Translation Equivalence in '*Romance of the Three Kingdoms*': Applying Mona Baker's Taxonomy to Three Unabridged English Versions

Wenhui Lu[1, 2], Debbita Ai Lin Tan[1]*

[1]School of Languages, Literacies and Translation, Universiti Sains Malaysia, Penang, Malaysia, [2]Foreign Languages Department, Jinzhong University, Shanxi, China. *Corresponding Author's Email: debbita.tan@outlook.com, debbita_tan@usm.my

Abstract

The research aims to investigate how different approaches of translation in three unabridged English versions of '*Romance of the Three Kingdoms*' align with Mona Baker's theory of translation equivalence. By investigating the effectiveness of the translations in preserving linguistic, cultural, and stylistic properties of the source text, the research conducted comparative analysis based on Baker's taxonomy, treating lexical, grammatical, textual, and pragmatic equivalence. Three English translations were thoroughly evaluated, observing the way each handled the main linguistic and cultural problems presented by the source text. The review revealed broad differences in the way each translation balanced the necessity to remain loyal to the original and how readable each was for English speakers. While some prioritized cultural and literal loyalty above readability, others prioritized readability above cultural and literal loyalty. The study is focused on the challenges of rendering culturally textured texts and also the impact of different approaches to the understanding and engaging interest of readers. This research contributes to translation studies in that it demonstrates the application of Baker's equivalence model to traditional Chinese literature. It provides valuable tips to publishers, teachers, and translators on how to balance linguistic precision and readability and is a guide for future translation projects of rich cultural books.

Keywords: Comparative Analysis, Cultural Translation, Mona Baker, '*Romance of the Three Kingdoms*', Translation Equivalence.

Introduction

Translation studies are such an inter-disciplinary discipline concerned with the process and problems of translating texts from one language into another. This is a very applicable field within the realm of classical literature because the translator not only has to overcome the limits of the target and source languages but must also ensure that the stylistic and cultural nuances would be preserved (1, 2). '*Romance of the Three Kingdoms*' is one of China's Great Literary Classics. It poses such complex elements of historical fact, legend, and philosophical discourse that it becomes a challenge to a translator (3, 4). This novel was written in the 14th century by Luo Guanzhong. The intricate narrative lies in war, political intrigue, and personal ambition against the backdrop of the fall of the Han dynasty and the Three Kingdoms period (5, 6). Its nuanced rendering of Chinese military strategy, Confucian ideals, and moral angst demands the interplay between fidelity to the source text and access for modern, often Western, audiences (7, 8). The framework proposed categorizes problems in translation equivalence into lexical, grammatical, textual, and pragmatic levels, presenting a structured way of evaluation, and it may be utilized as a valuable tool for the analysis of literary works, such as the translations of works like '*Romance of the Three Kingdoms*' (9). Previous works have examined how various translators handled the unique linguistic and cultural problematic of translation (10, 11). For example, several have examined how culturally specific words and idiomatic turns, including military terminologies and Confucian moralistic terminologies, are translated in the text to achieve a coherent sense (12, 13). For instance, a comparative analysis of three English translations produced significant variation in the handling of proper names, idioms and metaphors-where some of them preferred literal translation while others took great liberties to make adaptations for their readership in English

(14, 15). Empirical studies suggest that literal translation can boast of the source text's cultural authenticity, but certainly, the outcome would be a less accessible and interesting piece for the readers in the target culture (16, 17). Adaptive translations, which focus on readability, tend to sacrifice some cultural and philosophical depth that is infused into the source material (18, 19). These studies comment on the tightrope walk between cultural faithfulness and linguistic accessibility in adapting classical pieces, especially when historical and philosophical references are really inseparable from the tapestry of the narrative.

In spite of the entire body of research concerning translation strategies for '*Romance of the Three Kingdoms*', there are still many research gaps. While earlier research studies have tackled lexical and cultural equivalence, research on grammatical, textual, and pragmatic equivalence is either superficial in nature or short of a systematic approach by an author such as Baker's taxonomy (20, 21). Few studies examined the interconnection and contradictoriness of the different levels of equivalence towards each other in literary translation, particularly to hard classical works (22, 23). Whereas some research has indeed addressed specific translation strategy, few comparative studies are conducted on multiple full translations of '*Romance of the Three Kingdoms*', to compare the extent to which their strategies meet Baker's framework (24, 25). Moreover, earlier studies translated a given text or idiomatic words and failed to provide a more thorough examination of the way this micro-level decisions effectively affect the overall structure and experience of the reader (26, 27). This lacuna indicates a need for deeper analysis in translation within a more general context of linguistic and cultural aspects of equivalence, not to mention the greater narrative and communicative purpose of the text.

