The Translator's Voice and Visibility in Chinese Sci-tech Classics: A Case Study of the English Translation of *Chajing*

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ABSTRACT

Increasing attention in translation studies has expanded the scope of research to focus on the translator, particularly emphasising the translator's subjective role in translated texts. While much of this attention has been directed toward literary translators, those working on non-literary texts also play an active role. Situated within the context of non-literary translation, the study attempts to recognise the translator's voice by identifying the translation techniques used for culture-specific items (CSIs) in one of the representative Chinese sci-tech classics, Chajing (the Classic of Tea). In this study, an integrated framework - comprising Aixelá's translation techniques for CSIs, Venuti's concepts of foreignisation and domestication, and Hermans's notion of the translator's voice - is applied to examine the tendencies of translation techniques towards foreignisation or domestication, which in turn highlight or suppress the translator's voice, namely the translator's visibility or invisibility. The findings reveal that the foreignising tendency is primarily realised through the technique of orthographic adaptation, which foregrounds the translator's voice, while the domesticating tendency is largely achieved through absolute universalisation, which suppresses it. In addition, although the translator demonstrates a dominant tendency towards domestication, he also experiences a dilemma between foreignising and domesticating strategies. Based on these findings, the study emphasises that highlighting the issue of (in)visibility enables not only the observation of translator subjectivity but also a deeper understanding of the complexity of translation, particularly in non-literary contexts.

Keywords: the translator's voice and visibility; foreignisation and domestication; Chinese sci-tech classics; Chajing; CSIs

INTRODUCTION

The early 20th century witnessed a focus on the fidelity to the source text in the field of translation studies, which led to a pursuit of a transparent translation. Translators are regarded as neutral conduits. An early criticism by scholars such as Venuti (1995) argued that the overemphasis on faithfulness reflects the diminished role of translators. After the cultural turn in the late 20th century, scholars like Hermans (1996) began to concentrate on the translator's choices and involvement in translation practices. Entering into the 21st century, translators' roles have increasingly been examined, evolving from an invisible element to a complex, subjective, and creative participant in various contexts (Cercel & Leal, 2025; Debbas & Haider, 2020; He & Xiong, 2025; Kenny &

Winters, 2020). This academic evolution shows that translation is no longer viewed as a neutral and transparent process. Instead, it is interwoven with the choices, intentions, agency, and even powers of translators.

Despite this, the subjectivity of literary and non-literary translators has not received equal attention. Compared to literary translations, the role of the translator in non-literary texts has been relatively overlooked (Sánchez, 2011; Zhang & Bian, 2022). Taking the translation of Chinese scientific and technological classics (sci-tech classics hereafter) as an example, they are significant records of Chinese science and technology written in ancient Chinese prior to 1840, covering a wide range of fields from mathematics to agriculture (Xu & Wang, 2017). Translating these texts into English holds much historical and cultural value since such translation activity not only connects the ancient and modern thoughts but also promotes global communication (H. Y. Wang, 2015). *Chajing* (*the Classic of Tea*), as one of the representative sci-tech classics, was written by Lu Yu during the Tang Dynasty (618-907 AD). Known as an encyclopedia of tea and tea culture, it is an ancient Chinese treatise on tea. Along with gunpowder, papermaking, the compass, and printing, Chinese tea was hailed as China's fifth great contribution to civilisation by the renowned scientific historian Needham. Furthermore, translating *Chajing* poses particular challenges due to a wealth of culture-specific items (CSIs) on tea and tea culture. These items compel translators to employ specific strategies for effective translation, therefore foregrounding the translator's active participation and visibility in these processes. Highlighting the issue of translator (in)visibility helps reevaluate the subjectivity of translators, promotes critical appreciation of translated works, and elevates the art of translation itself (Coldiron, 2025).

LITERATURE REVIEW

In this section, a review of the existing literature is presented from three aspects: the nature of sci-tech text translation, the connections between the translator's voice and translation strategy, and studies on *Chajing* translations.

THE NATURE OF SCI-TECH TEXT TRANSLATION

Sci-tech texts are often assumed to provide information, with their translation viewed as a straightforward reproduction. In this view, translators' subjective choices are seen as minimal in the process (Xu & Wang, 2017). However, there is essentially no difference in translating any text type as both literary and non-literary translations involve complex processes (Venuti, 2019). During these processes, subjective choices are made, personal values are embedded, and cultural positions are taken (Hermans, 2014). Accordingly, sci-tech text translation should not be seen as a simple and neutral reproduction. Rather, it is a filtered and mediated process in which translators play an active role in producing the final text (Olohan, 2013).

In the case of Chinese sci-tech classics, translation involves multi-dimensional challenges as well as hybrid textual features. First, translators must bridge the large linguistic gap between ancient Chinese and modern English, which poses significant difficulties. Second, these classics combine specialised knowledge with equally important cultural and literary elements. However, the literary and cultural elements have often been neglected in translation research (P. B. Li, 2023; Mei, 2014; Y. Wang & Li, 2020; Xu & Wang, 2017). Such integrated texts require translators to tackle linguistic and technical accuracy while also addressing literary and cultural considerations

(Y. Li, 2024). In such cases, translators of sci-tech classics typically face dual complex tasks that push them to actively and creatively participate in the translation process. Hence, it is safe to summarise that Chinese sci-tech classic translation is not a simple, transparent process. On the contrary, it is a complex decision-making process shaped by translators' subjective choices and positioning. However, most of the existing studies overlook the subjective role of translators, whether in the scientific text translation (Sánchez, 2011) or in Chinese sci-tech classic translation (Xu & Wang, 2017; Zhang & Bian, 2022).

