



C-E Translation Process Analysis of Chapter VI in the Book on Chinese Drum Culture in CEA Framework

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<p>Abstract: Translation is a process of conveying information, promoting the dissemination of an author's thoughts in other countries. Chinese drums play an important role in Chinese culture. It has been widely used in various traditional and religious celebration and also in warfare to command armies. The translation of Chapter VI from the book <i>On Chinese Drum Culture</i> facilitates the target readers' understanding of the significant role of drums in ancient Chinese military affairs. Based on the translation practice, the student translator utilizes the framework of "Comprehension, Expression and Adaptation" proposed by Professor Li Changshuan from Beijing Foreign Studies University to discuss the challenges the translator encountered in comprehending the source text, conveying its meaning and adapting the language, along with corresponding solutions.</p> <p>Keywords: War Drums, Bronze Military Instruments, Comprehension, Expression, Adaptation, Audience Awareness.</p>	<p style="text-align: center;">Review Paper</p>
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INTRODUCTION

This translation report aims to summarize the experiences and gains in the translation process. It is divided into four chapters. The first part introduces the background information, the primary content of the translation text and translation process. The second part introduces the "CEA" framework proposed by Professor Li Changshuan from Beijing Foreign Studies University, which encompassed three aspects: comprehension, expression and adaptation, and audience awareness. The third part is case analysis, which is the main part, illustrates the translation challenges with various examples in the above three aspects. Additionally, the student translator conducts a comparison between the first version of her translation with the final one, analyzing errors encountered during the translation process. The final part summarizes the gains and reflections in the process of completing the translation task.

I. Translation Task

A. Introduction

i. Background of Subject Selection

At the beginning of the 21st century, the Chinese government put forward the policy of spreading the Chinese culture worldwide, aiming at better

inheriting and promoting its rich heritage. Since the 19th National Congress of the Communist Party of China (CPC), China has further clarified the important role of enhancing cultural soft power in the construction of socialist modernization, and has proposed to continuously strengthen the international influence of Chinese culture. As one of the ways to enhance cultural soft power, the efforts in cultural exports continue to escalate. Consequently, cultural translation is gradually becoming one of the most effective means to facilitate cultural output and enhance the recognition of national culture. The student translator has deep interest in traditional Chinese culture. Therefore, when selecting this source text for her undergraduate translation project, she hoped it could help strengthen her translation ability and broaden her understanding of drum culture and classical Chinese. More importantly, this translation opens the door to foreign readers for a better understanding of Chinese drum culture and communication in early Chinese warfare.

ii. The Significance of the Project

The Chinese drum is one of the oldest percussion instruments in ancient China, and its history can be traced back to 4,000 years ago from the period of the Shang dynasty (1600B.C.--1046B.C.). Historically, Chinese drums have been used in various traditional and

religious ceremonies and also in warfare to command armies. The basic structure of the Chinese drum is very simple, with only the body and the drum skin. With different sizes and sound effects, Chinese drums not only possess the artistic function as musical instruments, but also have diverse practical values in military, political, economic, and daily life. They play a unique role in many areas of ancient and modern social life. Drum culture contains profound philosophies, reflecting people's beliefs and even aesthetic tastes. It embodies the wisdom and skills of the Chinese people, and even demonstrating the level of economic development and cultural exchange among various ethnic groups and regions. What's more, drum culture is an important part of Chinese culture. "Ritual and music", the core of Confucianism, cannot be separated from drums (Yan Changhong and Pu Hengqiang, 1997:3). Drum culture also permeates various fields of folk culture. In customs and daily life, we can often see the presence of drums and hear their sounds.

Drums culture is an indispensable part of the culture of any country. Drums were initially used in warfare for commanding troops, boosting morale, and serving as communication tools. These functions were not unique to Chinese warfare. Countries like Persia, Egypt, and Greece began using drums as early as ancient times. However, the detailed description of drum usage methods and culture in Chinese ancient books is unique, and has received scant attention in scholarly accounts so far. Moreover, there is scant translation of Chinese drum culture domestically. Therefore, it is hoped that this translation practice can effectively help foreign readers understand the application of drums in military affairs.

iii. The Source Text

The source text is Chapter VI in the book *On Chinese Drum Culture* written by Professors Yan Changhong and Pu Hengqiang, published in 1997. This book delves into the formation and development history of drums, revealing its rich cultural connotations. It illustrates the role of drums in Chinese ritual music systems, religious practices and sacrifices, military honor bands, folk arts, customs, and applications in detail. Additionally, it also briefly introduces and compares the national minorities' drum cultures with the extraterritorial drum cultures. The source text consists of 8,170 Chinese characters, and it primarily discusses the significant role of drums in ancient military affairs. Drums in military primarily serving three main functions: 1. Showing authority, intimidating the enemy; 2. Creating atmosphere, boosting morale. 3. Mobilizing troops, commanding operations. In addition to these, drums also serve other functions in warfare and the army, such as crusading declaration, recruiting soldiers and mobilizing for war, alarming, drilling the army and so on. The feature of the source text is characterized by a large number of quotations from poems written in different dynasties and other historical documents in classical Chinese to illustrate the roles of drums. Many

of them lack available and exact explanations, which increases the translation difficulty for the student translator.