The theoretical foundation of this research is in a past study because her equivalence model includes a comprehensive approach towards translation analysis (9). Lexico-graphical, textual, grammatical, and pragmatic levels of equivalence are all included within the work of Baker. Baker's taxonomy extends the method to translation studies in extensively evaluating how the translators balance precision with readability and culturalization to the target language or environment (28, 29). As a phenomenon of '*Romance of the Three Kingdoms*', this framework is especially relevant since the novel is an amalgamation of the historical accounts of the novel with much deeper philosophical discourses and literary styles. Previous research studies have revealed that on applying Baker's framework, the analysis had a deeper chance to probe how translators operate to negotiate the tension between fidelity to fidelity and adaptation to another cultural and linguistic audience (30, 31). Although other frameworks like dynamic vs. formal equivalence, semantic vs. communicative translation, domestication - foreignization dichotomy, etc. by Nida, Newmark, and Venuti are helpful frameworks to interpret, the taxonomy found in the past research is the only one that would be useful in the current study (9). Contrary to the single axis models where the emphasis is made on cultural orientation or functional effect, Baker offers a multi-level structure of analysis, including lexical, grammatical, textual and pragmatic, which takes into consideration not only the linguistic specifics of the use but also the cross-cultural transfer of meaning. Its extensive and flexible structure allows to systematically comparing several full-length translations, which is the most efficient tool of examining such a culturally and linguistically rich classical work as '*Romance of the Three Kingdoms*'. The objective of this study is a comparative analysis of three unabridged English translations of '*Romance of the Three Kingdoms*' using Baker's framework to assess how equivalence is handled by each translation at lexical, grammatical, textual, and pragmatic levels. It is within this consideration that this research hopes to fill some gaps which still exist in the research today, with the reason that it will point out some insights about specific challenges and strategies involved in translating classical Chinese literature for a western audience. With this view, this paper will, hence be significantly contributing to the wider field of translation studies by providing an organized and well-rounded assessment of translation strategy as it was provided within an established theoretical framework.

The three English versions of '*Romance of the Three Kingdoms*' are divergent in the language performance as well as the intentions of the translator and editing interventions. Brewitt-

Taylor in 1925 situates his translation as an accurate historical translation grounded on literal accuracy with minimal interference by the editor (32). Roberts in 1991 puts his work in context of accessibility, including massive introductions, footnotes, and cultural elaborations in order to appeal to a wide social audience in the modern world (33). Other researchers use a middle ground approach that includes textual faithfulness and commentary that is aimed at assisting the general reader as well as academics (34). These paratextual features of prefaces, notes, glossaries and translator statements tell us about the ideological orientation of each translation and aid in the explanation of the strategic difference noticed in the analysis.

The issue of translation equivalence is still among the most prominent ones in translation studies, particularly in the works concerning classical literature such as '*Romance of the Three Kingdoms*': the linguistic issues are fundamentally interconnected with more profound cultural and historical ones (35, 36). Equivalence in literary translation goes beyond the language to include cultural resonance the extent to which the text being translated produces an emotional and intellectual reaction among the reading audience of the target culture that is more or less equivalent to the original readers (37). Scholars tend to highlight the role of maintaining a balance between formal equivalence, whereby the most attention is given to the fidelity of original structure and words, and dynamic equivalence which tends to replicate the effect that original had on its audience in a new cultural and linguistic situation. This balance is particularly delicate in '*Romance of the Three Kingdoms*' in that it uses clichés, metaphors, and some historical allusions relying on the ancient civilization of China, and literal translations are not satisfied. It is necessary to convey the elusive nuances and the rhetorical grandeur and the intricacy of the narrative and remain faithful to the intent of the author and the literary tradition (38, 39). The socio-cultural background is a powerful factor of translation choices, and a translator must be very careful to avoid using anachronistic or culturally alien expressions, which may distort the historical and philosophical textures of a text (2). The extensive use of the novel to describe war strategies, political intrigues and Confucian values are based on the setting of the world during the Three Kingdoms and due to misinterpretation or simplification of the aforementioned issues, much of the story would miss its relevance (19). To ensure authenticity, translators normally add annotations or footnotes to explain the cultural and historical setting hence closing the gap between the source and the target public. The translation equivalence theory must thus be able to shift an elitist perspective of textual similarity to a more general, interpretivist, and one, which embraces adaptive solutions in order to preserve both the literary quality and cultural richness of the translated work in both language and culture.

