

Theoretical Framework Construction and Practical Path of Exhibition Text Translation from the Perspective of Ecological Translation Studies

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ABSTRACT

As the core information carrier of cross-cultural exhibition activities, the translation quality of exhibition texts directly determines the international communication effectiveness and commercial value of exhibitions. This paper takes the "adaptation-selection" theory of ecological translation studies as its core, combined with bilingual text cases from over 20 international exhibitions such as the China International Import Expo and the Hannover Messe in Germany, to systematically construct a theoretical framework for exhibition text translation featuring "translation ecological environment-three-dimensional conversion strategies-survival effects of translated texts". The study reveals that the essence of exhibition text translation lies in translators actively adapting to the complex ecosystem constituted by "source language texts-target readers-sociocultural contexts-communicative purposes". Through dynamic transformations across linguistic, cultural, and communicative dimensions, translated texts achieve effective "survival" within target contexts. This framework provides localized theoretical guidance for exhibition text translation practices and offers empirical support for the deepening application of ecological translation studies in the field of applied texts.

Keywords: ecological translation studies, exhibition texts, three-dimensional transformation, translation ecological environment, translation survival.

INTRODUCTION

Driven by both economic globalization and cultural diversification, China's exhibition industry has become a significant growth pole in the global exhibition market. In 2023, over 1,900 international exhibitions were held nationwide, covering diverse fields such as technology, automotive, culture, and consumer goods (China Exhibition Economy Research Association, 2024). As the core medium for information dissemination, brand building, and cross-cultural communication at exhibitions, exhibition texts encompass various formats including exhibitor brochures, technical parameter sheets, promotional posters, and copyright agreements. Their translation is not merely a linguistic conversion but involves a dynamic adaptation process that integrates multidimensional ecological elements.

Ecological Translation Theory, systematically proposed by Professor Hu Gengshen in his 2004 work *The Theory of Adaptation and Selection in Translation*, is grounded in Darwin's "Adaptation/Selection" theory. It defines translation as "a dynamic process where translators make adaptive choices regarding the translated text within its ecological environment," with the core criterion focusing on whether the text can effectively "survive" in the target context [1]. This theory transcends the limitations of traditional "formal equivalence," emphasizing the "ecological nature" and "dynamic characteristics" of translation. It aligns closely with the essential features of exhibition texts—such as their purposefulness, cross-cultural relevance, and professionalism. As Cai Xinle (2006) noted, Ecological Translation Theory provides a novel perspective for applied text translation, advocating "systematic consideration of ecological elements and dynamic adjustment of strategies" [2].

Current research predominantly focuses on individual exhibition texts or isolated translation techniques, lacking systematic integration of the "ecological elements-transformation strategies-survival effects" framework. Building on this foundation, this study constructs a theoretical framework for exhibition text translation from an ecological translation perspective using bilingual texts as case studies. It analyzes how translators adapt to complex ecosystems through "three-dimensional transformation," ultimately ensuring the survival of translated works and providing theoretical support for exhibition translation practices.

DEFINITION OF THE ECOLOGICAL ENVIRONMENT SYSTEM FOR EXHIBITION TEXT TRANSLATION

In ecological translation studies, the "translation ecological environment" refers to "the interconnected world formed by the source text, source language, and target language, i.e., an integrated whole where language, communication, culture, society, as well as authors, readers, and clients interact with one another" [1]. The translation ecological environment of exhibition texts is characterized by "diversity," "dynamism," and "purposefulness." Its core components can be broken down into the source text, translator subject, target readers, sociocultural environment, and communicative purposes. These elements interact with each other, collectively determining the translator's selection strategies.

Source Text: Text Attributes with Mixed Functions

Exhibition texts are not a single type of text but "hybrid texts" that combine multiple functions such as informativeness, contractual nature, and appellative function. For example, the Exhibitor Manual of the China International Import Expo (CIIE) contains not only informational

content like "展位面积计算" (booth area calculation) but also contractual clauses such as "逾期缴费违约责任" (liability for breach of contract due to overdue payment), and implicitly conveys the appellative purpose of "吸引优质企业参展" (attracting high-quality enterprises to participate). The principles of "accuracy" and "unification" in business translation proposed by Liu Fagong (2008) are particularly crucial in such texts. The consistency of terminology (e.g., uniformly translating "标摊" as "standard booth" instead of "regular booth") and the ambiguity-free nature of clauses (e.g., clearly translating "滞纳金" as "late payment penalty") directly affect the "survival" foundation of the translated text [3].

