

Research on the Translation of Scenic Spots

-----A Survey Research

Introduction

Engineered by modernization and globalization, overseas tourism is becoming more and more popular these days. In China, large amount of foreign tourists swarm into metropolis like Beijing and Shanghai. Places like Xi'an and Yangshuo are also hot as they represent some oldest soul of ancient China.

Abundant history, traditional customs, natural beauties interpreted by Chinese art, to have a hint of these, more than a pair of eyes will be needed from foreign tourists. Time, patience, some background knowledge are important. But even these can't ensure a fruitful tour. An accessible introduction or explanation provided by tourist spots is at the core of the problem. As arrival of foreign tourists to experience scenic spots that are not part of their own cultural environment is increasing, assisting them in understanding the explanation of Chinese culture embedded in tourist spots emerges as an issue for tourism managers. Usually signs and introductions in scenic spots are initially made for domestic tourists in Chinese. Nowadays they are translated to meet the need of foreign tourists more or less based on the principle of "faithfulness, expressiveness and elegance". As the order shows faithfulness is prominent. Nonetheless, a perfect translation should take its readership into consideration. Overseas tourists' response toward the translations and further implications for translation workers in this field are investigated in this essay. Statistics comes from mainly two sources, a questionnaire survey and some in-depth interviews. Responses collected are analyzed with SPSS. Analysis result of the statistics shows that three translation strategies are preferred by the foreign tourists, namely, word selection, deleting general background information and deleting cultural loaded information. Cognitive linguistic framework of ICM (idealized cognitive model) and cultural translation theories are adopted to explain why overseas tourists prefer these three translation methods. Explanation from the theoretical framework is accounted for the necessity for translators to pay special attention to several aspects of tourism translation to better serve the overseas tourists. First, metonymy and metaphor in the original text should be processed carefully. Secondly, translators should reduce general information like locations, historical details and terminologies describing the status of the spots as they are regarded as unimportant. Thirdly, to avoid causing misunderstandings on scenic spot signs, cultural bonded information are suggested to either be deleted or reinterpreted in tourism translation. Although the strategy of deleting such cultural bonded information is desirable for the majority of foreign tourists, I argue on the critical perspective that this is controversial and complex. Above all, translators shall be aware of who are they translating to and reconsider the nature and features of tourism translation on the whole. Even the definition of translation is under discussion here as interpreting and editing are such indispensable steps for tourism translation.

Motivations for international trips

As the survey aims at taking foreign tourists' perspective to view tourist spot translation, I shall first examine the reasons and expectations of overseas tourists and then drawing upon such expectations to make clear the necessity of enhancing cross-cultural translation in tourist spots.

By 2005 some one billion people was undertaking an international flight every year. There are various reasons why people go overseas to travel, for example to relax and experience. In my interview with several overseas tourists, I asked them why they want to travel in China. Here are some typical answers.

“This is such a mysterious land. It has so many traditions and history. I really want to know about it.” “Because it is so different from us and everything we know. And today its modern development makes it more accessible to us.” an American tourist said.

From the interview, many come to appreciate China's exotic features. And in Renmin Park, foreigners practicing Kongfu with Master Shifu is no more an odd scene. International tourists travel, see and participate in activities not only to experience but also to learn and develop cultural awareness. However, complaints from foreign visitors are frequently heard. One interviewee commented:


“I can only see how the site is beautiful by spending time looking on the outside but cannot appreciate or understand the culture embedded in it on a deeper level.” This is in line with official reports. Australian Heritage Commission reported: “there is an increasing demand for on-site interpretation at scenic spots by the visitors”. (2001). As providers of the exotic experiences, tourist spot managers have responsibilities as well as benefit in helping foreign tourists understand local culture and improve their cultural awareness through translating material manifestations on display such as buildings and artworks of culture properly. This will enhance the quality of our booming tourism industry in addition to tourists' experience and degree of satisfaction.

Method Adopted

As the research is tourist oriented, target readers should have the right to evaluate tourism translation. Signs on scenic spots are made to introduce cultural knowledge to tourists just like a signal projector. The tourists' mind is like the receiver. The efficiency of information transmission equals the information digested by the foreign tourists divides the amount of information contained in the original text. Hence, how the foreign readers process the information displayed on the scenic spot signs and their attitudes towards the information displayed (willing or reluctant to read) are essential to enhancing information transmission efficiency and the quality of translations in scenic spots. To hear from the foreign tourists, I decide to get some first hand data through sending out questionnaires and conducting individual interviews. The questionnaires were designed, distributed, collected and finally analyzed with SPSS software. Meanwhile, some personal interviews were conducted with foreign tourists.

- Designing the questionnaire

The data collected mainly consists of material available about each site on scenic spot signs. I went to several scenic spots in Nanjing, Beijing, Xi' an, Hebei Province and took pictures of some translations on scenic signs. I selected typical introduction from signs in sites, both the original Chinese text and English translation (*Translation Version 1*). Certain translation methods that may improve the translations are listed and paired with the selected scenic spot introduction. Then I translate the original text myself taking advantage of a translation method, thus create *Translation Version 2*. The original Chinese text, a picture on the tourist spot and translation *Version 1* and *Version 2* are presented to respondents in the questionnaire, as presented below. Respondents will assess translation *Version 1* and *Version 2* in the survey.

Question 1: Word Selection		
	<p>Shanhai Pass (The Mountain and Sea Pass) is located at the end of the Great Wall in the city of Qinhuangdao, Hebei Province. It stands south of the Yanshan Mountain and north of the Bohai Sea, that is, between the mountain and the sea. It is _____, and was of great military importance for centuries.</p> <p>Version 1: like <u>the throat</u> of Hebei to northeastern China</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>
<p>山海关在河北秦皇岛市长城尽头，因关处于北边的燕山与南边的渤海之间而得名。这里是河北通往东北的咽喉，历来是军事关隘。</p>	<p>Version 2: the <u>strategic passage</u> from Hebei to northeast</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>

Controlled comparison is important here. Because I focus on finding out effective translation strategies, so the only difference between *Version 1* and *Version 2* should be the translation strategy. Thus all grammar or spelling mistakes are interference factors. To control the variable, I asked one American English teacher, an American friend of mine, and my translation teacher to revise the questionnaires for me so that all simple mistakes are ruled out in two translation versions.

