



Translation Strategy of Historical and Cultural Lexicons of Zhaoqing from the Perspective of Cultural Adaptation Theory

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DOI: 10.5281/zenodo.17476633

Submission Date: 11 Sept. 2025 | Published Date: 29 Oct. 2025

Abstract

As a national historical and cultural city and the “Capital of Inkstones” in China, Zhaoqing boasts a rich array of unique historical and cultural vocabulary that carries profound cultural connotations and local characteristics. However, in the process of international communication, the translation of these terms often faces challenges such as cultural default, image loss, and semantic dislocation. Guided by the Cultural Adaptation Theory in translation studies, this paper takes the historical and cultural lexicons of Zhaoqing as its research object and aims to explore corresponding translation strategies. Through a combination of theoretical analysis and case studies, this paper proposes a hierarchical translation strategy model. The research aims to provide theoretical references and practical guidance for the accurate and effective translation of Zhaoqing’s historical and cultural words, thereby enhancing the city’s international image and promoting cross-cultural communication.

Key words: Cultural Adaptation Theory; Zhaoqing; Historical and Cultural Lexicons; Translation Strategies; Foreignization and Domestication

1. Introduction

As a famous historical and cultural city in China, Zhaoqing has a history of more than 2,200 years. It is not only one of the birthplaces of Cantonese culture and the origin of the Cantonese language, but also renowned as the “Capital of Inkstones” in China. From the Duan Inkstone, a treasure of Chinese study, to the historical stories of Bao Zheng, a famous official in the Northern Song Dynasty, and to Matteo Ricci, the first Western missionary to China, Zhaoqing carries a rich and diverse historical and cultural heritage. These unique cultural memories are highly concentrated in local historical and cultural words such as “Duan Inkstone”, “Song Dynasty City Wall”, “Mei'an Temple”, “Guozheng”, and “Dragon Mother Culture”, making them the core carriers of Zhaoqing’s cultural identity.

However, in the process of international communication, the translation of these culturally loaded terms often faces a dilemma: literal translation may lead to the loss of cultural images and the confusion of target readers, while free translation may weaken their cultural uniqueness and historical depth. This dilemma is essentially a problem of “cultural adaptation” in cross-cultural communication. Translation is by no means a simple conversion of linguistic symbols in a vacuum but a profound cross-cultural communicative act, which inevitably involves how to negotiate and adapt between the source culture and the target culture.

Therefore, this paper introduces the Cultural Adaptation Theory in translation studies as the core analytical framework to systematically examine the translation practice of Zhaoqing’s historical and cultural lexicons. This study aims to address the following questions: How can a systematic and flexible translation strategy be developed under the guidance of this theory to faithfully convey the essence of Zhaoqing’s history and culture while effectively adapting to the cognitive context of target readers? The ultimate goal is to achieve an elevation from “translating words” to “communicating culture”, helping Zhaoqing tell its city story and propound history legacies on the global stage.

2. Cultural Adaptation Theory and the Translation of Historical and Cultural Lexicons

Cultural Adaptation Theory stands as one of the core theories in translation studies, emphasizing that translation is not merely a linguistic transfer but a communicative act that bridges cultural divides. This theoretical framework posits that translators should flexibly employ strategies of “domestication” or “foreignization” based on the target audience's cultural background, cognitive patterns, and communicative purposes. Domestication eliminates unfamiliarity through cultural expressions familiar to the reader, while foreignization preserves source-culture characteristics to foster cross-cultural understanding. Its essence lies in dynamically balancing cultural authenticity and communicative effectiveness, enabling texts to convey core messages while achieving profound semantic resonance across heterogeneous cultural contexts.

2.1 Matteo Ricci's Contribution to Cultural Adaptation Theory

When discussing Cultural Adaptation Theory, it is essential to mention the renowned historical figure Matteo Ricci, the Italian Jesuit missionary who set foot in Zhaoqing in 1583. During his six-year stay in Zhaoqing, he achieved several world-first accomplishments. On a practical level, Ricci pioneered an adaptive missionary strategy of “integrating into local customs”. Upon his initial arrival in China, particularly during his stay in Zhaoqing, he did not forcibly impose Eurocentric practices. Instead, he proactively studied the Chinese language, delved into Confucian classics, and adopted the attire of a Chinese scholar, fashioning himself into a learned “Western Confucian”. He astutely recognized the central role of Confucian culture in Chinese society and consequently sought to reconcile Catholic doctrines with Confucian concepts such as “ren” (benevolence) and “tian” (heaven), arguing for their compatibility rather than opposition. This posture of respecting and integrating into the local mainstream culture broke down initial barriers and laid a solid foundation for building trust and engaging in profound dialogue with the scholar-official class (He, 2020).

