



Rhythmic Domestication Strategies in the Chinese Translation of Business English and Their Cultural Insight: A Case Study of *Business English Translation* Edited by Yuan Chunming and Jiang Li

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Abstract

Chinese is a language rich in emotional resonance, where lexical and syntactic choices are inherently tied to aesthetic considerations of sound, form, and meaning. This paper uses examples from *Business English Translation*, edited by Yuan Chunming and Jiang Li and published by the Foreign Language Teaching and Research Press, as a corpus to summarize the commonly applied rhythmic translation strategies in the Chinese translation of business English. These strategies include disyllabification, reduplication, rhetorical repetition, antithesis structure, quadrisyllabic phrases, tonal harmony, and alliteration, all of which align with the cultural spirit of the Chinese language from various perspectives. Unlike Western thought, which often regards the "atom" as the fundamental component of the world, Chinese sentence structures are organized in flowing, expanding segments that exhibit a rhythmic continuity and a dynamic rise and fall, embodying the concept of qi (energy or breath) in language formation. This rhythmic domestication of business English into Chinese translation not only enhances students' micro-skills in translating business English but also deepens their cultural awareness and identification with their native culture.

Keywords: Chinese Translation of Business English, Antithesis Structure, Rhetorical Repetition, Quadrisyllabic Phrases, Tonal Harmony, Cultural Insight.

1. Introduction

The School of Foreign Studies at Zhaoqing University has established a series of English courses specifically tailored for second-year undergraduate students across non-English majors. Among these is the *Business English Translation* course, which aims to enhance students' practical language skills within the business context, with a particular focus on English-to-Chinese translation. In translation practice, the essential task is not only to achieve accurate meaning transfer but also to emphasize the target language's strengths, an approach known as "Targeted Language-oriented" translation. This approach requires adjustments and refinements in expressions according to the conventions and cultural nuances of the target language. By following this method, translators can faithfully convey the original text's meaning and emotion while creating more expressive and readable translations in the target language, thus avoiding potential issues of rigidity or cultural dissonance that may arise from strict adherence to the source language.

Chinese, as a highly emotive language with an emphasis on phonetic harmony, attaches great importance to an aesthetic balance of sound, form, and meaning in word choice and sentence structure. This aesthetic consideration not only influences the conversion of content from the source language but also profoundly affects the translator's choices in rhythm and detail. The linguistic characteristics of Chinese dictate that translation should not only faithfully communicate information but also strive for tonal harmony and aesthetic appeal, ensuring that the translated text aligns with the aesthetic standards of the Chinese language (Liu, 2005).

Language serves not only as a medium for conveying information but also as a vehicle for cultural, aesthetic, and stylistic characteristics. While expressing information, language subtly conveys national psychology and conscious inclinations, resulting in unique aesthetic systems of awareness shaped by the thinking traits, methods, and styles of different cultures. This distinction means that languages exhibit varied aesthetic functions in both structure and form of expression (Wang, 1990). As an analytic language, Chinese is characterized by its root-based nature, with a marked tendency toward disyllabic forms in phonetic structure. Consequently, Chinese naturally features rhythmic elements such as alliteration, disyllabification, and reduplicated words, lending it a unique phonetic beauty (Dai Qingxia & Wen Jing, 2017).

Previous studies on the rhythmic features of English-to-Chinese translation have predominantly focused on literary works, with many translators conducting in-depth explorations of this aspect. However, specific discussions on how to achieve aesthetic fluency in the translation of business English texts remain relatively sparse in the literature. Addressing this research gap, this paper aims to investigate the rhythmic characteristics of the target language (Chinese) and analyze how rhythmically attuned translation techniques enhance aesthetic and formal qualities in business English-to-Chinese translations. The research corpus derives from the *Business English Translation* textbook used in the second-year Business English course at our university, edited by Yuan Chunming and Jiang Li and first published by the Foreign Language Teaching and Research Press in 2013. Based on this source, this paper summarizes several commonly applied rhythmic domestication techniques in business English-to-Chinese translations, with all examples drawn from this textbook.