Translator Subject: Dual Competence in Professionalism and Language

Wang Lidi (2003) pointed out that professional translation requires translators to be "特定领域的半个专家" (half-experts in specific fields) [4], and this requirement is particularly prominent in exhibition translation. Translators need to possess two major capabilities simultaneously: one is language conversion ability, such as distinguishing the usage differences between "shall" (法律文本义务性, obligatory in legal texts) and "must" (普通文本强制性, mandatory in general texts) in contractual texts (e.g., the choice of "shall complete" in the booth rental contract of the Hannover Messe in Germany); the other is industry cognitive ability, such as understanding the cultural connotation of "榫卯结构" (mortise-and-tenon joint) in the New Delhi International Handicrafts Exhibition in India. A literal translation lacking industry cognition (e.g., literally translating "烧纸钱" as "burn paper money" in the text of the Mexican Day of the Dead Cultural Exhibition) will directly lead to the "survival" failure of the translated text.

Target Readers: Demand-Oriented Hierarchical Adaptation

Chen Xiaowei (2007) emphasized that translation for international publicity should have "受众意识" (audience awareness) [5]. The target readers of exhibition texts can be divided into three categories: professional buyers (e.g., engineers at the Hannover Messe in Germany), ordinary audiences (e.g., parents at the Shanghai International Children's Book Fair), and partners (e.g., publishing houses in copyright trade agreements). Translators need to adjust their strategies according to the different needs of different readers: for professional buyers, technical parameter sheets should supplement complete expressions such as "operates with a noise level of" (设备噪音≤60分贝, equipment noise ≤ 60 decibels); for ordinary audiences, promotional posters should convert "一叶知春" into intuitive expressions like "A Single Leaf Signals Spring"; for partners, copyright agreements should use legal terms such as "commencing from" (自...起, starting from...) to ensure rigor.

Sociocultural Environment: Cross-Cultural Adaptation to Avoid Conflicts

Xu Jun (2003) pointed out that the essence of translation is "两种文化的互动与交流" (the interaction and exchange between two cultures) [6]. The cross-cultural nature of exhibition texts makes them have higher requirements for the adaptability of the sociocultural environment. For example, in the text of the Gulfood (Dubai International Food Exhibition) in the Middle East, if "猪肉制品试吃" is literally translated as "pork product tasting," it will violate the local Islamic cultural taboos; while converting it to "halal-certified food tastings" (清真认证

食品试吃, halal-certified food tasting) realizes the avoidance of cultural conflicts. Similarly, in the Bangkok International Buddhist Culture Exhibition in Thailand, "烧香祈福" is translated as "offer incense and make wishes" (供奉香火并许愿, offer incense and make wishes), which conforms to the cognition of "虔诚礼仪" (pious etiquette) in Buddhist culture and avoids cultural offense.

Communicative Purposes: Function-Priority Strategy Orientation

Jia Wenbo (2012) proposed that the translation of applied texts should be "以目的语受众为导向" (target language audience-oriented) [11]. The communicative purpose of exhibition texts determines the selection of translation strategies. For example, the core purpose of the buyer invitation letter of the Shanghai International Medical Device Exhibition is "驱动注册" (driving registration). If the sentence "诚邀您莅临展会, 共探医疗行业新机遇" is literally translated as "We sincerely invite you to attend and explore opportunities," it will be difficult to attract professional buyers due to the lack of benefit points; while converting it to "Discover Cutting-Edge Medical Innovations and Network with Industry Leaders" (发现前沿医疗创新, 对接行业领袖, discover cutting-edge medical innovations and connect with industry leaders) directly hits the core needs of buyers for "找资源、拓人脉" (finding resources and expanding contacts), significantly improving the "survival" effect of the translated text.