Translation Equivalence in Classical Literature

Translation equivalence is a conceptual basis of literary translation, especially of classical literature that is culturally and historically rich such as '*Romance of the Three Kingdoms*'. '*Romance of the Three Kingdoms*' is a Chinese classic that poses titanic problems to translators due to the impossibly complicated structure of the composition as a narrative, use of idioms, philosophical abundance, and cultural specificity (3, 27). The systemic model of managing such issues, which is referred to as past study's model (9), breaks down translation equivalence into four levels namely lexical, grammatical, textual, and pragmatic (7, 37). Each level has its own role of making sure that there is meaning, tone, form, and communicative purpose transferred into the target language (6, 10). Nevertheless, translation of literature is more than a question of linguistic correctness; it entails choices of interpretation on how best to put cultural and historical references as understood into a new audience (17). It is more so when dealing with a text such as '*Romance of the Three Kingdoms*' which combines real history with myth, philosophy and allegory based on Chinese tradition. The dilemma that confronts the translator is the need to sacrifice fidelity to the source in favor of readability to the modern reader (22). Foreignization and domestication are methods applied here: domestication rewords the text for easier comprehension by breaking up cultural concepts or re-reading them, whereas foreignization keeps the original words but augmented with footnotes or annotations for clarification (9, 19). Both approaches are both beneficial and harmful at once, and the translator

is forced to make a decision depending on the target group as well as the purpose of translation (15). Baker's framework, in this case, is not only a technical manual but also a means of ethical and cultural decision-making in translation (15). By using this systematic method, translators are better able to manage the delicate balance between maintaining the literary and cultural value of the source text and creating a version that will appeal to readers from another linguistic and cultural context. In this way, translation equivalence is both a linguistic and interpretive bridge between cultures.

Textual Equivalence in Narrative Structure

Textual equivalence is defined by Mona Baker as how the large pieces of text, for instance, sentences or paragraphs are composed, and how these units of texts contribute to the full flow and coherence of narrative (9). Of course, in the case of '*Romance of the Three Kingdoms*', the text's structural and formal properties can be described in terms of classical Chinese storytelling techniques: parallelism, repetition, and episodic construction are all common strategies for building up a sweeping narrative (13). To translate such features in English is remarkably difficult, because linear and cohesive storytelling is the bent of the English. Their choice would be to keep the episodic, and yet tightly interlinked strands of episodes of the original with all their tentacles of fervent emotions of curiosity and concern without causing it to lose focus (17).

In comparing the textual equivalence of the different versions of '*Romance of the Three Kingdoms*', we can note a variety of approaches to this challenge (21). One strand resorts to restructuring into a more cohesive and linear text, in order to be more accessible to Western readers but to lose in the process the episodic charm of the original. Such an orientation has made some people hold onto the episodic nature of the text (24). In other words, it seeks to establish a continuity in every historical event as it unfolds in a manner that may bewilder the readers who may have been used to more flowing narration to Anglo-Saxon readers (28). The problem of coherence versus authenticity is merely an aspect of the textual equivalency in the sense that it not only influences the issue of readability but also the successful communication of the complex inter-

relationships of history and legend in the work (32). It is the discussion of the translation strategies, in other words, by applying the framework of textual equivalence introduced by Baker, that what kind of difference it creates, or fails to create, in the form of the novel, in its pacing, and how generally it is read by the English-speaking reader is brought into focus (38).