On the level of knowledge and exchange, he skillfully utilized Western technology and academia as a “bridge” for cultural adaptation. Ricci understood the appeal of advanced science and technology to Chinese intellectuals. By demonstrating and translating world maps (such as the *Kunyu Wanguo Quantu*, literally meaning *A Map of the Myriad Countries of the World*), presenting self-ringing clocks, astronomical instruments, and other objects, he used Western natural sciences as a key to open the door to communication. He did not attempt to forcibly overturn the Chinese concept of “tianxia” (all-under-heaven); instead, using the map as a medium, he placed China within a global perspective in an intuitive and convincing manner, thereby stimulating the scholar-officials' curiosity about the broader world. This form of equal dialogue, using academia as an intermediary and founded on a shared desire for knowledge, successfully introduced Western cultural elements into mainstream Chinese society, paving the way for subsequent Sino-Western cultural exchange. As a pioneer and practitioner of cultural adaptation, Matteo Ricci as a translator, communicator, became the first person to bridge Chinese and Western cultures and a figure of paramount importance in Zhaoqing's history. Modern translators still draw inspirations from the legendary Ricci in cross-cultural communications and interactions.

2.2 Venuti's Theory of Foreignization and Domestication

Cultural Adaptation Theory provides a more refined theoretical perspective for dealing with culture-loaded terms, moving beyond the binary opposition of “literal translation” and “free translation”. Its core involves exploring how to handle cultural differences in translation. The American translation theorist Lawrence Venuti, in his influential work *The Translator's Invisibility*, proposed the highly impactful concepts of “domestication” and “foreignization”.

Domestication refers to adopting a transparent, fluent style that minimizes the strangeness of the source text, effectively bringing the author into the target culture. It is a strategy oriented towards the target culture, aimed at reducing reading barriers for the audience. Foreignization, conversely, involves consciously preserving the heterogeneity of the source text, breaking the cultural conventions of the target language, and thereby moving the reader towards the author. This is a strategy oriented towards the source culture, designed to highlight cultural differences and enrich the target language and culture.

Venuti (1995) critiqued the predominance of domestication in Anglo-American culture, viewing it as an act of cultural imperialism that leads to the “invisibility” of the translator and the erosion of cultural diversity. He advocated for foreignization as a means to resist this cultural hegemony. However, both pure foreignization and pure domestication have their limitations in practice. Absolute foreignization may result in translations that are obscure and incomprehensible, failing to achieve communicative purposes. Absolute domestication may completely dissolve cultural otherness, rendering the act of communication meaningless. Therefore, successful cultural adaptation requires a dynamic and strategic balance point on the continuum between “domestication” and “foreignization”, determined by the translation's purpose, text type, and target audience. In the context of modern Zhaoqing, translators and interpreters still have to bear in mind the importance of maintaining the significance of the Chinese culture in international settings, thus Venuti's theory can lend us immense support and strengths.

2.3 Berry's Theory of Cultural Adaptation

John Berry (2003), based on the attitudes of acculturating individuals towards their original group and their new host group, distinguished acculturation strategies along two primary dimensions: the propensity to maintain one's heritage culture and identity, and the propensity to engage in intercultural contact with other groups. He posited these two dimensions as independent. Based on varying manifestations of individuals along these two dimensions, Berry differentiated four primary acculturation strategies: integration, assimilation, separation, and marginalization.

When acculturating individuals value both maintaining their original culture and engaging in daily interaction with other groups, the integration strategy emerges, characterized by actively absorbing aspects of the external culture and merging them with the original culture to form a new synthesis. When individuals do not wish to maintain their original cultural identity but actively seek frequent interaction with other groups, the assimilation strategy occurs, involving abandoning the original culture and fully absorbing the external one. When individuals value their original culture but are reluctant to engage with other groups, the separation strategy is observed, wherein the original culture is retained while the external culture is rejected. Finally, when individuals have little interest in maintaining their original culture and also lack motivation to engage with other groups, the marginalization strategy results, characterized by a lack of commitment to either culture (Berry et al., 2002).

Cultural Adaptation Theory provides a more refined theoretical perspective beyond the binary opposition of “literal translation” and “free translation” for dealing with culturally loaded words. Its core lies in exploring how to handle cultural differences in translation.