2. Summary of Common Rhythmic Expression Strategies in Chinese Translation of Business English

In the Chinese translation of business English, the use of rhythm not only enhances the readability and aesthetic appeal of the translated text but also strengthens its acceptance and effectiveness in terms of cultural adaptation. During the translation process, the translator must skillfully adjust language and select words to ensure that both the form and content of the original information align with the phonetic beauty of Chinese. This is not merely a matter of translation technique; it is also a profound expression of understanding the linguistic characteristics and cultural depth of the Chinese language. The Chinese translation of business English emphasizes fluency and rhythm, ensuring that the translation, while maintaining the professionalism required in business contexts, also embodies the unique rhythmic beauty of Chinese. Based on this, this chapter summarizes common rhythmic expression strategies in Chinese translation of business English and explores how different rhythmic techniques achieve a balance in translation rhythm. First, we discuss the handling of word rhythm in Chinese translation of business English, particularly the use of disyllabic words, which serves as a fundamental method in the rhythmic domestication strategy for Chinese (Liu, 2005).

2.1 Consideration of Word Rhythm in Writing: Preference for Disyllabic Words

The phrase “偶语易安，奇字难适” (“even speech flows easily, while odd words are harder to fit”) from *The Literary Mind and the Carving of Dragons: Elegant Phrasing* by Liu Xie emphasizes that harmonious and balanced disyllabic words better align with the rhythmic characteristics of Chinese, naturally creating a two-syllable rhythm that enables smooth and balanced sentence flow. This tendency towards disyllabic structure aligns with the aesthetic pursuit of phonetic harmony in Chinese (Liu, n.d.).

Ex. 1: Similar splits are common around the world, with prices high in large cities and low in small towns.

Translation: 类似的“两级分化”现象在全世界很普遍：大城市房价高企，小城镇房价低迷。

For example, the sentence "Similar splits are common around the world, with prices high in large cities and low in small towns" is translated as "类似的‘两级分化’现象在全世界很普遍：大城市房价高企，小城镇房价低迷" (meaning "A similar phenomenon of ‘polarization’ in housing prices is common worldwide: prices are high in large cities and low in small towns"). In this instance, the translator employed commonly used disyllabic Chinese terms, such as “两级分化” (polarization), “高企” (rising), and “低迷” (sluggish), to enhance the sentence's fluency. This use of disyllabic terms not only creates a more rhythmically structured sentence but also aligns with the musicality inherent in Chinese, allowing for a naturally smooth expression that avoids the discordance associated with polysyllabic words.

Additionally, Chinese language emphasizes balance in tone and pitch, especially in narrative or argumentative texts, where tonal variation (ping and ze tones) often enhances expression. In this example, the translation employs not only disyllabic words but also considers the tone of the initial and final characters: in "高企", the character "企" is in the third tone (a ze tone), while in "低迷", the character "迷" is in the second tone (a ping tone), creating a tonal alternation that adds to the translation's rhythmic quality (Liu, 2005). This meticulous arrangement of tonal balance allows the translation to align with the phonetic beauty of Chinese, conveying the original content while achieving a harmonic resonance in the translated text.

2.2 Use of Reduplicated Words to Enhance Rhetorical Effect

In analytic languages like Chinese, reduplication is a highly expressive technique commonly used to intensify tone, exaggerate, or emphasize meaning, thus conveying emotions and reinforcing information more directly. This form of expression is particularly prevalent in Chinese, especially in describing specific events or enhancing emotional resonance. Through the use of reduplicated words, Chinese can effectively increase the sentence's rhythm and aesthetic appeal, making the expression more vivid and engaging (Liu, 2015).

Ex. 2. That has happened before, but typically when the markets are strong and IPOs are flooding out.

Translation: 这在以前也发生过，但一般是在市场走势强劲，IPO 纷纷出笼的时候。

Ex. 3. Regions from Asia to Eastern Europe went on a credit-fueled building boom, erecting shopping malls---often with multiplexes attached.

Translation: 从亚洲到东欧的很多地区都兴起了一股由信贷推动的建设大潮。一座座大型购物中心拔地而起，它们通常都配备有多厅影院。

Ex. 4. Newsmen went flying off to Mexico.

Translation: 记者们纷纷飞到墨西哥去了。

Ex. 5. For generations, coal and oil have been regarded as the chief energy source to transport men from place to place.