In the survey, respondents are asked to mark two translation versions. *Version 1* translates the original text directly without further modification while *Version 2* makes use of certain strategies when translating the original text. I underline in the questionnaire the differences between *Version 1* and *Version 2*, that is where the translation method is adopted. The translation strategies tested are *word selection*, *deleting background information*, *deleting cultural-bonded information*, *adding to cultural-bonded information* and *information reorganization*. If evaluations of two translation versions vary notably and *Version 2* is better received, it implies the translation strategy adopted is suitable. If *Version 1* and *Version 2* get similar scores, then we can conclude that the translation strategy does not function well.

➤ Distributing the questionnaire

Two questionnaires testing the same translation methods are made (see appendix). Research is conducted both in field and online. In field, questionnaires are color-printed and whoever does the questionnaire receives a Chinese-style gift. Questionnaires are distributed at hostels and tourists spots in Shanghai and International School of Education in Shanghai Jiaotong University to target respondents who are foreign tourists with some travel experience in China. Respondents come from different countries, age group and professional background so that sample diversity is guaranteed. Online questionnaires are distributed on the platform of *SurveyMoney*. I sent weblinks of the questionnaire to overseas exchange students in

Shanghai Jiaotong University through email and to other foreign friends who have been to China before through facebook posts. In total, about 90 questionnaires are collected.

➤ Analyzing the questionnaire

Note that : In the questionnaire, 1 represents A. High degree of satisfaction, 2 represents B. Moderate degree of satisfaction and 3 represents C. Low degree of satisfaction. Hence, the lower the average amount is, the more satisfied the respondents are toward the given translation.

Table 1 统计量^a Statistics

	信息重组总评 Information Reorganization	词汇选择总评 Word Selection	添加文化信息解释总评 Adding to cultural-loaded information	删除背景信息总评 Deleting general background Information	删文化信息总评 Deleting Cultural-loaded Informatrion
N 有效Valid	59	61	69	58	73
缺失Absent	27	25	17	28	13
均值 Average	1.90	2.15	1.94	1.86	2.05

a. 翻译版本 = Version 1

Table 2 统计量^a Statistics

	信息重组总评 Information Reorganization	词汇选择总评 Word Selection	添加文化信息解释总评 Adding to cultural-loaded information	删除背景信息总评 Deleting general background Information	删文化信息总评 Deleting Cultural-loaded Information
N 有效Valid	59	62	68	58	73
缺失Absent	27	24	18	28	13
均值 Average	1.71	1.71	1.74	1.57	1.73

a. 翻译版本= Version 2

Table 3 组统计量 Statistics

翻译版本 Translation Version	N	均值Average	标准差 Standard Deviation	均值的标准误 SE Mean	
信息重组总评 Information Reorganization	Version 1	59	1.90	.578	.075
	Version 2	59	1.71	.645	.084
词汇选择总评 Word Selection	Version 1	61	2.15	.511	.065
	Version 2	62	1.71	.637	.081
添加文化信息解释总评	Version 1	69	1.94	.705	.085

Adding to Cultural-loaded information	Version 2	68	1.74	.704	.085
删除背景信息总评	Version 1	58	1.86	.605	.080
Deleting general background Information	Version 2	58	1.57	.565	.074
删文化信息总评	Version 1	73	2.05	.743	.087
Deleting Cultural-loaded Information	Version 2	73	1.73	.731	.086

Table 4 独立样本检验 Independent Samples T test

		方差方程的 Levene 检验 Levene test		均值方程的 t 检验 T-test						
		F	Sig.	T	Df	Sig.(双侧)	均值差值	标准误差值	差分的 95% 置信区间	
									下限	上限
信息重组总评	假设方差相等	5.393	.022	1.654	116	.101	.186	.113	-.037	.410
Information Reorganization	Equal variances assumed									
	假设方差不相等			1.654	114.654					
	Unequal variances assumed									
词汇选择总评	假设方差相等	9.419	.003	4.200	121	.000	.438	.104	.231	.644
Word Selection	Equal variances assumed									
	假设方差不相等			4.207	116.294					
	Unequal variances assumed									
添加信息总评	假设方差相等	1.480	.226	1.717	135	.088	.207	.120	-.031	.445
Adding to	Equal variances assumed									
cultrual-loaded information	假设方差不相等			1.717	134.973					
	Unequal variances assumed									
删除信息总评	假设方差相等	2.053	.155	2.694	114	.008	.293	.109	.078	.509
Deleting general	Equal variances assumed									
background Information	假设方差不相等			2.694	113.470					
	Unequal variances assumed									
删文化信息总评	假设方差相等	.937	.335	2.694	144	.008	.329	.122	.088	.570
Deleting Cultrual-loaded	Equal variances assumed									
Informatrion	假设方差不相等			2.694	143.963					
	Unequal variances assumed									

86 foreign tourists from 26 countries are involved in the survey. For each translation strategy, about 60 valid responses are collected (See table 1 and 2). These samples are used to represent general opinions of foreign tourists visiting China. The four tables above show the

result of the survey. Table 1 and Table 2 describe the average evaluation of *Translation Version 1* and *Translation Version 2*. As noted, the lower the average amount is, the more satisfied the respondents are towards the given translation. Hence, *Version 2* generally gets better evaluations than *Version 1* in all five translation methods (as seen in Table 3 $1.90 > 1.71$, $2.15 > 1.71$, $1.94 > 1.74$, $1.86 > 1.57$, $2.05 > 1.73$ for the five methods respectively). Independent sample T test is also applied. The Independent Samples *t* Test is commonly used to test statistical differences between the means of two change scores, thus determine whether there is statistical evidence that the associated score means are significantly different. The highlighted numbers in Table 4 are signifiers for how notable is the difference of evaluations between translation *Version 1* and *Version 2*. The data displayed in Independent sample T test reveals that only three translation methods make an obvious grading difference in assessment, namely *word selection*, *deleting background information* and *deleting cultural-loaded information*. In other words, after using these three translation methods, the translations are improved distinctly. Hence, these three are suitable translation methods.

