

A Study on Subtitle Translation of Nature Documentary *The Hidden Kingdoms of China* from the Perspective of Relevance Theory

Yuehong Wei, Yuan Liu

(North China Electric Power University (Baoding) Department of Foreign Studies
wyh213@163.com)

(North China Electric Power University (Baoding) Department of Foreign Studies
2565616540@qq.com)

Abstract: This paper explores subtitle translation techniques and strategies and effects of nature documentaries under relevance translation theory. As a popular type of audiovisual work, nature documentaries help spread ecological knowledge across different regions. Documentary subtitles directly shape how viewers from different cultural backgrounds understand and enjoy these wildlife films. This study picks *The Hidden Kingdoms of China* as its research object, and takes relevance theory as the analytical tool. Under the framework of relevance theory, translators build natural cognitive links between original voice-over and Chinese subtitles to reduce audiences' cognitive processing effort and create adequate contextual effects. To reach this state, they mainly apply two strategies: domestication and foreignization, alongside three practical techniques including addition, omission and shift. These targeted linguistic revisions improve audience acceptance and strengthen the documentary's overall communication power.

Keywords — Relevance Theory, Subtitle Translation, *The Hidden Kingdoms of China*

I. INTRODUCTION

Against the backdrop of frequent global cross-cultural exchanges, nature documentaries have grown increasingly popular. They carry ecological science and show the beauty of various natural systems, enjoyed by more and more people. Therefore, they are far more than simple visual works. Narration lines in the documentary help audiences feel connected to wildlife scenes and stories, allowing viewers to build emotional bonds with the scenes and stories on screen. *The Hidden Kingdoms of China* records rarely seen landscapes and precious wild animals native to China. Its delicate footage and vivid commentary unfold a mysterious natural world. The film also introduces many remote living zones and endangered species unknown to most people. Given its international audience from diverse linguistic backgrounds,

professional subtitle translation is essential for everyone to fully understand and appreciate this production.

Subtitles should stay concise to match the slow-paced wildlife shots in nature documentaries. On-screen subtitles only stay visible for a short time, so wordy expressions will distract viewers from the wildlife footage in front of them. Brief, streamlined subtitles can accurately convey ecological facts and geographic information recorded in the documentary. They also stir up the audience's curiosity about wild creatures and motivate people to care about the natural world around their daily lives. Thus, this study takes the documentary *The Hidden Kingdoms of China* as its research object and analyzes its English-Chinese subtitle texts guided by relevance theory. This wildlife film is co-produced with foreign shooting teams, yet its target viewers are

ordinary Chinese domestic audiences. Such a special production and audience positioning creates unique translation demands worth discussing.

Based on this exclusive viewing context, this paper aims to summarize the subtitle translation strategies and techniques for documentary subtitles, and to explore the internal logical connection between relevance theory and subtitle translation practice.

This research carries both theoretical and practical value. Theoretically, it expands the application scope of relevance theory by studying the English-Chinese subtitle translation of nature documentaries, a less discussed subdivision within audiovisual translation. Practically, *The Hidden Kingdoms of China* is an overseas co-produced documentary themed on China. The quality of its Chinese subtitles directly determines domestic audiences' comprehension and viewing experience. With systematic analysis grounded in relevance theory, the paper puts forward targeted suggestions to polish subtitle translation for similar works. Meanwhile, refined subtitles allow Chinese audiences to gain deeper insight into local ecosystems and form closer emotional connections with China's natural landscapes.

II. LITERATURE REVIEW

A. Research on relevance theory

Relevance theory, as an important idea in pragmatics, looks at language from both a cognitive and a communicative angle. Sperber and Wilson first proposed it in their book *Relevance: Communication and Cognition* in 1986. According to the theory, language communication is an ostensive-inferential cognitive process. "Ostension" means the speaker uses clear actions to show both what they are saying and what they intend to say. "Inference" means the listener picks up on these clues and uses the context to figure out the speaker's real meaning. Relevance is a relative idea. How strong the relevance is depends on two things: the effort needed to process the information and the cognitive effect it produces. If all else is equal, the less effort needed, the stronger the relevance. On the other hand, the bigger the effect of the language

environment, the stronger the relevance.