B. Translation Process

i. Preparation

Before commencing the translation of the text, the student translator read it carefully. During the first reading, the student translator constructed an outline to grasp the basic structure and central ideas of the text. She divided the whole text into fifteen parts based on its general ideas. For instance: the beginning of the text; the first role of drums in military affairs: intimating the enemy; the second role of drums: boost morale and its reasons, and so on. During the second reading, she marked out sentences, phrases and words that were difficult to understand and searched for possible explanations from the internet, dictionaries and other resources to understand their meanings. However, many of these lack available and exact explanations. Thus, the translator tried to infer their meanings based on the context, the enlightenments from reference materials and the instructor's guidance. To help herself to remember, she kept a record for revisions and wrote down her own basic understanding. Luckily, the logical structure of the source text was not very complicated, so the translator could focus on understanding the poems, classical Chinese and differentiation of the bronze musical instruments.

ii. Translating and Proofreading

After completing these preparatory steps, collecting the available resources and removing most barriers to understanding, the translator commenced to translate. In the first draft, the translator translated the whole text and without considering whether the words were beautiful or not. In the second draft, she compared the source text (ST) and the target text (TT) to check misunderstanding, logical coherence and mistranslation. In the third draft, she printed the translated text out to help her check the language details more carefully and accurately, such as whether the language used was concise, whether the words or phrases chosen were appropriate in that context. Subsequently, she handed over the translation to Professor Ji, her instructor. Due to the limited language competence and translation skills of the student translator, there were still many errors she had not detected and corrected. Professor Ji patiently instructed her how to rectify and refine the translation, particularly in the case of classical Chinese. After six times correction and discussion with Professor Ji, she finally finished her translation.

II. Analysis Framework

A. The "Comprehension, Expression and Adaptation" (CEA) framework

Li and Shi (2012) argue that translation is a process of comprehension, expression and adaptation. Only by understanding the source text and all the language details can one truly convey the meaning of the

author. The “Comprehension, Expression and Adaptation” (CEA) framework proposed by Professor Li Changshuan is used to illustrate the problems, solutions and summarize the gains and reflections in the process of translation.

i. Comprehension

Comprehension is the basis of expression. Li (2020:8) argues that the translator's understanding of the content of the text must be thorough and meticulous, and the degree should be close to, reach or even exceed that of the author. And Li (2014:6) considers that many errors or improprieties in the translation often result from incomprehension. Therefore, before translating the source text from the source language to the target language, the translator must understand the source text thoroughly, which includes understanding all the concepts and their correlations, sentence structures, sentence meaning, the relationship between sentences and paragraphs. Additionally, the translator also needs to know the writing background and be familiar with the expertise in the source text.

ii. Expression

Expression refers to using the right and appropriate target language to express the meaning of the author. In terms of content, the translator must convey the meaning correctly; one cannot add more meaning or omit meaning randomly. In terms of formality, the translator should conform to the habits of the target language, which includes concise words, appropriate collocations, sentence structures, cohesive markers, etc. Additionally, translators also need to adopt different translation skills according to the specific content.

iii. Adaptation

Adaptation is used to make major adjustments to the content and expression of the original text, ensuring that when it is not feasible to translate according to the source text, the original meaning can be better conveyed, or the purpose of the translation can be better achieved. Li (2020:32) points out that adaptation refers to adding, subtracting or adjusting the literal information of the source text in order to conform to the expressive habits of English or better achieve the purpose of translation.

B. The Application of the Framework

Based on the “Comprehension, Expression and Adaptation” (CEA) framework, the translator introduced the background of subject selection briefly, translation process and proofreading, the CEA framework, illustrated the difficulties in comprehension, expression and adaptation in case analysis, and how the translator

tackled these difficulties. In the report, the translator exemplified how she figured out the difficulties in comprehension by focusing on context, shortage of expertise and understanding of classical Chinese. In the process of expression, the translator focused on how to achieve “expressiveness”. She exemplified how she dealt with the complex sentences or ambiguous sentences. Additionally, the translator employed various examples to illustrate how she adjusted the sentences to accomplish the translation goal and effectively conveyed the author’s intended meaning.