2.4 Applicability of the Theory: Why Is It Suitable for Zhaoqing's Historical and Cultural Lexicons?

Zhaoqing's historical and cultural words are typical “culture-specific items” with the following characteristics. First is their high cultural load, each word embodies specific historical events, character legends, philosophical concepts, or material civilization. For example, “Duan Inkstone” carries the aesthetic and spiritual pursuit of Chinese literati rather than merely a local variety of stones. Second is their strong regional dependency. They are closely linked to Zhaoqing's specific geography, history, and folklore. For example, the Xijiang River is not only a geographical name but also a historical witness to Lingnan civilization and the Maritime Silk Road, and many names and concepts are so unique they are unlikely to be found elsewhere in the country. These names include Guozheng Zong (a special local delicacy), Zi Bei Ttian Kui (a local herbal tea), Zhaoshi (Gordon Euryale Seed) etc. Third is their semantic complexity: their meanings are often a three-dimensional “bundle of meanings”. For example, “Lord Bao” refers not only to the historical figure Bao Zheng but also to the symbolic representation of “clean official culture” and “judicial justice”.

These characteristics determine that their translation cannot be a simple lexical correspondence but must be a deep process of cultural adaptation. Cultural Adaptation Theory provides a powerful theoretical tool for analyzing the cultural core of these words, assessing their communication risks, and selecting corresponding translation strategies.

3. Classification of Zhaoqing's Historical and Cultural Lexicons and Translation Concerns

Before translating Zhaoqing's historical and cultural words, it is necessary to classify them systematically and clarify the translation concerns and difficulties of each category. The author aims to include three types of lexicons though there is a multitude of vocabulary and strict categorization might be painstaking as the city's history spans thousands of years.

3.1 Historical Figures in Zhaoqing Area

The principle of Ming Cong Zhu Ren, in translation dictates that the rendering of personal and geographical names should adhere to the pronunciation and orthographic conventions of the language or culture to which the name belongs (Li & He, 2012). This approach prioritizes the owner's linguistic identity, requiring translators to consult native pronunciation standards rather than imposing external phonetic interpretations. For instance, the Japanese name 田中 is romanized as Tanaka based on its native Japanese reading, not the Chinese pronunciation Tian Zhong; similarly, the Chinese city 北京 is rendered as Beijing using the modern Pinyin system, not the historical postal romanization Peking. By respecting original linguistic forms, this practice preserves cultural authenticity, minimizes distortion, and ensures accurate cross-cultural reference.

The translation of anthroponyms and historical figures associated with Zhaoqing—such as Bao Zheng's Governance of Duanzhou, Matteo Ricci, Dragon Mother, the Sixth Patriarch Huineng, entails nuanced challenges rooted in temporal, cultural, and linguistic dimensions. These names are not merely referential; they function as vessels of local historical memory, moral valuation, and cultural narrative. A primary difficulty lies in the significant background knowledge gap facing target audiences.

Moreover, the translation of such culturally embedded figures demands careful negotiation of symbolic values and historical positioning. The appellation “Dragon Mother” presents a semantic dissonance: while the dragon symbolizes auspicious power in Chinese tradition, its common Western association with malevolence risks evoking negative connotations. Thus, a direct translation lacks contextual felicity. Similarly, figures such as Matteo Ricci require explicit framing within broader historical narratives to establish their significance. Positioning him not just by name but as a “pioneer of Sino-Western cultural exchange” provides the necessary coordinates for cross-cultural comprehension. Effective translation, therefore, must mediate between phonetic fidelity, cultural resonance, and explanatory depth to ensure that such figures are accurately situated within both their native legacy and the recipient’s interpretive framework.

3.2 Folk Custom and Craft Words

The translation of folk custom and craft terminology, such as Guozheng, Rooster Dance, and Zhaoqing Dragon Boat Racing, presents distinctive challenges rooted in their embodiment of intangible cultural heritage. These terms encapsulate localized lifestyles, ceremonial practices, and artisanal techniques, representing what may be termed “living culture”. A primary difficulty lies in the need to convey both tangible attributes and procedural knowledge. For instance, Guozheng is not merely a rice dumpling; its definition hinges on communicating its distinctive geometric form (pyramid shape), specific material composition (localized special leaves, glutinous rice, beans), and traditional production method (slow-cooking over firewood). A simple lexical translation fails to capture this intricate synthesis of form, ingredient, and craft.