Gutt has applied relevance theory to translation research. As he stated, translation involves at least two different communicative acts. First, the translator identifies optimal relevance through the author's explicit behaviors in the source text, interpreting the original meaning via cognitive reasoning to grasp the author's intent. Second, the target readers engage in cognitive processing based on the translated text to comprehend the author's communicative purpose. The emergence of relevance theory shifted the focus of translation studies from "translation equivalence" to "thinking processes". Translators attempted to explore those obscure "equivalence concepts" from the perspective of "relevance". Relevance translation theory holds that translation is a special form of verbal communication involving two ostensive-inferential processes. As a cross-lingual and cross-cultural activity, translation involves three stakeholders: the original author, the translator, and the target reader, with the translator playing an important role. To achieve the goal of the best cognitive match between text and audience, the translator needs to establish a connection between the original author's intentions and the target readers' expectations.

Relevance theory has been widely adopted in translation research, covering a variety of research objects such as culture-loaded terms, online cultural texts and news headlines. For instance, Taking Michael Berry's English translation of Yu Hua's novel *To Live* as research corpus, Wu Yueyi analyzes the English translation strategies of various culture-loaded words including idioms and sayings in the novel based on Relevance Translation Theory. Zhang Han developed a "relevance-adaptation" theoretical framework to analyze translation errors in English web culture content on Guangxi universities' websites, proposing optimization strategies that balance relevance and adaptability. Furthermore, He Kuang and Zhang Liying examined news headline translation strategies under relevance theory using *The Economist* as a sample, analyzing the transformation path from maximum

relevance to optimal relevance.^{Error! Unknown switch argument.}

B. Research on application of relevance theory in subtitle translation

As Spanakaki points out, subtitle translation is a branch of audiovisual translation, which sets it apart from conventional translation of books and written documents.^{Error! Unknown switch argument.}

Subtitle translation converts source-language monologues and dialogues in film and television works into target-language texts. Unlike conventional translation forms, subtitle translation is restricted by distinctive technical constraints. Translators comply with strict word-count limits imposed by screen layout. In addition, audio duration, visual progression and the general reading speed of audiences all set rigorous constraints on subtitle production. Practitioners need to accommodate screen specifications and word restrictions while synchronizing translated texts with audio rhythms, visual scenes and audience reading habits. As a specialized textual form, subtitle translation also demands deliberate adjustments in text type and discourse construction. Accordingly, precise and appropriate linguistic expression is essential for high-quality documentary subtitle translation. Relevance theory emphasizes the pursuit of the ideal cognitive alignment in communicative interactions, which aligns closely with the practical demands of documentary subtitle translation.

From the perspective of relevance translation theory, translation quality hinges on the convergence between the target text and the source text.

Given the special demand for linguistic brevity in subtitle translation, such relevance matching is particularly essential. To enable audiences to accurately grasp the original semantics through condensed subtitle texts, translators are required to explore common ground between linguistic structures and cultural connotations of different languages. On this basis, translators can adopt targeted translation strategies, approaches and technical methods, so as to deliver desirable contextual effects for target-language viewers. Through relevance theory, translators can better transform the cultural and linguistic features of the source language into the expression of the target

language and improve the readability and comprehensibility of the translation.^{Error! Unknown switch argument.} It also enriches translation research with varied perspectives and research methods. It suggests translators first figure out what target audiences expect, then interpret the communicative intentions embedded in film and television productions. By using appropriate translation strategies and techniques, translators can establish smooth communication between audiovisual works and audiences while identifying sufficient relevance embedded in dialogue lines. Refined subtitle wording strike strong emotional resonance with domestic wildlife lovers, enabling target viewers to accurately capture the intended meaning of the documentary.

In subtitle translation, the application of relevance theory is mainly reflected in the selection of translation strategies, methods and techniques, which are mainly involved in the subtitle translation of films and documentaries. For instance, Yang Miao employs relevance theory as a framework, using subtitle translation in the film *My People, My Country* as a case study. She analyzes how relevance theory guides subtitle translation, outlines strategies, methods, and techniques that facilitate the best cognitive match between text and audience, and enhances target-language audiences' comprehension of source language. This approach provides a robust theoretical foundation for subtitle translation practices.^{Error! Unknown switch argument.} Taking the subtitles of the Chinese funeral-themed film *Lighting Up the Stars* as the research object, Jia Shiyu explores approaches for audiovisual subtitle translation to realize cross-cultural communication based on Relevance Theory.^{Error! Reference source not found.}