Literature Review

The analysis result of statistic will be illustrated with the theoretical framework of ICM (Idealized Cognitive Models). Cognitive linguistics emerged in the 1970s and has been more and more popular since the 1980s. Many researches have been focusing on it. As an important part of cognitive linguistics, the term idealized cognitive model, or ICM is first put forward by George Lakoff in *Women, Fire and Dangerous Things*.

A cognitive model is an approximation to human cognitive process for the purpose of comprehension and prediction. Lakoff introduces idealized cognitive models, or ICMs as the way we organize our knowledge, of which category structure is a by-product. Cognitive model as well as ICM is based on human interaction with the natural world. ICMs are open-ended but they have an internal logic. Knowledge represented in a cognitive model is often a conceptualization of experience and ICMs can be seen as a whole sum of the experiences or stored information of a certain field. The fact that the whole sum is not always congruent with reality explains why it is ideal. Lakoff goes through examples to illustrate ICM. The word "Tuesday" is defined based on an idealized model of a natural cycle of the movement of the sun. And Tuesday is the third of the a larger seven-day calendric cycle-the week. Nonetheless, the division of a seven-day week is a subjective construction and it's not universal in all cultures. English speakers may access information through this ideal cognitive model although it is not congruent in the context of other cultures. The above example shows that an individual's idealized cognitive model does not always fit the world very precisely as it is oversimplified in its background assumptions. There are segments of society where the idealized model fit reasonably well, and those don't fit at all. And the latter situation happens a lot in a cross-cultural context. When an individual applies his ICM to background conditions which do not quite mesh with his knowledge, misunderstandings and confusion may come about. Because writers of the original introduction text in scenic signs and foreign readers have very different ICMs, cross-cultural tourism translation is a conundrum.

According to Lakoff, four kinds of structuring principles are commonly seen in ICMs, among which are propositional structure, as in Fillmore's frames, image-schematic structure, metaphoric mappings and metonymic mappings (Lakoff, 1987). Three of them will be used to

explain why translators are advised to choose certain strategies when translating tourism texts. The first one is metaphor. Lakoff&Johnson emphasize the importance of metaphor as “the metaphor we live by” because it is a basic way for human beings to understand the world(1980). Lakoff says “Metaphorical models refers to models characterized by mappings of a propositional model or image schema model in one domain to a relevant model in another domain. It can be applied in many events, especially used in the conceptualization, reasoning and comprehending of an abstract event or object.” (Liu, 2013) A metaphor in a certain language shows how people from a culture relate objects in different domains together and thus reflects the logic and thinking pattern of a culture. The understanding process of metaphorical models is backward and requires recognition of relation between the signifier and the signified. Without the recognition, a metaphor can't make sense to the target readers.

Metonymic model is mainly occurring within one cognitive domain involving two elements A and B. The "stand for relation" holds between the two elements so that A and B are regarded the same thing. Such ICMs containing “stand for relation” are referred to as metonymic models. One example is a part-whole structure where a member or subcategory represents the the whole category.

The most common model is semantic frame developed by Charles J. Fillmore. A semantic frame is a collection of facts or semantic knowledge that specify characteristic features, attributes, and functions of a single word. Its main idea is that a single word is meaningful only when individuals have access to essential knowledge related to the word. Hence, linguistic semantics can't be separated from encyclopedic knowledge. For example, knowledge of the situation of commercial transfer is a prerequisite for understanding the word "sell".

In terms of cognitive linguistic, language comprehension is fitting the given situation or text into the existing idealized cognitive models established by what one already knows. In tourism introduction, however, the cross-cultural experience and original text on scenic spots usually cannot fit in with foreign tourists' ICMs. To make the two in line with each other, translations are highly accounted for. This is why certain strategies are necessary in tourism translation.

Analyzing the results

➤ Word Selection

◇ Ex1:

Original text: 这里是河北通往东北的咽喉，历来是军事关隘。

It is a _____ from Hebei to northeast, and was of great military importance for centuries.

Version 1: *throat*

Version 2: *strategic passage*

Metaphor reveals how a notion is related to another and which aspect of two things are stressed and compared during the meaning making process. 咽喉 *Yanhou* in the example above is a metaphor. In Chinese 咽喉 *Yanhou* usually means throat. Its metaphorical meaning is a very important place losing which will lead to lethal consequence. Liken a part of human body to an extended meaning is commonly seen in

Chinese language. For example, 骨肉 *Gurou* (bone and flesh) also refers to descendants and 手足 *Shouzu* (hands and feet) also refers to siblings. These metaphors are vivid, and common to Chinese people as they are underlined in the language itself. Chinese people, during their language acquisition process, learn the polyseme 咽喉 *Yanhou* and use it to express opinions which help them establish relationships between the two seemingly separate notions, throat and a fortress and construct an ICM of 咽喉 *Yanhou*. Version 1 transliterates *Yanhou* into throat. Interviews show respondents are extremely confused about why the term “throat” is used. The reason is that ICM of *throat* for foreigners is a different one from ICM of 咽喉 *Yanhou* for Chinese because the metaphor mentioned above does not exist in English language or cognition. As one type of ICMs, metaphorical model is based on human’s personal experience accumulated in the natural world. Lakoff addresses that nothing is meaningful in itself. Rather, meaning is constructed from the experience of daily life of an individual and by cultivation of certain cultural context. Most foreigners cultivated in western culture don’t have a cognition channel which brings the two notions, throat and fortress together. In contrast, *Version 2* points out the signified as the strategic passage which is straightforward and comprehensible for foreign visitors. The argument above explains why *Version 2* wins out.

