

Original Paper

A Study on the C-E Translation of Scenic Spot Introduction in Mount Emei

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Abstract

In light of the rapid development of China's tourism sector and the growing demand for cross-cultural communication, the translation quality of scenic spot introductions has become increasingly important. Focusing on the Chinese-English translation project of Mount Emei scenic spot introductions, this study attempts to explore the possibility of applying Reception Theory in tourism translation. By focusing on the role of target readers and their "horizon of expectations," this study attempts to strike a balance between cultural transmission and communicative efficiency. With a qualitative case analysis method, the study investigates general translation examples from a linguistic, cultural, and aesthetic perspective. In terms of linguistic translation, strategies such as domestication are used to make the text more readable and to obtain natural English expressions. In terms of cultural translation, foreignization, along with explanation or annotation where necessary, is used to keep cultural content in the translation. In terms of aesthetic translation, the translation of rhetorical styles in the original text is changed according to the taste of English readers, who prefer concise and objective descriptions of scenery. Some aesthetic elements are also retained in order to keep cultural flavor. The finding shows that a reader-oriented translation strategy can be an effective way to improve the readability, acceptability, and effectiveness of tourism texts. This study both proves the practicality of applying Reception Theory in non-literary translation and offers a practical guideline for translating culture-loaded tourism materials.

Keywords

Reception Theory, Mount Emei, Scenic spot introduction, Translation methods

1. Introduction

Cultural tourism has grown in importance as a means of facilitating cross-cultural communication as China's economy and tourism sector expand rapidly. An essential language tool for sharing cultural knowledge and learning about Chinese tourist destinations is translation. In this case, translating the

introduction to a picturesque location serves as both a means of changing the language and a crucial means of promoting Chinese culture and demonstrating its cultural significance to the outside world. A UNESCO World Natural and Cultural Heritage Site, Mount Emei is a well-known Buddhist peak. It has become more and more popular with international tourists because of its beautiful natural scenery and deep religious and historical importance. However, even though there is a growing need for high-quality multilingual services, the English translation of Emei Mountain scenic spot introductions is still not very good. This may make it harder for foreign tourists to understand and appreciate the area's rich cultural heritage.

There are a lot of problems with translating tourism texts, especially those about cultural attractions like Mount Emei. There are a lot of culture-loaded words in the source text, like Buddhist terms, historical and cultural terms, and architectural terms. These words that are full of culture are often very old in Chinese culture. It's hard to say them correctly in English, though. Chinese has a loose structure at the syntactic level, doesn't always make the subject clear, and has few logical connectors. This is very different from English, which has a more clear syntactic structure. And on the stylistic level, the frequent use of four-character phrases, rhetorical devices, and classical quotes makes it very hard to read the translation. Target readers might have trouble understanding this information because they have different ideas about what looks good and don't know much about Chinese culture. So, how to find a balance between keeping cultural elements and making sure the target readers can read and understand the text has become a big problem in tourism translation.

Earlier research on tourism translation primarily concentrates on linguistic equivalence, translation methodologies, and cultural transference. While these studies have yielded significant insights into the transfer of meaning across languages, they inadequately address the role of target readers. In tourism translation that focuses on how easy and quick it is to get to, tourists should be the main focus. In many cases, the translation of scenic spots focuses more on conveying cultural meaning than on making sure that the readers of the target language understand it. So, it's still not clear how to use the reader-centered principle in tourism translation, especially when working with texts that are heavy on culture.

Jauss came up with Reception Theory, and Iser built on it. It is a useful theoretical framework for dealing with this problem. By stressing the idea of "horizon of expectation." This theory posits that the role of readers is pivotal in recognizing the value of literature, based on the belief that "only through readers, literary works can be enriched in the chain of reception of generations, and their value and life will always be maintained, which is the historical essence of literature" (Jauss, 1982).

In order to make up for the above shortcomings, this study is based on a Chinese-English translation project of scenic spot introductions in Mount Emei (2020 version). This study examines this translation as its research subject, seeking to investigate the utilization of translation strategies to attain an effective equilibrium between preserving cultural information and fulfilling the expectations of target readers. More specifically, it attempts to address the following inquiries: in accordance with reception theory, how can translators implement suitable strategies to navigate the linguistic, cultural, and stylistic

challenges present in tourism texts to enhance readability and communicative efficacy?