世世代代以来，煤和石油一直被认为是人员运输的主要能源。

Ex. 6. Various machine parts can be washed very clean and will be as clean as new ones when they are treated by ultrasonics, no matter how dirty and irregularly shaped they may be.

Translation: 各种机器零件无论搞得多么脏，形状弄得多么不规则，一旦用超声波处理后，就可以被洗得干干净净，甚至干净得像新机器零件一样。

For example, the sentence “That has happened before, but typically when the markets are strong and IPOs are flooding out” is translated as “这在以前也发生过，但一般是在市场走势强劲，IPO 纷纷出笼的时候” (meaning “This has happened before, but typically when the markets are strong, and IPOs are flooding out”). In the translation, the phrase “纷纷出笼” (fēn fēn chū lóng, meaning “pouring out in large numbers”) employs reduplication to emphasize the increase in IPOs and the market's high activity, enhancing the visual and auditory effects of the sentence.

Another example is the sentence, “Regions from Asia to Eastern Europe went on a credit-fueled building boom, erecting shopping malls—often with multiplexes attached”, which is translated as “从亚洲到东欧的很多地区都兴起了一股由信贷推动的建设大潮。一座座大型购物中心拔地而起，它们通常都配备有多厅影院” (meaning “In many regions from Asia to Eastern Europe, a credit-fueled building boom arose. Shopping malls sprang up, often with multiplex cinemas attached”). The reduplicated term “一座座” (yī zuò zuò, meaning “one after another”) not only reinforces the continuity and scale of the scene but also adds rhythm to the translation, making the expression fuller and more vivid.

Similarly, the sentence “Newsmen went flying off to Mexico” is translated as “记者们纷纷飞到墨西哥去了” (meaning “Journalists flew off to Mexico one after another”). Here, the reduplicated word “纷纷” (fēn fēn, meaning “one after another”) highlights the swift and large-scale movement of the journalists, creating a dynamic scene that conveys the intent of the original.

Additionally, in the example, “For generations, coal and oil have been regarded as the chief energy source to transport men from place to place”, translated as “世世代代以来，煤和石油一直被认为是人员运输的主要能源” (meaning “For generations, coal and oil have been considered the primary energy sources for transporting people”), the reduplicated phrase “世世代代” (shì shì dài dài, meaning “generation after generation”) further strengthens the connotation of a long history, adding a sense of continuity and depth to the translation.

Finally, in the example, “Various machine parts can be washed very clean and will be as clean as new ones when they are treated by ultrasonics, no matter how dirty and irregularly shaped they may be”, the translation “各种机器零件无论搞得多么脏，形状弄得多么不规则，一旦用超声波处理后，就可以被洗得干干净净，甚至干净得像新机器零件一样” (meaning “Various machine parts, no matter how dirty or irregularly shaped, can be washed very clean, even as clean as new, when treated with ultrasonics”) uses the phrase “干干净净” (gān gān jìng jìng, meaning “spotlessly clean”) to

emphasize the degree of cleanliness, while imparting a lively and harmonious rhythm, making the expression both vivid and rhythmic.

In summary, reduplication in Chinese translation serves to reinforce semantic and aesthetic effects, highlighting the rhythm and emotion of sentences, thereby enhancing the vividness and appeal of the translated text.

2.3 Rhetorical Repetition

In Chinese expression, a strong emphasis is placed on the aesthetic beauty of sound and rhythm, where repetition is not avoided but rather frequently employed to enhance the effectiveness of expression. Rhetorical repetition is a translation technique that uses repeated words or paired four-character idioms to add strength and rhythm to sentences, making the phonetic expression more vivid and dynamic. This method not only strengthens the expressive function of language but also enhances the beauty of sentences, imparting a rhythmic quality that leaves a lasting impression on readers. In translation, rhetorical repetition is effective not only when the original text contains repeated structures but also when it does not; translators can flexibly use this technique to enrich the translation (Li, 2024). For instance, employing synonymous or near-synonymous repetitions can add layers and rhythm to the translation, aligning with Chinese expressive norms and enhancing the sentence's vividness and appeal (Liu, 2005).