◇ **Ex.2**

Original text: 文人墨客走笔放歌，翰墨流传，为山色增光，使蓬莱仙境扬名天下。

Version 1:

Men of letters have presented poems, paintings and calligraphies, which have added luster to the land, making it a famous place in the whole world. (Wang Xiaonong, 2011)

Version 2:

Writers and artists have presented poems, paintings and calligraphies, which have added luster to the land, making it a famous place in China.

Metonymy is a figure of speech in which a thing or concept is called not by its own name but rather by the name of something associated in meaning with that thing or concept. People take a already existed word or easy-to-perceive aspect of something and use it to stand for something associated. Some commonly seen metonymies are using part of a thing as the whole or other parts of it.

In the example above, 天下 *Tianxia* is a metonymy. 天下 *Tianxia* literally means under heaven (Tian means the heaven, xia means under). An old Chinese proverb says: “Under the heaven no land belongs to people other than Tianzi (the son of heaven or the Chinese king).” In ancient times, to our Chinese ancestors Chinese king owned the whole world. Their corollary is that China is the whole world. Hence, 天下 *Tianxia* means China and the whole world at the same time. The concepts of “under heaven” and “China” are closely associated in the same cognitive domain. China is under heaven but not everything under heaven is China of course. China is the part while 天下 *Tianxia* is the whole. 天下 *Tianxia* is used metonymously to describe China here.

As one of the basic characteristics of cognition, the form of metonymy is universal while the concrete principles and content of metonymy are quite different across cultures.

The translator of *Version 1* is clever enough to replace *under heaven* with “in the world”. However, he fails to grasp the original meaning of 天下 *Tianxia* and the context that created the word. He adopts the contemporary meaning of the word without enough consideration and loses accuracy in the translation.

✧ **Summary**

Lakoff states that general principles of metonymy and metaphor are not the same in all languages. “One cannot simply say that anything can stand for anything else in the right context. One needs to distinguish which principles work for which languages.”(Lakoff, 1987) Whether a metonymy or metaphor is meaningful to an individual depends on that person’s cultural background and personal experience. During the translation process, metaphor and metonymy usually lose their associations. When the signifier fails to be understood in another cultural context, translators need to dig out the signified carefully and present its original meaning. The process tends to err as many metonymies and metaphors are already conceptualized in Chinese language and internalized by native speakers in such a degree that they become regularities towards which the translators turn blind eyes. To avoid cultural and linguistic displacement, translators need to pay special attention to metaphors and metonymies in tourism translation.

➤ **Deleting Background Information**

✧ **Ex1:**

Original text: 千岛湖景区西北与安徽黄山市接壤，北枕临安，东接桐庐建德，南靠衢州市。总面积573平方公里，拥有448平方公里的森林，1078座岛屿，居民人口7—8万，岛上旅游资源26类，90多个景点，273个景物景观。

Version 1:

Qiandao (1000-islet) Lake scenic area lies where Zhejiang and Anhui meet. Its northwestern section is a main passage to Yellow Mountain, Anhui. Lin'an is located on the north of the scenic area while Tonglu and Jiande lie on the east of the scenic area. On the south of the area is Quzhou. With a total area of 573 square meters (including 448 square meters of forest area). Qiandao Lake is blessed with 26 types of tourist resources, more than 90 scenic spots and 273 types of scenic resources. The lake actually has 1078 islets with a population of 70-80 thousand. (Chen Gang, 2009)

Version 2:

Qiandao (1000-islet) Lake scenic area lies where Zhejiang and Anhui meet. Its northwestern section is a main passage to Yellow Mountain, Anhui. With a total area of 573 square meters, it is blessed with natural beauty, abundant tourist resources and an excellent ecological environment. The lake actually has 1078 islets with a population of 70-80 thousand people.

✧ **Ex.2**

Original text: 鼓楼沿位于唐宋时期的明州子城范围，东至元代永丰库遗址，西至呼童街鼎新街，南抵鼓楼，北至公园路，占地面积50000平方米，建筑面积76000平方米，其作为敞开式商业步行街与1988年。

Version 1:

Gulou Yan (literally, the neighborhood of drum tower) is located in the downtown of Mingzhou area traced backed to the Tang and Song dynasty. The region of Gulou Yan extends from Yongfeng warehouse site of the Yuan Dynasty in the east to Hutong Street and Dingxin Street in the west. The longitudinal region of Gulou Yan extends from Gulou in the south to Gongyuan Road in the north. The floor space of Gulou Yuanis around 50,000 sq.m, and the overall footage is about 76000 sq.m. It has been used as an open pedestrian street sided with shops since December in 1988.

Version 2:

Gulou Yan (literally, the neighborhood of drum tower) is located in the downtown of Mingzhou area traced backed to the Tang and Song dynasty. It borders with the site of Yongfeng Warehouse of the Yuan dynasty in the east and Gulou (Drum Tower) in the south, covering an area of around 50,000sqm. It has been used as an open pedestrian street sided with shops since December in 1988.

