

Cultural Challenges and Solutions in Landscape Translation

Li Fanxi

School of Foreign Languages & Literature, Suzhou University of Science and Technology, Suzhou, China

Abstract: Landscape translation, as an important part of cultural exchange, plays a crucial role in bridging language and cultural barriers. However, there are numerous issues in current landscape translation, such as misunderstandings and distortions arising from linguistic peculiarities and cultural diversity, as well as the incorrect or imprecise transmission of information in landscape texts, which can lead to a distortion of cultural imagery and a loss of traditional values. Therefore, addressing these problems is of great importance. This paper investigates the current state of landscape translation, analyzes the underlying causes, and proposes potential solutions, such as verifying the background of the landscape and adding annotations, with the aim of improving the quality and standard of landscape translation and promoting the cross-cultural dissemination and exchange of landscape culture.

Keywords: Landscape Translation, Cultural Default, Cross-cultural Communication, Translation Strategies



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1 Introduction

Gardens carry a rich history, traditions, and values, serving as an important medium for cultural inheritance and expression. The cross-cultural transmission of landscape art and texts plays a significant role in promoting communication between different cultures. Landscape translation is not only about converting specific garden landscapes, architectural names, and scenic descriptions but also about the cross-cultural transmission of deeper information, such as cultural connotations, aesthetic tastes, and historical origins. As a bridge, landscape translation allows distinct cultures to gain mutual insight, communicate, and integrate, thus promoting the continuation of cultural diversity and richness. However, garden-related texts are often deeply rooted in culture, making translation a highly challenging task and prone to misinterpretation. Therefore, exploring the issues and strategies of landscape translation is of great importance for enhancing cultural exchange and promoting mutual cultural appreciation.

2 The Current Situation of Landscape Translation

The problems in landscape translation primarily involve the inaccurate conveyance of cultural meanings, the loss of cultural information, and the lack of uniformity in translation names. In landscape translation, the accurate transmission of cultural meaning is crucial, but due to the complexity of garden culture, the intended cultural message is often not fully conveyed. Important cultural backgrounds and connotations may be lost due to incomplete translation, and the inconsistency of translation terms is another common problem in landscape translation. These problems can have a negative impact on cultural exchange, as the loss of information renders translation names meaningless, and inconsistent naming can mislead readers and visitors.

2.1 Inaccurate Conveyance of Cultural Meaning

Chinese and English belong to different language families, with Chinese originating from the Sino-Tibetan language family. The rich ideographic nature of Chinese characters has created a unique Chinese character culture. The components of Chinese characters, such as radicals and components, have promoted the development of analogical thinking among Chinese speakers. The phonetic and ideographic characteristics of Chinese characters have shaped the subtle perception of phonetics and imagery in the Chinese people. These features deeply influence the thinking patterns and artistic creation of Chinese people (Jin, 2003: 8-9). The rich connotations of garden texts and the linguistic differences between Chinese and English lead to the inaccurate conveyance of cultural meanings in landscape translation.

For example, the official English translation of “拙政园” (Zhuozheng Yuan) as “The Humble Administrator’s Garden” has been widely accepted by the public. The garden, built by the Ming Dynasty official Wang Xianchen, derives its name from a line in Pan Yue’s *Ode to a Quiet Life (Xianju Fu)*: “灌园鬻蔬……此亦拙者之为政也” (“I irrigate the garden and sell the vegetables... this is also the kind of governance for the humble one”). Therefore, “拙政” (humble governance) is not a polite term for an official, but rather refers to a simple, back-to-basics lifestyle of farming and gardening. The *Oxford Advanced Learner’s English-Chinese Dictionary* defines “humble” as “modest; lowly; simple; inferior”, which does not align with the meaning conveyed by “拙” in “拙政园” (Zhuozheng Yuan). This translation fails to express the owner’s relaxed and contented attitude, enjoying a pastoral life.

“小飞虹” (Xiao Feihong), a small bridge with a corridor in The Humble Administrator’s Garden, is known for its exquisite design and has become a famous feature of the garden. Some translators have rendered “小飞虹” as “Small Flying Rainbow Bridge” or “Little Flying Rainbow”. Such translations might lead English readers to immediately think of a “rainbow”. Even with the addition of “Bridge”, it may still be misunderstood as a “rainbow-shaped bridge” or a “rainbow-colored bridge”.