C. Audience Awareness

Translation is essentially a cross-cultural communication activity. Intercultural translation is one way of translation activity. In terms of translation activity, intercultural translation is a rhetorical behavior aimed at using language symbols to influence the target readers and achieve the expected propaganda effect (Chen Xiaowei, 2015). The target readers’ acceptance is one of the important indicators for measuring the quality of translation. Only when fully accepted by the target readers, can the translation produce the expected effect. Therefore, intercultural translation requires translators to have “audience awareness” (Pu Hongying and Wang Jixiang, 2023). Good audience awareness requires translators to keep in mind the translation purpose, fully consider audience expectations, pay attention to the rationality, logic, and attractiveness of discourse in the target language context, and guide the target readers to correctly understand the source culture. However, translator audience awareness does not require translators to blindly cater to readers. For some language symbols with obvious cultural imprints that need to be preserved, translators should use language familiar to the audience for transformation. Because differences are the value of cultural interaction, through intercultural translation activities, the target readers can gain understanding and knowledge of the source culture.

III. Case Analysis

A. Comprehension

Comprehension is the most difficult part in the translation process to the translator, as she was not familiar with the background knowledge of drum culture, specialized terminology and extensively used classical Chinese in the source text.

i. Context

In the translation process, it is essential for translators to go beyond individual words, phrases or sentences. They must have a full grasp of the whole text and its context to ensure a natural and coherent translation.

Example

ST	“击鼓其镗，踊跃用兵”
TT-1	“Strike drums resoundingly, stir soldiers for martial exercises”
TT-2	“Strike drums resoundingly to encourage soldiers to fight bravely”

Analysis:

In the first attempt, the student translator interpreted “踊跃用兵” as “stirring soldiers for martial exercises”, which is the original meaning of it. However, under the teacher’s instruction and subsequent proofreading, she found that the following content mainly talks about drums can boost morale. The author employs the expression “使他们踊跃地挥动武器冲杀敌人”, conveying that drums can inspire soldiers to wield their weapons vigorously and engage in combat

bravely. Consequently, this sentence should be translated as “encourage soldiers to fight bravely”.

ii. Shortage of Expertise

The errors the translator made primarily involved problems of understanding. The translator tended to make mistakes due to her lack of expertise. The source text mentions various drums, other percussion instruments, and winding instruments used by the ancient Chinese army. Because the translator did not gather sufficient information, she failed to distinguish these instruments clearly, leading to translation errors.

Example 1 Zhanjin (战金)

ST	战金，在先秦主要是指战场上使用的铙、铎、鐃、鐃等青铜乐器。在后世则指锣，如“鸣锣收兵”。
TT-1	In Pre-Qin times, Zhanjin(战金) mainly referred to bronze musical instruments used in wars, like cymbal, Duo(铙), Zhuo(鐃), Chun(鐃), etc. While in later periods, it referred to gongs, for example, “beat gongs to retreat”.
TT-2	In Pre-Qin times, Zhanjin(战金) mainly referred to bronze musical instruments used in wars, like Nao(a bell-shaped bronze percussion instrument without clapper), Duo(铙, a big bell-shaped bronze percussion instrument with clapper), Zhuo(鐃, a small bell-shaped bronze percussion instrument), Chun(鐃, also called Chunyu(鐃于), etc. While in later periods, it referred to gongs, for example, “beat gongs for retreating”.

Analysis:

Differentiating between the bronze musical instruments mentioned in the source text posed a challenge for the translator. These ancient Chinese bronze musical instruments are no longer in use in modern days, and there is limited information available about them. Consequently, the translator could only distinguish them based on the limited information.

Shang Dynasty (1600B.C.-1046B.C.) and continued to be used into the early period of the Zhou Dynasty (1046B.C.-256B.C). Duo, on the other hand, is a big bell similar to Nao and Zheng but with a clapper. Zhuo, is a long-lost ancient bronze musical instrument, a small bell used in the ancient army settings. Chun, also known as Chunyu, is another type of bronze musical instrument.

In the first attempt, the translator mistakenly identified Nao as a cymbal. However, Nao would have been one of the earliest simple hand bells, but it lacks a clapper. It was popular during the late periods of the

The translator used pinyin to preserve the cultural characteristics of our own instruments. Additionally, in the second draft, the translator added explanations to assist the target readers in distinguishing them.

Example 2 Zheng (钲)

ST	金有时又称为“钲”，鼓钲相配合，如“雷霆振威曜，进退由钲鼓”。
TT	Sometimes, Jin was also referred to as “Zheng”(钲), a bell-shaped bronze percussion instrument, and it complements the drums, as in “Thunder empowers the sun, moon and stars, as the soldiers' movements are commanded by Zheng and drums”.