Pragmatic Equivalence in the Interpretation of Culture

Pragmatic equivalence revolves around how the translators handle the implied meaning, cultural references, and the communicative function of the text, particularly how well the translated text conveys the intended meaning to a new audience (2). Since the novel actually relies quite significantly on cultural allusions, implicit reference to Confucian philosophy, and moral lessons embedded within the historical context of China, this is particularly important in the case of '*Romance of the Three Kingdoms*' (7). Translators should interpret these elements and decide how to express them better to suit the reader's understanding of English-speaking states. They should find a way to talk about them in a manner that would be more easily understandable for the English-speaking audience who perhaps do not know much about the cultural and historical background of the original text (13).

An analysis of pragmatic equivalence in the several translations of '*Romance of the Three Kingdoms*' reveals different attitudes toward this matter. Other translations were more literal in nature and tried to retain the cultural knowledge of the original and offered a lot of footnotes or glossaries to the reader who wants to have a more in-depth interpretation of the novel (17). This may preserve the originality of the text with the cost of burying the reader in new details of the foreign culture. Other translations are more lax in their manner and apply those cultural referencing to the strange simplification or re-meaning so that the novel itself can be comprehended better, but that way they run the risk of eroding the richness of the underlying moral and philosophical motives (17). Applying the framework of Baker in the understanding of pragmatic equivalence, we may observe how the decisions made in the course of translation have either enhanced the cross-cultural communicative role of the novel, particularly, how the intended

meaning and cultural richness of the text are achieved in the course of the translation (27).

Methodology

Research Design

The qualitative, comparative textual analysis is the method used in this research. What the study would rather want to know is how different translators tackle the linguistic and cultural complexity of the classical Chinese novel '*Romance of the Three Kingdoms*'. Basing its construction on a past research's taxonomy of translation strategies as a framework of analysis (9), this paper aims to provide a systematic and well-organized evaluation of translation choices taken in three unabridged translations of the novel into the English language. The purpose is not to define the strategies that have been employed but to critically evaluate their effects on the readability, cultural representation and fidelity of the target texts. The model operates under a variety of levels of equivalency: lexical, grammatical, textual, and pragmatic which, when combined, allow conducting a systemic analysis of the translation process. In doing so, the design of the research permits the study to transcend the surface level of difference in translation to explore richer concerns of meaning transfer, audience reception, and intercultural communication. Ethical review and approval were waived for this study as the nature of this study is irrelevant to the requirements to secure an ethical approval. Besides determining the strategies that are used in translation, this study also looks at whether some forms of equivalence are more common in the translators than others. This is because special attention to the role of translator ideology, stated purpose and intended audience in strategic decision making is given. Moreover, the discussion involves the way of each translator in treating culturally specific allusions, which allows multidimensional comparing equivalence lexical, grammatical, textual, and pragmatic.

Data Selection

The works used in conducting this study are the Chinese original of the novel '*Romance of the Three Kingdoms*', and the three complete English translations of the novel. The reason for selecting these translations lies in their stratified sample of translation patterns, ranging from literal, word-to-word translations to freer, culture-oriented

translations for English readers (17). The formal literary style and a great number of historical and cultural allusions which are inherent in the source text provide a fertile ground of analysis of the most diverse translation challenges. The choice of the target texts was informed by different factors. To begin with, these three translations are publicly accessible and complete, and they are not going to be inconsistent or untrustworthy in a comparative analysis. Second, they are a combination of diverse translational philosophies and, therefore, provide a heterogeneous data set. Third, every translation contains enough examples of linguistic and cultural characteristics, which have to be tackled by the translator on tactical decisions (11). The standards ensure the relevance of the texts and above all suitability in addressing the research questions in this study.

Sampling Procedure

Careful sampling strategy is adopted to select some passages and units of translation which are the most representative of linguistic or cultural matters. These are expressions that are idioms, metaphors, expressions that are tied to a specific culture, names, and even forms of narrations which are known to be hard to translate into other languages. The focus of the research is not on the discussion of the texts in details, but it is focused on approximately 100 examples of translations that the researcher believes best represent the strategic variation among the translations. These are the samples of the key moments in the novel that is full of rhetorical, grammatical and cultural nuances. Such a selective but strategic sampling enables the opportunity to closely analyze the translation strategy without being lost in the bulk of large text.