THE TRANSLATOR'S VOICE AND TRANSLATION STRATEGY

Although the translator's voice is complex in translated texts, it is recognisable by determining translation strategies, which are closely interwoven with translators' choice-making processes (Fang, 2024; Ngai, 2020; Venuti, 1995, 2019). In other words, translation strategies may serve as the imprints and reflections of the translator's voice since these strategic choices reveal how translators interpret, choose, adapt, and shape the original material.

Hermans (1996) argued that the presence of translators is reflected in the translation strategies used and in the consistency with which they are carried through in target texts. Scholars like Venuti (2019) emphasised that choosing to foreignise or domesticate is not merely a linguistic decision but also a political act that reveals the translator's positioning and cultural stance. According to Mkhatshwa et al. (2025), the use of foreignisation can enhance translator visibility, which further disrupts English hegemony. Furthermore, the translator's voice is more noticeable when dealing with a challenging text marked by significant gaps as he/she must bridge these gaps in order to realise their motivations (O'Sullivan, 2003). This problem-solving process is reflected in translation strategies, which reveal the translator's efforts and choices. Moreover, it is argued that the volumes of the translator's voice can be realised by specific strategies employed (M. Chen & Wen, 2015; Guo et al., 2020). In other words, different strategies realise certain translations, therefore displaying varying degrees of the translator's visibility. For instance, M. Chen and Wen's (2015) study proves that a high volume of voice can be displayed by the technique of amplification (adding extra information for the readability of translated texts). Despite that, these studies fail to quantify the degrees of the translator's visibility or the volumes of the translator's voice by considering the frequency of strategies within a single translated text.

In summary, examining translation strategies helps to reflect translators' intentions and efforts, revealing the subjective and creative roles of translators while acknowledging their agency. Such acknowledgement contributes to a deeper understanding of the complex and mediated nature of translation practices, including in non-literary translations.

STUDIES ON CHAJING TRANSLATIONS

Culture-specific items (CSIs) refer to the concepts or cultural phenomena that are unknown or not present in another cultural system (Amenador & Wang, 2022), and thus often lack direct equivalents in the target language. These items may occur at or above the word level, such as words, phrases, expressions, and concepts. Numerous studies examine strategies for translating CSIs across various text types, including religious texts (Ayyad et al., 2021) and literary texts (Ali, 2024). It is commonly agreed that the translation of CSIs raises great challenges for translators because of the deep cultural meaning and the lack of equivalents or near equivalents in the target language (Q. F. Wang et al., 2025). As mentioned above, *Chajing* is rich in CSIs, which commonly lead to a high degree of untranslatability (Jiang et al., 2009). These challenges in translating CSIs

compel translators to actively participate in the translation process, contributing to the translator's visibility in translation. For example, Fang (2024) examined the (in)visibility of translators by investigating the techniques of CSIs in literary translation. Her study proves that translators' intention and intervention in preserving or replacing cultural elements are embedded in the translation strategies of CSIs, which foregrounds their subjective involvement in the final translated products.

Regarding translation strategies, most of the studies on *Chajing* translations treated them as neutral solutions (Y. F. Chen, 2024; Long, 2019; Z. W. Wang, 2018), suggesting the subjective decisions embedded in these strategies are ignored. According to Xu and Wang (2017), the potential reason for overlooking the subjectivity is that *Chajing* is often classified as a technical text, which is often expected to convey objective information. In this case, translators are deemed to be transparent and invisible in the translation practices (Olohan, 2013). Although there are case studies focusing on the translator's behaviour in sci-tech classic translation, such as Y. Li (2024), there are few studies that specifically examine the translation strategies of CSIs in *Chajing* from the perspective of the translator's voice, especially the degree of the translator's visibility. In other words, a critical gap remains in understanding how translators become visible through their strategic choices in *Chajing*, particularly when dealing with the challenges caused by CSIs. Accordingly, this study aims to answer the following questions:

(1) What are the translation strategies for CSIs in Carpenter's English version of *Chajing, The Classic of Tea,* and what are their corresponding tendencies towards foreignisation and domestication?
(2) What is the degree of the (in)visibility and the translator's voice in Carpenter's version of *Chajing*?

RESEARCH METHODOLOGY

To answer the research questions, the research methodology consists of the theoretical framework as well as the data and research procedures in this study.

THEORETICAL FRAMEWORK

Holistically, the theoretical framework covers Aixelá's (1996) definition and frame of translation techniques of CSIs, Nida and Taber (2003) classification of CSIs, Hermans's (2014) notion of the translator's voice, and Venuti's (2019) concepts of domestication and foreignisation.

First, to scope the CSIs in the ST, the present study adopts Aixelá's (1996) definition of CSIs as any culturally unique expressions at and above the word level that are unknown or not present in the target culture. This definition emphasises the difficulties that translators face in translating these cultural connotations. Then, these items are classified into five types based on Nida and Taber's (2003) classification of CSIs, namely, ecological, material, social, religious, and linguistic CSIs. This categorisation is adopted since it stresses the unique linguistic phenomenon in ST, which is a dominant feature in *Chajing*.

