

# Transliteration in the Translation of The Classic of Tea: Problems and Solutions

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**Abstract:** *The Classic of Tea*, authored by the Tea Sage Lu Yu, encompasses over 400 entries related to tea names, names of tea utensils, personal names, place names, dynastic titles, titles of literary works, Chinese units of measurement, and other uniquely Chinese terms such as the Five Elements and the Bagua. During translation, it is often challenging to find exact lexical equivalents for these names in the target language, necessitating the use of phonetic transliteration. Phonetic transliteration is a common method in the translation of Chinese classics. However, improper use of phonetic transliteration can present reading difficulties for readers, impede subsequent cultural exchange, and is particularly problematic in works like *The Classic of Tea*, which require extensive use of this method. This paper examines the application of phonetic transliteration in the English translation of *The Classic of Tea* from the perspective of reader comprehension. It identifies issues such as excessive use of transliteration, difficulties for Western readers in pronunciation, and ambiguity in reference. To address these issues, strategies such as reducing transliteration, adjusting information layout, re-annotating phonetically, adding Chinese characters, and inserting hyperlinked audio files are proposed. These strategies aim to alleviate the reading burden and enhance the effectiveness of phonetic transliteration.

**Keywords:** Transliteration; Cultural Exchange; *The Classic of Tea*.

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## 1. Introduction

Transliteration is a translation method that substitutes the meaning of a word with its phonetic representation. It involves representing the words of one language in another by using phonetic symbols that closely mimic the original sounds according to the phonetic rules of the target language (Liu, 2000:38; Hao, 2015). The goal of transliteration is to convey the conceptual meanings and cultural contexts from the source language to the target language, forming corresponding concepts and constructing similar cultural environments, especially when certain culturally specific terms or images are absent in the target language and are difficult to express succinctly (Xiong, 2014).

Chinese classical texts contain an abundance of concepts, items, and phenomena unique to China, and the vocabulary describing these elements often lacks direct equivalents in other languages, thus necessitating extensive use of transliteration in the translation of Chinese classics. In translating China's paramount tea cultural classic, *The Classic of Tea* by the tea sage Lu Yu, there are numerous names of teas, tea utensils, personal names, place names, dynastic titles, literary works, Chinese units of measurement, and other uniquely Chinese terms such as the Five Elements and the Eight Trigrams. These names and terms are often difficult to find exact matches for in the target language, making transliteration necessary to convey this information. However, as scholars have pointed out, while the use of transliteration in translating from Chinese to English can better preserve some unique Chinese cultural concepts and vocabulary, facilitating cultural exchange and dissemination, overuse of transliteration can impede reader comprehension (Xiang & Wang, 2013). Current research on transliteration typically focuses on the principles and methods of transliteration, the standards of transliteration, and the scope of its use, yet seldom from the perspective of the reader's potential difficulties in reading and understanding. Neglecting these

issues and merely adhering to conventional norms and standards in transliteration can significantly impact the dissemination and acceptance of the translated work in the target language country. Thus, this article approaches from the perspective of reader comprehension to examine the usage of transliteration in two English versions of *The Classic of Tea* -one translated by Jiang Xin and Jiang Yi, published in 2009 as part of the Great China Library series, and the other by the American translator Carpenter, published in 1974. It summarizes some of the issues caused by transliteration in these translations of *The Classic of Tea* and proposes solutions to these problems. The aim is to provide references for more effective and accurate translation of uniquely Chinese terms, thereby enhancing the quality and accessibility of translations for international readers.

## 2. Transliteration-Induced Problems and Improvement Strategies

Transliteration is primarily employed to translate unique entities, concepts, and phenomena from the source culture. Every language contains vocabulary that reflects the unique items, ideas, and views of its people. Such vocabulary is often hard to find equivalents for in other languages. Although these terms constitute a small fraction of the language, they play a crucial role because they often reflect the unique culture of a nation and act as symbols distinguishing one culture from another. For such vocabulary, transliteration is considered an effective translation method (Li, 2001).