“流芳园” (Liufang Yuan) is translated as “Garden of Flowing Fragrance” on foreign websites. However, the name “流芳园” in Chinese carries cultural connotations of inherited reputation and the spreading of fragrance, which the translation fails to fully convey. This translation does not capture the essence of traditional Chinese culture embedded in the name.

The differences between the Chinese and English languages present numerous challenges in conveying the cultural meaning of garden names in translation. The above examples highlight the importance of deeply understanding the source culture for the accurate transmission of cultural meaning. To resolve this issue, it is essential to deeply understand the cultural connotations and adopt more accurate and appropriate expressions.

2.2 Cultural Default

For international tourists, the signage in scenic areas is an important channel for them to understand the attractions. However, there are many translation problems with these signs, which significantly weaken the experience of foreign visitors and affect their understanding and appreciation of the cultural aspects of the scenic spots. These problems include lack of research into the history and background of the sites, casual translations, over-reliance on the original text leading to stiff and uninteresting translations, as well as excessive literal and mechanical translations. Some signage even misuses Pinyin (phonetic transcription), which prevents the translation from conveying effective information. According to statistics, from 2011 to 2020, problems such as the misuse of Pinyin, inconsistencies between Chinese and English, and semantic problems occurred more than 100 times in public signage translations (Ye & Hu, 2021). These problems not only confuse foreign readers but may even lead to misunderstandings.

For example, the main hall of the Lion Grove, known as “燕誉堂”(Yanyu Tang), is named after a line from the *Book of Songs*: “式燕且誉，好尔无射”(“May the swallows rest and be praised, doing no harm”). Some translators have simply transliterated it as “Yan Yu Hall”, based solely on pronunciation, which reflects how cultural differences can create a significant gap in understanding. Other translators have rendered it as “Swallow Brings Fame Hall”, which fails to convey the original cultural meaning, losing both its cultural context and making the translation seem laughable. Additionally, the “狮子林”(Shizi Lin) is a Zen Buddhist temple garden. In Buddhist teachings, the Buddha is metaphorically referred to as the “Lion of the Human Realm”, and the constellation Leo represents the Buddha’s throne, commonly symbolizing the seat of a high monk, while “grove”(林) represents a place of Zen meditation. Therefore, “Lion Grove” is itself a religious term. Translating “狮子林” as “The Lion Forest Garden” or “The Lion Grove Garden” is easy to understand, but foreign visitors may mistakenly think the garden houses multiple lions, which has no connection to the original meaning.

Similarly, translating “网师园”(Wangshi Yuan) as “The Master-of-Nets Garden” leaves foreign tourists confused, leading them to believe that the garden owner was a merchant in the fishing net business or a master of weaving nets. This translation completely misses the cultural connotation and the intended meaning of the garden’s name, which reflects the owner’s desire for a life of retirement. According to research by Qian Daxin, the name originates from a small alley originally called “Wang Si”, whose pronunciation later evolved into “Wang Shi”, which eventually became “网师”(Master of Nets) through local variation. During the Southern Song Dynasty, Shi Zhengzhi built a flower garden in this area and named it “Fisherman’s Retreat”(渔隐). Combining the meaning of “Fisherman’s Retreat” and the sound of “Wang Si”, Song Zongyuan ultimately named the garden “网师园”.

The character “耦” in the name “耦园”(Ou Yuan) originally means two people working together in the fields. This character later extended to represent husband and wife or spouses. Naming the garden “耦园” suggests that, in a time of political turmoil and global unrest, the couple seeks to retreat from the world together in seclusion. The English translation of “耦园” as “The Couple’s Garden Retreat” partially conveys the original meaning in Chinese. However, in terms of atmosphere and cultural reference, this translation captures the spirit but loses the garden’s original character.

“邀山台”(Yaoshan Tai) originally means inviting others to admire the mountain scenery, but some translations are too rigid, directly rendering it as “Terrace that Invites the Mountains”, which misinterprets the deeper meaning of the name. For example, “沧浪亭”(Canglang Ting) uses “沧浪”(surging wave or blue wave), derived from the line “沧浪之水清兮，可以濯吾缨，沧浪之水浊兮，可以濯吾足”(When the river is clear, oh! I’ll wash my headdress here. When water is not neat, oh! I may wash here my feet). This phrase carries complex and profound emotions, symbolizing

both purity and chaos in the world. The translation “The Surging Waves Pavilion” or “Blue-Waves Pavilion” only explains the literal meaning and fails to capture the true significance of “沧浪”, leaving foreign readers unclear about why the pavilion is called “沧浪亭”.