The translator's voice is defined from Hermans (2014) as the traces of manual intervention, which is realised by translation strategies. In his studies (Hermans, 1996, 2014), he significantly connected the translator's voice with translation strategies, suggesting that translation strategies are the indicators of the translator's visible presence. Furthermore, to distinguish the different tendencies of translation strategies, Venuti's (2019) concepts of domestication and foreignisation are adopted. He argued that the strategy of domestication involves adapting or replacing the original elements to make TTs more relatable and accessible to target readers. It is usually at the cost of suppressing the translator's voice in favour of readability and acceptability. On the other hand, the strategy of foreignisation refers to preserving the foreignness of ST. Such unfamiliarity highlights the translators' manual intervention in translation processes, making the translator's voice more visible. In other words, the translator's voice (Hermans, 2014) is represented by the tendency of foreignisation and the degree of the translator's visibility (Venuti, 2019). To specify the specific techniques under the tendency of domestication and foreignisation, Aixelá's (1996) frame of translation techniques of CSIs is adopted. This frame emphasised the varying degrees of maintaining or replacing the cultural elements, which can therefore reflect the different degrees of foreignisation or domestication (Fang, 2024).

The integrated framework of Aixelá's (1996) frame of techniques of CSIs, Venuti's (2019) concepts of foreignisation and domestication, and Hermans's (2014) definition of the translator's voice is shown in FIGURE 1. There are 11 translation techniques in Aixelá's (1996) frame, which are (1) repetition, (2) orthographic adaptation, (3) linguistic (non-cultural) translation, (4) extratextual gloss, (5) intratextual gloss; (6) synonymy, (7) limited universalisation, (8) absolute universalisation, (9) naturalisation, (10) deletion, and (11) autonomous creation. They are ranked from high to low in maintaining the original cultural elements (from (1) repetition to (11) autonomous creation). That is to say, the technique of repetition has the highest degree of preserving the original cultural characteristics, while autonomous creation has the lowest degree of maintaining them. Furthermore, the eleven techniques are divided into two types - preservation strategies and substitution strategies - according to their different tendencies of foreignisation and domestication. More specifically, techniques from (1) to (5) involve the type of preservation strategies, which have the tendency to foreignise texts from high to low degrees. Meanwhile, techniques from (6) to (11) belong to the type of substitution strategies, which tend to domesticate texts from low to high degrees. In short, the techniques under foreignisation (from (1) to (5)) highlight the translator's voice and make his/her presence visible, while techniques under domestication (from (6) to (11)) suppress the translator's voice and make his/her presence invisible in translation.
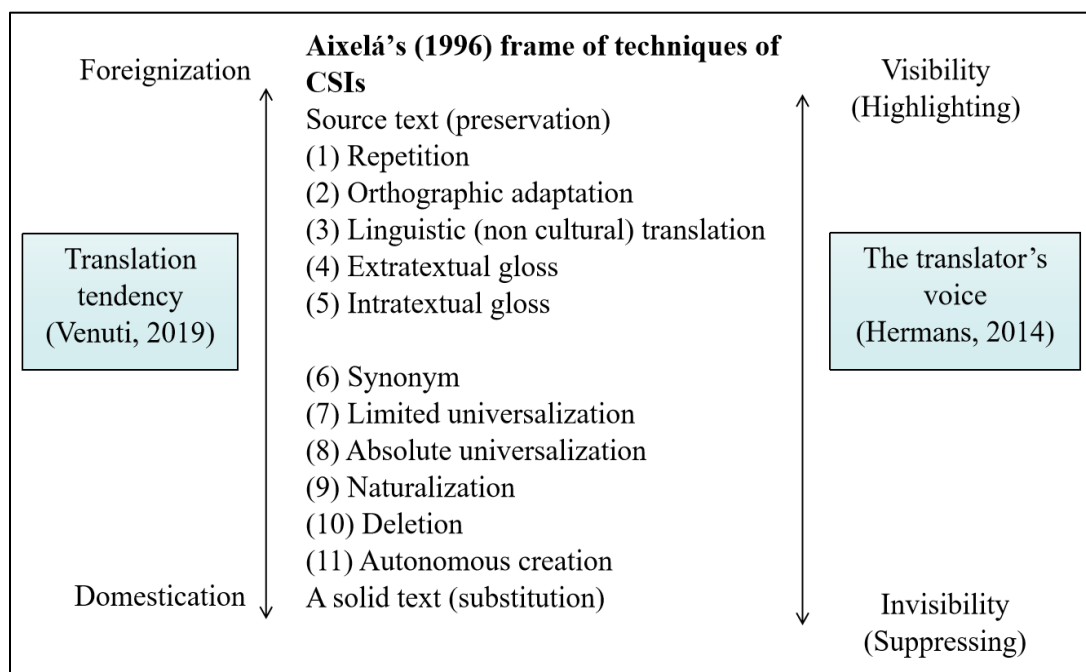
FIGURE 1. The integrated framework of Aixelá (1996), Venuti (2019) and Hermans (2014)

DATA AND RESEARCH PROCEDURES

The source text in the present study is *Chajing,* which consists of three volumes and ten chapters in over 7,000 characters. The content of the classic is scientific and systematic on tea, such as tea cultivation, processing, preparation, etiquette, and culture. One of the most well-known English versions is *The Classic of Tea,* which was translated by F. R. Carpenter and published by Little, Brown & Company. This translated text is the first complete English translation of *Chajing*, which contributes to introducing Chinese tea culture to the English-speaking world. The data of CSIs are determined in the ST *Chajing* and its TT *The Classic of Tea*.

To analyse the translator's voice through the translation techniques of CSIs, four procedures are planned. First, the CSIs in *Chajing* are identified based on Aixelá's (1996) definition of CSIs and classified based on Nida and Taber's (2003) classification of CSIs. Second, to identify the translation techniques of CSIs, the English translations of CSIs in *The Classic of Tea* are examined and compared based on Aixelá's (1996) frame of techniques in translating CSIs. Third, the translation techniques are quantified with Microsoft Excel to present the tendencies towards foreignisation and domestication across the version. Fourth, the volume of the translator's voice is measured and discussed under the tendency of foreignisation based on the integration of Hermans's (2014) definition and Venuti's (2019) concepts, as shown in FIGURE 1.