*The Classic of Tea* by Lu Yu, known as the Tea Sage, is China's most significant tea cultural text and has influenced subsequent tea-related literature. The content of *The Classic of Tea* includes the origin of tea, names, shapes, characteristics, functions, tea utensils, tea cultivation, processing, brewing, and tea-related anecdotes. It encompasses multidisciplinary knowledge from botany, agronomy, ecology, pharmacology, hydrology, folklore, and

etymology, making it an encyclopedic work about tea. Moreover, it integrates enduring tea studies with classical literary works, elevating the seemingly mundane tea matters to a unique cultural and spiritual ethos (Jiang Xin & Jiang Yi, 2009), intertwined with Confucian, Buddhist, and Taoist thought. Therefore, *The Classic of Tea* contains numerous terms specific to Chinese culture, covering both the material aspects of tea and the spiritual dimensions influenced by Confucian, Daoist, and Buddhist philosophies. During translation, most of these terms typically require transliteration.

Upon examining two English translations of *The Classic of Tea*, it was noted that transliteration is extensively used for translating specific terms related to tea, such as names of teas, tea utensils, names of individuals, geographic locations, dynastic titles, titles of literary works, Chinese units of measurement, and other culturally specific terms like the Five Elements and the Eight Trigrams, totaling over 400 instances. However, the two English versions of *The Classic of Tea* exhibit significant differences in the application of transliteration for these uniquely Chinese expressions, each with its own set of issues that directly affect the reader's understanding and acceptance of the translated text, thereby impacting the dissemination of the translations and international exchanges.

The specific challenges and differences observed in the use of transliteration between the two translations can be attributed to several factors, including the translators' approaches to cultural context, their understanding of the target audience's familiarity with Chinese culture, and their overall translation strategy. For instance, one translation might opt for a more liberal use of transliteration, preserving the original Chinese terms to maintain cultural authenticity, whereas the other might attempt to use transliterated forms that are slightly adapted to the phonetic and reading habits of the English-speaking audience.

These varying approaches can lead to confusion among readers who are not well-versed in Chinese culture and language. A heavy reliance on transliteration without adequate explanatory notes or glossaries can make the text inaccessible and challenging for readers to engage with, reducing the effectiveness of the translation as a tool for cultural exchange. Conversely, overly adapted transliterations that stray too far from the original sounds might strip the terms of their cultural richness, leading to a loss of the original text's depth and meaning.

To mitigate these issues, translators could consider the following enhancements:

## 2.1. Overuse of Transliteration

In *The Classic of Tea*, over 400 terms distinctly represent Chinese concepts, and many of these terms appear repeatedly throughout the text. Unlike other classical texts, the occurrence of these terms in *The Classic of Tea* is highly concentrated. For instance, in the second chapter "On Utensils," there are names of 15 different tools such as "zao" (stove), "fu" (kettle), "zeng" (steamer), "chu jiu" (mortar and pestle), "gui" (ladle), "cheng" (scale), "chan" (gauze), and others. Including the various synonyms for these utensils, there are 29 tea utensil names, all of which are transliterated in the Great China Library edition. Given the repeated appearance of these terms, along with several other types of proper names transliterated, there are 61 instances of transliterated Chinese pinyin in this brief chapter alone.

This intensive use of transliteration poses several challenges. First, it can overwhelm readers not familiar with Chinese language or culture, as the transliterated terms may not convey meaningful information without additional context or explanation. The dense clustering of transliterated names can disrupt the reading flow, making the text seem inaccessible and difficult to engage with for non-specialist audiences.

To address these issues and improve the accessibility of the translation, several strategies could be considered:

**Selective Transliteration:** Limiting the use of transliteration to terms where it is absolutely necessary to maintain cultural authenticity. For more commonly understood terms or those with existing English equivalents, direct translations or descriptive phrases could be used.

**Supplemental Annotations:** Providing footnotes or a glossary that offers brief explanations of each transliterated term. This would help readers understand the significance and function of each item without needing to consult external sources.

**Integrated Cultural Notes:** Including a section in the introduction or as an appendix that discusses the cultural importance of tea utensils and other specialized terms used in the text. This background can enhance readers' appreciation and understanding of the terminology used in the translation.

**Visual Aids:** Employing illustrations or diagrams to show what specific tea utensils look like can be extremely helpful. Visual aids can bridge the gap between unfamiliar transliterated terms and their practical and cultural significance.

**Contextual Embedding:** Where possible, embed explanations of terms directly within the text in a way that feels natural and enhances comprehension.