In cross-cultural communication, the language differences between Chinese and English present a significant challenge. Specific cultural connotations are often lost in English translations due to cultural barriers. To improve the quality of garden translations, it is essential to better understand the similarities and differences between Chinese and Western cultures and adopt more flexible and appropriate expressions to bridge the gap between language and culture, allowing garden culture to be accurately and vividly showcased on the international stage.

2.3 Inconsistent Translations of Terms

When translating Chinese into English, ensuring accuracy is not enough; coherence and consistency must also be maintained (Wu, 2015). However, in the English translations of some garden names, there is a lack of uniformity. For example, the official brochure for “狮子林” uses the translation “Lion Forest Garden”, but in the general public’s perception, the garden is commonly referred to as “Lion Grove”. Moreover, the English translations of some landscapes on the map in the official brochure do not match those on the landscape signs within the garden. For instance, “双香仙馆” (Shuang Xiang Xian Guan) is translated as both “Angelic Plum and Lotus Blooms House” and “Fair House of Double Fragrance”.

In Suzhou’s Lingering Garden, inconsistent English translations of certain scenic spots have also been observed. This inconsistency may confuse native English-speaking tourists about whether the different translations refer to the same location. For example, the entrance to “涵碧山房” uses the transliteration “Hanbi Shanfang”, but in the specific introduction of the scenic spot, the translation adopts a “transliteration + literal translation” approach, becoming “The Hanbi Mountain Villa”. The original translators may have thought that providing both versions on the guide signs would help foreign tourists find their way, but they did not realize that this inconsistency could confuse visitors.

The name “雪香云蔚亭” (Xuexiang Yunwei Ting) has translations such as “The Snow-like Fragrant Prunus Mume Pavilion” and “The Floating Fragrance and Floating Clouds Pavilion”. The name “真趣亭” (Zhenqu Ting) has been translated as “True Delight Pavilion”, “Zhenqu Pavilion”, and “Pavilion of True Charm”. Inconsistent translations may leave foreign visitors bewildered. Tourists, guided by tickets or main road signs, may choose a spot of interest to visit, only to find different names upon arrival, leading to temporary confusion.

The issue of inconsistent translations not only affects the visitors’ experience but also reflects a lack of overall coordination in the translation process.

3 Reasons for Translation Problems in Landscape Translation

In landscape translation, the phenomenon of mistranslation cannot be ignored, and its causes are diverse. Culture is the carrier of language, and landscape translation, as a medium for cultural dissemination, carries profound cultural connotations. Translators need to have an in-depth understanding of the cultural background and connotations embedded in Chinese traditional gardens in order to accurately and appropriately convey the original meaning.

3.1 Inadequate Understanding of Cultural Background

As an important part of Chinese traditional culture, gardens are closely related to ancient Chinese philosophy, poetry, painting, and other aspects, including architecture, layout, plants, and decorations. Direct translations of these concepts into English can lead to misunderstandings because Western garden structures are fundamentally different from classical Chinese gardens. Therefore, translators need to understand the construction principles and aesthetic concepts of classical Chinese gardens to accurately convey their cultural connotations.

Many landscapes in ancient Chinese gardens, such as “long corridors” (长廊), “small pavilions”(小轩), and “open forests”(疏林), carry profound cultural meaning. For example, “疏林” originally referred to an area in the garden where trees were spaced apart, whereas the Western term “grove” refers to a small forest with dense trees. This difference in terminology often leads to mistranslation. Therefore, translators must have a deep understanding of the various landscapes in classical Chinese gardens to accurately convey their cultural significance.

Many buildings in ancient Chinese gardens, such as the “Qin Screen” (琴屏), “Mist Tower” (雾楼), and “Jade Pavilion” (玉亭), are garden landscapes that reflect the unique characteristics of traditional Chinese culture. However, directly translating these names into English may result in the loss of their original artistic conception and emotional nuances, making it difficult for foreign readers to fully understand their cultural connotations. Therefore, translators need to conduct in-depth interpretations of these garden landscapes and architectural names to find the most suitable English expressions that accurately convey their cultural meanings.

In addition, cultural elements such as poetry and allusions in Chinese classical gardens are also important factors in garden translation. For example, “涵碧山房” (Hanbi Mountain Villa) in Suzhou Gardens is a scenic spot filled with poetry and cultural allusions. However, if the translator lacks an understanding of the meanings of these poems and allusions, mistranslations or inaccurate expressions are likely to occur, leading to a translation that deviates significantly from the original. Therefore, translators not only need to be familiar with the architecture and landscapes of classical Chinese gardens but also require a deep understanding of traditional Chinese culture, including poetry, allusions, and other cultural aspects. Only then can they make accurate choices during the translation process and effectively convey the rich cultural connotations.