Analysis:

Zheng is an ancient bronze percussion instrument, made of copper. It is shaped like a bell, narrow, with a long handle for holding. The mouth is turned upwards, it is struck with an object and is used during marches. The translator uses addition translation strategy, adding explanation to help the target readers to understand what Zheng is.

preceding context mentioning that the drumbeats originated from the imitation of the thunder, she thought “雷霆” referred to the drumbeats in this sentence. Later, under the guidance of Professor Ji, she corrected her misunderstanding. 雷霆 refers to the power and force of the thunder. 振威 signifies to invigorate the might. 曜 refers to the sun, moon and stars. This sentence is used to as an example to illustrate how thunder empowers the sun, moon and stars, just as drumbeats can boost morale.

At the beginning, the translator was doubtful about the meaning of “雷霆振威曜”. Based on the

Example 3 Different kinds of drums

ST	“王执路鼓，诸侯执贲鼓，军帅执晋鼓，师帅执提，旅帅执鞞。”
TT-1	“The King used Lu drum(路鼓), the feudal lords used the big drum, generals used the Jin drum(晋鼓), governors used the Ti(提), and local officials used small drums.”
TT-2	“The King used Lu drums(路鼓four-sided big drum usually for sacrificial ceremonies), the feudal lords used the big drums(big drum with tiger base), generals used the Jin drums(晋鼓drum first used in State Jin, often played together with bells), governors used the Ti(提drum with a wood handle on and is held when riding), and local officials used the Pi(鞞small drum suspended from a drum stand).”

Analysis:

In the first attempt, the translator merely added the Chinese name of these drums without providing any annotations. She overlooked the culture gap between herself and the target readers. After conducting further research, she discerned the distinctions among these drums. 路鼓refers to a four-sided big drum typically used in sacrificial ceremonies. 贲鼓is the old name for big drums, which are big drums with tiger base. 晋鼓refers to drums first used in the State Jin, often played

alongside bells. Additionally, she discovered clear explanations and illustrations of 提and 鞞in *On Chinese Drum Culture*. 提is a drum with a wooden handle and is held while riding. 鞞is a small drum suspended from a drum stand. She subsequently provided explanations for them and inserted illustration in the appendix to assist target readers in distinguishing them.

iii. Writings in Classical Chinese**Example 1**

ST	“得敌，或鼓，或罢(同鞞)，或泣，或歌。”
TT-1	“Confronting the enemy, soldiers may beat the drums and attack them, cease them, weep, or sing.”
TT-2	“After victory over the enemy, soldiers beat drums to celebrate, or weep over the death of their fellow soldiers and sing odes to their heroic deeds.”

Analysis:

The poem from Zhongfu (中孚, a hexagram) in *The Book of Changes* vividly portraying the scene of people exulting around captured enemies after a victorious battle. In the first attempt, the translator did not grasp the meaning of the poem. She simply translated 泣and 歌as “weep” and “sing”. The TT-1 could confuse

the target reader, as it does not clarify why one would weep or what songs they would sing, and to whom. Later, under the guidance of Professor Ji, she gained a better understanding of the poem, which should be interpreted as “weep over the death of their fellow soldiers and sing odes to their heroic deeds”.

Example 2

ST	“画鼓无声，朱旗卷尽，惟剩萧萧柳”
TT-1	“Silent painted drums, red flags rolled up, only the rustling willows remaining,”
TT-2	“War drums fall silent as painted, red flags rolled up, only rustling willows heard,”

Analysis:

The depiction in the poem, *One Hundred Character Lyric: Passing Through Juyongguan*, by Zhu Yizun, a poet in Qing Dynasty, portrays an atmosphere of peace and tranquility after wars. In the first attempt, the translator rendered 画鼓无声as “silent painted

drums”. 画鼓refers to war drums with paints. However, after discussing the translation with Professor Ji, they agreed that画鼓无声conveys the notion that war drums fall silent as painted. Thus, translating it to convey this meaning could better presents the atmosphere of peace and tranquility.

Example 3

ST	箫鼓流汉思，旌甲被胡霜
TT-1	“The flute and drum revealed Han's homesickness, and their banners and armor were covered with Hudi's frost”.
TT-2	“The sounds of Xiao and drum revealed Han soldiers' determination to win and return home soon, and their banners and armors were covered with frost of the cold minority regions”.