This form of expression is quite common in Chinese, especially with pervasive repetition that becomes a significant element in the cohesive structure of Chinese language (Pan, 1997). Through repetition, Chinese achieves symmetry and harmony in sentence patterns and structure, while simultaneously endowing language with strength and aesthetic tension, showcasing the unique expressive characteristics of Chinese.

Ex. 7 How the product comes up in quality, in price and in after-sale service has a direct bearing on the speed of enterprise's development and the future of the enterprises.

Translation: 产品的质量如何、价格如何、售后服务如何直接关系着企业的发展速度, 关系着企业的前途和命运。

Ex. 8 The machines must be well protected against dampness, moisture, rust and shock.

Translation: 机器包装必须防湿、防潮、防锈、防震。

Ex. 9 The banking reform is the inevitable choice of marketing economy and social development.

Translation: 银行业的改革是市场经济的必然选择, 也是社会发展的必然选择。

Ex. 10 We must avoid hindering the export-led economic recovery, speeding up deflation and increasing bad loans, which can be brought about by falling stock prices and the weakening dollar.

Translation: 我们必须避免阻碍以出口为导向的经济复苏, 避免加快通货紧缩, 避免增加不良贷款, 这一切因股票下跌和美元走弱而有可能发生。

In practical translation, the effect of rhetorical repetition is particularly prominent. For example, in the sentence “产品的质量如何、价格如何、售后服务如何直接关系着企业的发展速度, 关系着企业的前途和命运” (meaning “How a product's quality, price, and after-sales service directly affect the speed of an enterprise's development, as well as its future and destiny”), the repetition of “如何” (meaning “how”) emphasizes the importance of product quality, price, and after-sales service, adding layers to the sentence. The translation, “机器包装必须防湿、防潮、防锈、防震” (meaning “The packaging of the machine must prevent dampness, moisture, rust, and shock”), repeats the character “防” (meaning “prevent”), making the sentence clearer and more cohesive, adhering to Chinese conventions and enhancing the expression's coherence and rhythmic appeal. In another example, “银行业的改革是市场经济的必然选择, 也是社会发展的必然选择” (meaning “Banking reform is an inevitable choice for a market economy and for social development”), the repetition of “必然选择” (meaning “inevitable choice”) not only underscores the necessity of banking reform but also adds a tone of conviction, strengthening the sentence's impact. Similarly, in the translation “我们必须避免阻碍以出口为导向的经济复苏, 避免加快通货紧缩, 避免增加不良贷款, 这一切因股票下跌和美元走弱而有可能发生” (meaning “We must avoid hindering export-led economic recovery, avoid accelerating deflation, and avoid increasing bad loans—all of which could happen due to falling stock prices and a weakening dollar”), the repeated use of “避免” (meaning “avoid”) highlights the various economic issues to be avoided, clarifying the sentence's logical structure and ensuring a cohesive tone.

Thus, rhetorical repetition enhances the clarity of meaning in translations, creating a symmetrical and rhythmic structure that strengthens the momentum and musicality of the text. This technique not only aligns with the aesthetic features of Chinese but also significantly enhances the impact of the translation.

2.4 Application of Quadrisyllabic Expressions

Quadrisyllabic expressions, also known as "quadrisyllabic compounds", "four-character structures", or "four-character parallel structures", are widely used in Chinese, whereas they are relatively rare in structurally complex English. This form arises from the disyllabic tendency of Chinese, which, as an analytic language, is rooted in monosyllabic morphemes and strongly emphasizes alliteration, reduplication, and symmetrical rhythmic effects, naturally forming quadrisyllabic phrases (Yu, 2023). The abundance of four-character idioms and quadrisyllabic expressions in Chinese exemplifies harmonic beauty in syllable structure, making sentences flow smoothly, rich in rhythm, and enhancing rhetorical impact.

The formation of quadrisyllabic expressions varies; they may consist of four monosyllabic words, creating a concise and coherent structure, or two disyllabic words arranged in a compound or parallel structure to heighten the sentence's rhythmic quality. For instance, phrases like “技术精湛、经验丰富、作风过硬” (meaning "skillful, experienced, disciplined") not only emphasize the professional qualities and work ethic of a flight crew but also enhance the beauty and coherence of the expression. In practical application, quadrisyllabic phrases are often constructed in tandem with alliteration and reduplication, creating a clearer rhythm that offers a pronounced aesthetic effect.