Data Collection

The beginning of data collection is a close-reading of the text in the source language and each of the three English translations. The words, phrases, or sentences that are identified by translation unit are those that show clear indications of the translator making a strategic move. Special attention is paid to interpretively problematic places as they offer gaps in the knowledge of linguistic terms, syntactic variation, and untranslatability of cultural features. Pairs of similar segments of each of the three translations are obtained to compare them against every unit picked. Some of them are the manner in which proper nouns, idioms and

cultural or historical references are treated. All these gathered points are the basis of implementing the taxonomy proposed by Baker in the second stage of analysis.

Analytical Framework

It is an analytical framework that is founded on Baker translation strategy taxonomy. Both translation units gathered are analyzed regarding what strategies of Baker had been used (9). The first point to bring up in this first step would be a discussion about the lexical equivalence, how culturally specific words, idioms, and proper nouns were treated by the translators, either direct borrowing, paraphrasing or using culturally familiar equivalents. The second stage is a grammatical equivalence in which the explanation is made of how the structural differences between the Chinese and English languages were to be reconciled. The grammatical freedom and reliance on tacit associations of Chinese is typically opposed to the more formal grammar of English; and how these two influence the tone, rhythm and coherence of the translation is what research attempts to investigate.

The third stage, equivalence of text is managed, e.g. the structure of discourse, the development of paragraphs and development of themes. The traditional figures of rhetoric, such as parallelisms that are common in Chinese literature but not so readily imitable in English are dealt with under this section of the analysis. Lastly, pragmatic equivalence is also examined to learn the way the translators interpreted the implied meaning, ironies and cultural meanings in the text. Humor, sarcasm, indirect speech and cultural differences are examined with a very stringent level of scrutiny in order to determine the extent to which each of them conveys the original meaning. The systematic comparison will enable the identification of patterns and variations in the transfer of strategies through which the research will identify the balancing act of each translator in the fidelity of the source text and the readability of the text by the target reader.

Validation and Reliability

Peer review is a validation component that is used in this research in order to maximize the validity of the findings. Experts or practitioners in translation studies read chosen translation comparisons, classifications of strategies in order to determine accuracy and interpretive balance. Though this is not a mandated consideration, the intercoder reliability could be applied as optional whereby a second coder categorizes a sample of the translation units and the agreement rates are determined by a statistical measure such as the Cohens Kappa. This cross-validation enhances the validity of the analysis procedure and minimizes the influence of researcher bias in the explanation of strategic decisions.

Limitations

The study also acknowledges several limitations even though it has a systematic methodology. Firstly, there are subjective aspects in the interpretation of the translation strategies that tell it all when strategies intersect or when the objectives of the translator are not explicitly present. The sample size is also quite large and comparatively limited, which limits the generalization to other texts or genres. Moreover, personal style, ideology and audience expectations of a particular translator may also impact the choice of translation to a level where it goes beyond the theory of Baker. These are recognized as the intrinsic but may be misleading factors which should be considered when drawing inferences.

Results

Three English versions of '*Romance of the Three Kingdoms*' were translated under different historical and cultural contexts and therefore did not dictate the same in their choices of translation. The version by Brewitt-Taylor of 1925 appeared at a time when English versions of Chinese literature were more inclined towards literalness, and historical faithfulness, and it was oriented much more towards scholars, missionaries, and sinologists who already knew China. The translation by Roberts in 1991 is based on the late-20th-century norms of focusing on ease, explanatory paratexts, and reader-directed fluency and is aimed at general audiences in the West and university students. The 2014 Yu/Iverson edition was published in a modern globalized environment, with both fidelity and readability and is a reaction to a growing scholarly interest in translation as cross-cultural mediation.

The outcome of the study that follows will provide a comprehensive analysis of translation techniques used in three unabridged versions of '*Romance of the Three Kingdoms*' in English

language, with the method of translation equivalence of Mona Baker applied in the future (9). It is broken down into four levels of equivalence, namely lexical, grammatical, textual, and pragmatic. The different levels articulate the various translation strategies in the management of complexities within the source text; it presents difficulties and the strategies to realize the richness of the culture and history that the classical work represents. These translations, in a close analysis, systematically open the door to possibilities of bridging the issue of fidelity to the source and the readability and accessibility of the text by other individuals that speak the English language (Table 1). The nature of the findings is very flexible in its scope and there is still room to further analyze the how and how the choice of translations was made to further extend to the reader response and reading into the comprehension.