Analysis:

The poem reflects the homesickness and the unwavering determination of the Han soldiers to defend for their country and fight against the enemy bravely. 箫鼓refer to the Xiao (a Chinese vertical end-blown flute)

and drums. In the first attempt, the translator considered 箫was flute, but upon further research, she discovered that 箫was different from flute. The biggest difference between them is the way of playing, 箫is played vertically, while flute is played horizontally.

There are two interpretations of 流汉思: 1. The Han soldiers' resolute ambition to defeat the enemy. 2. Han soldiers' homesickness. Due to the large number of drums in the army, soldiers often entertained themselves by beating drums and playing the Xiao (a Chinese vertical end-blown flute), expressing emotions such as

homesickness and war weariness. The translator combined these two explanations and translated it as "revealed that Han soldiers' determination to win and return home soon". This translation not only conveys the central idea of the poem, soldiers' homesickness, but also connects with the primary role of drums in military affairs, boost morale.

Example 4

ST	“烈而悲者角之声，欢而壮者鼓之声。烈与悲似义，欢与壮似勇。夫军以义集，以勇进，故军城例建鼓角楼于正门，以严暮警夜。二物用固均，凡发语虽先，鼓而后奏，角先鸣者，盖欲勇生于义。”
TT	“The sounds of horn are violent, solemn and stirring, while the sounds of drum are cheerful and brave. Violence and solemnity represent righteousness, while cheerfulness and bravery represent courage. Troops assemble with righteousness and advance with courage. Drum and horn towers are usually built at the gate of the military city to alert during the night. Drums and horns are both important. After issuing commands, blowing the horns first and then beating the drums is to ensure that soldiers' courage stems from righteousness.”

Analysis:

This quotation is extracted from The Record of Restoring the Drum and Horn Tower in Si Prefecture included in the twenty-third book of New Ancient and Present Matters Encyclopedia which explains the significance of building drum and horn towers in military cities. However, the sentence structure of “二物用固均，凡发语虽先，鼓而后奏，角先鸣者，盖欲勇生于义” in the source text is different from the sentence breaks in the source prose, and there is no concrete explanation of this quotation, so the translator spend a lot of efforts to make sure the exact meaning. The sentence structure of this quotation in the source prose is “二物用固均，然凡发语虽先鼓，及奏而角先鸣者，盖欲勇生于义云”. At the beginning, the translator struggled to

understand the meaning of “二物用固均，凡发语虽先，鼓而后奏，角先鸣者，盖欲勇生于义”. Through online research, the translator learned that soldiers will lack courage when they fight with immorality. Then translator realized that this sentence also showed this principle. Horns and drums both play significant roles in military affairs, but they serve different roles: horns represent righteousness; drums represent courage. Though drums are usually played at first to issue orders to command the entire army and boost morale, it is only when the army advances with righteousness that soldiers can fight with courage. Hence, when horns are played first, soldiers realize that they are fighting for righteousness, thus imbuing them with courage.

Example 5

ST	有的“伏骏殴血，鼓音不衰”，有的“流血及履，未绝鼓音”。
TT-1	Some, “though lay on the bow bag and vomited blood, yet did not cease beating drums”, and others “bled even onto their shoes, yet did not cease beating drums”.
TT-2	Some of them, “though wounded and lying on the bow bag vomiting blood, did not weaken in drumming strength”, while others “bled even onto their shoes but did not cease beating drums”.

Analysis:

The translator failed to differentiate the meaning of 鼓音不衰 and 未绝鼓音 in the first attempt, resulting in mistranslations. 鼓音不衰 means that the drumbeats remain loud, while 未绝鼓音 indicates that the drumbeats have not ceased. Therefore, these two sentences should be translated as “did not weaken in drumming strength” and “did not cease beating drums”.

B. Expression

i. Grasping Expressions about Drums

There are five phrases about drums, they are wogu(卧鼓), guxian(鼓险), guzheng(鼓征), ceremonial band(鼓吹) and guxia(鼓下). These phrases are easy to understand but challenging to translate accurately. The translator primarily utilized pinyin and annotations to explain them, achieving a balance between preserving cultural characteristics and addressing audience comprehension issues.

Example 1 Wogu (卧鼓)

ST	如果没有战争，则称为“卧鼓”。
TT-1	If there were no war, it would be referred to as “wogu”, which means drums would not be used.
TT-2	If there were no wars, drums would be referred to as “wogu” (sleeping drums), which means drums would not be used.

Analysis:

卧鼓 is used to describe the situations when there are no wars. And it is easy to understand the meaning of 卧鼓, which signifies that drums would not be used. 卧 acts as a personified verb, as drums are depicted as sleeping like humans. In the first attempt, the

translator added an infinitive attributive clause to explain the meaning of 卧鼓. However, this failed to convey the sense of 卧, causing this phrase to lose its anthropomorphic sense. Hence, she added note “sleeping drums” after “wogu” to fully express its meaning.