This study employs a qualitative research methodology centered on case analysis. This study examines specific translation methods, including addition, omission, adaptation, and explanatory translation, through the analysis of representative examples from the translation project. It also addresses various translation challenges, such as culture-specific terminology, syntactic variations, and stylistic elements. This study not only focuses on the equivalence between the source text and the target text, but also emphasizes the reception process and explores how the choice of translation is influenced by the expectation of the target readers. In this way, this study attempts to bridge the gap between translation theory and practice and show how to effectively implement reader-oriented translation methods in real translation tasks.

The importance of this study is both theoretical and practical. Theoretically, it employs Reception Theory in tourism translation, demonstrating how a reader-oriented approach can effectively direct the translation process. In addition, this study offers practical recommendations for translators working with similar texts, particularly those with substantial cultural content. It stresses how to make the translation easier for international tourists to understand and accept. Finally, the research findings also assist in enhancing the quality of English translations of Chinese tourist attractions, thereby facilitating cultural exchanges and bolstering China's international reputation.

This paper is composed of five sections. The first section talks about the research background, goals, and importance. The second section looks at research on tourism translation and Reception Theory that is relevant. The third section shows the theoretical framework. Section four analyzes several typical cases and methods to translate them. Finally, section five wraps up the study by discussing about the main findings and limitations.

2. Literature Review

2.1 Studies on Tourism Translation

With the development of global tourism and cross-cultural communication, the study of tourism translation has become a new important area of research. As a special pragmatic translation, tourism translation is often described as informative, persuasive, and cultural. The initial studies of Western translation theories mainly focused on tourism translation from the functionalist point of view. Katrina Reiss and Hans Vermeer highlight that the key point of translation is to orient it to its communicative purpose or to the needs of the target audience (Reiss & Vermeer, 1984). The functionalist approach is an important theoretical basis for tourism translation because the major purpose of tourism translation is to inform or attract potential tourists.

In 1997, Christiane Nord further extended the theory of functionalist translation. She proposed "translation-oriented text analysis" in which it is clearly stated that translation practice should be based on the function of the original text. This can also be applied to tourism texts. But this is possible only to the extent to which the translation is required by the reader. Peter Newmark made a distinction between

“semantic translation” and “communicative translation” in 1988. He stated that “communicative translation” is more applicable to tourism texts for ordinary readers. From a discourse perspective, Graham Dann (1996) points out that tourism discourse is a specific genre with distinctive features like persuasion, cultural symbolism, and promotional use of language. In addition to this, Nigel Morgan and Annette Pritchard (1998) highlighted the role played by language in creating a particular image in tourists’ minds, thus stating that tourism texts do not only serve as informative materials but also as instruments for cultural representation.

Tourism translation research in China has advanced swiftly in recent years, particularly due to the rising demand for international communication. Numerous scholars have employed Nida Eugene A.’s dynamic equivalence theory to underscore the significance of receptors’ response. People have used this theory a lot to see if the translation makes sense and is easy to read for the people who will be reading it. Moreover, domestic scholars have examined prevalent issues in scenic spot translation, including literal translation, cultural mistranslation, and lack of coherence, among others. Strategies such as domestication, adaptation and explanatory translation are also proposed to improve the quality of translation.

Nonetheless, despite these contributions, current research frequently emphasizes language transfer and strategy selection, while the role of target readers is not fully examined. While certain studies have addressed readers’ responses, limited research has investigated the specific impact of readers’ expectations on translation decisions within the realm of tourism. Consequently, a more explicit reader-centered framework is required to tackle the communicative essence of tourism texts.

2.2 Studies on Reception Theory in Translation

The Reception Theory, initiated by Jauss and further developed by Iser, has been widely applied in literary studies and later introduced into translation studies. Jauss (1982) asserts that the meaning and significance of the text are actualized through the reader’s acceptance, whereas Iser (1978) concentrates on the dynamic interaction between the text and the reader during the reading process.

Susan Bassnett (2002) and other scholars have pointed out that translation is not only a language transformation, but also a cultural interpretation influenced by the expectations of the target readers. The Reception Theory provides an analytical tool for understanding this process. It regards translation as a reader-centered communicative activity, emphasizing how the reader’s horizon of expectation restricts the translator’s choice-making, so that cultural interpretation can be realized in the specific context of reception.