Beyond physical description, these terms are laden with socio-symbolic meanings that are often opaque to external audiences. The Rooster Dance, for example, transcends its performative mimicry of a rooster; it is a vessel of folk beliefs, symbolizing the expulsion of malevolent forces and the invocation of fortune. This layer of cultural semiotics requires explicit interpretation in the target text. Furthermore, the lack of standardized nomenclature poses a significant practical hurdle. A single folk practice may be known by multiple vernacular names, necessitating the establishment of a consistent, authoritative translation to prevent confusion and ensure cross-cultural recognizability. Effective translation thus demands a multifaceted strategy that integrates descriptive specificity with cultural exegesis, while simultaneously contributing to the standardization of a coherent terminological framework for international discourse.

3.3 Philosophical and Aesthetic Concept Words

The translation of philosophical and aesthetic concept words from Zhaoqing’s cultural lexicon—such as City of Mountains and Waters, Cultural Context, and Harmony Between Nature and Humanity—poses profound challenges due to their deeply abstract and culturally embedded nature. These terms encapsulate traditional Chinese worldview constructs, aesthetic ideals, and spiritual values, representing the most abstract layer of cultural expression. Their inherent semantic richness and polysemy in the source language complicate direct mapping into English. For instance, the concept of Cultural Context does not merely denote historical continuity but implies an organic, vein-like system of cultural transmission and intellectual lineage, for which no single lexical equivalent exists in English. Similarly, the poetic expression City of Mountains and Waters functions not as a geographical descriptor but as a holistic aesthetic ideal, evoking an integrated spatial and spiritual relationship between urban form and natural landscape that a literal rendering fails to capture.

These challenges are compounded by fundamental differences in philosophical systems and linguistic worldviews. A term such as “Harmony Between Nature and Humanity” operates within a uniquely Chinese cosmological framework where “nature” (天, tian) conveys a fusion of the physical cosmos, moral order, and quasi-divine immanence a conceptual constellation irreducible to Western binaries of “Nature” versus “God”. This lack of commensurate philosophical categories necessitates not merely translation but conceptual bridging. Furthermore, the lyrical and often implicit “artistic conception” embedded in terms like “City of Mountains and Waters” resists formal equivalence, requiring a shift from literal translation to interpretive reconstitution in the target language. Effectively conveying such concepts thus demands a strategy that balances semantic precision with cultural explanation, often involving contextual elaboration, loanwords with glosses, or culturally adaptive paraphrasing to preserve the conceptual depth and aesthetic resonance of the original.

4. Translation Strategies from the Perspective of Cultural Adaptation Theory

In response to the above categories and difficulties, we can construct a hierarchical and dynamic translation strategy system under the guidance of Cultural Adaptation Theory. Though different translators employ different strategies on condition that their understanding of concepts is maximumly equivalent to the target language from the source language.

4.1 Foreignization-dominated, Compensation-supported Strategy Applicable to Historical Figure Words

Throughout its history, Zhaoqing has been home to a galaxy of remarkable figures men and women, scholars and generals, Chinese and foreign. They are the witnesses, the creators, and the narrators of Zhaoqing’s rich historical

tapestry. For core symbols that define Zhaoqing's cultural identity, we should adhere to a foreignization-dominated strategy to maintain cultural subjectivity. This is the fundamental interest of the Chinese culture and civilization in the world stage to be seen, heard, and understood as it is. At the same time, to compensate for the understanding obstacles that may be caused by foreignization, various compensation methods must be adopted for the readers' sake. After all, we want our translations comprehensible and acceptable to our foreign readers audiences or tourists.

For most proper names such as historical figures, the Chinese Pinyin transcription is employed. Famous examples are transcribed as follows: 包拯 Bao Zheng, 莫宣卿 Mo Xuanqing, 叶挺 Ye Ting, 叶剑英 Ye Jianying, 王泮 Wang Pan and 李绅 Li Shen. But to make the names more meaningful, some descriptive words are necessary to indicate their identity of achievements: Mo Xuanqing: The Top Imperial Examination Graduate (Zhuangyuan) of Lingnan in the Tang Dynasty, Ye Ting, a celebrated general of the National Revolutionary Army, who trained forces in Zhaoqing for the Northern Expedition, Wang Pan was the Prefect of Zhaoqing during the period when Matteo Ricci resided in the city.