Example 2 Guzheng (鼓征)

ST	这种击鼓以召之的行动又称为“鼓征”。
TT-1	Such action also termed as “guzheng”(鼓征).
TT-2	Such action is also termed as “guzheng”(鼓征 drumming before the war expedition).

Analysis:

In the first attempt, the translator omitted annotation for 鼓征, assuming that the target readers could grasp its meaning from the context. However, including too many pinyin could hinder the readability of

the translation. To preserve the cultural features without sacrificing the readability of the translation, the translator opted to add annotations to aid the target readers in comprehending 鼓征.

Example 3 Ceremonial band (鼓吹)

ST	到魏晋时文武将吏仪仗渐盛，尤以“鼓吹”为江左(东吴)所重，作为统军大将显示威风的一种排场，常由人主赏赐，周瑜就曾由孙策给鼓吹一部。
TT-1	By the time of the Wei and Jin dynasties (A.D.220-420), the ceremonials of civil and military officials gradually became more elaborate, especially in the Jianguo(江左, 东吴) region, where “guchui”(鼓吹) was highly valued. This a kind of pomp and circumstance for commanders-in-chief to show their majesty, often rewarded by the emperor. Zhou Yu was once honored with guchui by Sun Ce.
TT-2	By the time of the Wei and Jin dynasties(A.D.220-420), the ceremonials of civil and military officials gradually became more elaborate, especially in the Jianguo (江左, Western Wu) region, where ceremonial band (鼓吹 guchui in Chinese) was highly valued, a pomp and circumstance for commanders-in-chief to show their majesty often rewarded by the emperor. Zhou Yu was once granted this award by Sun Ce.

Analysis:

At the first attempt, the translator translated 鼓吹 as “guchui”, which would hinder understanding for target language readers. In Chinese, 鼓吹 has three meanings: 1. As a noun, it refers to a general ceremonial band. 2. As a verb, it means to advocate. 3. It refers to the reward that the emperor gives to officials who have made significant achievements.

In this context, 鼓吹 clearly pertains to the third meaning. At the first attempt, the translator translated 鼓吹 as “guchui”, which would hinder understanding for target language readers. However, there is no direct equivalent word or phrase that precisely corresponds to this meaning. Given to the readability of the translation, the translator translated 鼓吹 to ceremonial band. As it is in the specific context, the target readers can understand the special meaning of 鼓吹.

Example 4 Guxia (鼓下)

ST	鼓下为军中杀人之处。
TT-1	Guxia(鼓下), the place under the drum, is where people are executed in the military.
TT-2	Guxia(鼓下), the place under or near the drum, where killing was executed in the military.

Analysis:

鼓下 is a synonymous with the execution site in ancient military contexts. In the first attempt, the translator interpreted 鼓下 as the place directly beneath the drum. However, this interpretation was overly restrictive. Therefore, she revised it to the place beneath or near the drum.

ii. Compensating the Culture Bridge

The translator primarily utilized the addition translation method to compensate the culture bridge, such as specifying the concrete period of a dynasty or providing annotations for Chinese terms, etc.

Example

ST	风鸣环佩军中鼓，谷暗云霞战士旗
TT-1	The drumbeats mingled with the tinkling sound of jade pendants in winds, and the soldiers' flags waved amidst the mist in the valley.
TT-2	The drumbeats mingled with the tinkling sounds of Liang Hongyu's jade pendants in winds, and the commanding flags waved highly and brightly amidst the mist in the valley.

Analysis:

This sentence is excerpted from the poem *Mediated on the Past in Huangtiandang* (黄天荡) which praises Han Shizhong, a renowned general of the Song Dynasty, for his victory over the Jin soldiers in Huangtiandang. It contrasts and criticizes the compromise and surrender of the Qing ruling group in the face of imperialist aggression and the mediocrity of the country. 环佩 refers to the tinkling sounds of jade worn by Liang Hongyu, a lady general and Han Shizhong's wife, who personally beating drums to aid in battle, the soldiers' morale surging.