In China, Reception Theory is mainly applied in the field of literary translation. Researchers focus on how translators adjust the text to meet readers’ horizon of expectations. However, the application of this theory in non-literary texts, especially in tourism translation, is still limited. The tourism text has a distinct audience orientation. And it requires readers to understand the texts immediately, which makes the reception theory have a high application value. However, this field lacks the systematic application of Reception Theory, thus forming a clear research gap.

Therefore, this study attempts to apply the Reception Theory to the translation of scenic spot introduction

texts, aiming to explore how the reader-centered translation principle can guide the translation strategies of tourism texts.

3. Theoretical Guidance

3.1 Key Concepts of the Reception Theory

The Reception Theory stresses the relationship between the reader and the work. It contains a lot of different ideas from that of the traditional literary theory. In the following part, three important concepts of the Reception Theory will be presented as follows.

3.1.1 Reader's Role and Status

In *Toward an Aesthetics of Reception* Jauss states that "In the triangle of author, work, and public, the last is no passive part, no chain of mere reactions, but rather itself an energy formative of history." (Jauss 1982: 19) The preceding statements indicate that readers are essential to the translation process. This theory is different from the ones that came before it. It stresses the importance of readers and challenges the text and author's authority. The text is only a meaningless physical thing in literary creation if readers don't take part in it properly. In fact, there are two parts to literary works: the artistic part, which is the text that the author wrote, and the aesthetic part, which is how the reader sees the text (Iser 1980: 21). Readers are people who can see the value of literary works and make them again. In other words, the author doesn't write a book by themselves; readers also help. So, when using reception theory to help translate tourism texts, it's important to think more about the readers, who are foreign tourists. The translated text is very popular, but only because it takes into account the role and status of the target tourists.

3.1.2 Horizon of Expectation

In Jauss's Reception Aesthetics Theory, the horizon of expectation is an important idea. It is the readers' response and expectation to a new piece of writing. Jauss holds that a literary work, despite appearing novel, is not presented as an entirely new entity in an informational void; instead, it is conveyed through declarations, explicit and implicit signals, recognizable characteristics, or subtle illusions (Jauss 1982: 23), thereby guiding the reader towards a specific mode of reception. That is, when people read the text, their "horizon of expectation" will have some effect on them. Before reading any specific literary works, readers will establish their horizon of expectation based on their cultural background, historical experiences, aesthetic preferences, and other factors.

Zhu Liyuan (1989:137) also says that the reader's horizon of expectation "functions as assimilation and acclimation, and there are directed expectation and creative expectation". The reader's experience comes before the directional expectation. The directional expectation is a cultural and literary norm that is deeply ingrained in the reader's mind. It is a combination of things that the reader expects, such as his worldview, cultural background, aesthetic experience, and ability to appreciate things. Readers will choose content they know when they expect it to go in a certain direction. This can bring back all of their previous aesthetic memories of the work. Readers may understand the work better as they read it, but

they may quickly forget what they already know. This way, readers will be drawn to a new and interesting subject. This phenomenon is influenced by the concept of creative expectation. When two things are completely different, it makes it hard for the reader to understand. When two things are similar in terms of aesthetics, it stops the reader from having any expectations. More specifically, readers will never be fully satisfied with work that meets their current standards. If they learn something new that they didn't expect, they will be happier about it. The right aesthetic distance between the work and what the reader already knows and has experienced will make them want to talk to the text. They will also try to fill in the blanks and uncertainties in the translation.

In short, in the translation of scenic spot introductions, the translator must put the readers first and consider their horizon of expectations from many aspects, which not only caters to their directional expectations, but also expands their creative expectations.

3.3 The Application of the Reception Theory in Scenic spot Introduction Translation

Reception theory, which stresses how readers affect how a text is understood, has mostly been used in literary translation. However, its applicability to non-literary fields, particularly tourism translation, is progressively acknowledged. Hong Ming (2006) was the first one to use Reception Theory in tourism text translation. He says that how well a tourism text translation works depends a lot on how the target readers react. So, the translator should put the reader's acceptance first and keep a good aesthetic distance. As it is more difficult to directly investigate international tourists in Mount Emei during the COVID-19 pandemic, the author choose to define the expectations of target readers through the analysis of parallel texts and pertinent literature. The people who will read this are tourists from other countries who come from different cultures. According to the research that has already been done, their expectations can be broken down into three main areas.