ANALYSIS AND DISCUSSION

In this section, the analysis is as follows: First, the identification and classification of CSIs in ST. Second, the examination of translation techniques of CSIs and their tendencies under foreignisation and domestication. Third, the discussion of the degree of the translator's (in)visibility and the translator's voice.

IDENTIFICATION AND CLASSIFICATION OF CSIs

First, 212 CSIs are identified in the ST based on Aixelá's (1996) definition of CSIs. Then these items are classified into five types according to Nida and Taber (2003), which are: 34 ecological, 69 material, 43 social, 21 religious, and 21 linguistic CSIs. Specifically, ecological CSIs have a close relation to natural environmental elements, such as names of places, seasons, and geographic characteristics. For instance, LING NAN (岭南) is the name of the administrative region in China. Material CSIs include names of specific objects, daily items, and the measurement unit for daily materials, such as DOU (斗), which is a unit of measurement in traditional Chinese society. Social CSIs involve expressions of social customs, traditions, and etiquette. For instance, YING GUO GONG (英国公) refers to an honourable title with the position of an army general and statesman in ancient Chinese history. Religious CSIs are identified, including religious beliefs and concepts unique to one culture. For instance, the term DAO SHI (道士) is the name of a Taoist believer, which is a peculiar expression in Chinese religious culture. Linguistic CSIs are examined in terms of the composition and pronunciation of Chinese characters, tea poetry, and metaphors on tea processing.

EXAMINATION OF TRANSLATION STRATEGY AND TENDENCY

TRANSLATION TECHNIQUES AND TENDENCIES IN ECOLOGICAL ITEMS

The frequency and tendency of translation techniques under foreignisation and domestication in ecological items are shown in TABLE 1.

TABLE 1. Translation techniques under foreignisation and domestication in ecological items

Category	Foreignisation						Domestication					CT
	Rep.	OA	LT	EG	IG	Syn.	LU	AU	Nat.	Del.	AC	
	0	**20**	2	0	5	0	2	4	0	1	0	0
Ecological		**27**						7				--
		(79.4%)						(20.6%)				

Notes. Rep.=repetition, OA=orthographic adaptation, LT=linguistic translation, EG=extratextual gloss, IG=intratextual gloss, Syn.=synonym, LU=limited universalisation, AU=absolute universalisation, Nat.=naturalization, Del.=deletion, AC=autonomous creation, CT=combined techniques.

Ecological CSIs refer to the items that are related to the environment or ecosystem, such as names of flora, places, weather, etc. As shown in Table 1, each translation technique is listed within the frame of Aixelá (1996). The tendency of foreignisation in translating ecological CSIs is dominant, with a frequency of 27 (79.4%) in total. It is mainly realised by the technique of orthographic adaptation (OA) with the percentage of 59% in all choices (OA: ALL=20:34=59%). That is to say, in most cases, the translator intended to keep the foreign ecological elements of ST by preserving the pronunciation system of the Chinese characters. In addition, techniques of intratextual gloss (IG) and linguistic translation (LT) are also applied in the processes, with respective frequencies of 5 and 2. It suggests that the translator, Carpenter, also chose to add extra explanations within the narratives or translate the items literally to tackle the considerable gaps between the original ecological information and English readers. An example of the technique of orthographic adaptation (OA) is discussed then.

Example 1

ST	TT	Transliteration	Gloss
碗，**越州**上，**鼎州**次，**婺州**次；**岳州**上，**寿州**、**洪州**次。或者以**邢州**处越州上，殊为不然。(《茶经》：四 之器)	THE TEA BOWL. **Yueh Chou** ware is best. **Ting Chou** ware is the next best. After that come the bowls of **Wu Chou, Yueh Chou, Shou Chou, and Hung Chou**. There are those who argue that the bowls of **Hsing Chou** are superior to Yueh ware. That is not at all the case. (Lu, 1974)	wǎn, **yuè zhōu** shàng, **dǐng zhōu** cì, **wù zhōu** cì; **yuè zhōu** shàng, **shòu zhōu**, **hóng zhōu** cì. Huò zhě yǐ **xíng zhōu** chù yuè zhōu shàng, shū wéi bù rán. (chá jīng:sì zhī qì)	Bowl, **Yuezhou** superior, **Dingzhou** secondary, **Wuzhou** secondary; **Yuezhou** superior, **Shouzhou**, **Hongzhou** secondary. Or using **Xingzhou** as Yuezhou's superior. It is quite not so. (*The Classic of Tea*: Chapter Four Utensils of Tea)

In *Chajing*, the author Lu Yu introduced many places for producing utensils for tea drinking. In this example, seven places were mentioned. The translator chose to adapt the Chinese characters into Wade-Giles Romanisation, which is a system for representing the sounds of Chinese characters using the Latin alphabet. Although he did not use the Chinese pinyin to present the linguistic tone of these characters, he still largely maintained the original pronunciation of these Chinese places by the technique of orthographic adaptation. This choice highly foregrounds the original features of the ecological items for English-speaking readers.

TRANSLATION TECHNIQUES AND TENDENCIES FOR MATERIAL ITEMS

The frequency of translation techniques in translating material CSIs and their tendency under foreignisation and domestication are listed in TABLE 2.