✧ **Analysis and summary**

In deleting background information, travelers' preference is comparatively consistent. Large load of background information about location and detailed history is unnecessary according to tourists' responses. Special terms or titles given by the government claiming the importance and abundance of the resources like "With a total area of 573 square meters (including 448 square meters of forest area), Qiandao Lake is blessed with 26 types of tourist resources, more than 90 scenic spots and 273 types of scenic resources" can be concluded by a single sentence that the place is resourceful. Likewise, in the second example, translation *Version 1* explains in detail where Gulou Yan is while the tourists have no idea about any street or warehouse which makes this piece of information useless. These can account for why the simpler versions of translation with the general background information deleted get much higher scores.

Moreover, interviews give further support to the result above. Similar opinions are shared by most tourists interviewed. A German tourist says "Not too much information, just the most important ones." Another German girl says "Write as short as possible. Tourists often get tired by reading too much." Unnecessary details distract tourists and too much information reduces the chance for tourists to read the signs at all.

At the same time, many tourists express an eager for short and simple sentences. Among them are not only non-native English speakers but English speakers themselves. Perhaps tourism translation should take into consideration how much time and effort do foreign tourists would like to spend on reading introduction on the signs. After all, tourists at tourist spots are not readers of tourist guide books. For the latter situation, translators may provide everything and the readers can jump through pages. Nonetheless, for the former situation, tourists already get everything unfamiliar and exotic around them which is the essence of traveling aboard for many tourists, thus whether they would bother to select the relevant information from the signs is problematic.

➤ **Cultural Loaded information**

✧ **Forward**

Today, as many tourists spots are cultural landscapes and places related to historical

figures or historical heritages, it's obviously impossible to divorce tourism from 'history', 'anthropology' or local art. Original introduction texts made for domestic tourists are abundant with local culture and history. The original introduction text assumes that the tourists understand such cultural and historical ideas of the architectural forms and titles of bureaucratic systems. However, these elements are exclusive in Chinese culture which makes the texts impenetrable for most foreign tourists. Two strategies adopted by careful translators maybe either elaborate these special terms or do not translate them at all. Whether the two methods meet tourists expectations are examined in the survey. It turns out deleting such cultural-bonded words works well to the majority of tourists. But through the interview I see some tourists oppose such a treatment strongly. Semantic Frames model in ICM is adopted in this section to give explanation to this.

◇ Ex.1 Deleting Cultural-Loaded Words

Original text: 建於明永樂十八年（1420年），是太廟的禮儀之門，面闊五間，進身兩間，黃琉璃瓦單簷廡殿頂，漢白玉繞欄須彌座，中飾丹陛。

Version 1:

Halberd Hall has a gradually upturned single eavesdropping hip roof covered with yellow glazed tiles, with large brackets under the eaves. It is 5 bays wide and two bays deep. Its sumeru stylobate is surrounded by white marble railings and a vermillion path runs through the middle of the walkway.

Version 2:

Halberd Hall has a gradually upturned roof covered with yellow glazed tiles. Its stylobate is surrounded by white marble railings and a vermillion path runs through the middle of the walkway.

According to semantic frame theory, linguistic semantics can't be separated from encyclopedic knowledge. In the two examples above, 斗拱 *Dougong* (large brackets under the eave) and 面闊和進深 *Miankuo and Jinshen* (translated as bays) are technical terms in Chinese architecture. What the foreign tourists see in the scenic spots doesn't fit in with their idealized cognitive model of "bays" and "brackets". Likewise, an *upturned single eavesdropping hip roof* (單簷廡殿頂) perhaps just makes no sense. There is a lack of encyclopedic knowledge to draw upon for foreign tourists to go through the meaning making process. When facing the cultural impenetrability of the experience, most tourists either assimilate what they see into what they already know or judge it as meaningless directly. During an encounter with an edifice outside of their cultural orbit, the best foreign tourists can do is forcing the introduction on signs into an existing ICM which they are familiar with and making modifications to both the phenomena and their ICMs. Nonetheless, most of the time the task of meaning-making is just too challenging for tourists to try, especially those who care more about enjoyment in a tour. In this case, perceptions of a tourist spot usually simply fall back into exoticism and strangeness.

One interviewee commented: "There are a lot missing in background or historical information." If translators delete several cultural-bonded words like 面闊和進深 (*Miankuo and Jinshen*), then tourists will be exposed to a translation text which they are more comfortable with. The translation text then may correspond to foreign tourists' own ICMs. This is why translation *Version 2* is preferred by foreign tourists.

✧ Critic

Nonetheless, we must note that a residue of incomprehensibility one of the features of cross-cultural translation and any special treatment to cultural loaded words is dangerous. The act of deleting is vulnerable to critic itself, condemned as arbitrariness or infidelity. Through deleting cultural-loaded words, translators make decisions for foreign tourists, among whom individuals differ from one to another. What if the one paying a visit to the place above is a foreign architect specializes at Chinese architecture forms and know 面阔和进深 *Miankuo and Jinshen* better than most Chinese? A more lethal critic is that chewing the tooth-cracking cultural loaded information and leaving the softer information for foreign tourists is a process of cultural homogenization itself on account that translating in this way is transforming the ‘other’, or the ‘foreign’, into the familiar and tends to sacrifice or appropriate or destroy the differences and slide to assimilation. I will not go deeper into translation and power but the issue is alerting to tourism translators.

✧ Ex.2 Adding to Cultural-Loaded Words

Original text: 明朝初年为汉王府花园，一汉王朱高煦名中的“煦”字而得名，清朝为两江总督署花园，后为衙门府。因花园位于宫殿西侧，又称“西花园”。

Version 1:

The Xu Yuan Garden was the garden of the Han Prince's residence in the early years of the Ming Dynasty. Xu Yuan is named after the Han Prince Zhu Gaoxu. It became the garden of Governor Liangjiang and later on Yamen in the Qing Dynasty. It was called the West Garden because it was located in west of the palace.