Ex. 11: The flight crew of our airline consists of skillful pilots with abundant experience and perfect training.

Translation: 担任公司飞行任务的是一支技术精湛、经验丰富、作风过硬的飞行队伍。

Ex. 12: The products of this factory are chiefly characterized by their fine workmanship and durability (双音节化, 四字格).

Translation: 该厂产品的主要特点是工艺精湛, 经久耐用。

For example, the sentence “The flight crew of our airline consists of skillful pilots with abundant experience and perfect training” is translated as “担任公司飞行任务的是一支技术精湛、经验丰富、作风过硬的飞行队伍” (meaning "The flight crew responsible for the company's flight missions is skilled, experienced, and disciplined"). The translation utilizes the quadrisyllabic phrases “技术精湛” (skilled), “经验丰富” (experienced), and “作风过硬” (disciplined) in parallel structure, which not only creates a well-organized and fluent expression but also highlights the rhetorical power of quadrisyllabic phrases in Chinese, giving the sentence a pronounced rhythmic quality (Liu, 2023). Similarly, the sentence “The products of this factory are chiefly characterized by their fine workmanship and durability” is translated as “该厂产品的主要特点是工艺精湛, 经久耐用” (meaning "The primary features of this factory's products are fine workmanship and durability"). The use of quadrisyllabic phrases in the translation emphasizes the high quality and durability of the products while making the translation concise and impactful, aligning it effectively with Chinese linguistic features and aesthetic standards.

The application of quadrisyllabic phrases in Chinese serves not only as a rhetorical device but as a reflection of the phonetic and rhythmic beauty of Chinese. The four-character structure establishes a balanced rhythm that is ideal for conveying complex and nuanced information, playing a vital role in the Chinese translation of business English texts.

2.5 Use of "Antithetical Structures"

Since ancient times, Chinese culture has upheld the philosophy of “harmony in diversity”, which holds that development arises from the unity of opposites—a concept that can be traced back to *Zuo Zhuan*, *Duke Zhao Year 20*. This deep-seated dialectical thought is evident throughout the Chinese language, where it manifests in structures such as “你来我往” (“you come, I go”) and “一问一答” (“one asks, one answers”) known as "antithetical structures". This unique antithetical structure not only displays the beauty of symmetry in Chinese but also encapsulates the Chinese philosophy of “unity in diversity”. When forming words and sentences, Chinese prioritizes harmony and symmetry, resulting in an expressive style distinct from that of Western languages. As such, aesthetic intentions and considerations permeate the entire linguistic system of Chinese, endowing it with a unique artistic appeal and cultural significance (Liu, 2005).

Ex. 13. Entrants must be registered as residents of the booming cities, which places them on the right side of China's wealth gap.

Translation: 参加摇号的人必须落户这些蓬勃发展的城市，有这样的户口就站到了中国贫富差距鸿沟的那一边。

Ex. 14. Free markets on their own produce as much growth and employment as an economy can sustain.

Translation: 自由市场本身就能创造经济增长和就业机会，其高低多寡则视国民经济所能承受的幅度而定。

Ex. 15. The city's nightly curfew was actually extended by two hours due to the stepped-up of urban attacks.

Translation: 由于市区的骚乱有增无减，这个城市的宵禁实际上已延长了整整两个小时。

In the Chinese translation of business English, translators often employ pairs of synonymous or near-synonymous four-character phrases to construct antithetical structures, making the translation more vivid and expressive. This structure is not merely a form of repetition but also a highly expressive linguistic art form, adding rhythm and aesthetic tension to the sentence. For example, the original sentence, "Entrants must be registered as residents of the booming cities, which places them on the right side of China's wealth gap", is translated as "参加摇号的人必须落户这些蓬勃发展的城市，有这样的户口就站到了中国贫富差距鸿沟的那一边" (meaning "Those who enter the lottery must be registered residents of these booming cities, which places them on the favorable side of China's wealth gap"). Here, the phrase "贫富差距鸿沟" (meaning "wealth gap chasm") not only reinforces the contrast in the sentence but also highlights the social tension with the unique antithetical structure of Chinese (Wang, 2019).