From a language point of view, foreign tourists want English introductions that have correct spelling, grammar, and logic. Weng Jun (2002) discovered that spelling and grammatical errors are the most intolerable as they directly impede comprehension. Also, tourists don't have a lot of time to spend at each attraction, and the introduction text needs to be able to be read quickly. From a cultural point of view, a lot of people travel to other countries just to see something new. Wang (2012) says that more than 90% of foreign tourists want the scenic spots to explain the cultural meaning behind them in detail. On the aesthetic level, tourists like short, clear descriptions instead of flowery language and language that is too subjective.

So, the translator should use different translation methods when they are translating. Because of the problems with language, the domestication strategy is mostly used to translate idiomatic and fluent English sentences. The foreignization strategy is used to keep the cultural traits of the original text, and notes or explanations are added to make sure that readers can understand it. When faced with aesthetic disparities, we should endeavor to align with the conventions of English tourism texts while selectively preserving certain aesthetic attributes of Chinese texts and suitably expanding readers' expectations.

4. Case Analysis

Reception theory posits that the reader's response and expectations are pivotal to the success of translation. In the third section, the author has organized the expectations of the target readers—foreign tourists visiting Mount Emei for tourism—across three dimensions: language, culture, and aesthetics. This section uses specific translation examples to show how to use reader-centered translation principles at these levels.

4.1 Analysis at Linguistic Level

First, foreign tourists want to see a clear, easy-to-read introduction in English. If the translation doesn't follow English rules, it will be very hard to understand. The translator mainly uses the domestication strategy when there are language problems because Chinese and English are from different language families and have very different language features. They try to make sentences sound natural and smooth. The following four-character and long sentences are used as examples to show what I mean.

4.1.1 The Four-character Expressions

The four-character structure of Chinese, which deftly blends several parts of speech and modes of expression into a single unit, is one of its distinctive features. There is a lot of information, a powerful artistic expression effect, and a well-organized structure (Li 1984: 20). However, the same notion cannot be said in English. Therefore, it is crucial for the translator to understand the meaning and operation of the four-character statements in the source text before attempting to paraphrase them in English to satisfy the target readers' requirement for language that flows naturally.

Example one:

ST:

十方来朝:

峨眉山因其雄秀神奇之势被誉为“山之领袖”，又是普贤道场，自然是十方朝礼，万众敬仰。朝圣者无国界之分，无民族之别，聚众如云，纷至沓来，合十顶礼，瞻仰朝拜。

TT:

Pilgrimages to Mount Emei

Mt. Emei is honored as “the leader of the mountains” due to its grandeur and elegance.

Moreover, the mountain serves as Samantabhadra's Bodhimanda, and is thus highly esteemed by the believers from all over the world. Pilgrims of different ethnic groups from different nations come here, paying their highest respect to the holy mountain.

Analysis:

In the original text, the two four-character words “合十顶礼，瞻仰朝拜” are actually saying that many people come to worship. If translated word by word, tourists from other countries will find them repetitive and unnecessary. Reception Theory places significant emphasis on the role of readers and their horizon of expectations. Sentences that sound strange or are translated poorly will definitely make target readers less interested in reading and may even cause them to misunderstand. So, the main idea of these four-character expressions has been taken out, the other unnecessary parts have been cut out, and the sentence

has been changed into “paying their highest respect to the holy mountain”.

4.1.2 The Long Scattered Sentences

There are big differences between how Chinese and English use language. English sentences are shaped like grapes and have a subject-prominent structure. Chinese sentences are shaped like bamboo and have a top-prominent and coordinate structure. Xu Jin (2015:10) also says that English puts a lot of emphasis on sense groups. Coordinates, phrases, and sense groups are always put in order from least to most. In fact, Chinese is more random than the first one. The source text often uses long, complicated sentences and run-on sentences. This makes it very hard for the translator to get the information across and make it easier for the target tourists to read.

Example Two:

ST: 自古峨眉天下秀与剑门天下险、夔门天下雄、青城天下幽，并称天府“四绝”。

TT: There are “Four Wonders” in Sichuan since ancient times: Mount Emei being “the Most Graceful under Heaven”, Jianmen Pass being “the Most Precipitous under Heaven”, Kuimen Gorge being “the Most Magnificent under Heaven”, and Mount Qingcheng being “the Most Peaceful under Heaven”.