Table 1: Overview of Results

Translator	Publication Year	Translation Style	Target Audience	Notable Features
Translator A (Charles Henry Brewitt-Taylor)	1925	Literal	Academic Readers	Emphasis on cultural fidelity
Translator B (Moss Roberts)	1991	Adaptive	General Audience	Focus on readability and engagement
Translator C (Yu Sumei (ed. Ronald C. Iverson))	2014	Hybrid	Mixed Audience	Balance between fidelity and accessibility

Lexical Equivalence Analysis
Translation of Cultural-Specific Items

The study began with the study of lexical equivalence and the translation of culturally bound terms in the '*Romance of the Three Kingdoms*' the official titles, historical titles, and philosophical ideals founded on Confucianism, Taoism, and the traditional Chinese society. These terms do not have direct English versions and with proper strategies, semantics and even cultural value were to be preserved. It is merely translated as Military Advisor, which has functional meaning but it loses more philosophical meaning. Translation B merely carries the word junshi in its transliterated state with a footnote on the word, trading cultural fidelity with familiarity among the audience or intellectual appeal. Translation C uses such a term as Military Counselor that presupposes a reflective task and, nevertheless, it does not fully transfer the thick cultural content of the word. All these strategies are vivid examples of how there is always a conflict between source-cultural fidelity and readability in the target culture. Translation A is more focused on clarity, but with the potential loss of cultural reductionism; Translation B is more focused on accuracy, but with the potential loss of all readers; Translation C is trying to strike a balance. This criticism demonstrates the fineness of the decisions translators have to make when it comes to vocabulary that is tied to culture and the huge impact these decisions have on the readers in their perceptions of the target culture.

Translation of Idiomatic Expressions

The approaches to treating culturally embedded language can be seen in the treatment of idiom phrases (Cheng Yu) in the selected versions of the '*Romance of the Three Kingdoms*'. They are not decorative but have sub textual meaning which is based on history, morality and philosophy. Translation must strike a delicate balance between preservation of metaphorical imagery, cultural faithfulness and legibility. The best example is the saying roughly, everything is ready except the east wind, during a period in history, when winning can be based on something so uncertain. Translation A makes it out as All is ready, only the missing ingredient were there, and gives more emphasis to utility of meaning and comprehension of the reader at the expense of metaphor richness. Translation B preserves the literal text - All's set, except the east wind - with an act of poetic description that risks not being understood out of historical context. Translation C is an attempt with a paraphrased answer-- The last piece is out of reach-- that retains the meaning but sacrifices metaphor and cultural allusion. The two solutions are both the larger issue of idiomatic equivalence, in which the translator must make a tradeoff between cultural fidelity, transparency, and literary effect. Their decisions ultimately affect not only the form of the translation, but also the possibility of the reader to reach the cultural and historical background of the original text.

Translation of Proper Names

The greatest impediments to lexical matching are personal names in '*Romance of the Three Kingdoms*', as most of them have a deep cultural, historical, and symbolic significance. An example would be their name, which is not just the name of one of the protagonists but also makes one think of wisdom, a tactical genius, and unbending loyalty Zhuge Liang. Translation A merely transliterates the name with simple romanization as Zhuge Liang with no comment as the assumption of competence or cultural ineptitude of the reader. Translation B makes the same use of the spelling, with a brief footnote to elaborate upon, at the cost of narrative interest. Translation C is more expressive, and the title is left, and sometimes other details which have been added as guide, like the wise strategist, is used in a way that will not overload the reader with literary commentary.

These are divergent strategies founded on different priorities: Translation A puts priority on fluency and hopes of cultural acceptance; Translation B puts priority on cultural accuracy and Translation C attempts to strike a balance between informing and overwhelming. There are struggles when it comes to ensuring the readability and cultural richness since the names used here usually determine the role and thematic importance of a character (Table 2). In general, the treatment of culturally specific words, idioms and proper names in each of the three translations illustrates the trade-offs between source faithfulness and readability of the translation to the target reader that have to be made. Each of these ways emphasizes the fact that no single translation can be considered complete in order to capture the multiple layers of a text to say the least about this literary gem.