3.2 Inadequate Post-Translation Proofreading

Another cause of mistranslation in landscape translation is inadequate proofreading. In the translation process, proofreading plays a critical role; it is the final step to ensure the accuracy and quality of the translation. However, since landscape translation involves a highly specialized field, sometimes the proofreading process may not be thorough, leading to mistranslations.

Landscape translation involves numerous professional terms related to garden landscapes, architecture, plants, etc., requiring proofreaders to have a certain level of expertise in gardening in order to accurately assess whether the translation is appropriate. If the proofreader lacks specialized knowledge in this area, they may overlook errors or inaccuracies in the translation, resulting in a decline in the overall quality of the translated text.

There may also be time and resource constraints on proofreading. In translation projects, the proofreading phase requires a significant amount of time and effort. Due to time limitations, the proofreading process might be undervalued or overlooked, leading to some errors not being identified or corrected in time.

The qualifications and experience of the proofreader also influence the quality of proofreading. If the proofreader lacks relevant experience or professional qualifications in the field, it becomes difficult to accurately judge whether the translation adheres to language conventions and the proper usage of technical terms, which can easily lead to oversights and mistakes.

To improve translation quality and accuracy, greater attention should be paid to the proofreading process. It is essential to ensure that proofreaders possess relevant expertise and experience in the field, and that communication and feedback mechanisms are strengthened throughout the proofreading process, to ensure that the translation accurately conveys the original meaning and cultural connotations.

3.3 Insufficient Attention to Garden Translation

As a specialized field of translation, landscape translation often requires translators to have extensive knowledge and relevant experience in gardening to ensure the accuracy and quality of the translation. However, in practice, landscape translation may not receive the attention it deserves for various reasons.

Due to lower market demand, translators may not prioritize landscape translation as much as other translation fields. Compared to other areas, the market demand for landscape translation may be relatively small, which leads to a lack of focus on this type of translation. Landscape translation may also be limited by the shortage of specialized professionals. It requires translators to have rich knowledge and related experience, but in practice, it is often difficult to find translators with this specialized knowledge. In such cases, translators may not accurately understand the terminology and concepts in the original text, resulting in inaccurate translations.

Additionally, landscape translation is limited by the lack of specialized translation tools and resources. The field involves a large number of professional terms and concepts, but currently, there is a lack of specialized tools and resources specifically for landscape translation in the market. This forces translators to spend a significant amount of time and effort searching for relevant information, directly affecting the efficiency and quality of the translation.

4 Solutions to Problems in Landscape Translation

When addressing issues in landscape translation, many factors need to be considered. First and foremost, understanding the cultural background is crucial. Translators should have an in-depth understanding of the cultural connotations embedded in Chinese classical gardens to more accurately convey the characteristics of the garden text. The goal is not only to communicate the surface meaning of the text but also to focus on conveying the cultural connotations, enabling English-speaking readers to gain a deeper understanding of the uniqueness of Chinese gardens. It is also necessary to adopt flexible translation strategies in the actual translation process.

4.1 Establishing Standards for Garden Translation

The *Guidelines for the Use of English in Public Service Areas—Part 3: Tourism* (2017) sets clear requirements for translating the names of tourist attractions, such as: “Geographical names like ‘山’ and ‘河’ should be spelled using pinyin, with ‘山’ translated as ‘Mountain’ or ‘Hill’”, “Terms like ‘寺’ and ‘庙’ should be translated according to context, such as ‘Temple’ or ‘Mosque’”, and “Terms like ‘亭’, ‘台’, ‘楼’, and ‘阁’ can use pinyin when paired with

proper names, with an English explanation added if necessary". These standards form the basis for ensuring the accuracy, standardization, and consistency of translation for public signs in garden attractions. They should be followed as a primary principle in landscape translation.

Each garden has its unique cultural characteristics. While adhering to national standards, translators should also determine the translation standards based on the specific context when translating garden-related texts. Li Guolin (1997) suggested several guidelines for translating Chinese historical and cultural content: (1) Strive to directly translate figurative expressions in Chinese to ensure English readers can understand; (2) If a literal translation cannot convey the true meaning of the original text, the imagery and metaphors can be adapted to expressions more familiar to English culture; (3) If a literal translation is inappropriate, free translation can be used; (4) For terms unique to Chinese history and culture, annotations can be added to aid comprehension. These standards aim to allow readers to appreciate the translation while also experiencing the charm of traditional Chinese culture, and they can serve as a reference for garden translation.