CONSTRUCTION OF THE "THREE-DIMENSIONAL TRANSFORMATION" THEORETICAL FRAMEWORK FOR EXHIBITION TEXT TRANSLATION

Under the "three-dimensional transformation" framework of ecological translation studies, due to the diversity of types, involvement of multiple cultural backgrounds, and bearing of different communicative purposes of exhibition texts, their translation needs to adopt differentiated strategies that are highly compatible with text attributes and ecological environment in the three dimensions of language, culture, and communication. The following will conduct a detailed analysis of the core logic, strategy classification, and typical cases of each dimension. A summary will be added before each subsection to clearly present the objectives and paths of transformation in that dimension.

Linguistic Dimension Transformation: Form Optimization to Adapt to Text Types

The core of linguistic dimension transformation is to make targeted adjustments at the lexical, syntactic, and textual levels around different types of exhibition texts (contractual, informational, promotional) to conform to the textual norms and expression habits of the target language, and finally achieve the goal of "达旨" (conveying the purpose)—ensuring the accuracy, professionalism, and fluency of information transmission. Different text types have significant differences in requirements for language form, so they need to be matched with different optimization strategies:

Contractual Texts: Rigorous Adaptation of Legal Terms:

The core demand of exhibition contractual texts (such as participation contracts and copyright agreements) is the clarity of legal effect and the ambiguity-free nature of clauses. Therefore, the transformation in the linguistic dimension should focus on the accurate selection of legal terms and the construction of formal sentence patterns, avoiding colloquial expressions. Such texts must strictly follow the principle of "用词精准、句式严谨" (accurate wording and rigorous

sentence patterns) in legal translation, and strengthen the legal binding force of clauses through term replacement and sentence optimization to avoid disputes caused by language ambiguity. For example, the original sentence in the booth rental contract of the Hannover Messe in Germany: "参展商须于规定时间内完成展台搭建。" The literal translation "The exhibitor must finish building the booth within the stipulated time" has problems: "must" only reflects general mandatory nature and cannot highlight the attribute of "法律义务" (legal obligation); "finish building" is colloquial and does not meet the formality requirements of legal texts; "stipulated time" although it means "规定时间" (specified time), its accuracy is insufficient. In the transformed translation "The Exhibitor shall complete the booth construction by the designated time," "shall" is a standard term for clarifying obligations in legal texts, directly defining the legal responsibility of the exhibitor; "complete the booth construction" replaces the colloquial verb phrase with a nominal structure, conforming to the "正式、简洁" (formal and concise) style of legal texts; "designated time" emphasizes "指定性" (designation) more than "stipulated time," further clarifying the time node and ensuring that the clause is unambiguous, thus realizing the "survival" of the translated text in the legal context. Another example: the original sentence in the copyright trade agreement of the Shanghai International Children's Book Fair: "版权授权期限为3年, 自协议生效之日起计算。" The literal translation "Copyright authorization period is 3 years, calculated from the agreement effective date" has problems of loose sentence structure and non-standard terms ("period" is not the standard expression for "期限" in legal texts, and "agreement effective date" lacks a preposition connection, resulting in incomplete structure). In the transformed translation "The term of copyright authorization shall be 3 years, commencing from the effective date of the agreement," "term" is a special term for "期限" in legal texts, replacing "period" to conform to the norms; "commencing from" replaces "calculated from," strengthening the "正式性与法律文书的庄重感" (formality and solemnity of legal documents); adding the definite article "the" and the prepositional structure "of the agreement" clarifies the ownership of the "生效日期" (effective date), avoiding disputes over the copyright term caused by ambiguous expression.