For instance, in the chapter *On Tea Events*, regarding just the Jin dynasty, the original text lists 25 notable figures related to tea, along with the places associated with them, totaling 41 proper nouns. In the translation, in addition to transliterating all these names, some annotations within the text were added, such as the modern names of ancient places, also using transliteration. Thus, in this particular passage of the translation, there are a total of 81 instances of Chinese pinyin. The specific content is as follows:

晋：惠帝，刘司空琨，琨兄子兖州刺史演，张黄门孟阳，傅司隶咸，江洗马统，孙参军楚，左记室太冲，陆吴兴纳，纳兄子会稽内史俶，谢冠军安石，郭弘农璞，桓扬州温，杜舍人毓，武康小山寺释法瑶，沛国夏侯恺，余姚虞洪，北地傅巽，丹阳弘君举，乐安任育长(9)，宣城秦精，敦煌单道开，剡县陈务妻，广陵老姥，河内山谦之。

In the Jin Dynasty there were the following:

The Hui Emperor (Sima Zhong); the minister of public works Liu Kun and his nephew Liu Yan as governor of Yanzhou; an official in charge of imperial court named Zhang Mengyang (Zhang Zai); a military official named Fu Xian; Prince Minhuai's high civilian Jiang Tong; a military counselor named Sun Chu; a civil official in charge of historical documents named Zuo Taichong (alias Zuo Si); a procurator of Wuxing named Lu Na and his nephew Lu Chu, a minor civil official at Kuaiji; a respected military official named Xie An (alias Anshi); a famous writer from Hongnong named Guo Pu; a governor of Yangzhou named Huan Wen; a court official named Du Yu; a renowned monk from Xiaoshan Temple at Wukang named Fa Yao; Xiahou Kai from Peiguo

(in the present Anhui Province); Yu Hong from Yuyao (in the present Zhejiang Province); Fu Xun from Beidi (in the present Gansu Province); Hong Junju from Danyang (in the present Jiangsu Province); Ren Yuchang from Le'an (in the present Jiangxi Province); Qing Jing from Xuancheng (in the present Anhui Province); Shan Daokai, an accomplished Taoist monk from Dunhuang (in the present Gansu Province); Chen Wu's wife from Shanxian (in the present Zhejiang Province); a legendary granny from Guangling (in the present Jiangsu Province); and Shan Qianzhi from the north side of the Yellow River. (Jiang Xin&Jiang Yi, 2009: 49).

In this passage, there are a total of 228 words, of which 81 are Chinese pinyin. One can imagine the difficulty such dense use of pinyin, presented in this format, could pose to Western readers unfamiliar with Chinese. Indeed, the excessive presence of pinyin can significantly hinder their understanding and even diminish their interest in continuing to read. For example, an overseas netizen commenting on the English translation of the online novel "What Makes a Good Wife" pointed out, "The book is good, but I frequently have to stop reading because the translator loves using pinyin to translate certain words, and the whole book is scattered with pinyin. Every time I start a new chapter, I have to jot down those pinyin or look them up in a glossary, which greatly reduces the enjoyment of reading. (Honestly, I eventually started skipping those untranslated words)" (Wang Qing, 2019).

Transliteration merely indicates pronunciation and does not equate to meaning; the creation of meaning depends on the cognitive involvement of the reader. These instances of Chinese pinyin, even if seen by Chinese readers, would be confusing without reference to the original text and are almost meaningless symbols to English readers. Meaning only arises when readers can associate these words with the objects they refer to. However, the people and places mentioned in this passage are very unfamiliar to Western readers. Tymoczko has noted that the receptivity of the target language culture to foreign-sounding words varies significantly, and introducing names unchanged into translations may lead to communication overload or an imbalance in the discourse information (Tymoczko, 2004:225). Gutt argues that transliteration, unlike translation, is measured by phonetic (or graphic) features, while translation relies more on semantic features. The choice to use transliteration should be determined by considering factors such as cost and benefit (Gutt, 2005:103-104). If Western readers were to approach the translation mentioned above, they would undoubtedly need to exert significant cognitive effort, with the benefits clearly not justifying the cognitive costs involved.

Regarding the issue of dense transliteration, the best approach is to reduce the use of transliteration wherever possible. For instance, the translation by the American translator Carpenter uses significantly fewer transliterations compared to the version from the Great China Library series. For example, in the chapter "On Utensils" concerning tea tools, Carpenter simplified many of the terms by translating them into common English nouns, such as translating "灶" (zao) and "釜" (fu) as "furnace and cauldron", "杵臼" (chu jiu) directly into "pestle", and "规" (gui) as "shaper", significantly reducing the number of transliterated terms in the translation. In Carpenter's version, this chapter contains only 14 transliterated terms, mainly transliterations of the alternative names for these tea utensils, while nearly all concepts referred to are translated into familiar common nouns for Western

readers. Including repetitions of these terms and other proper names that required transliteration, there are a total of 27 transliterations in this chapter in Carpenter's version, substantially lightening the cognitive load on the reader.