TABLE 2. Translation techniques under foreignisation and domestication in material items

Category	Foreignisation					Domestication						CT
	Rep.	OA	LT	EG	IG	Syn.	LU	AU	Nat.	Del.	AC	①
	0	11	2	0	0	0	0	**44**	0	0	0	12
Material	13					44						**12**
	(18.8%)					(63.8%)						(17.4%)

Note. "①" refers to the overall types (frequency included) of combined techniques (CT) in material item translation, including: IG+AU(6), OA+IG(4), OA+AU(2).

Material CSIs refer to physical objects, tools, and units of measurement for daily materials. As shown in TABLE 2, the dominant tendency in translating material elements is domestication, which is realised by the one technique of absolute universalisation (AU) (foreignisation:domestication=13:44=18.8%<**63.8%**; AU=44). That is to say, to handle these special material items, the translator replaces the unfamiliar items with more neutral ones. An example of this technique - absolute universalisation (AU) - is shown as follows.

Example 2

ST	TT	Transliteration	Gloss
受五**升**，或一**斗**、二斗、三斗者，茶人负以采茶也。（《茶经》：二 之 具）	Pickers carry those with a capacity of one to four **gallons**, or five, ten, twenty or even thirty **pints**, on their backs while harvesting the tea. (Lu, 1974)	shòu wǔ **shēng**, huò yī **dǒu**, èr dǒu, sān dǒu zhě, chá rén fù yǐ cǎi chá yě. (chá jīng: èr zhī jù)	(It) can carry five **sheng**, or one **dou**, two dou, three dou (of tea); the tea person carries (it) to pick tea. (*The Classic of Tea*: Chapter Two Tools of Tea)

Here in the example, "升" and "斗" are two units of measurement unique in Chinese history, which are respectively translated into "gallon" and "pints". The term "gallon" is a larger unit of liquid capacity, and the term "pint" is a smaller unit of liquid capacity, both of which are culturally familiar to global readers. Since the original terms "升" and "斗" have a high degree of contextual meanings in culture and history, there are no direct equivalents in the English language. To handle such gaps and avoid confusion, the translator domesticated the original units of measurement with two more understandable ones for the target audiences. This type of strategy, with a degree of domestication, makes the translated texts more globally accessible but at the expense of original cultural specificity and authenticity.

When translating these material CSIs, the translator used Combined Techniques (CT), that is, two or more strategies are used to translate one cultural element. CTs are used 12 times, 17.4% of all strategies (CTs: ALL=12:69=17.4%). Analysing these pairings shows that orthographic adaptation is frequently followed by intratextual gloss and absolute universalisation. For example, the tea-processing equipment "贯" translates as "STRINGERS". Stringers are kuan". Carpenter used absolute universalisation to replace the original material object with a neutral word "stringers" for English-speaking readers. To preserve the ST culture, he used orthographic adaptation to replace "贯(guàn)" with "kuan" in pronunciation. Thus, both acceptability and original cultural preservation are achieved by combining these two techniques (Aixelá, 1996). It should be noted that to accurately present the frequency of techniques, each CT is added separately to the overall counting of techniques.

TRANSLATION TECHNIQUES AND TENDENCIES IN SOCIAL ITEMS

The frequency and tendency of translation techniques in rendering social CSIs are presented in TABLE 3.

TABLE 3. Translation techniques under foreignisation and domestication in social items

Category	Foreignisation					Domestication					CT
	Rep.	OA	LT	EG	IG	Syn.	LU	AU	Nat.	Del.	AC	①
	0	0	8	0	6	0	2	10	1	**15**	0	1
Social			14					**28**				1
			(32.6%)					**(65.1%)**				(2.3%)

Note. "①" refers to the overall types and frequency of combined techniques (CT) in social item translation, including: OA+IG (1).

Social CSIs represent items of a social structure, interpersonal relationships, customs, and traditions. As shown in TABLE 3, the tendency of these techniques in social item translation is domestication, which is realised by four techniques ranking from high to low, namely deletion (Del.), absolute universalisation (AU), limited universalisation (LU), and naturalisation (Nat.) (foreignisation:domestication=14:28=32.6%<**65.1%**; Del.:AU:LU:Nat.=15:10:2:1). More specifically, the technique of deletion (Del.) within Aixelá's (1996) frame refers to the source materials are omitted or deleted in TTs. The removal of linguistic, contextual, or cultural characteristics in ST can lead to a considerable lack of the original information for target readers, which therefore has a high tendency of domestication. It is noticeable that deletion is most frequently applied in translating social items. The most frequently omitted ones are the official titles in ancient Chinese history, such as "将军(jiāng jūn; military general)". The social norms and traditions with deep connotations of respect and authority are lost in the translation process, which leads to a loss of traditional contexts and cultural richness.

On another aspect, it is observed that orthographic adaptation is applied with the most frequency in translating ecological CSIs, being used for merely one time appearing in the CT (OA+IG) in translating social items (OA:ALL, **ecological**:material:social=**20**:11:1 =**59%**:16%:2%). It is possibly because most of the ecological items, such as names of places, are merely needed to preserve the pronunciation information without considering the geographic and cultural meanings in Carpenter's version.

TRANSLATION TECHNIQUES AND TENDENCIES IN RELIGIOUS ITEMS

The frequency and tendency of translation techniques in rendering religious items are shown in TABLE 4.

TABLE 4. Translation techniques under foreignisation and domestication in religious items

Category	Foreignisation						Domestication					CT
	Rep.	OA	LT	EG	IG	Syn.	LU	AU	Nat.	Del.	AC	
	0	1	5	0	2	0	3	**6**	1	3	0	0
Religious		8						13				
		(38%)						(62%)				--

Religious CSIs include terms and beliefs that are specific to a religious and spiritual context in a culture. As illustrated, the tendency of domestication in translating religious elements is dominant, which is realised by four specific techniques ranking from high to low, namely, absolute universalisation (AU), limited universalisation (LU), deletion (Del.), and naturalisation (Nat.) (foreignisation:domestication=8:13=38%<**62%**; **AU**:LU:Del.:Nat. =**6**:3:3:1). Next, an example of naturalisation is analysed to show the translator's tendency for domesticating texts.