In the translation process, the purpose of translation determines the method of translation (Nord, 2001: 29). The goal of landscape translation is simply to allow readers to experience the charm of garden culture and to provide tourists with accurate information for their visit. Xu Hongxin (2017) proposed several basic strategies for translating scenic area signage, such as "Following tradition and consistency": For names that have historical evolution and established conventions, the accurate translations should be directly used to avoid the negative effects of inconsistent translations; "Standardizing terminology and proper foreignization": To accommodate foreign visitors and avoid misunderstandings, it is recommended to use more domestication techniques in translation, except for content rich in Chinese historical and cultural information; "What exists must be followed, and followed strictly": Strictly adhere to national standards and gradually establish standardized translation norms, etc.

4.2 In-depth Understanding of the Original Text's Connotations and Background

Newmark's communicative translation theory emphasizes transmitting the original text's information through the target language, culture, and pragmatic methods. It is applicable to the translation of texts that focus on informational or vocative functions. According to Newmark's theory of text types, the communicative function of a text is usually multifaceted, not singular. A text may have several different functions simultaneously (Dai, 2008). Promotional texts for tourist attractions have both informative and vocative functions, so communicative translation theory is very suitable for guiding the English translation of these texts. Newmark's communicative translation theory "attempts to make the effect of reading the translated text as close as possible to the effect of reading the original text by the original language reader" (Newmark, 2001: 39-42), which aligns with the purpose of translating public signs for garden scenic spots.

Liu Yingchun and Wang Haiyan (2012) proposed four principles for translating informational signage: standardization, consistency, functionality, and conciseness. In line with communicative translation theory, translators of signage must first recognize that different signs have different communicative functions. Only by categorizing these functions can the correct translation strategy be determined to achieve the intended communicative purpose. If a literal translation can adequately convey the original meaning, further explanation may not be necessary, based on the principle of "standardized terminology and appropriate foreignization" (Xu, 2017). This not only retains the cultural flavor of the Chinese language but also helps English readers gradually understand the cultural features of China. For example, "回廊" (Hui Lang) can be translated as "Winding Corridor", and "双塔" (Shuang Ta) can be translated as "The Twin

Pagodas". As for “藏书楼” (Cangshu Lou), a place for storing and preserving books, similar to a Western library, it can be translated as “The Library Tower”, a translation that expresses its primary function and clearly distinguishes it from other buildings in the garden (Zhang, 2000).

However, in most cases, the method of literal translation is not universally applicable. A word-for-word translation may lead to misunderstandings of cultural connotations. When literal translation is inappropriate, free translation becomes unavoidable (Li, 1997). Given the significant linguistic and cultural differences between Chinese and English, translators do not need to follow the original expression rigidly. When appropriate, to achieve communicative goals, translators should consider the reading habits of English readers and avoid using inappropriate vocabulary (Wu, 2015). For example, the English translation of “网师园” is not suitable. Based on the origin of the name, it could be translated as “Garden of the Retreating Fisherman”, “The Fisherman’s Garden”, or “The Retreat Garden”, which conveys the meaning of “渔隐” (Fisherman’s Retreat) in a simple, clear, and poetic way, and is more fitting than “Master-of-Nets Garden”.

Translation is not just about converting words from one language to another; it is more like reconstructing the coherence of the original text (Wang, 2005). There are significant differences between English and Chinese, and Chinese garden names often carry deep cultural significance that is difficult to explain in English. Due to the vast differences between the two languages, the preferred forms of target language readers often differ from the original Chinese text. Therefore, in certain cases, Chinese-English translation may need to adopt a translation strategy that focuses on “capturing the essence” rather than “being strictly literal” (Yang, 2007). Communicative translation focuses solely on the target language readers, who expect the translation to be accessible and not overly difficult or obscure. The goal is to convert foreign elements into their own language and culture when necessary (Newmark, 2001: 39-42). For example, translating the Suzhou garden “怡园” (Yi Yuan) as “Joyous Garden” better conveys the meaning in Chinese than “Yi Garden”. Translating “退思园” (Tuisi Yuan) as “The Garden of Quiet Meditation” might be more effective in conveying the garden owner’s desire to return to nature and seek inner peace than the literal translation “The Retreat and Reflection Garden”. “狮子林” (Shizi Lin) could also be translated as “The Lion-shape Rockery Garden” or “Zen Buddhism Garden”. To reflect the cultural connotation and significance of the name “燕誉堂” (Yanyu Tang) in the Lion Grove Garden, it could be translated as “Hall of Joyous Feasts”.