In cases where it is impossible to reduce the number of transliterated terms, the cognitive impact can also be mitigated by altering the structural layout of the translation to visually decrease the density of transliteration. For instance, in the chapter "On Tea Events" which includes numerous personal and geographic names, besides transliteration, there is no other choice but to change the arrangement of this information. Although Carpenter's version also employs transliteration for these names, he modified the paragraph layout to use a bullet-point style, making the translation visually more concise and clear. Here is how Carpenter's version is presented:

During the Chin Dynasty there were

- a. During the Hui Ti Period, Liu Kun.
- b. His nephew and Governor of Yen Chou, Liu Yen.
- c. The Eunuch Chang Mêng.
- d. Lu Na of Wu Hsing.
- e. His nephew of Hui Chi, Lu Shu.
- f. The General Hsieh An-shih.
- g. Kuo P'u of Hung Nung.
- h. Huan Wên of Yang Chou.
- i. The Nobleman, Tu Yü.
- j. The Buddhist Yao P'ei-kuo of the Hsiao Shan

Temple in Wu K'ang

- k. Yü Hung from Yü Yao.
- l. Hsia-Hou K'ai.
- m. From the northern regions, Fu Sun.
- n. Hung Chün-chü of Tang Yang
- o. Jên Yu-ch'ang of Kao An.
- p. Ch'in Ching of Hsüan Ch'eng.
- q. Shan Tao-k'ai of Tun Huang.
- r. The Lady of Ch'en Wu of Yen Hsien.
- s. Shan Ch'ien-chih of Ho Nei. (Carpenter,

1974:121-122)

Furthermore, for the transliteration of personal and geographic names, it is also feasible to add Chinese characters after the Pinyin to avoid issues of homophones, which could facilitate future retranslation. The dissemination of Chinese culture internationally extends beyond mere translation; it necessitates ongoing dialogue and communication between Chinese and international individuals. In the course of such exchanges, the issue of retranslating uniquely Chinese vocabulary inevitably arises. Chinese language features a vast array of homophones, and names in classical texts, particularly ancient place names, are often unfamiliar to contemporary Chinese people. Relying solely on Pinyin makes accurate retranslation challenging.

## 2.2. Pronunciation Difficulties for Western Readers

In English-Chinese translation, when English words are transliterated into Chinese, the selected Chinese characters have standard pronunciations, which eliminates issues with pronunciation. However, the situation is quite different when transliterating from Chinese to English. Many Chinese pinyin sounds are quite distinct from English phonetics, and some pinyin sounds can be difficult for English speakers to pronounce because certain phonemes in Chinese do not exist in English. Westerners often struggle to produce these sounds. Typical examples include pinyin sounds like ü, z, c, zh, ch, sh,

q, and x. For these, Western readers may find them challenging to pronounce and might produce entirely different sounds based on English phonetic rules. For instance, the tea alias "舜chuan" might be pronounced as "quan" by English-speaking readers unfamiliar with Chinese pinyin; the tea tool "榮qi" might be pronounced as "kui"; "丹丘子 Dan Qiuzi" might see "Qiuzi" pronounced as "kou ri"; "温山 Wenshan" might be misread as "Wen xian".

While reading does not necessarily require the ability to vocalize words, transliterated words often involve common or even core concepts and phenomena. Inability to pronounce these words can affect readers' understanding and memory of these concepts, and incorrect pronunciation can hinder further communication regarding these concepts.

For addressing such issues, we may employ a method of secondary phonetic annotation. This involves appending symbols that conform to English pronunciation rules as interlinear glosses to the pinyin. For instance, the Chinese character "舜" can be transliterated as chuan (pronounced as truan), where "truan" within the parentheses is articulated according to English phonetic rules and closely resembles the Mandarin pinyin "chuan". Similarly, Qiuzi can be annotated as "Chiuds", and Wenshan as "Whenthan". In the context of digital publishing, we could even leverage new media technologies to insert audio clips via hyperlinks at the points of transliteration. By clicking these links, readers would be able to hear the pronunciation directly and accurately.