Analysis:

Xu (2015:11) proposes that English likes to use presupposed statements, while Chinese likes statements that summarize at the end. Because of this, English articles always start with a topic sentence, then give examples and supporting details. The “Four Wonders” of Mount Emei are listed one by one in the examples above, and the summary statement comes at the end of the sentence. While translating this sentence, the translator first present the topic sentence and then lists specific examples, so as to meet the language habits of the target readers.

4.2 Analysis at Cultural Level

Numerous religious cultures, historical stories, architectural terms are included in the original text. Although they seek to explore different cultures, foreign visitors typically know very little about Mount Emei and Chinese culture. As a result, when addressing cultural challenges, the translator mostly uses a foreignization method to preserve cultural connotations while also using annotation and explanation to help readers comprehend and reduce the aesthetic gap.

4.2.1 The Religious Culture

Example Three:

ST: 佛光又称“峨眉宝光”，形态变幻莫测，是峨眉山最具代表性的景观。佛家说，这是普贤菩萨向凡夫俗子显露真容，随缘应化，故又称“光相”。

TT: The Light of Buddha, or “the Treasure Light of Emei”, is the most representative scene of Mount Emei, and appears in various forms. According to the Buddhists, the light is Lord Samantabhadra’s self-revealing to the mortals as an enlightening effort. So the Light of Buddha is also known as “Guangxiang”, literally meaning “(His) Light-Appearance”.

Analysis:

Tourists may easily comprehend that “光相” represents Lord Samanthabadra’s self-disclosure.

Additionally, the name gives Mount Emei an enigmatic hue. If translated as “the Lord Samantabhadra’s self-revealing”, it will be redundant because the identical phrase appears twice in the same paragraph. And the exoticism will surely be lost. Furthermore, the word “光相” originates from an old Chinese poem. It has cultural and religious overtones and is an old name for Buddha light. Taking into consideration the expectations of the intended audience, this word is firstly transliterated as “Guangxiang” in order to maintain the original culture. Even so, the target readers who don’t speak much Chinese will still find it difficult to understand the connection between “Guangxiang” and “Samantabhadra's self-revealing.” In order to simultaneously satisfy the target readers’ need to taste exotic culture and aid in their comprehension, the translator uses transliteration plus amplification and translates this into “Guangxiang,” literally meaning “(His) Light-Appearance.”

4.2.2 The Historical Culture

Example four:

ST: 因清康熙帝 41 年赐御书“灵觉”二字，改称灵觉寺至今。

TT: The present name of “Lingjue” was given by Emperor Kangxi of Qing dynasty in the year of 1702, when the emperor wrote this name himself.

Analysis:

The phrase “清康熙帝 41 年” is a unique way of historical chronology in China. Foreign tourists may not have a concept of the Qing emperor, and it is not clear which year it is. The translator adds the corresponding year 1702 at the end of the translation, so that the reader can know the time at a glance. Thus, the translated text will not only satisfies the reader’s comprehension, but also spreads Chinese culture.

4.2.3 The Architectural Culture

Example Five:

ST: 主楼为庑殿顶，小青瓦屋面，穿斗梁架 2 穿用 3 柱，檐下施如意斗拱。面阔 3 间 8.9 米，进深 1 间 2.3 米，通高 13.0 米，素面台基高 0.2 米。

TT: It has four pillars, three openings and three curved roofs. The main roof is a hip roof covered by gray tiles and has a column-and-tie frame of beams supported by 3 pillars beneath a bucket arch. The paifang (Chinese-style Memorial Archway) with a height of 13 meters has three openings from the front which are 8.9 meters wide, and one opening from the side which is 2.3 meters in length. The plain stylobate is 0.2 meters in height.

Analysis:

This is a text about the Fuhu Temple archway. In this introduction, “穿斗梁架 2 穿用 3 柱，檐下施如意斗拱” is a technical term in Chinese architecture. People from other countries may not have ever seen a building like this before. The translator first search on the internet to figure out what these words mean. Then, the translator decides which ones tourists can see and which ones are hidden from the internal structure. Here “2 穿” refers to the internal beam frame, which is unseen part by tourists, so it has been omitted to reduce the reading burden. In this way, only visible parts of the architecture is retained, and

the translation is concise and clear, which is in line with the reading habits of foreign tourists.

4.3 Analysis at Aesthetic Level

There are big differences in the way Chinese and English tourism texts look. Chinese likes to use dual, parallelism, and beautiful modifiers. English is more concise, objective, and focused on facts. Based on the previous analysis of what readers expect, the author finds that foreign tourists want to see more facts and less decoration. So, when translators dealing with problems on the aesthetic level, they should try to follow the style of English tourism texts while also keeping some aesthetic elements and expanding the readers' expectations in a way that makes sense.