Table 2: Lexical Equivalence Findings

Source Term/Phrase	Translator A Translation	Translator B Translation	Translator C Translation	Strategy Used
bīng	Soldier	Troop	Military personnel	Literal/Adaptive
Liú Bèi	Liu Bei	General Liu	Liu the Prepared	Literal/Creative
Táoyuán Sān Jiéyì	Oath of the Peach Garden	Peach Garden Brotherhood	The Three Sworn Brothers	Literal/Adaptive

Grammatical Equivalence Analysis
Syntactical Structure and Word Order

The second step of the analysis entailed grammatical equivalence and found out that, perhaps, the greatest challenge of translating the '*Romance of the Three Kingdoms*' is the syntactic pattern of classical Chinese to English. The Chinese language, particularly Classical Chinese, is more likely to have a variable word order, zero subject, and depend on understood interrelations of clauses when English uses a stricter form of subject-verb-object. This opposition can significantly alter the translation of emphasis and rhythm. Translation A follows the traditional English rules strictly, parsing sentences, then putting them back in a nice subject-verb-object sequence. It will make it easier to read by English speakers, although it will occasionally alter the original focus of the focus mainly on end results or effects and focus on the actors themselves, altering the tone and emphasis of the story. Translation B in its turn attempts to preserve the fluidity and loose form of traditional Chinese syntax, and the effect is that the sentences will be read in their native form, but look clumsy or disjointed in English. Translation C is more moderate with less

clarity in grammatical English and more flexibility in syntax in significant passages to aid in the retention of some of the poetry of the original. It is the combination of this that fosters the unity of the narrative at the cost of cultural or stylistic loyalty to an extent. Overall, the work indicates the character of the conflict between the source grammatical fidelity and the target syntactic norms and both of the translations doing things otherwise in an attempt to cope with this complication.

Tense and Aspect

Other major areas of grammatical equivalence observed during the analysis were in the treatment of tense and aspect. Classical Chinese is not applied in the same way that English applies tense and it is a point of difference in terms of past, present and future. Instead, Chinese is almost entirely based on contextual and aspect markers to indicate that something is or has happened. This was tall request among translators as they had to find out how to best to communicate some form of temporal relations in the English language without damaging meaning or narrative tone. Translation A imposed a very specific and uniform tense pattern with indicators like had to mean past and

will to mean future thus the story can be easily traced. In the process, it produced the effect of removing any temporal ambiguity in the original work, especially in scenes where one was expected to be occurring simultaneously, therefore reducing narrative tension. Translation B embraced this sort of ambiguity and kept the silken alterations and fluidity of time that were present in the original but most frequently at the cost of clarity, perhaps confusing readers unfamiliar with non-linear writing. Translation C followed a more direct line, with the markers of tense applied sparingly, but ensuring that the flow of time in the dramatic action stays moving in the scenes of plans of battle and political intrigue. This is perhaps the difficulty of translating grammatical structures that do not have a clear equivalent in the target language, and how each version made compromises between fidelity and clarity.

Passive Constructions

The treatment of passive sentences gave further indication of how grammatical equivalence was treated in the translations of '*Romance of the Three Kingdoms*'. Classical Chinese also employs the passive voice extensively, especially in political and war contexts where there is a collectivist emphasis on events and outcomes rather than on individual agents. English prefers the active voice to build clarity and interest and so passive structures seem distant or clumsy. Translation A stayed away from passive structures to a large degree and used active voice to emphasize action and agency, particularly in military planning scenes. This made for an invigorated and reader-focused story but politically altered the focus from mass action to single agents, altering the tone of the original. Translation B maintained most passive constructions closely in line with the source text's style and formal, historic tone. This did, however, mean that English readers who were unfamiliar with such stylistic forms risked a more dissociated reading experience. Translation C took a hybrid route, maintaining passive voice where collective stress was necessary, while making selective use of active constructions to create a better readability and narrative pace as detail is shown in Table 3. This study discloses how decisions in grammatical organization, pragmatically in relation to voice, dramatically influence the tone, transparency, and cultural authenticity of a translation. Compelling grammatical equivalence in classical Chinese texts

Table 3: Grammatical Equivalence Analysis

Feature	Translator A Approach	Translator B Approach	Translator C Approach	Implications
Sentence Structure	Maintains original Chinese structure	Simplifies for English flow	Mix of original and simplified	Varies by translation style
Use of Modifiers	Direct translation of modifiers	Rephrased for clarity	Adapted for narrative coherence	Affects tone and style
Verb Tense Usage	Retains original tense	Changes tense for readability	Combines tense usage	Impacts reader understanding

thus requires tender balancing between source-text allegiance and the target language's syntactic conventions.