### 2.3. Confusion with Common English Words

In the transliteration of Chinese into English using the Latin alphabet, there exist challenges due to the disparate pronunciation rules of Mandarin, Wade-Giles, and English. Consequently, we often encounter instances where Chinese transliterated terms coincide exactly with common English words. For example, in the chapter "The Instruments" from *The Classic of Tea*, the term for the trigram "巽" is rendered as "sun" in Wade-Giles by Carpenter. Western readers encountering the term "sun" are likely to pronounce it as [sʌn], rather than "xun". Similar issues arise in the translations of *The Classic of Tea* by Jiang Xin and Jiang Yi, where personal names such as "孙楚 Sun Chu" and dynastic names like "宋 Song" also use pinyin. These transliterations overlap with everyday English words, leading readers to associate them with entirely different meanings, thus introducing misunderstandings in the interpretation of the text.

### 2.4. Homophonic Ambiguity and its Impact on Semantic Clarity

While transliteration from Chinese to English typically avoids issues of lexical choice due to established conventions, it is essential to consider the potential confusion such transliterations may cause readers. In cases where alternative word choices are not feasible, other methods should be employed to alleviate reading difficulties and cognitive burdens. For instances where transliterated terms overlap with common words, annotations can be included within the text to specify their English pronunciation. For example, Wade-Giles' "sun" for "巽" could be followed by a parenthetical pronunciation guide as "shwen", while pinyin "Sun", "Song" could be annotated as "swhen", "swong" respectively, with accompanying Chinese characters to present a Chinese context, thereby preventing misconceptions about these terms. In electronic publications, direct audio links could also be

inserted, enabling readers to experience the accurate pronunciation of these transliterated terms.

In both English and Chinese, numerous homophones exist—words that sound the same but have different meanings. In monolingual oral communication, these homophones generally do not pose a challenge due to the shared context and background knowledge of the communicators. However, in cross-cultural communication, transliterations of homophones can lead to complications. For example, in Chapter Four, "The Instruments" of *The Classic of Tea*, there is a comparison of tea bowls:

原文：碗，越州上，鼎州上，婺州次，岳州次，岳州次，寿州、洪州次。或者以邢州处越州上，殊为不然。若邢瓷类银，越瓷类玉，邢不如越一也；若邢瓷类雪，则越瓷类冰，邢不如越二也；

《大中华文库》译本：Hierarchically, the tea bowls manufactured from Yuezhou in Zhejiang are best in quality, far superior to those from Dingzhou in Shaanxi and Wuzhou in Zhejiang. Bowls made from Yuezhou in Hunan are preferred over those from Shouzhou in Anhui and Hongzhou in Jiangxi. Some people assume that tea bowls from Xingzhou in Hebei are even better than those from Yuezhou. Actually this is not the case. If the Xing porcelain can be compared to valuable silver, then the Yue porcelain matches invaluable jade. This constitutes the first disparity. If the Xing porcelain is described as snowy white, then the Yue porcelain can be said as icy crystal. This makes the second gap. (姜欣、姜怡, 2009: 29)

Carpenter译本：Yüeh Chou ware is best. Ting Chou ware is next best. After that come the bowls of Wu Chou, Yüeh Chou, Shou Chou and Hung Chou.

There are those who argue that the bowls of Hsing Chou are superior to Yüeh ware. That is not at all the case. It is proper to say that if Hsing ware is silver, then Yüeh ware is jade. Or if the bowls of Hsing Chou are snow, then those of Yüeh are ice. (Carpenter, 1974:90-92)

(by kimi) In this passage, Lu Yu compares the porcelain teacups from various regions of China, with numerous place names mentioned. Among these, "Yuezhou" and "Yuezhou" are distinct locations with different Chinese characters, which are easily distinguishable in the original text. However, upon English translation, whether using Hanyu Pinyin or Wade-Giles romanization, the English representation for both "Yuezhou" becomes identical. The translation in the "Great Chinese Library" series addresses this by adding annotations within the text specifying the respective provinces to which each "Yuezhou" belongs. In contrast, Carpenter, in his annotation at the end of the text, notes that the second "Yüeh Chou" refers to a different place but does not specify which one. While the addition of annotations is an effective method, neither translation provides clarification in the subsequent comparison between Xing ware and Yue ware. In the original Chinese text, Yue ware naturally refers to the porcelain from Yuezhou, which is clear in the characters, but for readers relying solely on the English translation, both "Yue" and "Yüeh" can lead to confusion as to which specific region the subsequent comparison is referring to. Given the importance and practicality of this comparison for the reader, a mere phonetic translation is insufficient and does not adequately convey the necessary information.