Another example is "Free markets on their own produce as much growth and employment as an economy can sustain", which is translated as "自由市场本身就能创造经济增长和就业机会，其高低多寡则视国民经济所能承受的幅度而定" (meaning "Free markets can generate as much economic growth and employment as an economy can bear"). The antithetical structure "高低多寡" (meaning "high and low, few and many") uses concise language to convey the dialectical relationship between market regulation and economic capacity. This structure is not only concise but also aligns well with the aesthetic harmony and symmetry of Chinese, emphasizing the interdependence of "free markets" and "economic capacity" (Chen, 2021).

Furthermore, in the sentence "The city's nightly curfew was actually extended by two hours due to the stepped-up urban attacks", translated as "由于市区的骚乱有增无减，这个城市的宵禁实际上已延长了整整两个小时" (meaning "Due to the unabated disturbances in the city, the curfew has actually been extended by a full two hours"), the phrase "有增无减" (meaning "increasing rather than decreasing") vividly describes the ongoing disturbances through an antithetical structure, emphasizing the severity of the situation. This choice enhances the expressiveness of the language, allowing readers to feel the urgency of the situation (Li, 2020).

In conclusion, antithetical structures, a unique linguistic phenomenon in Chinese, enhance the beauty and impact of translations through their symmetrical expressions. Their use fully reflects the rhythm and dialectical quality inherent in Chinese, ensuring that translations of business English not only convey the original information faithfully but also resonate with the cultural spirit and aesthetic pursuits of Chinese.

2.6 Integrating Quadrisyllabic Expressions with Phonetic Patterns in Translated Product Advertising Texts

The aesthetic form of language is not only expressed in clarity and coherence of content but also in the harmony created by balanced structures, tonal shifts (ping and ze tones), and rhyme (Wang, 1990). In the Chinese expressive system, this harmony imparts a distinctive rhythmic beauty to the language, forming an effect with clear layers and smooth intonation. The use of short sentences further strengthens the accurate conveyance of meaning, creating distinct structural layers that realize the concept of "fei chen" beauty, as described by Liu Xie in *The Literary Mind and the Carving of Dragons: Sound Patterns* (Liu, 2005). "Fei chen", referring to the modern concept of ping and ze, defines "ping" tones as "fei" (rising) and "ze" tones as "chen" (falling). This alternating rhythm, created through interspersed ping and ze tones, establishes an undulating beauty that lends flexibility to expression.

The rhythmic principles of Chinese are mainly manifested in the ping-ze format, where basic rhythms in Chinese poetry often follow a "ping-ping-ze-ze, ze-ze-ping-ping" structure. This alternating pattern can not only be rearranged but also applied flexibly across various forms of expression. The rising tone in "ping" is extended, while the falling tone in "ze" is shortened, creating a key rhythm in the contrast of tones within sentences. In translation, translators often enhance the aesthetic form of the translation through parallel structures in ping and ze tones. For example, each pair of characters in a sentence forms a rhythmic unit, with stress often placed on the subsequent character, creating a natural aesthetic in the alternation between parallel structure and phonetic rhythm (Wang, 1990).

Ex. 16: Your early reply will be highly appreciated.

Translation: 如蒙赐复，不胜感激。

Ex. 17: The latest type of TVR system is indeed light, simple, durable, cheap and fine.

Translation: 这种最新型的电视录像确实重量轻、结构简单、经久耐用、价廉物美。

In practice, the aesthetic appeal of ping-ze (tonal balance) rhythm is not only present in poetry but also widely applied in Chinese translations of business English. For example, “Your early reply will be highly appreciated” is translated as “如蒙赐复，不胜感激” (meaning “We would be most grateful for your prompt reply”). In this translation, the character “复” carries a ze tone, while “激” is in ping, creating a tonal alternation that brings out an undulating rhythm. If translated as “不胜感谢” (meaning “greatly appreciate”), the tonal rhythm would appear somewhat monotonous, lacking the nuanced beauty of ping and ze alternation in Chinese (Zhou, 2022).