Version 2:

The Xu Yuan Garden was the garden of the Han Prince's residence in the early years of the Ming Dynasty. Xu Yuan is named after the Han Prince Zhu Gaoxu (an important feudal lord at that time). It became the garden of Governor Liangjiang (Governor of Jiangnan and Jiangxi Province) and later Yamen (Chinese bureaucrat's office and residence. The typical responsibilities include judging civil and criminal cases.) in the Qing Dynasty. It was called the West Garden because it was located west of the palace.

In the second example, cultural loaded words like 两江总督 *Governor Liangjiang* and 衙门 *Yamen* appear in the original text. Translation *Version 1* leaves these terms alone while *Version 2* adds detailed information to explain these terms. No notable difference is found between the evaluations of two translations. This implies the strategy of adding information doesn't work well enough. However, in the interview, I discover in *Version 1* 两江总督 *Governor Liangjiang* and 衙门 *Yamen* are misunderstood as coordinate relation by many foreign tourists. They think *Yamen* is an official position like *general Liangjiang* while 衙门 *Yamen* is actually an institution where governors work. The real parataxis is the garden of *General Liangjiang* and *Yamen*. Hence, supplement of more detailed historical information about the two cultural-loaded words, *Governor Liangjiang* and *Yamen*, assists tourists to sort these terms out. This example shows the necessity of adding background information in some cases.

✧ Critic

Nonetheless, as statistics shows, adding information is not appreciated by many. It

can be as dangerous as reducing the complexity of the ‘original’. One interviewee says: “It is just better if you make short important notices instead of the long bracket because we can google that word if we want.” Long brackets bore the tourists so that many won’t bother to read. So it is either all or none, depending on tourists’ interest and patience. In addition, to understand one cultural-loaded word, a whole semantic frame including all the encyclopedic knowledge related is required for foreign tourists. Chase one cultural-loaded word and we will get three more. There will always be something remaining untranslated. Hence, adding information might add complexity to the original text and make it more impenetrable.

Implications: Translation as Interpretation

The survey research and interviews show tourists’ preference on three translation methods of word selection, deleting general background information and deleting cultural-loaded information. These three strategies may call translators’ attention to elements necessary to be interpreted or edited such as metaphors, metonymies, location and historical details and terminologies. Nonetheless, proper treatment to such elements is still challenging as it demands not only language proficiency or skills in translation field but experience in cross-cultural translation and tourism translation specially.

Tourism translation in most cases is cross-cultural translation because the introduction text or the traveling experience is translated from Chinese to a visitor who comes from an entirely different culture. A vast scholarly enterprise of cross-cultural literature translation addresses that cross-cultural translation is a complex and difficult balancing task.

As shown by the survey, target readers of tourism translation don’t accept the original text as authentic and inviolate in its own right. Fidelity may apply as a most important principle in translation in general. The result above, however, makes whether we should regard fidelity as a principle debatable. Being loyal to original text written by Chinese writers and for domestic visitors in tourism translation risks being rendered as cultural ignorance on the part of target readers. The fact that overseas tourists have different idealized cognitive models with us should be taken into consideration. What is meaningful to us, especially cultural-loaded words, metaphors and metonymies, terminologies and historical details, maybe too challenging for them to understand. As Dingwaney and Maier say: “What is clear from studies is that (cross-cultural) translation is not a matter of finding the correct equivalent in the ‘target’ or ‘domestic’ language... Rather, it is a matter of context and a profound knowledge of both the ‘target’ and ‘source’ cultures.” (1995). This has a further implication that interpretation, selection and edition of the original text are as crucial as translating itself. These responsibilities may be taken by an editor in cross-cultural literature translation while a lack of such a position in tourism industry causes such responsibilities to fall on the shoulders of translators.

Russell Staiff and Robyn Bushell justify interpretation as translation. They argue “The very word ‘interpretation’ has its origins in the art of interpreting, or translating, foreign languages. Indeed, all of interpretation is a translation of some kind. All interpretation is a mediation between the object/text/performance being interpreted and the audience.” (2003)

Acknowledging the importance of interpretation in translation is significant, yet the

question of how to interpret and conduct the delicate balancing acts remains unsolved. Nonetheless, it's clear that for tourism translation, a deep knowledge of the target audience, their culture, their understanding of Chinese culture and their psychology are critical when it comes to giving proper interpretations and successful translations. It's essential to recognize target readers' ICMs and the purpose of tourism translation in scenic spots to interpret the original text so that it can embed in foreign tourists' cognition models better without losing its own cultural distinctiveness or causing misunderstandings. Preserving difference without succumbing to total strangeness, however, is no easy task.

Conclusion

Directed by the purpose of tourism translation and ICM theory in cognitive linguistics, I surveyed about the foreign visitors' user experience on tourist spot translations with questionnaires, conducted interviews and collected data to figure out the effective translation strategies for tourism translation. About 90 respondents were involved in the survey and statistics is analyzed with SPSS. Large scale sample ensures the reliability of the results. The analysis unfolds foreign tourists' opinions on simplifying terminologies, historical or positional details, and suggests special treatments for cultural bonded words, such as deletion. The survey result also reveals that metaphors and metonymy in the original text need to be reinterpreted in the translation process. The necessity of the above translation strategies are explained in terms of ICM (Idealized Cognitive Model) by George Lakoff. Further implications throw light on the critical role that interpretation and edition play in communicating the spirit and the meaning of the original text for the cross-cultural tourism translation.

The main limitation of the research is that most foreign tourists interviewed don't know a lot of Chinese, so when grading the translation they are actually grading the English versions of introduction text. Another limitation lies in representative capability of the translations selected. Translation version 2 listed in the questionnaire which adopts a certain translation method can't represent the translation method in general. So even if controlled comparison is done and two questionnaires are designed to test each translation method, the fact that *Version 2* gets a higher score can still be just an exceptional case.