Meng Xiao conducted an analytical study on the translation strategies and techniques used in the Chinese subtitles of the China cultural documentary series *Let's Go! To China* based on relevance theory, aiming to improve the quality of subtitle translation for cultural documentary series and promote more documentary series carrying China's excellent traditional culture to be presented to people from different countries and cultural backgrounds.^{Error! Unknown switch argument.}

C. Research on relevance theory in subtitle translation of nature documentaries

Relevance theory is frequently used in translation research and real translation practice, including audiovisual subtitling and news headline translation. It offers reliable theoretical support for cross-linguistic translation. With this theoretical basis, translators can adjust language expressions to fit documentary narrations and match local audiences' reading habits.

Nature documentary subtitles have distinct characteristics. They need to deliver accurate professional science and real factual information for cross-cultural exchange, while also following strict time and space limits on screen. For this reason, subtitles should read smooth, natural and easy to follow. These special limits on documentary captions align with the ideas of relevance theory. The theory focuses on delivering adequate contextual meaning without making audiences spend extra energy to understand the content. More and more scholars have begun to adopt this theory to explore nature documentary subtitles. Existing studies have laid a solid foundation for relevant theoretical exploration and translation practice. For instance, Zhang Sisi conducted a study on the subtitle translation of the CCTV documentary *Wild China*, explored the techniques of documentary subtitle translation and further promoted the dissemination of Chinese culture. Error! Unknown switch argument.

Nowadays, many new documentaries are co-produced abroad, centered on Chinese natural scenes and made mainly for domestic viewers. Few existing studies deeply discuss how subtitles balance foreign cultural elements and Chinese audiences' cognitive habits. Against this research gap, this paper adopts relevance theory as the analytical framework. It systematically sorts out translation strategies and techniques used in *The Hidden Kingdoms of China*, and explores how this theory can guide subtitle translation practice for nature documentaries.

III. RESEARCH METHODOLOGY

This study adopts a descriptive qualitative research method. The complete research procedures, corpus selection criteria and analysis procedures are elaborated separately as follows.

A. Research Corpus Selection

The research corpus is extracted from the

official co-produced documentary *The Hidden Kingdoms of China*, jointly produced by Brian Leith Productions, National Geographic Wild and Bilibili. This paper selects subtitle samples from Episode 1 and Episode 5 of the full documentary series as analytical materials. All bilingual subtitle texts are transcribed manually from the official broadcast version of the documentary.

B. Qualitative Descriptive Analysis Method

This research applies qualitative descriptive text analysis as the core research tool. Different from quantitative research, this paper focuses on interpreting the translator's cognitive reasoning logic behind subtitle expressions rather than counting the frequency of translation strategies. Guided by the ostensive-inferential communication mechanism and optimal relevance principle of Relevance Theory, the author carries out translation techniques and strategies used in the documentary.

IV. AN INTRODUCTION TO THE HIDDEN KINGDOMS OF CHINA

The Hidden Kingdoms of China was produced by Brian Leith Productions of the UK on commission for the National Geographic Wild channel of the US, with Bilibili as a co-producer, and was filmed in China.

The documentary uncovers China's hidden natural wonders, highlighting rare wild creatures and capturing how they live in their natural homes. Viewers follow the camera across mountains, rivers and coasts, traveling from broad plateaus and thick rainforests to quiet woodlands and lofty snow-capped peaks. In this land, the national treasure, the giant panda, is charmingly naive, leisurely foraging and playing in the mountains and forests. On high plateaus, Tibetan antelopes, wild yaks and other wildlife struggle persistently to survive in brutal natural conditions. These species keep migrating, enduring frigid temperatures and escaping natural predators to sustain their survival and breeding. The elusive snow leopard roams mountain ranges like a fleeting shadow; endowed with nimble bodies and exceptional hunting capabilities, it creeps across cliff faces to ambush prey. Groups of golden snub-nosed monkeys inhabit dense woodlands, relying on mutual cooperation and forming social structures within

their communities. In the tropical rainforest of southern China, there is an abundance of wonder and mystery. Rare amphibians, colorful birds, and others jointly weave a complex and vibrant ecological web.

The Hidden Kingdoms of China presents China's unique ecological environment and rich biodiversity through stunning visual effects and meticulous perspectives. It enables the audience to appreciate the natural beauty of places they have never set foot in and evokes people's awareness of protecting wild animals and the natural environment.