Informational Texts: Complete Adaptation of Professional Expressions:

The core goal of exhibition informational texts (such as technical parameter sheets, price lists, and transportation guides) is "精准传递专业信息" (accurately conveying professional information). Therefore, the transformation in the linguistic dimension should focus on solving problems such as ambiguous subjects, term ambiguity, and incomplete logic to ensure that target readers (such as exhibitors and purchasers) can accurately understand operational requirements, technical details, or time nodes, and avoid actual losses caused by information deviation. For example, the original sentence in the product manual of the Milan International Furniture Fair in Italy: "家具组装需使用配套工具。" The literal translation "Furniture assembly needs to use matching tools" has two core problems: first, the subject is ambiguous—"furniture assembly" (家具组装) is an action concept and cannot actively "使用工具" (use tools), resulting in the lack of a logical subject; second, the term is ambiguous—"matching tools" (匹配工具) only emphasizes "匹配性" (matching) and does not accurately convey the core meaning of "随产品附带、专为该家具设计" (attached to the product and specially designed for the furniture), which may lead to users misusing other tools. In the transformed translation "The furniture shall be assembled using the accompanying tools," "shall be assembled" uses a

passive sentence structure to clarify that "家具" (furniture) is the object of operation and supplements the logical subject (the implied "用户" (user)); "accompanying tools" (配套工具) accurately conveys the attribute of "随产品附带" (being attached to the product), eliminating term ambiguity; the use of passive sentence structure also conforms to the "客观、严谨" (objective and rigorous) expression norms of technical texts, ensuring the completeness of information transmission. The original sentence in the exhibition transportation guide of the Berlin International Consumer Electronics Show in Germany: "展品需在开展前 7 天送达指定仓库, 逾期将影响参展。" The literal translation "Exhibits need to arrive at designated warehouse 7 days before the show, late arrival will affect exhibition" has problems of ambiguous time nodes (未明确 "开展前" 即 "展会开幕前", not clarifying whether "before the exhibition starts" refers to "before the opening of the exhibition") and unclear responsible subject (未强调 "运输方的送达责任" (not emphasizing the "delivery responsibility of the transporter" in "arrive")). In the transformed translation "Exhibits shall be delivered to the designated warehouse 7 days prior to the opening of the show, and late delivery may affect the participation," "prior to the opening of the show" clarifies that "开展前" (before the exhibition starts) means "展会开幕前" (before the opening of the exhibition), making the time node more specific; "delivered" replaces "arrive," highlighting the "运输方的送达责任" (delivery responsibility of the transporter) and clarifying the responsible subject; "may" objectively indicates the "可能性风险" (possible risk) of overdue delivery instead of an absolute statement, which not only conforms to the "指导性定位" (guiding positioning) of the guide but also helps exhibitors arrange logistics plans more reasonably.

Promotional Texts: Adaptation of Textual Logical Fluency:

The core goal of exhibition promotional texts (such as press releases, posters, and promotional video scripts) is "吸引目标受众关注、高效传递展会亮点" (attracting the attention of target audiences and efficiently conveying the highlights of the exhibition). Therefore, the transformation in the linguistic dimension should focus on the optimization of textual logic and the adaptation of industry expressions—by adjusting sentence structures, supplementing logical conjunctions, and using commonly used industry terms, the coherence and attractiveness of the translated text are enhanced to conform to the ecological environment of "重点突出、自然流畅" (highlighted key points and natural fluency) of promotional texts in the target language. For example, the original sentence in the press release of the Shanghai International Auto Show: "本届车展首发车型超 50 款, 新能源车型占比过半。" The literal translation "This auto show's first-launched models exceed 50, new energy models account for more than half" has the problem of textual fragmentation—the two clauses exist independently without logical connection, and "first-launched models" is not the "汽车行业'首发车型'的惯用表达" (commonly used expression for "首发车型" in the automotive industry), and "more than half" does not clarify the statistical scope (占有所有车型还是首发车型, whether it accounts for all models or the first-launched models), resulting in unclear information transmission. In the transformed translation "Over 50 new car models made their debut at this Auto Show, with new energy vehicles accounting for over 50% of the total," "made their debut" is a standard phrase for expressing "首发" in the automotive industry, conforming to the industry context; "with" guides an accompanying adverbial clause, connecting the two clauses, optimizing the