Possible pitfalls in translating names include foreign names, commonly known ones such as 利玛窦 Matteo Ricci, 罗明坚 Michele Ruggier, 荣睿大师 Master Yoei. The former two missionaries both have their original foreign names and are quite accepted widely in the academic community. Yet attention should be paid to the Japanese monk who traveled to China during the Tang Dynasty and died in Zhaoqing, where a commemorative monument has been erected at Dinghu Mountain National Park. Many Chinese translators tend to use Rong Rui, as the Chinese pronunciation of the two characters. Yet in translating names, especially Japanese names into English, the customary practice is to transcribe the Japanese pronunciation into Romanized spelling 东京 Tokyo. Similarly, 荣睿 should be translated as Yoei, and this name has been certified by our veteran translator Professor Wu Weixiong who visited Master Yoei's hometown in Japan.

Another example is 刘峻周, Liu Junzhou, a pioneering tea industrialist from Zhaoqing, introduced Chinese tea cultivars and processing techniques to Georgia in the 1890s, revolutionizing the local industry. His legendary contributions earned him the title "Georgia's Tea King", establishing an enduring historical bond between Zhaoqing and Georgian tea culture. To celebrate his legacy Zhaoqing has built a memorial gallery "A Tea Destiny by the Black Sea: Lao Jin Jao and the Georgian Cultural Center". The readers might notice this discrepancy of translation of 刘峻周. According to historical records the name should be spelt as Lao Jin Jao, but when the author asked his descendant, the descendant maintained in the context of Chinese mainland, Liu Jun Zhou, should be used to avoid any misunderstandings.

Two other famous figures in Zhaoqing's history are the Song Dynasty Justice official 包公 Bao Zheng, and 龙母 Dragon Mother. Lord Bao Zheng's Governance in Duanzhou: Upholding Justice and Integrity in Song Dynasty China, and Dragon Mother, Longmu (Mother of the Chinese Dragon, a benevolent water deity). The strategy analysis goes as follows: for words with extremely complex cultural connotations or those prone to misunderstanding, such as "dragon", while adhering to transliteration or literal translation (foreignization), deep cultural annotations must be provided in footnotes, endnotes, or hyperlinks in digital media to explain their positive symbolic meaning in Chinese culture, achieving thorough "cultural de-stigmatization". In other words, translators must adopt adaptation when dealing with historical names and figures in order to fully present the significance behind each individual name.

4.2 Combination of Foreignization and Domestication, Image Reconstruction Strategy Applicable to Folk Custom and Craft Words

For words that need to attract the audience through vivid images, a "fusion" strategy combining domestication and foreignization can be adopted for creative image conversion and reconstruction. For example: Describe Zhaoqing's "骑楼街" as "Qilou" Arcades: A Lingnan interpretation of Southern European colonial architecture, featuring shaded walkways for both commerce and residence. In this translation process, by mentioning the image of "Southern European colonial architecture" that target readers may be familiar with, a cognitive reference frame is established for them, and then its Lingnan characteristics (shaded walkways, commercial and residential use) are pointed out, building a bridge between familiarity and strangeness. This is a perfect combination of foreignization and domestication, for the purpose of rebuilding the cultural image.

Another example is the 雄鸡舞 from Deqing County, which is listed as a Guangdong Provincial Intangible Cultural Heritage. Typically, it is translated as Deqing Rooster Dance, a vibrant folk performance symbolizing courage and warding off evil spirits, avoiding a superficial understanding of mere "dance" performance. The addition of paraphrase indicates the skill and also the significance of this folk art, giving foreign readers more imagination and expectation vividly to better comprehend this rural dance art. The substitution and reconstruction is achieved through the combination of foreignization and domestication, both of which are handy to translators and interpreters. There is no set rules for translation, especially when it comes to the translation of the unique Chinese culture and civilization, which

more often than not, have no equivalence in the English language. Translators must make full use of their creativity in this process of message exchange and transmission.

Here are two representative examples of Zhaoqing Culture, 端砚 Duan Inkstone rather than simply Duanyan, or the generic “Chinese Inkstone”. Another food is rarely found elsewhere in China: 裹蒸粽 Guozhengzong, Zhaoqing Guozheng (a pyramid-shaped glutinous rice zongzi). The translator has employed transliteration (Duan, Guozhengzong) to retain the cultural “name” and establish its specific attributes; the category word or descriptive component (Inkstone, pyramid-shaped zongzi) provides basic functional and formal cognition, representing a preliminary combination of foreignization and domestication.