In the first attempt, the translator did not mention Liang Hongyu in the translation. However, during proofreading, she reconsidered the translation from the perspective of a target language reader. And she realized that failed to specify that this jade was worn by the lady general, Madame Liang Hongyu, might confuse the target reader as to why the author quoted this poem and why jade and army drum were put together. Therefore, the translator revised the translation to "the drumbeats mingled with the tinkling sounds of the lady general' jade pendants in winds".

iii. Adjusting the Sentence Structures**Example**

ST	东吴另一大将吕蒙由朝廷“增给步骑鼓吹”，出进大营，“兵马导从，前后鼓吹，光耀于路”。
TT-1	Lv Meng, a general of Eastern Wu was “given additional troops” by the emperor. He entered and exited the camp with “the soldiers and horses following, guchui back and forth, and glorified on the road”.
TT-2	Lv Meng, a general of Eastern Wu (A.D.229-280, State Wu in Three Kingdom Period), was “given additional troops together with honor music played by imperial ceremonial bands” granted by the emperor. He “was dignified with troops leading the way and drummers beating drums in front of and behind the troops for celebration” when he entered and exited the camp.

Analysis:

“兵马导从，前后鼓吹，光耀于路” was quoted from the Biography of Lv Meng in *the Annals of the Three Kingdoms*. It depicted the scene where Lv Meng received a glorious reward from the emperor. 鼓吹 refers to a reward given to meritorious ministers by the emperor.

Initially, the translator was doubtful about the meaning of 前后鼓吹, and she translated it as “guchui back and forth” in the first attempt. And 出进大营，“兵马导从，前后鼓吹，光耀于路” was translated as “He entered and exited the camp with the soldiers and horses

following, guchui back and forth, and glorified on the road”. However, 兵马导从，前后鼓吹 signifies the honor given by the emperor, while 光耀于路 describes Lv Meng's status when he was rewarded with this honor. In this context, 鼓吹 is a verb indicating that when he entered and exited the camp, the ceremonial band played in front of and behind the troops for celebration. Therefore, she restructured the sentence to “He was...with + noun phrases...when clause”.

C. Adaptation**i. Addition****Example**

ST	可见这位古代诸侯的军事指挥水平还比不上侗家女子姑婆娘。姑婆娘在没有鼓的情况下，把蓝靛桶当鼓敲，终于吓退了前来偷袭的土匪。
TT-1	This illustrates the inferiority of this feudal lord's military command compared to Gu Louniang(姑婆娘 in Chinese), a woman of the Dong tribe. Without drums, Gulouniang improvised by using an indigo bucket as a makeshift drum, successfully scaring off the bandits who attempted to attack her.
TT-2	This illustrates the inferiority of this feudal lord's military command compared to the girls headed by Gu Louniang(姑婆娘) of Dong nationality in Guangxi Zhuang Autonomous Region in the legendary stories for drum towers in each village. With no drums at hand, Gu Louniang, the beautiful, intelligent and brave young lady, organized the other girls and told them to beat the water in the indigo buckets with their palms together to produce the sounding effect of war drums, successfully scaring off the bandits who attempted to attack the villagers and rob their properties.

Analysis:

Initially, the translator solely translated the lines of the text without considering the culture gap between the target reader and the original text. Later, she compensated the culture gap by providing a detailed description of the allusion. Gu Louniang led the girls of

Dong nationality to scare off the bandits by beating water in the indigo buckets to produce the sounds similar to drums. The translator enhanced the readability and acceptability of the translation.

ii. Discarding the Source Text Format**Example**

ST	宋代专门创作了阅兵所用的器乐曲：《随军番部大乐》，50 余人的乐队，有番鼓24，大鼓10，占了一半多，隆隆鼓声使军威大震。
TT-1	In the Song dynasty, there was a specially composed instrumental music piece for military parades: <i>The Music Made When Embedded in Ethnic Minority Areas</i> , which made by fifty band. They have twenty-four Fan drums and ten bass drums, which more than half, and the rumbling drumbeats shook the might of the army.
TT-2	In the Song dynasty, a special instrumental music piece was composed for military parades: <i>The Imperial Wind and Drum Music Played by Jun Rongzhi</i> (《随军番部大乐》, 钧容直 a royal military band consisting of about fifty players in Song dynasty), and the instruments used included twenty-four Fan drums (番鼓 drum that beaten accompanied with dances) and ten big drums, making up more than a half of the instruments. The rumbling drumbeats enhance the might of the army.

Analysis:

《随军番部大乐》 refers to a special instrumental music piece composed for military parades in the Song dynasty. In the first attempt, the translator translated it as: *The Music Made When Embedded in Ethnic Minority Areas*. Because she did not understand it as a whole, while she understood it separately as: 随军 means the family accompanying the military provides care for soldiers; 番部 means Ethnic Minority areas. Later, under the guidance of the instructor and through further research, she found 《随军番部大乐》 referred to the imperial wind and drum music piece in Song dynasty, which was used for the imperial procession closely accompanying the emperor's carriage. It was predominantly controlled by the Forbidden Army or the internal monitoring agencies. And it was played by Jun Rongzhi (钧容直 a royal military band consisting of about fifty people in Song dynasty). 番鼓 is the drum played with accompanied dances.