Example 3

ST	TT	Transliteration	Gloss
精行俭德之人，若热渴、凝闷、脑疼、目涩、四肢烦、百节不	If one is generally moderate but is feeling hot or warm, given to melancholia, suffering from aching of the brain, smarting of the eyes, troubled in the four limbs or afflicted in the hundred joints, he may take tea four or five times. Its liquor is like **the**	jīng xíng jiǎn dé zhī rén, ruò rè kě, níng mèn, nǎo téng, mù sè, sì zhī fán, bǎi jié bù shū, liáo sì wǔ chuò, yǔ tí hú, **gān lù** kàng héng yě.	A person of refined conduct, frugality, and virtue, when feeling hot thirst, stagnation, brain pain, eye dryness, limb discomfort, and joints not at ease, may sip four or five times, to balance with the clarifying cream and **sweet dew**.

舒，聊四五啜，与醍醐、**甘露**抗衡也。(《茶经》：一之源)	**sweetest dew of Heaven**. (Lu, 1974)	(chá jīng: yī zhī yuán)	(*The Classic of Tea*: Chapter One Origin of Tea)

Naturalisation is used to replace foreign terms with culturally familiar ones in the target language. It clarifies the unfamiliar term and connects it to the target culture. In Chinese culture, "甘露" is a religious emblem due to its significant religious meaning. This phrase literally means natural, delicious dew. Buddhists and Taoists regard it as a sacred liquid that can nourish the soul, which symbolises purity and sustenance. In addition, "甘露" is also regarded as a present from heaven, which can cure illness and ensure longevity. In the context of *Chajing*, tea is endowed with the cultural, religious, and divine connotations, which is a liquid of purity, illness-curing, and longevity. That is one of the reasons why tea is always regarded as a divine liquid in Daoist texts. In this translation, the term "甘露" is naturalised as "the sweetest dew of Heaven". First, the translator provided the literal meaning as "sweetest dew", which can help readers to easily understand the essence of the material. More importantly, "the sweetest dew" is from Heaven, which evokes a religious and divine image. Here, the translation drew a similar religious connection to highlight the spiritual meanings of "甘露" in the original context. However, he chose the word "Heaven", which has a close relation with Western religious knowledge and culture. In short, the translator substituted a culturally specific term, "甘露", in the source culture with a more relatable one, "of Heaven", in the target religious culture. To fill this cultural and religious gap, the translation sacrificed the original religious symbol of "甘露" in the Chinese Daoist context but naturalised the religious association by familiarising it with a Western cultural system. That is the process of domesticating the religious item in the translated text.

TRANSLATION TECHNIQUES AND TENDENCIES IN LINGUISTIC ITEMS

The frequency and tendency of techniques under foreignisation and domestication in linguistic item translation are shown in TABLE 5.

TABLE 5. Translation techniques under foreignisation and domestication in linguistic items

Category	Foreignisation						Domestication				CT
	Rep.	OA	LT	EG	IG	Syn.	LU	AU	Nat.	Del.	AC	
	0	0	**16**	0	12	0	5	10	0	2	0	0
Linguistic			**28**					17				
			(62.2%)					(37.8%)				--

Linguistic CSIs involve words, expressions, or grammatical or linguistic structures that are peculiar to one language. As shown in this table, the tendency of foreignisation is dominant in translating linguistic characteristics of ST, which is realised by two techniques ranking from high to low, namely linguistic translation (LT) and intratextual gloss (IG) (foreignisation:domestication=28:17=**62.2%**>37.8%; **LT**:IG=**16**:12). On another aspect, the major realisation method for domestication is absolute universalisation (AU; 59%). An example of the technique of linguistic translation under foreignisation is discussed.

Example 4

ST	TT	Transliteration	Gloss
蒸之，捣之，拍之，焙之，穿之，封之，茶之干矣。(《茶经》：三 之造)	Pick tea only on a clear day. All there is to making tea is **to pick it, steam it, pound it, shape it, dry it, tie it and seal it.** (Lu, 1974)	**zhēng zhī, dǎo zhī, pāi zhī, bèi zhī, chuān zhī, fēng zhī**, chá zhī gān yǐ. (chá jīng: sān zhī zào)	**Steam it, pound it, strike it, roast it, pierce it, seal it;** the tea is dry now. (*The Classic of Tea*: Chapter Three Processing of Tea)

According to Aixelá (1996), linguistic translation means faithfully transferring the cultural characteristics of ST. It usually guarantees the sense of unfamiliarity from ST as much as possible at the cost of readability or understanding. In the source text, there is a grammatical structure unique to ancient Chinese. The structure consists of a series of verbs, including "蒸", "捣", "拍", "焙", "穿", and "封", which are followed by the object pronoun "之". So the repeated grammatical structure is "a verb＋之", which is commonly used in the ancient Chinese language. In this context of linguistic item translation, when the linguistic characteristics are identified and retained in TT, although with an adaptation of structure to the English language, it is regarded as the application of linguistic translation. In ancient Chinese, every action can be expressed with a single verb with the subject omitted. Therefore, it is emphasised that when the original structure is expressed similarly and suitably in an English-speaking context, it is linguistic translation, namely, literal translation. In the translation, the series of action verbs is represented as "steam", "pound", "shape", "dry", "tie", and "seal", which are put in an infinitive verb structure, namely "to+a verb+it". Hence, the original structure "a verb+之" is transformed into a repeated "to+a verb+it" structure in English contexts, which preserves the structural rhythm and characteristics as much as possible, which better contributes to maintaining the foreignness in TTs.