textual logic and making the sentence more coherent; "of the total" clarifies that "占比过半" (accounting for more than half) refers to "占有所有参展车型的一半以上" (accounting for more than half of all participating models), supplementing the statistical scope and avoiding ambiguity, which conforms to the style of "逻辑清晰、重点突出" (clear logic and highlighted key points) of English press releases and improves the efficiency of information transmission. The original sentence in the promotional poster of the China International Tea Expo: "一叶知春，茶香满溢。" It is a typical Chinese "意象化表达" (iconic expression). The literal translation "One leaf knows spring, tea fragrance overflows" has two problems: first, the icon is abstract—"one leaf knows spring" is difficult for English readers to understand the "以叶感知春天" (perceiving spring through a leaf) cultural connotation; second, the meaning is ambiguous—"overflows" only means "溢出" (overflowing) and does not convey the promotional intention of "茶香扩散、引发受众联想" (tea fragrance spreading and triggering the audience's association). In the transformed translation "A Single Leaf Signals Spring, A Cup of Tea Spreads Aroma Worldwide," "Signals Spring" converts the abstract "知春" (knowing spring) into the intuitive "提示春天" (signaling spring), reducing the understanding threshold; supplementing "A Cup of Tea" as a "具象载体" (concrete carrier) makes "茶香" (tea fragrance) have a specific basis, which is more likely to arouse the audience's resonance; "Spreads Aroma Worldwide" sublimates the connotation of "满溢" (overflowing), expanding "茶香四溢" (tea fragrance overflowing) to "全球传播" (global spread), which is in line with the exhibition's "推广中国茶文化、提升国际影响力" (promoting Chinese tea culture and enhancing international influence) promotional goal, and enhances the attractiveness of the poster.

Cultural Dimension Transformation: Connotation Transmission and Conflict Avoidance

The core of cultural dimension transformation is to deal with "文化负载词" (culturally loaded words) (such as "榫卯结构", "天人合一", "滋阴润燥") in exhibition texts. On the basis of retaining the cultural connotation of the original text, it adapts to the cognitive mode of the target culture—eliminating cultural unfamiliarity through "阐释性转换" (interpretive transformation) and avoiding cultural taboos or cognitive conflicts through "替代性转换" (substitutive transformation), and finally realizing "两种文化的协商与对话" (the negotiation and dialogue between two cultures), so as to avoid information loss or audience misunderstanding caused by cultural differences.

Interpretive Transformation of Cultural Icons:

When the culturally loaded words in exhibition texts have no corresponding cognition in the target culture (such as traditional Chinese craftsmanship and Oriental philosophical concepts), the cultural dimension transformation needs to adopt the "阐释性策略" (interpretive strategy)—while retaining the core cultural connotation, supplement background information (such as cultural attribution, concept definition, and functional characteristics) to help the target audience understand the specific meaning of cultural icons, and realize the dual goals of "文化传递 + 信息解读" (cultural transmission + information interpretation). For example, the original sentence on the product label of the New Delhi International Handicrafts Exhibition in India: "这款木雕采用‘榫卯结构’，无钉无胶。" "榫卯结构" is the core concept of "中国传统木工工艺" (traditional Chinese woodworking craftsmanship), and there is no corresponding

cognition in Indian culture. The literal translation "This wood carving uses 'sunmao structure', no nails and no glue" will cause Indian audiences to be unable to understand the advantages of the craftsmanship due to "术语陌生" (terminology unfamiliarity). In the transformed translation "This wood carving features a traditional Chinese mortise-and-tenon joint structure, requiring no nails or glue," "traditional Chinese" clarifies the "文化归属" (cultural attribution) of "榫卯结构" (mortise-and-tenon joint), letting the audience know that it is a traditional Chinese craftsmanship; "mortise-and-tenon joint" is the "国际通用术语" (internationally general term) for "榫卯结构", "solving the terminology translation problem; "requiring no nails or glue" further explains the "无需钉子和胶水即可固定" (can be fixed without nails and glue) functional characteristics of this structure, which not only conveys the cultural connotation of traditional Chinese craftsmanship but also helps the audience understand its "环保、稳固" (environmental protection and stability) advantages, realizing the "survival" of the translated text in the cross-cultural context. The original sentence in the brand story of the Paris International Fashion Week: "该品牌设计'天人合一', 融合自然元素。" "天人合一" is the core idea of "人与自然和谐共生" (harmonious coexistence between humans and nature) in traditional Chinese philosophy. The literal translation "The brand's design is 'tian ren he yi', integrating natural elements" cannot convey its philosophical connotation, and Western fashion audiences find it difficult to understand the connection between the design concept and "天人合一" (harmony between man and nature). In the transformed translation "The brand's design embodies the harmony between humanity and nature, seamlessly integrating natural elements," "the harmony between humanity and nature" directly explains the philosophical connotation of "天人合一" (harmony between man and nature), converting the abstract concept into "西方受众可理解的'人与自然和谐'" (the "harmony between humans and nature" understandable to Western audiences); "seamlessly integrating" (无缝融合) highlights the "自然元素与服饰的深度结合" (in-depth combination of natural elements and clothing) in the design, which not only conveys the Oriental philosophical culture but also enables the Western fashion industry to clearly understand the brand's design concept, helping the brand gain recognition in the target market.