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Appendix: Questionnaire

Dear friend,

This questionnaire is designed to compare several translation versions of scenic spots. Your answers and comments will help us greatly in improving future translations of tourist attractions in China. This questionnaire is anonymous and we guarantee your personal information will be kept confidential.

For each Chinese scenic spot introduction, there are two English translation versions. One version applies the entitled translation method, while the other doesn't. ***As the two versions are based on the same Chinese text, please focus on the differences between the two versions which are highlighted when evaluating the translations.*** You will finish it in less than 7 minutes!!

Part I Personal Information

Nationality: _____

Mother Language: _____

How long have stayed in China: _____

English language proficiency A. Nothing B. Survival C. Intermediate D. Advanced

Chinese language proficiency A. Nothing B. Survival C. Intermediate D. Advanced

Part II Four single choice questions

Note:


Understanding Level: How much of the translation you can understand?

Aesthetic Appeal: Do you think the language is beautiful? Or How much does the translation attract you?


Degree of satisfaction: In general, how satisfied are you with the translation?

Questionnaire 1


Question 1: Information Reorganization

 <p>九龙壁重有中国古代代表天子之尊的九五之数。如壁面有九条龙，屋檐顶有五脊屋脊，正脊也有五脊瓦等。（目前山西大同存明代九龍壁，北京北海公园存清代九龍壁）</p>	<p>Version 1: Nine Dragon Wall Number nine and number five represent lordliness and imperial power in ancient China. Here, nine dragons are engraved on the wall. The roof has five ridges, each having a dragon, and the main ridge also has five dragons. Incidentally, Datong in Shanxi Province has a Nine Dragon Screen Wall built in Ming Dynasty and Beihai Park in Beijing has a Nine Dragon Wall in Qing Dynasty.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. Less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>
	<p>Version 2: Nine Dragon Wall Number nine and number five represent lordliness and imperial power in ancient China. Hence, nine dragons are engraved on the wall. On the five-ridge roof, five dragons twine around the main ridge. You can also see a similar Nine Dragon Wall in Beihai Park in Beijing and Datong in Shanxi Province, with the former built in the Ming Dynasty and the latter in the Qing Dynasty.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. Less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>

Question 2: Adding Information

 <p>百草园和三味书屋（鲁迅纪念馆）对外开放场所包括：鲁迅故居，百草园，三味书屋，鲁迅祖居和鲁迅生前事迹陈列厅。</p>	<p>Baicao Garden and Sanwei Study Version 1: Open to visitors are the Lu Xun's Former Residence, his Ancestral Residence, the Sanwei Study, the Baicao Garden, and the Exhibition Hall.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. Less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>
	<p>Version 2: Open to visitors are the Lu Xun's Former Residence, his Ancestral Residence, the Sanwei Study (literally Three Flavor Study, Shaoxing's most widely known and influential private school in those days where for about five years young Lu Xun studied classics), the Baicao Garden (a waste vegetable plot that made a paradise for little Lu Xun), and the Exhibition Hall.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. Less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>

Question 3: Deleting Minor Cultural Loaded Information

 <p>大清真寺南展厅陈列有明黄花梨木架子床，明黄花梨木桌，明紫檀木炕几，清初红木雕刻五爪龙床，清初红木雕西洋沙发，该户榻和沙发是外国人送</p>	<p>Version 1: South Exhibition Hall: Canopy beds, tables made of rosewood as well as Kang tables made of padauk in Ming Dynasty are on exhibition here. The bed is made of redwood carved with a five-claw dragon in the early Qing Dynasty. There is also a coffer with hidden drawers and a western-style sofa from the late Qing Dynasty. These were given by foreigners to Empress Dowager Cixi as a present and are displayed in the hall.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. Less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>
	<p>Version 2: South Exhibition Hall Beds, tables and bed tables displayed here were from Ming Dynasty and are made of precious wood. The bed is carved with the five-claw dragon and is from the early Qing Dynasty. There is also a coffer with hidden drawers and a western-style sofa from the late Qing Dynasty. These were given by foreigners to Empress Dowager Cixi as a present and are displayed in the hall.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. Less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>

Question 4: Word Selection


<p>文人墨客走笔放歌，翰墨流传，为山色增光，使蓬莱仙境扬名天下。</p>	<p>Version 1: Men of letters have presented poems, paintings and calligraphies, which have added luster to the land, making it a famous place <u>in the world</u>.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. Less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>
	<p>Version 2: Writers and artists have presented poems, paintings and calligraphies, which have added luster to the land, making it a famous place <u>in China</u>.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. Less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>

Question 5: Deleting Information


<p>宁波鼓楼 鼓楼位于唐宋时期的明州子城范围，东至元代水牢遗址，西至呼童桥遗址，南抵鼓楼，北至公园路，占地面积50000平方米，建筑面积76000平方米。其作为敞开式商业步行街与1988年。</p>	<p>Version 1: Gulou Yan (literally, the neighborhood of drum tower) is located in the downtown of Mingzhou area traced backed to the Tang and Song dynasty. <u>The region of Gulou Yan extends from Yongfeng warehouse site of the Yuan Dynasty in the east to Hutong Street and Dingxin Street in the west. The longitudinal region of Gulou Yan extends from Gulou in the south to Gongyuan Road in the north. The floor space of Gulou Yuan is around 50,000 sq.m. and the overall footage is about 76000 sq.m.</u> It has been used as an open pedestrian street sided with shops since December in 1988.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>
	<p>Version 2: Gulou Yan (literally, the neighborhood of drum tower) is located in the downtown of Mingzhou area traced backed to the Tang and Song dynasty. <u>It borders with the site of Yongfeng Warehouse of the Yuan dynasty in the east and Gulou (Drum Tower) in the south, covering an area of around 50,000sqm.</u> It has been used as an open pedestrian street sided with shops since December in 1988.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>