To fully examine the translator's visibility in this translation, the types and frequency of the combined techniques (CT) are presented in TABLE 6. The overall frequencies of techniques that include individual ones and combined ones are calculated in TABLE 7.

TABLE 6. The frequency and tendency of the combined techniques in *The Classic of Tea*

Technique/ No.	Rep.	OA	LT	EG	IG	Syn.	LU	AU	Nat.	Del.	AC
Type 1					6			6			
Type 2		5			5						
Type 3		2						2			
Frequency	--	7	--	--	11	--	--	8	--	--	--
In total			18 (69.2%)					8 (30.8%)			

TABLE 7. The overall techniques of foreignisation and domestication in *The Classic of Tea*

Technique/ No.	Rep.	OA	LT	EG	IG	Syn.	LU	AU	Nat.	Del.	AC
IT	0	32	33	0	25	0	12	74	2	21	0
CT	0	7	0	0	11	0	0	8	0	0	0
Frequency	--	**39**	33	--	36	--	12	**82**	2	21	--
Tendency		Foreignisation						Domestication			
In total		108 (48%)						117(**52%**)			

Notes. IT= Individual Techniques, CT= Combined Techniques

As shown in TABLE 7, the tendency of domestication is dominant, which is mainly realised by the technique of absolute universalisation (AU) (foreignisation:**domestication**=108:117=48%<**52%**; AU=82). On another aspect, there is not a dramatic difference between the percentages of foreignisation and domestication, with a narrow gap of 6. That is to say, the translator's tendency in foreignising the CSIs is relatively dominant as well. In addition, the methods to realise the foreignising tendency are basically with the same frequency, with orthographic adaptation (OA) being the most major one (**OA**:IG:LT=**39**:36:33).

The next section will connect the frequency and tendency of these techniques with the translator's voice and (in)visibility in the translation practice.

DISCUSSION OF THE TRANSLATOR'S VISIBILITY AND VOICE

As mentioned in the theoretical framework, the degree of the translator's voice can be measured by the techniques under foreignisation (from (1) to (5)). The degree of the translator's voice is represented with the following criterion: High degree of voice: 70%≤N<100%, Medium degree of voice: 40%≤N<70%, Low degree of voice: 0<N<40%.

Although all the techniques in the preservation group (from (1) to (5)) can reveal the degree of the translator's visibility (Venuti, 2019), each technique has different degrees in preserving the original cultural characteristics (Aixelá, 1996). It is the same with techniques in the substitution group (from (6) to (11)). That is to say, when they appear in translations with the same frequency, they can reflect different degrees of foreignness, therefore different degrees of visibility. Hence, to accurately measure the degree of the translator's voice, the present study specifies it with a formula: The volume of the translator's voice=the degree of visibility=the tendency of foreignization=**Frequency times(*) (the Degree of Prominence for each technique, D/P for short)**. Based on Aixelá (1996), in the preservation group, the degree of prominence (D/P) for retaining materials of each technique is ranked from high to low, namely repetition (Rep.)=5, orthographic adaptation (OA)=4, linguistic translation (LT)=3, extratextual gloss (EG)=2, intratextual gloss (IG)=1. For instance, when the technique of repetition is used for 1 time, the degree of highlighting the translator's voice=Frequency*(D/P)=1*5=5. In a similar way, in the substitution group, the degree of invisibility=the tendency of domestication=**Frequency times(*) (D/P)**. The degree of prominence for replacing elements of each technique is ranked from low to high, namely synonym (Syn.)=1, limited universalisation (LU)=2, absolute universalisation (AU)=3, naturalisation (Nat.)=4, deletion (Del.)=5, and autonomous creation (AC)=6. For instance, when the technique of autonomous creation is used for 1 time, the degree of invisibility=Frequency*(D/P)=1*6=6. Specifically in *The Classic of Tea*, the translator's (in)visibility is measured in TABLE 8.

TABLE 8. The degree of the translator's (in)visibility in *The Classic of Tea*

Category	Technique	D/P	Frequency	OP	%	Tendency of F/D	Degree of V/I
Preservation group	Rep.	5	0	0	--		
	OA	4	**39**	**156**	**23.1%**		
	LT	3	33	**99**	14.7%	291	43.1%
	EG	2	0	0	--		
	IG	1	**36**	36	5.3%		
Substitution group	Syn.	1	0	0	--		
	LU	2	12	24	3.5%		
	AU	3	**82**	**246**	**36.5%**	383	56.8%
	Nat.	4	2	8	1.2%		
	Del.	5	**21**	105	15.6%		
	AC	6	0	0	--		

Notes. D/P=Degree of Prominence; OP=Overall Prominence; Tendency of F/D=Tendency of Foreignization/Domestication; Degree of V/I=Degree of Visibility/Invisibility.