Substitutive Transformation of Cultural Taboos:

When the cultural content (such as customs, terms) in exhibition texts has cognitive gaps in the target culture, or may trigger taboo associations (such as environmental controversies, religious sensitivities), the cultural dimension transformation needs to adopt the "替代性策略" (substitutive strategy)—replace the original culturally loaded words with expressions that are acceptable and easy to understand in the target culture, while retaining the core semantics (such as "缅怀先人" (remembering ancestors), "护肤功效" (skincare efficacy)), and find cultural common ground by linking with target cultural elements to avoid conflicts and realize cross-cultural interaction. For example, the original sentence in the event introduction of the Mexico City International Day of the Dead Cultural Exhibition: "活动将展示'烧纸钱'习俗, 缅怀先人。" "烧纸钱" is a traditional custom of "缅怀先人" (remembering ancestors) in Chinese "祭祀文化" (sacrificial culture), but there is no corresponding cognition in Mexican culture, and the "焚烧" (burning) behavior may trigger "环保争议" (environmental controversies). The literal translation "The event will display the custom of 'burning paper money' to remember

ancestors" is likely to cause audience misunderstanding or resentment. In the transformed translation "The event will showcase traditional offerings to honor ancestors, a key custom of the Day of the Dead," "traditional offerings" (传统祭品) uses a general expression to replace "烧纸钱" (burning paper money), which not only retains the core semantics of "为缅怀先人准备物品" (preparing items for remembering ancestors) but also avoids the controversial point of "焚烧" (burning); supplementing "a key custom of the Day of the Dead" (亡灵节的核心习俗) links the Chinese "烧纸钱" (burning paper money) custom with the local Mexican Day of the Dead culture—both take "纪念先人" (commemorating ancestors) as the core, find cultural common ground, and integrate Chinese customs into the Mexican cultural scene to realize cultural interaction rather than conflict. The original sentence in the product brochure of the Seoul International Beauty Exhibition in South Korea: "这款护肤品'滋阴润燥', 适合干性肌肤。" "滋阴润燥" is a "中医术语" (Traditional Chinese Medicine term), referring to "补充体内阴液、缓解干燥" (replenishing the body's yin fluid and relieving dryness). There is no corresponding expression in Korean beauty culture. The literal translation "This skincare product 'zi yin run zao', suitable for dry skin" makes it difficult for Korean consumers to understand the skincare efficacy. In the transformed translation "This skincare product nourishes and moisturizes the skin, making it ideal for dry skin types," "nourishes and moisturizes" (滋养、保湿) decomposes the core efficacy of "滋阴润燥" (nourishing yin and moisturizing dryness)—"滋阴" (nourishing yin) corresponds to "滋养" (nourishing), and "润燥" (moisturizing dryness) corresponds to "保湿" (moisturizing). It uses the "直白表述" (straightforward expression) common in Korean beauty products to replace the Traditional Chinese Medicine term, conforming to the cognitive habits of the target market; "making it ideal for dry skin types" clearly specifies the applicable skin type, further strengthens the product's selling points, and avoids the impact on consumer decisions caused by cultural term barriers.