4.3 Deep Interpretation, Functional Equivalence Strategy Applicable to Philosophical and Aesthetic Concept Words

For the highest level of cultural spiritual concepts, we should strive to transcend the literal level and pursue the “functional equivalence” advocated by Nida, that is, the target language readers' response to the translation should be basically consistent with the source language readers' response to the original text. This often requires moving from “translation” to “interpretation”, coincidentally in accordance with the requirements of cultural adaptation theory. Next let's explore some phrases translation. Zhaoqing has long been recognized as a picturesque tourism destination thanks to its mountains and rivers, thus earning it a title of 山水之城 City of Mountains and Waters, a city where majestic mountains and serene waters seamlessly blend with urban life. If we translate it literally into “mountain and water city”, the artistic value and aesthetic concept will be completely lost, failing to attract the readers' attention and interest.

Another example is the country park Dinghu Mountain has been acclaimed as the oxygen bar in Guangdong Province, as a result of the rich 负离子 negative ions, an abundance of health-boosting negative oxygen ions (rather than merely transliterating “anion”). The term anion is too technical to layman; thus, the explanation is absolutely necessary if we aim to achieve the communicative effect by acting as a linguistic bridge between two languages and cultures. What is the health benefit of anions, and why are they abundant at Dinghu Mountain? The translator does shoulder some responsibility in this cross-cultural exchange.

We are fully aware of the strategy analysis is to abandon the correspondence of literal form and instead use descriptive language to directly convey the core feelings and functions of the concept in a specific context (livability, health), enabling target readers to generate emotional and cognitive responses similar to those of source readers, another perfect example of cultural adaptation.

Mei'an Temple 梅庵, a National-Level Cultural Heritage Site in Zhaoqing, was established to commemorate the story where the Sixth Patriarch Huineng planted a plum branch, which later grew into a temple. It stands as an iconic representative of Zhaoqing's Zen Buddhist culture. The strategy employed here is to adopt literal translation in the title or name, followed by a concise intra-text explanation through colons, appositives, or attributive clauses, directly “packaging” the cultural background for the reader. This is suitable for texts with limited space, such as introductions and travel brochures.

When introducing Zhaoqing's overall image, scattered cultural points can be connected into a narrative: “From the scholarly elegance of the Duan Inkstone to the legendary justice of Lord Bao Zheng, and from the interfaith dialogue initiated by Matteo Ricci to the harmonious 'mountain-water' cityscape, Zhaoqing offers a living tapestry of Chinese civilization.” The narrative strategy here requires coherence and connectivity to join isolated words in a larger, attractive story framework, and reveal the deep connections and values of these cultural symbols through narrative logic. This is a more advanced and effective form of cultural adaptation.

5. Conclusion

In the context of globalization, the core of international communication for historical and cultural cities lies in the successful transmission of cultural meanings. For Zhaoqing, its rich and unique historical and cultural words are both a challenge and an opportunity. Cultural Adaptation Theory provides us with a translation philosophy and practical guide that goes beyond the technical level and delves into the cultural dimension.

This paper demonstrates that the English translation of Zhaoqing's historical and cultural lexicons is by no means a mechanical conversion seeking one-to-one correspondence but a strategic selection process based on deep cultural understanding and clear communication goals. By constructing a strategy of foreignization-dominated and compensation-supported to handle core cultural symbols, a strategy of combining foreignization and domestication with image reconstruction to revitalize folk material words, and a strategy of deep interpretation and functional equivalence to convey philosophical aesthetic concepts, we can effectively find the best balance between “maintaining cultural authenticity” and “achieving communication effectiveness”.

“Ultimately”, the application of this series of strategies aims to make Zhaoqing’s historical and cultural words no longer cold and incomprehensible exotic symbols in the eyes of international readers but to become perceptible, understandable, and even resonant cultural bridges. Through this precise and creative culturally adaptive translation, Zhaoqing can better tell its thousand-year-old story to the world, showcase its unique charm as an important birthplace of Lingnan culture, and thus contribute its indispensable “Zhaoqing Chapter” to the grand narrative of Chinese culture “going out”.

Funding Project

This research was supported by the Zhaoqing Historical and Cultural City Association 2025 Research Project; Project Approval Number: MC2505. Project Title: Research on Translation Strategies of Zhaoqing Historical and Cultural City in the Context of Cultural Adaptation Theory.

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CITATION

Xu Zhenhui. (2025). Translation Strategy of Historical and Cultural Lexicons of Zhaoqing from the Perspective of Cultural Adaptation Theory. In Global Journal of Research in Education & Literature (Vol. 5, Number 5, pp. 78–84). <https://doi.org/10.5281/zenodo.17476633>