In this section, Lu Yu compares the porcelain tea bowls from various regions of China, wherein numerous place

names are mentioned. Notably, the names "越州" (Yuezhou) and "岳州" (Yuezhou) refer to different locations and are represented by distinct characters in Chinese, thus easily distinguishable in Mandarin. However, when translated into English, whether using Hanyu Pinyin or Wade-Giles romanization, both "越州" and "岳州" are rendered identically. In the translation by "The Great Chinese Library", an internal annotation method was used to specify the provinces to which each belongs, whereas Carpenter noted in the endnotes that the second "Yüeh Chou" referred to a different place, without specifying which one.

This method of adding annotations is useful, yet neither translation clarified in the subsequent comparisons between Xing and Yue porcelain, leading to confusion for readers who might not discern which region the reference pertains to based on the English text alone. While the Yue porcelain obviously refers to Yuezhou in the original Chinese text, the English transliterations "Yue" or "Yüeh" could confuse the reader as to the exact location being compared. Given that this comparison of porcelains is particularly important and practical for readers, it cannot be adequately addressed by merely adhering to phonetic transliteration standards.

In such cases, we could also differentiate by appending Chinese characters to the transliterations. Although Western readers may not recognize Chinese characters, the obvious visual differences between characters can aid in understanding that, despite similar pronunciations, they represent different locations. While there is a general preference to avoid using Chinese characters in English translations, there are instances where their inclusion is beneficial, similar to the practice at the British Museum's Chinese Ceramics Gallery, where nearly all significant proper nouns are accompanied by their Chinese characters following their transliterations.

### 3. Conclusion

Transliteration aids in preserving the expressive style and cultural connotations of the original language, delivering the most authentic information and allowing the audience to experience the culture of the source language in its purest form. Transliteration can prevent cultural damage or misinterpretations that may arise from direct translation, and it can also avoid the verbosity that often accompanies paraphrasing (Xiong Xin, 2014). However, for texts like "The Classic of Tea," which contain a large number of terms characteristic of Chinese culture, transliteration often presents significant challenges to the reading and comprehension of the target audience.

Upon analyzing the transliterations in two English translations of "The Classic of Tea," it was noted that the most prominent issue with transliteration is the pronunciation difficulty. Many transliterated terms pose challenges for English readers because the English language lacks corresponding phonetic elements. Inability to pronounce, or mispronunciation, can hinder readers' understanding and memory, and it may also affect subsequent cultural exchanges with Chinese people. To address this problem, translators can include secondary phonetic annotations during the translation process, which involves adding phonetic guides in English to aid pronunciation. Furthermore, in digital publishing contexts, it is also feasible to utilize multimedia technologies. For instance, audio clips can be embedded through hyperlinks, allowing readers to directly experience the accurate

pronunciation of transliterated words.

In addition to pronunciation issues, transliteration can lead to confusion regarding reference, primarily due to homophonic polysemy in the Chinese language. To address this, translations can append Chinese characters and additional basic information following the transliterated words to distinguish them. Incorporating Chinese characters also facilitates retranslation in future cultural exchanges.

Moreover, due to the thematic requirements of "The Classic of Tea," there are numerous instances where uniquely Chinese terms appear excessively, resulting in a high density of transliterated words that complicates reading for the audience. Therefore, even when dealing with uniquely Chinese terms, efforts should be made to minimize the use of transliteration or to alter the presentation of information to reduce the density of transliterated words.

Translating tea classics such as *The Classic of Tea* aims to acquaint foreign readers with Chinese tea knowledge and culture, rather than serving as mere entertainment for us Chinese. Therefore, when employing transliteration, special consideration must be given to the memorability of foreign readers. Furthermore, translations of classic works like *The Classic of Tea* often become references for the international academic and media communities to introduce Chinese tea culture. The international study and presentation of China are aspects that we need to particularly focus on, which is why the issue of cultural retranslation has increasingly garnered attention in academia in recent years. The transliteration of terms characteristic of Chinese culture in English works often poses challenges for retranslation. Therefore, it is essential to take preemptive measures during translation by implementing various compensatory strategies to prevent potential issues caused by transliteration, thereby facilitating more effective cross-cultural communication.

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