Communicative Dimension Transformation: Purpose Adaptation for Driving Action

The core of communicative dimension transformation is to focus on the preset communicative purposes of exhibition texts (information transmission, action driving, brand building), and by adjusting the accuracy of language expression, the way of presenting benefit points, and cultural resonance points, ensure that the translated text produces a similar response among the target audience as the original text readers (i.e., "语用等效" (pragmatic equivalence)), and finally realize the communicative goals of "信息有效传递、受众主动行动、品牌形象塑造" (effective information transmission, active audience action, and brand image building).

Information Transmission Texts: Accuracy Optimization:

The core communicative purpose of exhibition information transmission texts (such as booth application guidelines, exhibition film registration forms, and technical parameter sheets) is "让受众准确获取操作要求或细节信息" (enabling the audience to accurately obtain operational requirements or detailed information). Therefore, the communicative dimension transformation should focus on "信息精准度优化" (information accuracy optimization)—by supplementing attribution information, strengthening obligation expressions, and using professional terms, eliminate information ambiguity, reduce operational errors caused by understanding deviations, and ensure the effectiveness of information transmission. For example, the original sentence in the booth application guidelines of the China Import and

Export Fair in Guangzhou: "参展商需提交营业执照复印件, 且复印件需加盖公章。" The literal translation "Exhibitors need to submit business license copy, and the copy needs to be stamped with official seal" has two ambiguities: first, "business license copy" does not clarify the "所属主体" (subject of ownership) (the exhibitor's own business license), which may cause exhibitors to submit copies of others; second, "stamped with official seal" is unprofessional and does not clarify the "加盖公章的规范动作" (standard action of stamping the official seal). In the transformed translation "Exhibitors are required to submit a copy of their business license, which must be affixed with the official seal," "are required to" replaces "need to," strengthening the obligation of "必须提交" (must submit) and conforming to the "正式定位" (formal positioning) of the guidelines; "a copy of their" supplements the "所属主体" (subject of ownership), clarifying that it is "参展商自己的营业执照复印件" (a copy of the exhibitor's own business license), eliminating ambiguity; "affixed with" is a professional expression for "加盖公章" (stamping a seal), which is more accurate than "stamped with" and conforms to the norms of commercial documents, reducing application errors caused by vague expressions. The original sentence in the exhibition film registration form of the Beijing International Film Festival: "影片时长需在 90 分钟以上, 且需提供英文字幕。" The literal translation "Film duration needs to be more than 90 minutes, and need to provide English subtitles" has problems of loose sentence structure and weak obligation—"need to" is relatively casual and does not clarify the "必须满足的硬性标准" (mandatory standards that must be met); "need to provide" lacks a subject and does not clarify the "提供字幕的责任主体" (responsible subject for providing subtitles) (the film party). In the transformed translation "The film shall have a duration of over 90 minutes, and English subtitles shall be provided," "shall" is a common word in form texts to clarify "硬性标准" (mandatory standards), replacing "need to" and strengthening the obligation, allowing the film party to clearly know that this is a condition that must be met; "have a duration of" uses a concise nominal structure to replace "duration needs to be," conforming to the "简洁、明确" (concise and clear) style of the form; although the subject is not explicitly stated in "English subtitles shall be provided," the "影片方" (film party) can be clearly identified as the responsible subject in combination with the context, and the sentence structure is symmetrical, improving the standardization of the text and reducing filling errors.

Action-Driven Texts: Highlighting Benefit Points:

The core communicative purpose of exhibition action-driven texts (such as exhibitor recruitment posters, study abroad consultation invitations, and audience registration notices) is "促使受众采取特定行动" (prompting the audience to take specific actions) (such as registering for the exhibition, consulting about studying abroad, and registering as an audience). Therefore, the communicative dimension transformation should focus on "利益点突出" (highlighting benefit points)—convert the "客套化、泛化" (polite and generalized) expressions in the original text (such as "欢迎报名、展示风采" (welcome to register and show style)) into "量化利益、明确价值" (quantified benefits and clear value) expressions, directly hitting the core needs of the audience (such as expanding the market and obtaining high-quality resources), and at the same time strengthen the call to action to improve the audience's willingness to act. For example, the original sentence in the exhibitor recruitment poster of the