V. SUBTITLE TRANSLATION STRATEGIES AND TECHNIQUES OF *THE HIDDEN KINGDOMS OF CHINA* FROM THE PERSPECTIVE OF RELEVANCE THEORY

This chapter makes an analysis of the subtitle translation of the nature documentary *The Hidden Kingdoms of China* and it shows that translators can adopt translation strategies and translation techniques to render the subtitles more in line with the cultural background of the target language.

A. Subtitle translation strategies of *The Hidden Kingdoms of China* from the perspective of relevance theory

Translation strategies refer to the fundamental principles and practical methods translators adopt to achieve desired translation effects. They are generally classified into two major categories, namely domestication and foreignization. The two concepts were originally put forward by American translation scholar Lawrence Venuti in his influential work *The Translator's Invisibility: A History of Translation*.
Error! Unknown switch argument.

1) **Domestication:** The essential attribute of "domestication" is its "target-text recipient orientation". That is, in the translation process, the translator should align themselves as closely as possible with the target-text recipients; in other words, the translator should "make every effort not to disturb the readers, but rather bring the original author to the readers". In translation, the translator should try to replace the linguistic, literary, and cultural elements of the source language with those that are well-received by the target language readers.

Example 1 :

SL : *The Hidden Kingdoms of China*
TL: 未至之境

A literal translation of the original title would be "中国隐藏的王国". This version creates two barriers for Chinese audiences to understand the work. First, the phrase "hidden kingdoms" makes readers think of fairy tales and imaginary plots. Such an impression clashes with the realistic tone of

nature documentaries. Second, this expression does not conform to Chinese reading habits. Viewers need to spend extra mental effort to guess the real meaning behind this title.

By contrast, the adopted Chinese title "未至之境" is more appropriate. The word "未至" well conveys the implied meaning of "hidden", while "境" corresponds to the geographical scope implied by "kingdoms", building an artistic sense of exploration and wonder. Centering on China's rare wildlife and secluded habitats, this title vividly presents the image of a marvelous natural world seldom witnessed by humans. Compared with the literal version, it delivers the idea more accurately and successfully guides the audience's anticipation.

Example 2 :

SL : *The signs are clear, breeding season is on.*

TL: 种种迹象表明繁殖季节已经到来。

The Chinese translation uses the fixed expression "种种迹象表明……", which matches standard Chinese writing habits. Domestic documentary voice-overs usually carry formal yet slightly literary language characteristics. The phrase "种种迹象表明" frequently appears in news, documentaries and popular science texts, and it creates an objective tone for stating factual observations. Unlike rigid literal translation, this expression aligns naturally with the listening habits of Chinese audiences watching documentary narration.

2) **Foreignization:** The essence of the "foreignization" strategy lies in that the translator strives to stay close to the original author in translation and make every effort to preserve the linguistic, literary and cultural features of the source text. This strategy accommodates and even caters to the linguistic characteristics of foreign cultures, and absorbs their linguistic expressions so as to retain the exotic flavor.

Example 3 :

SL: *This is a story of an incredible creature, the Tibetan fox.*

TL: 这是关于一种不可思议的生物的故事, 藏狐。

The Chinese character "藏" is directly translated as "Tibetan". It not only points to the Qinghai-Tibet Plateau as a geographical region, but also embodies local Tibetan culture. This translation lets audiences recognize that this fox is no ordinary creature, but a unique species native to cold high-altitude lands. By retaining "藏" as a geographical reference, the translator enables viewers to easily link the animal to its natural habitat with minimal mental effort, and greatly improves the overall communication effect.

Example 4 :

SL: *The mighty <Dongguan Chuna>.*

TL: 冬格措纳

The translator uses transcription to keep the original pronunciation of this Tibetan place name. This method clearly tells viewers that the term refers to a specific lake instead of a general lake concept. In this way, the documentary's authenticity gets strengthened. This translation method also keeps the unique regional charm of the plateau lake and its Tibetan cultural features. It helps audiences recognize that the

documentary records real scenes from a specific Tibetan area.

B. Subtitle translation techniques of *The Hidden Kingdoms of China* from the perspective of relevance theory

Translation techniques refers to the translational means adopted by a translator in accordance with a specific translation strategy to achieve a predefined translation purpose in the course of translation.