In the second draft, she translated 《随军番部大乐》 as: *The Imperial Wind and Drum Music Played by Jun Rongzhi* (《随军番部大乐》, 钧容直 a royal military band composed of about fifty people in Song Dynasty). Since the annotation has explained what 钧容直 was, she omitted the explanation in the source text. And she also changed the format of the original sentence by adding "and the instruments used included.....". An annotation for 番鼓 also was added to bridge the gap between the source and the target cultures.

IV. Gains and Reflections**A. Improving Language Proficiency****i. Language Competence**

Lv Shuxiang (1951:7) once pointed out, "To excel in translation, it is necessary to have a thorough understanding of the original text, as well as a firm command of one's own language". Many of the problems encountered by the translator in the translation practice

can be attributed to a lack of language competence both in Chinese and English. It is said that comprehension is the basis of expression; one must understand the source text before conveying its central idea. Language serves as the carrier of thoughts, and translators can only excel in expression when they are sufficiently familiar with the medium. Throughout the process of completing this translation practice, the translator came to realize the importance of language competence and her own incompetence. She read the text many times and sought guidance from her instructor, until she truly comprehended the source text. And she also frequently made errors in the process of translation. This translation practice serves as a reminder of the urgent need to improve language competence in both Chinese and English.

ii. The Expertise in the Source Text

Besides improving language competence in both Chinese and English, the translator also needs to be familiar with the field of expertise covered in the source text. In the translation field, it is often said that translators must become experts in the field they are translating in order to achieve accurate and precise translations. In comprehending the source text, what the translator needs to do is to clearly distinguish different kinds of drums, bronze musical percussion instruments and several wind instruments.

iii. Miscellaneous Studies

While a good commanding of one's own language does not merely refers to sufficient vocabulary and grammar knowledge and the field of expertise covered in the source text, but also "miscellaneous studies" (杂学 Zaxue in Chinese), which refers to knowledge that cannot be found in dictionaries: ranging from astronomy to geography, customs and traditions, colloquial language and dialects, historical events, characters in novels, a wide array of subjects that defy categorization. In addition to the various types of drums,

percussion instruments and wind instruments mentioned in the source text, there are also many “miscellaneous studies”. For example, there is an allusion to Liang Hongyu, a lady general and Han Shizhong’s wife, who personally beating drums to aid in battle. And numerous quotations in the source text. These miscellaneous studies will pose comprehension challenges for translators.

iv. Audience Awareness

We also need to have a deep understanding of the target language culture and stand in the position of the target readers. Appropriately borrowing from foreign cultural ideas and expressions, we should translate in a way that the target readers can understand through paths and methods that are accessible to them. During translation, translators should always keep in mind, thinking about their target readers and bringing them a better reading experience.

B. Learning Process

From my perspective, translation is an engaging process. Despite its challenges, it allows one to gain insights into different industries and acquire new knowledge. Each time a translator works on different materials, there is an opportunity to learn something new.

During the process of verification and investigation on the content of the source text, the translator acquired significant knowledge about drums and expertise in bronze musical instruments. She was also attracted by the charm of classical writings, which are characterized by their beauty, elegance, brevity, and conciseness. At the beginning of the translation, she was apprehensive about the extensive use of classical writings in the text and spent considerable time grappling with the meaning of these sentences, which was difficult to her. However, the more she learned, the more intrigued she became by these words in classical Chinese.

C. Investigating and Collecting Reference Materials

The translator investigated many resources to aid in her understanding of the source text, and she organized her findings neatly into several categories: Ancient official positions; Ancient titles and names; Ancient place names; Expressions about drums; Summary of percussion instruments and winding instruments; Summary of Poems and Classical writings.

D. Raising Time Management Awareness

Besides the aforementioned areas in which the student translator has improved herself, such as language competence and the ability to investigate and collect information, the translator also needed to enhance her time management skills and arrange the schedule for translation task more effectively. As the translator have not allocated her time properly and worked efficiently, she found herself with only one week left for proofreading and formatting, possibly causing pressure and anxiety.

CONCLUSION

Translation is a process of cross-cultural communication. Translators not only need to have an adequate command of the source language culture but also of the target language culture. During the translation process, it is essential to constantly consider target readers and translate in a way that is acceptable to them. However, translators must also maintain culture awareness and not blindly cater for the audience while disregarding the uniqueness of the source language culture. In the process of completing the translation task, the translator gained valuable insights but also found many areas in urgent need of improvement. Hopefully, she will be able to continuously improve her language competence, professionalism and time management in the learning process in the future.

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