen that “Shibi” (石璧), “Yubi” (玉璧), “Yuyuan” (玉瑗) and “Yuzhang” (玉璋) as sacrificial objects mentioned in the original text, have different functions and different craftsmanship. Although transliteration and notes are adopted in TT1 to reproduce the manufacturing process, the English notes on “Shibi” (石璧), “Yubi” (玉璧), “Yuyuan” (玉瑗) are much the same, while the English notes on “Yuzhang” (玉璋) limit its shape to rectangle, which is inconsistent with the reality. The author suggests that the main characteristics of the different crafts should be clearly represented so that overseas readers can have an accurate understanding of the ancient jade carving craft. It is therefore amended as follows:

TT2: The 1920s witnessed two important discoveries of archaeological investigations in the Chengdu Plain: one was that a great number of bronze wares were found around Tanjun Shrine, Baimasi, at the north of Ximen, Chengdu, with shapes and patterns different from ones in Central Plain; another was that hundreds of jade and stone artifacts like a stone disk with collared opening, a jade disk with collared opening, a ring with collared opening and a blade with incised figures and the like in Yueliangwan, Nanxing Town, Guanghan County, with shapes different from the same types of handed-down and excavated ones in other regions. (Su, p. 15)

Among the rich cultural relics in Sanxingdui Site, the most striking ones are the different types of bronzes. The bronzes of Sanxingdui have both primitive style and simple shape in the early period, and exquisite craft and complex structure in the later period, fully demonstrating its extremely high technical level and artistic creativity. A large number of lifelike bronze statues have been unearthed at the first and second sacrificial pits in Sanxingdui, which are divided into two categories: human statues and animal and plant statues. Among them, the bronze figure statues include all kinds of full-body figure statues, head statues and human faces. They are tall and powerful, solemn, as if they were the spirits of the ancient Shu people, guarding this land.

Example 6:

ST: 全身人物雕像最高者可高达 260 厘米, 最小者仅高 3 厘米左右, 包括站立、双膝跪坐、单膝跪地等造型。

TT1: The height of figure statues can be up to 260cm and the smallest one only 3cm, including several styles such as standing, sitting on knees, kneeling on one knee and the like. (Su, p. 22)

In the original text, the full-body bronze figures are mostly in a static state, mainly standing and kneeling posture, and the kneeling posture is divided into two knees and one knee. As the carrier of ancient Shu people's spiritual culture, these bronze figures show the ancient Shu people's superb artistic techniques through concrete artistic modeling, with magical forms and strong appeal. However, the English translation of TT1 simplifies the specific visual presentation effect of these physical forms, and does not graphically reproduce the lifelike sense of these bronze figures. If the specific body state is reflected in the translation, it will not only make the target text more pictorial, but also let overseas readers understand

the exquisite and meticulous process of ancient bronze forging. The author suggests the translation to be amended as follows:

TT2: The height of figure statues can be up to 260cm and the smallest one only 3cm, including several styles such as standing, sitting on knees, kneeling with one leg bent, the other knee touching the ground and the like. (Su, p. 23)

The size of the human head statues unearthed in Sanxingdui Site is generally close to that of real people. It can be divided into several different forms according to the hairstyle, dress style and face shape.

Example 7:

ST: 人头像有不同的形式，从发式、冠式看，有平顶头、脑后垂辫、长发束辫、头顶盘辫等形式；从面部特征看，有高鼻深目、蒜头鼻之分。这些人头雕像，多与真人大小相仿。

TT1: There are different styles on figure head statues. Considering hairdo and crown style, there are figures with flat head, braid hanging behind head, pleated long hair and updo on the top of head and the like; concerning facial features, there are figures with high nose and deep eyes, and bulbous nose. These head statues are almost life-sized. (Su, p. 23)

In the original text, the head hair of human head statues mainly includes flat top style and rich braid style. In the translation of TT1, “平顶头” is translated as “a flat head”, which is a representation of the figure’s own head rather than the style of the hair, while “脑后垂辫、长发束辫、头顶盘辫” are respectively translated as “braid hanging behind head, pleated long hair and updo on the top of head”, which only reveals the position of braid but fails to reflect the specific shape of the braid. The author suggests that the specific shape of “平顶头” (平头 flat-top), “脑后垂辫 (马尾辫 ponytail), 长发束辫 (麻花辫 twist braid), 头顶盘辫 (盘辫 plaited updo)” should be accurately reproduced in the translation, which can not only make the target text more vivid, but also reproduce the complex forging process of the human head statues. It is proposed to be amended as follows:

TT2: There are different styles on figure head statues. Considering hairdo and headgear, there are figures with flat-top hair style, ponytail hanging behind head, long twist braid behind the back and plaited updo on the top of the head and the like; concerning facial features, there are figures with high nose and deep eyes, or bulbous nose. These head statues are almost life-sized.

From the above examples, we can see that the manufacturing process of jade and bronze also embodies the culture values revealed by Sanxingdui Site. The cultural relics unearthed from Sanxingdui site are masterpieces of the close combination of art and science, representing the great products of human wisdom and the culture values of a nation. When translating the exhibition text of the jade and bronze exhibits into English, the translator should try the most to reproduce its specific form and manufacturing process, so as to show overseas readers the peak jade carving and bronze forging process of ancient Shu Kingdom and let the world better understand the culture values of Sanxingdui.

## 5. Conclusion

As a cultural treasure, Sanxingdui with unique cultural values, is an important part of ancient Chinese civilization. The discovery of Sanxingdui civilization fills the blank of Bashu civilization history and showcases the unique art world and cultural psychology of ancient Bashu people. The study of international publicity translation of Sanxingdui plays an important role in promoting cultural exchange and integration. The English translation quality of its exhibition text will affect the effect of introducing Sanxingdui to the world. Only when the historical, scientific, cultural and artistic values contained in the original text are fully reproduced in the target text can the cultural information of Sanxingdui be faithfully conveyed and better preserved.

High-quality translation with accurate representation of culture information enables overseas readers to have a deeper understanding of the richness and authenticity of Sanxingdui civilization. Therefore, the exhibits text translation of Sanxingdui Museum should excavate the historical and cultural origins behind the exhibits. Translators with cultural confidence is better equipped to understand and interpret cultural stories behind cultural relics. Translators who are confident in their cultural knowledge can better explain the Chinese wisdom and core value concepts faithfully and present them adequately in the target text so as to promote the two-way exchange that enriches both cultures.

## Acknowledgement

First and foremost, I would like to express my profound gratitude to Nanchong Federation of Social Science Associations (南充市社会科学界联合会), whose financial support and unwavering assistance have been instrumental in the successful execution of this research. The research is conducted under a project (NC22B229) named “Research on the International Publicity Translation of Sanxingdui Civilization Based on Cultural Confidence” (基于文化自信的三星堆文明外宣翻译研究).

Second, I would like to extend my heartfelt gratitude to the authors whose works I have cited in this paper. Their profound research and insights have provided me with a solid theoretical foundation and valuable perspectives.

Last but not least, I owe my heartfelt gratitude to my family. Their love, understanding, and unwavering support have been my stronghold during the long hours of research and writing.

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