4.3 Original Text with Annotations

Translation is not simply the reproduction of a work, but rather the reproduction of the work’s ideal (Liu, 2003: 264). However, this “ideal” is not easily “reproduced” in the context of garden texts, which are rich in cultural connotations.

Regardless of which translation standard or strategy is used, each has its own focus and strengths, and cannot simply be copied. A more reasonable approach is to develop a “diverse and complementary” translation strategy based on different text types, translation purposes, and target audiences. This flexible approach is necessary to meet the practical needs of translation (Tan, 2012: 23). In semantic translation, the translator, within the allowable range of syntactic structure and meaning in the target text, aims to convey the true contextual meaning of the source language. In communicative translation, the translator uses the target text to express the same effect as the source language (Newmark, 2001: 39).

Although public signage in scenic areas “emphasizes function rather than embellishment” (Xu, 2017), in certain

specific contexts, if the original meaning cannot be fully conveyed in the translation, the translator can add annotations to achieve the communicative purpose. This approach can significantly improve the English-speaking reader's understanding of the content. Not only does this allow readers to directly experience the characteristics of the source language culture, but it also integrates cultural elements of the source language into the target language culture, injecting new vitality into the latter. For example, “小飞虹” (Xiao Feihong) can be translated as “The Little Flying-Rainbow-Like Bridge”, which eliminates ambiguity and makes the expression clearer and more accurate. “翠玲珑” (Cui Linglong) is translated as “Cui Ling Long (a Quaint Three-room Construction, so named because there are green bamboo growing on all sides)” (Kuang, Ouyang, Wang, 2003: 36). Another example is translating “寒山寺” (Hanshan Si) as “The Hanshan Temple”, with the annotation: “The name Hanshan Temple comes from the two famous Tang Dynasty monks, Hanshan and Xiqian”. “网师园” (Wangshi Yuan) can be translated as “Wangshi Garden is named after a little alleyway called Wang Si. It is sometimes referred to as the Master-of-Nets Garden because it refers to a fisherman and indicates the owner's disinterest in politics and worldly goods”.

However, such translations are not concise and can significantly increase the reading load for readers and tourists. If conditions allow, it is also possible to follow the principle of “Words cannot compare with writing, and writing cannot compare with images” (Xu, 2017) by using pictures or other multimedia forms to convey information more intuitively.

In cases where there are inconsistent translations of a name, two versions can be presented together. For example, “涵碧山房” (Hanbi Shanfang) can be translated as “Hanbi Shanfang (Hanbi Mountain Villa)”. This approach not only makes it easier for tourists to ask for directions but also helps them better understand the site.

5 Conclusion

In landscape translation, the transmission of cultural connotations, the accuracy of terminology, and the understanding of cultural context pose significant challenges. These issues not only affect the inheritance and promotion of landscape culture but also directly influence the quality and value of the translated works.

The problems in landscape translation mainly focus on inaccurate cultural meanings, cultural default, and inconsistent translation of terms. The root causes of these issues lie in insufficient understanding of the cultural background, inadequate post-translation proofreading, and a lack of attention to the importance of landscape translation. The existence of these problems results in uneven translation quality, which severely impacts the spread and understanding of landscape culture.

In addressing the challenges in landscape translation, this paper suggests several strategies. Firstly, establishing clear standards for landscape translation is key to solving the issues. By creating a unified glossary of terms and setting professional translation guidelines, the accuracy and consistency of translations can be significantly improved. Secondly, a deeper understanding of the original text's connotations and background is an essential approach to solving these problems. By thoroughly researching and verifying landscape culture, translators can better grasp the meaning and characteristics of the original text. Furthermore, adding annotations to the original text is another effective solution. When encountering cultural elements that are difficult to translate directly, annotations can be added to help readers better understand the original connotations and context.

In summary, while the issues in landscape translation are complex and varied, through effort, effective solutions can be found. Continuously improving translation quality and strengthening the standardization of landscape translation will

better preserve and promote the essence of garden culture, allowing people around the world to appreciate the unique charm of Chinese gardens.

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