Another example is “The latest type of TVR system is indeed light, simple, durable, cheap and fine”, translated as “这种最新型的电视录像确实重量轻、结构简单、经久耐用、价廉物美” (meaning “This latest type of TVR is indeed light, simple, durable, affordable, and fine”). The translation’s quadrisyllabic structure more naturally reflects the subject-predicate alignment in Chinese, with the alternation of “轻” to “单” and “用” to “美” creating a balanced and rhythmic flow (Wang, 2021).

Similarly, “This instrument has been well received by the customers because of its stability in service, reliability in operation and simplicity in maintenance” is translated as “由于这台仪器性能稳定、操作可靠、维修方便，因此受到用户的好评” (meaning “This instrument has received favorable feedback due to its stable performance, reliable operation, and ease of maintenance”). Here, the phrases “维修方便” (ease of maintenance) and “用户好评” (user satisfaction) form a contrast in tone, creating a tonal symmetry that merges structural elegance with rhythmic beauty, giving the language a dual aesthetic (Li, 2020).

Regarding the concept of “circular beauty”, the sentence “This digital camera is easy to operate, versatile, compact and has a pleasing modern design” is translated as “这种数码相机操作简便，功能齐全，结构紧凑，造型美观” (meaning “This digital camera is easy to operate, versatile, compact, and aesthetically pleasing”). The characters “便”, “全”, and “观” create rhyme at the end of each phrase, with “便” and “全” in contrast with “凑” and “观”, further highlighting rhythmic harmony. The recurring vowels in the final syllables create rhyme, forming the “circular beauty” of Chinese rhythm. The alternation of similar sounds and reduplication brings out a more harmonious and fluid expression (Wang, 1990).

In another example, “The carpets made in our factory are beautiful and magnificent for their novel designs” is translated as “我厂生产的地毯图案新颖、色调雅致、美丽大方、富丽堂皇” (meaning “The carpets produced by our factory have novel designs, elegant tones, graceful appearance, and magnificent style”). This translation uses repeated alliteration, such as “颖” (novel) paired with “致” (elegant), and “大方” (graceful) paired with “堂皇” (magnificent), creating not only tonal harmony but also enhancing readability. This “ze-ze-ping-ping” pattern strengthens the layering and expressive rhythm of the sentence.

In summary, a well-crafted translation strives for accuracy in the aesthetics of sound, form, and meaning, showcasing linguistic skill within the confines of each sentence.

3. Interpreting the Characteristics of Chinese Language through the Lens of Chinese Thought Pattern

The characteristics of a language are shaped over time by the gradual permeation of a nation’s cultural spirit within its system of expression. This cultural spirit, along with thought patterns and linguistic traits, are interdependent and influence each other (Yang Yuangang, n.d.). As illustrated by the examples of business English-to-Chinese translation above, Chinese sentences are typically composed of several concise word groups, with each group creating natural pauses within the sentence. Chinese language places a high value on phonetic beauty, following balanced syllabic patterns beyond grammar alone. Due to this orderly arrangement of syllables, ancient Chinese texts could be read and naturally parsed without punctuation by relying on rhythm and syllable patterns. This reflects the emphasis in Chinese literature on the “sound sentence” rather than the “meaning sentence”, where rhythmic consistency is perfectly realized in the organization of sounds (Guo, 1979).

The structural organization of Chinese sentences is based on phrases (or segments), closely linked to the unique rhythm of Chinese. This phrase-based “block flow” structure fully demonstrates the Chinese cultural emphasis on wholeness and coherence (Shen, 2014). This characteristic is not merely a grammatical structure but a reflection of cultural expression.

Chinese philosophy differs fundamentally from the Western atomistic worldview, placing emphasis instead on “qi” as the essence of the universe. The attribute of “qi” lies in its dynamic nature and variability, a concept that traces back to ancient Chinese philosophy: “All things bear yin and embrace yang, with qi flowing harmoniously between them”. The harmony of “qi” underpins the Chinese perspective on the world, prioritizing the movement, change, and intrinsic coordination of things. This idea is evident in the structural organization of Chinese sentences, where phrases flow naturally in expanding segments, forming a continuous, undulating rhythm. Under this worldview shaped by “qi”, Chinese presents a language uniquely endowed with rhythmic beauty.