3) **Addition:** Addition refers to the addition of some words, sentences or paragraphs in translation according to the needs of the target language's grammar, syntax, semantics, rhetoric or style, or due to the constraints of certain specific cultural norms of the target language, so as to better express the original thought content or achieve specific translation purposes. Error! Unknown switch argument.

Example 5 :

SL: *until the day he's big enough to strike out on his own into China's spectacular bamboo kingdom.*

TL: 直到它足够强壮能够靠自己在中国壮丽的竹林王国中闯出一片天地。

The English idiom "strike out on his own" usually refers to people choosing to live an independent life and pursue their own future. The translator picks a vivid Chinese phrase to interpret this idiom. From the perspective of relevance theory, this translation unpacks the hidden meaning of the source text and enriches its contextual connotations. It clearly shows how the young panda cub grows up, leaving a deeper impression on viewers. Besides, this translation connects smoothly with the later description of the "Magnificent Bamboo Forest Kingdom" and brings stronger emotional feelings to the whole narrative.

Under relevance theory, the translator prioritizes the audience's cognitive context over complete foreign cultural retention, which fits the documentary's positioning for domestic audiences.

Example 6 :

SL: *The most extraordinary animal to live in this special kingdom is the Wamo, or to you and me, the Tibetan fox.*

TL: 在这片特殊的王国中，最神奇的动物当属藏狐了，它作为行走的表情包为我们所知。

Sperber and Wilson's relevance theory holds that good translation lets audiences gain ideal cognitive effects without excessive thinking effort. Supplementary cultural information can clear up comprehension barriers, as it brings in content familiar to native viewers. Tibetan foxes have distinctive flat faces and lovely looks, so Chinese netizens playfully call them "walking emoji pack". Translators draw on this well-known online cultural symbol to narrow the emotional distance and strike a chord with local audiences. This translation skill breaks down cross-cultural gaps hidden in the original lines. It also adds light fun to the documentary and helps the film's ideas spread more easily among viewers.

4) **Omission:** Omission refers to the deletion of some words, sentences or paragraphs in the original text according to the needs of the target language's lexicon, syntax, semantics, rhetoric or style, or due to the constraints of certain specific cultural norms of the target language, so as to express the

original thought content more concisely and smoothly, or to better achieve specific translation purposes.

Example 7 :

SL: *It's mating season and he uses these bright colours to advertise his good health to the females, dressed in more earthy tones.*

TL: 正值交配季节它凭借自己鲜艳夺目的色彩向外表朴素的雌性展现自己的体魄。

The Chinese version condenses "dressed in more earthy tones" into the concise expression "外表朴素的". The original phrase uses personification by comparing the bird's feathers to human clothing. Retaining the verb "dressed" in a literal translation would place excessive emphasis on this rhetorical technique, which does not fit the stylistic tone of nature documentaries. Accordingly, the translator omits this figurative wording. The semantic meaning is retained while awkward phrasing that might distract the audience is avoided. Such linguistic adjustment lowers viewers' mental processing effort in information processing, making the translation more functional and coherent.

Example 8 :

SL: *Camera traps in China's Yunnan jungle capture surprising creatures.*

TL: 隐藏在这片丛林中的隐形相机捕捉到了这些令人称奇的动物。

The Chinese subtitle omits the specific geographical reference and simply adopts the expression "in this jungle". As the documentary has previously introduced the vast jungle regions of Yunnan in southwest China, viewers already have clear knowledge of the setting. Deleting repetitive place names streamlines the wording and achieves greater textual brevity. This translation practice conforms to the viewpoint of relevance theory, which seeks to convey explicit information while requiring the least cognitive effort from audiences. Furthermore, the phrase "this jungle" reads more smoothly in spoken narration and matches the casual narrative style adopted in nature documentaries.

Shift : Shift means converting linguistic units or syntactic structures from the source language into equivalent, corresponding or structurally different linguistic forms in the target language. Such conversion can be implemented on lexical, syntactic and textual tiers.

Example 9 :

SL: Highly sociable, extremely affectionate and very vocal.

TL: 它们喜欢社交，情感丰富，热衷交流。

The original English sentence adopts three parallel adjective phrases functioning as subject complements. In the Chinese translation, these phrases are restructured into three subject-predicate constructions. This structural adjustment preserves the original semantic meaning, renders the target text more idiomatic in Chinese, and conforms to the conventional narrative style of nature documentaries.