Shenzhen International Electronics Show: "欢迎各电子企业报名参展，展示企业风采。" The literal translation "Welcome all electronic enterprises to register for the exhibition to display corporate style" has two problems: first, "display corporate style" (展示企业风采) is a generalized expression, which does not clarify the "实际利益" (actual benefits) that the exhibition can bring to the enterprise and cannot attract the attention of the enterprise; second, "Welcome... to register" has weak call force and does not stimulate the enterprise's "紧急行动意愿" (willingness to take urgent action). In the transformed translation "Showcase Your Electronic Products to 50,000+ Global Buyers—Register for Electronics Fair Shenzhen Now!," "Showcase Your Electronic Products to 50,000+ Global Buyers" (向 5 万 + 全球买家展示电子产品) quantifies the exhibition benefits, directly hitting the core needs of electronic enterprises for "拓展国际市场、寻找采购商" (expanding the international market and finding purchasers), which is more attractive than "展示企业风采" (showing corporate style); "Register Now!" (立即报名) uses an imperative sentence to strengthen the call to action, replacing the polite expression of "欢迎报名" (welcome to register) and stimulating the enterprise's sense of urgency, significantly improving the recruitment effect. The original sentence in the study abroad consultation poster of the Sydney International Education Exhibition in Australia: "欢迎学生及家长前来咨询，了解留学信息。" The literal translation "Welcome students and parents to come for consultation to learn about study-abroad information" is not attractive—"了解留学信息" (learning about study abroad information) is a generalized expression, which does not clarify the "咨询的价值" (value of consultation); "come for consultation" does not reduce the "行动门槛" (action threshold) of the audience (such as whether it is free). In the transformed translation "Get Personalized Study-Abroad Advice from 50+ Top Universities—Free Consultation for Students & Parents!," "Get Personalized Study-Abroad Advice from 50+ Top Universities" (获取 50 多所顶尖大学的个性化留学建议) clarifies the "核心价值" (core value) of the consultation, which is more attractive than the generalized "了解留学信息" (learning about study abroad information); "Free Consultation" (免费咨询) directly eliminates the audience's "cost concern" (cost concern) and lowers the action threshold, effectively promoting the audience to take consultation actions.

PRACTICAL VALUE AND RESEARCH PROSPECTS OF THE THEORETICAL FRAMEWORK

Practical Value: Providing Strategic Guidance for Exhibition Translation

The theoretical framework of "translation ecological environment-three-dimensional transformation-translation survival" constructed in this paper provides an operable strategic path for exhibition translation practice: before translation, translators need to systematically analyze ecological elements such as source text functions, target audience needs, and sociocultural backgrounds; during translation, select linguistic dimension transformation strategies (such as using "shall" to strengthen obligations in contractual texts) according to text types, select cultural dimension transformation strategies (such as using substitution methods for taboo content) according to cultural differences, and select communicative dimension transformation strategies (such as highlighting benefit points in action-driven texts) according to communicative purposes; after translation, use "whether the translated text effectively survives in the target context" as the evaluation standard to verify the adaptability of the strategy. For example, translating "猪肉制品试吃" (pork product tasting) in the Dubai

International Food Exhibition in the Middle East into "halal-certified food tastings" (清真认证食品试吃) not only adapts to the religious and cultural ecology but also realizes the communicative purpose of "attracting the audience" (吸引观众), which is a typical case of the "three-dimensional transformation" (三维转换) working together.

Research Prospects: Expanding the Boundaries of Theoretical Application

Future research can be deepened from two aspects: first, combining new exhibition scenarios such as online exhibitions, analyze the changes in the translation ecological environment of new texts such as virtual booth descriptions and online signing agreements, and explore the adaptive adjustment of the "three-dimensional transformation" (三维转换) strategy; second, through empirical research (such as surveys on the acceptance of translated texts by exhibitors and audiences), quantify the "survival effect" (生存效果) of different transformation strategies, and provide more accurate strategic guidance for exhibition translation. In addition, we can also draw on the "ecological rationality" (生态理性) theory deepened by Hu Gengshen (2013) [13] to further explore the "subjective initiative" (主观能动性) of translators in the process of "adaptation" (适应) and "selection" (选择), and enrich the theoretical connotation of ecological translation studies in the field of applied texts.

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