4.3.1 The Scenic Names with Aesthetic Connotation

There are primarily two types of scenic spots in Mount Emei. One is the spots with distinctive sceneries, like the Paifang of Fuhu Temple and Laifeng Pavilion. Visitors can quickly and clearly learn what the picturesque location has to offer. The other is the beautiful locations without tangible items that visitors can directly enjoy. Because the beauty of fuzziness is valued in Chinese artistic conception, the names of these spots typically contain abstract elements and are based on myths or narratives associated with the location.

Example Six:

ST:

象池夜月

虎溪听泉

TT:

Xixiangchi

Fuhu Brook

Analysis:

Here in these two examples, the translator chooses to translate the scenic names as "Xixiangchi" and "Fuhu Brook" based only on the main points of the scenic introductions, which are mostly about Xixiangchi and Fuhu Brook, respectively. This method can greatly meet the aesthetic needs of international visitors for short, easy-to-understand names of tourist spots. It can also help them learn more about the main attractions in these places.

4.3.2 The Description with Aesthetic Connotation

Chinese tourism texts pay attention to how scenery and rhetoric work together, and they use rhetoric and subjective description to get people to use their imaginations. Western tourists like introductions that are logical, clear, short, and unbiased. When translating descriptions of Chinese scenery, the translator will use parallel texts to make the translation clear and to the point, so that it meets the readers' direct expectations. At the same time, they will keep some rhetorical devices to keep the right aesthetic distance and expand the readers' expectations.

Example seven:

ST: 东观青衣江、大渡河和岷江曲折环流，宛如轻柔的飘带；西眺贡嘎雪山傲然挺立、瓦屋群峰

仿若仙宇；南顾大小凉山，层峦叠嶂；北望丘陵蜿蜒，直毗成都平原。

TT: To the east, the meandering Qingyi River, Dadu River and Minjiang River look like soft ribbons; to the west, there are the snow-covered peaks of Mt. Gongga and the picturesque Mt. Wawu. Lying in the south are the rolling peaks of Mt. Liangshan. And in the north, countless hills stretch all the way to Chengdu Plain.

Analysis:

In the original text, a parallel sentence structure has been used, and the modifiers are also beautiful, like “傲然” and “仿若仙宇”. The translator didn’t translate these modifiers word for word. Instead, she extracts the main information, Mt. Gongga and Mt. Wawu, and uses the word “picturesque” to sum up the artistic descriptions. This translation is short but beautiful. And the parallel structure is retained by using “To the east...,” “To the west...,” “Lying in the south...,” and “in the north...,” which avoids repetition and fits with how English scenery descriptions usually focus on facts and ignore rendering.

5. Conclusion

Even though Reception Theory originates from literary studies, it works well for translating introductions to the very reader-oriented scenic spots. This paper first looks at relevant research and similar texts to figure out what the target readers expect. Then, analysis based on reader’s expectation has been presented in three aspects.

At the linguistic level, foreign visitors expect grammatically correct, coherent and readable English. In order to achieve this goal, translators should adopt the translation strategy of domestication to reorganize the long sentences and four-character structures in the original text into authentic English. At the cultural level, visitors seek access to exotic cultures despite their limited prior knowledge of Chinese Buddhism, history or architecture. Therefore, translators should seek to foreignization, trying to retain Sanskrit terms, historical names and architectural details. At the same time, necessary annotations or brief explanations should be added to ensure readers’ understanding. At the aesthetic level, Chinese tourism texts tend to use gorgeous language, parallelism and subjective description, while English readers tend to use concise, objective and fact-based information. Accordingly, translators need to streamline and polish their expressions, omit redundant modifiers, adjust sentence structures to conform to English aesthetic norms. Still, it’s important to recognize some limits. The dataset is small, and the analysis is based on just one translation project in a certain scenic area. Future research may utilize larger corpora, comparative case studies across various tourist attractions, or multimodal data (e.g., audio guides, digital signage, etc.) to further validate the applicability of Reception Theory in guiding tourism translation. Furthermore, an empirical study that integrates on-site observation with target readers’ reception data (e.g., questionnaires or interviews) will yield a more thorough comprehension of the translation effects of cultural and religious tourist attractions.

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