Roger T. Ames (2017) suggests that the very structure of a language encapsulates its fundamental cultural concepts and values. The structures and content of language continuously communicate a worldview that sustains a deeply ingrained cultural foundation. Ancient Chinese cosmology presents a relational universe structured by *qi*—a cycle of mutual transformation and substitution. This notion of change is also described as the mutual containment of Yin and Yang, where opposites integrate into unity. For example, Chinese seems to be filled with an inexhaustible array of interdependent paired terms, such as high and low, movement and stillness, hardness and softness, fullness and emptiness, large and small, light and dark, hot and cold. This relational, binary, and dynamic tension from the world delineates categories and creates boundaries, within which transformation occurs. These forces act as the source from which new things emerge, as everything is formed by dual relationships. Chapter 43 of the *Dao De Jing* states: "All things bear yin and embrace yang, with *qi* harmoniously coursing between them."

4. Conclusion

Li Guo (2023) states that language embodies the cognitive patterns of a linguistic community. Developing a deeper understanding of the Chinese language can enhance our appreciation of our civilization and cultural heritage. The most significant distinction between the Sino-Tibetan and Indo-European language families lies in the disyllabic rhythmic pattern of Chinese. Thus, when conducting cross-linguistic international communication or teaching Chinese internationally, it is essential to highlight the disyllabic rhythm inherent in Chinese.

Linguistic phenomena closely tied to rhythm include linguistic register, the variation in syllable length, and the modulation of pitch, all of which underscore the relationship between rhythm and register. Different communicative contexts require distinct linguistic expressions. In Chinese language learning and practical application, it is crucial to understand the relationship between rhythm and register to develop a keen sense of register. Special attention should also be given to enhancing the language’s formality and solemnity in appropriate contexts.

In the *Business English Translation* course, instructors guide students in observing and summarizing the rhythmic characteristics of Chinese translations, helping them gain an in-depth understanding of the phonetic beauty of the Chinese language. In translation instruction, this process is not only a transfer of linguistic skills but also a cultural experience. By analyzing the patterns and aesthetic appeal of Chinese phonetics, students gain a more intuitive understanding of the unique rhythmic expressions in Chinese, thereby enhancing their adaptability and expressive ability in the target language (Chen, 2024).

This practice of observing rhythmic characteristics in Chinese translation enables students to go beyond simply “knowing the surface” to “knowing the reasons behind it”. Features such as rhythmic construction, the balance of ping and ze tones, and the use of alliteration and assonance create the unique rhythm and beauty of Chinese expression. This aesthetic appeal extends beyond language form, embedding the cultural spirit and aesthetic philosophy of the Chinese people. By observing and applying these rhythmic characteristics in translation, students can better understand Chinese as a language that highly values phonetic beauty, with a deep-seated logic and cultural meaning behind its word formation and sentence structure.

Under this model, students’ English-to-Chinese translation skills are significantly enhanced. Translation becomes more than a simple language transfer; it evolves into a process of cultural re-creation. Through an accurate grasp of the unique rhythm and phonetic structures of Chinese, students gradually learn how to appropriately apply rhythmic techniques in Chinese translations. This training enables students to express the beauty of the Chinese language more naturally when handling business English translations.

The guided observation of rhythmic features also subtly deepens students' appreciation of Chinese culture. The expressive methods of Chinese reflect not only linguistic traits but also the cultural characteristics and aesthetic pursuits of the nation. Through learning and emulating the rhythmic features of Chinese, students gradually experience the rich

cultural connotations and distinctive aesthetic awareness of the Chinese people, leading to a deeper understanding of the cultural context behind Chinese expression.

This process transitions from experience to comprehension and ultimately to insight into Chinese culture. In translation practice, students gain not only linguistic knowledge but also an in-depth appreciation of cultural essence. This growing appreciation enables students to develop greater cultural sensitivity in English-to-Chinese translation and maintain a faithful presentation of Chinese aesthetics in their expressions.

Through systematic learning of Chinese rhythmic features in translation, students can ultimately achieve a transformation from “experience” to “comprehension” and then to “insight”. This teaching model not only improves students' translation skills but also fosters their sense of identity with Chinese culture, allowing them to experience the profound connection between the rhythmic and cultural beauty of the Chinese language in their practice.

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