Example 10 :

SL: Its home, China's remote mountain forests.

TL: 它的家在中国偏远的山林里。

The original English uses a noun appositive structure. The Chinese version turns this static noun phrase into a declarative sentence with a verb: “它的家在中国偏远的山林里。” Documentary subtitles appear only briefly, and voice-overs need to sound smooth. So this translation makes a complete, natural sentence. Viewers can quickly get the information without having to figure out the grammar. It also keeps the natural flow and style of the narration.

VI. CONCLUSION AND LIMITATION

A. Conclusion

This study examined selected English – Chinese translations from *The Hidden Kingdoms of China* through the interpretive framework of relevance theory. As demonstrated in the subtitle case analysis in Section 5.1, the analysis indicates that domestication and foreignization can perform complementary functions in documentary translation. Domestication may reduce unnecessary processing effort by using expressions familiar to Chinese viewers, while foreignization may preserve geographical and cultural features that contribute to the documentary's setting.

Addition, as demonstrated in the subtitle case analysis in Section 5.2, omission and syntactic shift likewise provide practical means of adjusting information density, clarifying implied meaning and producing concise Chinese sentences that fit audiovisual presentation. The examples show that translation choices cannot be evaluated through linguistic equivalence alone; they must also be considered in relation to context, visual information, reading time and documentary style. Relevance theory helps explain how translators may seek an appropriate balance between cognitive effect and processing effort. Nevertheless, accessibility should not be achieved at the expense of factual precision or an objective documentary register. The findings offer an example-based account of subtitle decision-making rather than evidence of audience response or the overall quality of the complete subtitle corpus.

B. Limitations

This study merely analyzes ten subtitle samples from a single documentary, insufficient to draw universal conclusions. Meanwhile, it only conducts textual linguistic analysis without integrating multimodal audiovisual perspectives, resulting in a relatively single research dimension.

REFERENCES

- [1] Sperber D, Wilson D. *Relevance: Communication and Cognition*[M]. Oxford: Blackwell, 1986.
- [2] Lin Kenan. A brief introduction to relevance translation theory[J]. *Chinese Translators Journal*, 1994(4): 8-11.
- [3] GUTT E A. *Translation and Relevance: Cognition and Context*[M]. Shanghai: Shanghai Foreign Language Education Press, 2004.
- [4] Long Tan, Cai Jinbao. Rethinking on relevance theory and relevance-theoretic translation view[J]. *Shanghai Journal of Translators*, 2020(3): 12-17.
- [5] Wu Yueyi. A Study on English Translation of Culture-loaded Words in *To Live* from the Perspective of Relevance Translation Theory [J]. *New Legend*, 2026(4): 28-30.
- [6] Zhang Han. A study on cultural translation errors in English webpages of Guangxi universities based on relevance-adaptation theory[J]. *Overseas English*, 2025(19): 28-30.
- [7] He Kuang, Zhang Liying. A study on the translation of English news headlines from the perspective of relevance theory[J]. *Overseas English*, 2024(15): 7-9.
- [8] SPANAKAKI K. Translating humor for subtitling [J]. *Translation Journal*, 2007.
- [9] Cheng He, Zhang Di. Research on cross-cultural perspective transformation and translation skills in English translation[J]. *Modern English*, 2023(10): 123-126.
- [10] Yang Miao. Research on film subtitle translation from the perspective of relevance theory — A case study of *My People, My Country*[J]. *Overseas English*, 2024(17): 44-47.
- [11] Jia Shiyu. Subtitle Translation from the Perspective of Relevance Theory: A Case Study of the Film *Lighting Up The Stars* [J]. *English Square*, 2024(35): 31-34.
- [12] Meng Xiao. Research on subtitle translation of Chinese cultural documentaries from the perspective of relevance theory — A case study of *Let's Go! China*[J]. *Ancient and Modern Literature Creation*, 2024(34): 95-97.
- [13] Zhang Sisi. A study on subtitle translation of documentary *Beautiful China* from the perspective of relevance theory[J]. *Comparative Study of Cultural Innovation*, 2023,7(27): 57-61.
- [14] Venuti, Lawrence. *The Translator's Invisibility*[M]. London: Routledge, 1995.
- [15] Xiong Bing. Conceptual confusion in translation research: Taking translation strategies, translation methods and translation techniques as examples[J]. *Chinese Translators Journal*, 2014, 35(3): 82-88.