First, the tendency of domestication is more prominent than that of foreignisation, with the accordingly higher degree of invisibility in this translated version (**Tendency of D**:Tendency of F=**383>**291=**56.8%>**43.1%). Second, the degree of the translator's invisibility is in a medium degree (Criterion: Medium degree of voice: 40%≤N<70%; Degree of I=56.8%). Third, the translator's invisibility is realised by four techniques ranked from high to low: absolute universalisation (AU), deletion (Del.), limited universalisation (LU), and naturalisation (Nat.) (%, **AU**:Del.:LU:Nat. =**36.5%**>15.6%>3.5%>1.2%). Among them, absolute universalisation (AU) has the highest overall prominence (OP) for domestication, which therefore highly suppresses the translator's voice (AU, OP=Frequency*(D/P)=82*3=246; %=36.5%). Fourth, it should be noticed that the OP of deletion is the second highest, which greatly leads to the invisible translators by suppressing their voice (Del., OP=Frequency*(D/P)=21*5=105; %=15.6%).

Moreover, although the tendency of foreignisation is less dominant than that of domestication, it can also reflect the translator's subjective involvement in decision-making processes. First, the tendency of foreignisation is 291, accounting for 43.1%. That is to say, the degree of the translator's voice in translation is 43.1%, which is also **a medium degree** (Criterion: Medium degree of voice: 40%≤N<70%; Degree of V =43.1%). Second, the translator's voice is realised by three techniques ranked from high to low, namely orthographic adaptation (OA), linguistic translation (LT), and intratextual gloss (IG) (%, OA:LT:IG=23.1%>14.7%>5.3%). Orthographic adaptation contributes to the highest OP with 156. In other words, the translator chose to adapt the pronunciation system of Chinese characters to maintain the cultural characteristics of the Chinese language, which probably causes the highest degree of unfamiliarity and confusion for target readers who cannot understand Chinese. In such cases, the presence of the translator is foregrounded. Third, it is also found that although the technique of intratextual gloss (IG) is used with the second-highest frequency of 36, its contribution to foreignisation is the least, which is because of its relatively lower degree of prominence (D/P) (IG, Frequency=36; D/P=1; OP=Frequency*(D/P)=36*1=36). On the contrary, although the technique of linguistic translation (LT) is used with the lowest frequency, its contribution to foreignisation is the second highest, higher than that of intratextual gloss (IG). (LT, Frequency=33; D/P=3; OP=Frequency*(D/P)=33*3=99; %, IG:**LT**=36<99=5.3%<**14.7%**).

CONCLUSION

Initially, ecological and linguistic CSIs have a tendency for foreignisation, but material, social, and religious CSIs demonstrate a trend towards domestication. Carpenter frequently domesticates social and religious items, as evidenced by this study. In contrast, Fang (2024) found that translators in literary translation tend to alienate the social and religious ones. The possible reason is that in literary translation, the original social and religious contexts carried by these items are much easier to notice and intentionally retained by translators since they are crucial for understanding a novel. Furthermore, the study reveals that orthographic adaptation is the most prevalent method of foreignising texts in non-literary classics. Nevertheless, linguistic translation is the most frequently employed method for foreignisation in novel translations (Fang, 2024). It can be assumed that translators in translating novels may have more considerations and pressures on meaning conversion, such as in the cases of translating images of characters (Guo et al., 2020). It is also noteworthy that the analysis of combined techniques can partially reflect the complexity and challenges in translating the cultural characteristics. For translators, they sometimes go back and forth between the two extremes of foreignisation and domestication.

The study on the overall strategies of CSIs also proves the translator's intricate tendency between foreignisation and domestication. It is observed that the tendency of domestication is more dominant, which is most frequently realised by the technique of absolute universalisation. The translator tends to universalise cultural characteristics to suppress his voice in the practice (Venuti, 2019). A second notable technique in suppressing the translator's voice is deletion, which has a rather obvious tendency of domestication (Aixelá, 1996). In this translation, deletion is primarily applied to address the titles of official positions in ancient Chinese history. The translator opted to omit them rather than universalise or retain them, possibly due to the fact that these titles are deemed irrelevant or insignificant in this tea-themed text. Additionally, the translator's preface indicates that this translation prioritises the mutual understanding between the United States and China, with a particular emphasis on the comprehension of American readers (Lu, 1974). This explains his inclination to domesticate CSIs in the translation process. That is, he placed a higher value on the readability and understanding of the version rather than the foreignness when he faced the untranslatability. This motivation that moves towards target readers leads to a medium-degree invisible translator.

However, there is a narrow gap between the degrees of the translator's visibility and invisibility. Both degrees of suppressing and highlighting the translator's voice are media. For instance, the translator's subjective voice is mainly realised by orthographic adaptation, which involves retaining the original pronunciation. In addition, the translator applied linguistic translation and intratextual gloss to bridge the considerable gaps, which show the translator's intention and efforts in preserving Chinese cultural features under certain conditions. Furthermore, it is important to note that the presence of the translator is prominently highlighted by the substantial number of endnotes at the end of the text. They are not considered extratextual gloss because the translator did not indicate them with any markings in the translation, thereby preventing any interference with the reading process of the reader. Therefore, they were excluded from the identification of the extratextual gloss technique in the study. Nevertheless, it is undeniable that these culturally relevant annotations can accurately represent the translator's subjective interpretations, participation, and voices.

In conclusion, the study discusses the translator's complex intentions and participation in both foreignising and domesticating CSIs in translating *Chajing*. On one hand, the domesticating choices reflect the translator's efforts in suppressing his/her presence in translation. On the other hand, the foreignising strategies greatly highlight the translator's voice. In short, the translator uses a range of strategies to achieve his translation purpose when dealing with the challenging CSIs, during which a medium-degree visible translator is realised in the final translated product. Conducting the study on the translator's voice and visibility in non-literary translation could offer theoretical, practical, and pedagogical guidance for researchers and translators. It not only makes them aware of the complexity of translation activity but also encourages pedagogies to emphasise the voice, ethic, and sociocultural analysis - not just the linguistic equivalence in non-literary translation.

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