Questionnaire 2


Question 1: Word Selection

	<p>Shanhaiguan (The Mountain and Sea Pass) is located at the end of the Great Wall in the city of Qinhuangdao, Hebei Province. It stands south of the Yanshan Mountain and north of the Bohai Sea, that is, between the mountain and the sea. It is _____, and was of great military importance for centuries.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>
<p>Version 1: like the throat of Hebei to northeastern China</p>		
<p>山海关在河北秦皇岛市长城尽头，因关处于北边的燕山与南边的渤海之间而得名。这里是河北通往东北的咽喉，历来是军事关隘。</p>	<p>Version 2: the strategic passage from Hebei to northeast</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>

Question 2: Information Reorganization

	<p>Version 1: Ascension Bridge, 57.5 meters long and 26.6 meters wide, is a single-arch stone bridge with carved stone railings. After his death, the coffined Emperor Zhu Yuanzhang was carried across the bridge. The emperor was supposed to ascend to heaven and be immortalized after the crossing. Thereafter we have this name for it.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>
<p>升仙桥：升仙桥，桥长57.5米，宽26.6米，单孔，石造，两侧置石雕栏杆。当年朱元璋灵柩由此过桥入葬，故名升仙桥</p>	<p>Version 2: With a single span, the Ascension Bridge is 57.5 meters long and 26.6 meters wide. Made of stone, the Ascension Bridge is decorated with carved stone railings on both sides. After his death, the coffined Emperor Zhu Yuanzhang was carried across the bridge. The emperor was supposed to ascend to heaven and be immortalized after the crossing. Thereafter we have this name for it.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>

Question 3: Deleting Minor Cultural Information

	<p>Version 1: Halberd Hall Built in 1420 (the 18th year of Emperor Yongle of the Ming dynasty), Halberd Hall is the gate of ritual for the Tai temple. <u>It has a gradually upturned single eavesdropping hip roof covered with yellow glazed tiles, with large brackets under the eaves. It is 3 bays wide and two bays deep. Its sumeru stylobate is surrounded by white marble railings and a vermilion path runs through the middle of the square.</u></p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>
<p>戟門 建於明永樂十八年（1420年），是太廟的禮儀之門，面闊五間，進身兩間，黃琉璃瓦單檐無敵頂，漢白玉繞欄須彌座，中飾丹陛。</p>	<p>Version 2: Halberd Hall Built in 1420 (the 18th year of Emperor Yongle of the Ming dynasty), and as the gate of ritual for the temple, <u>Halberd Hall has a gradually upturned roof covered with yellow glazed tiles. Its stylobate is surrounded by white marble railings and a vermilion path runs through the middle of the walkway.</u></p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>

Question 4: Adding Information

<p align="center">煦园</p> <p>明朝初年为汉王府花园，<u>一至</u>至崇祯名中的“煦”字而得名，清朝为<u>浙江总督</u>花园，后为<u>衙门</u>。因花园位于宫殿西侧，又称“西花园”。</p>	<p>Version 1: A Brief Introduction to “Xu Yuan” Garden (West Garden) The Xu Yuan Garden was the garden of the Han Prince’s residence in the early years of the Ming Dynasty. Xu Yuan is named after the Han Prince <u>Zhu Gaoxu</u>. It became the garden of Governor <u>Liangjiang</u> and later <u>Yamen</u> in the Qing Dynasty. It was called the West Garden because it was located in west of the palace.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>
	<p>Version 2: A Brief Introduction to “Xu Yuan” Garden (West Garden) The Xu Yuan Garden was the garden of the Han Prince’s residence in the early years of the Ming Dynasty. Xu Yuan is named after the Han Prince <u>Zhu Gaoxu (an important feudal lord at that time)</u>. It became the garden of <u>Governor Liangjiang (Governor of Jiangnan and Jiangxi Province)</u> and later General <u>Yamen (Chinese bureaucrat’s office and residence. The typical responsibilities include judging civil and criminal cases.)</u> in the Qing Dynasty. It was called the West Garden because it was located west of the palace.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>

Question 5: Deleting Information

<p>千岛湖景区西北与安徽黄山市接壤，<u>北枕临安，东逐桐庐建德，南临衢州市</u>。总面积573平方公里，<u>拥有448平方公里的森林</u>，1078座岛屿，居民人口7—8万，<u>岛上游游资源26类，90多个景点，273个景物景观</u>。</p>	<p>Version 1: Qiandao (1000-islet) Lake scenic area lies where Zhejiang and Anhui meet. Its northwestern section is a main passage to Yellow Mountain, Anhui. <u>With a total area of 573 square meters, it is blessed with natural beauty, abundant tourist resources and an excellent ecological environment.</u> The lake actually has 1078 islets with a population of 70-80 thousand people.</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>
	<p>Version 2: Qiandao (1000-islet) Lake scenic area lies where Zhejiang and Anhui meet. Its northwestern section is a main passage to Yellow Mountain, Anhui. <u>Lin’an is located on the north of the scenic area while Tonglu and Jiamde lie on the east of the scenic area. On the south of the area is Quzhou. With a total area of 573 square meters (including 448 square meters of forest area). Qiandao Lake is blessed with 26 types of tourist resources, more than 90 scenic spots and 273 types of scenic resources.</u> The lake actually has 1078 islets with a population of 70-80 thousand. what</p>	<p>Understanding level A. 90%-100% B. 70%-80% C. less than 70%</p> <p>Aesthetic appeal A. Strong B. Normal C. Weak</p> <p>Degree of satisfaction A. High B. Moderate C. Low</p>

Online Questionnaire Links

<https://www.surveymonkey.com/r/5VTQS5D>

<https://www.surveymonkey.com/r/5SJXRJV>

<https://www.surveymonkey.com/r/B8WDL7C>

<https://www.surveymonkey.com/r/5TSLQ66>

<https://www.surveymonkey.com/r/5X9N8CC>