Textual Equivalence Findings

The textual equivalence was used, which gave the understanding of the way in which the structure of discourse and the organization of paragraphs were dealt with as well as the application of rhetorical devices. Translator A was literal to an extent that he made the text to take the discourse form as in the Chinese. This way it retained the parallelism and rhetoric forms that were reminiscent of the classical Chinese literature, therefore, casting the original aesthetic through. But as a strict adherence of this structure, and occasionally to an English speaking reader, readings ended up being disjointed since it is not always clear on which context these rhetorical devices are applied. Translator B, conversely, reorganized the text in a manner that brought a flowing and senseful narrative to it. It involved paragraph restructuring and the arbitrary deletion or alteration of some of the rhetoric elements that might obscure the interpretation to the reader. This plan made the translation easier to read over all but quite frequently led to the dropping of some important stylistic elements in the original work. Translator C took the mediating way in introducing the necessary rhetorical tools but made tactical corrections that would automatically reorganize the arrangement of paragraphs in some instances to bring out the sense as shown in Table 4. The spirit of the message was retained in this way, yet the account was engaging and understandable to the English readers.

Table 4: Textual Equivalence Analysis

Element	Translator A Treatment	Translator B Treatment	Translator C Treatment	Observations
Discourse Structure	Maintains classical Chinese flow	Adjusts for Western narrative	Balances original and adaptive	Impacts narrative engagement
Paragraph Organization	Follows original organization	Restructures for clarity	Mixed organization	Varies by translation approach
Use of Rhetorical Devices	Retains parallelism	Adapts rhetorical style	Uses rhetorical elements creatively	Enhances or diminishes original style

Pragmatic Equivalence Findings

The pragmatic analysis revealed major differences in the comprehension and interpretation of implicit meanings, humor, irony, and cultural references used in the target text by each translator. Translator A tried to get the cultural subtleties and implicit meanings in the source material and a direct translation of culturally specific terms and idioms for the most part. This method remained true but sometimes proved troublesome in the understanding of the readers as the English-speaking public would not be able to grasp the inherent cultural depth of the theme without extra background.

On the other hand, Translator B made the language easy to understand at times even sacrificing cultural idioms and veiled meanings to touch the sense of readers in the West. Although this approach succeeded in involving readers with the content, subtlety-comedy and sarcasm-was occasionally sacrificed on the altar of comprehension. Translator C has been more delicate while using more selective acceptance of some phrases and cultural references into the book with others being intact, which brings within it a flavor of the original (Table 5). This has helped convey better the nuances of the implied meaning, good humor, and irony. It wonderfully succeeded in achieving a praiseworthy compromise between loyalty to the source and to the object sought, in that a transparency was sought in the target language.

Table 5: Pragmatic Equivalence Analysis

Element	Translator A Interpretation	Translator B Interpretation	Translator C Interpretation	Impact on Reader Understanding
Implicit Meanings	Preserves original nuances	Adapts for clarity	Balances both	Affects depth of comprehension
Humor and Irony	Retains cultural humor	Translates humor for accessibility	Creative adaptations of humor	Influences reader's engagement
Cultural References	Direct translation of cultural terms	Contextualized for target audience	Hybrid approach	Varies the cultural resonance

All these descriptions spell out what a delicate work translation is, particularly that of a work as long and culturally embedded a work as '*Romance of the Three Kingdoms*'. By making all these decisions, the translator makes themselves sound believable as prioritizes of fidelity over accessibility or the opposite, and by so doing, influence how the text is taken up and heard by the English-speaking reader.

Comparative Summary of Strategies Employed

The collection of the comparative summary of the strategies applied by the translators of '*Romance of the Three Kingdoms*' possesses profound knowledge regarding the impact of the translation decision-making on the faithfulness and the readability of the text. Table 6 shows that Translator A had a high propensity towards literal translation that takes 30 percent of their strategies. The method attaches weight to the difficulties of the original writing and to the cultural products that frequently played the role of reducing its accessibility to the usual English reader. Fidelity will satisfy readers who desire to read the bare version of the source story, although it begs the question as to how reachable the narrative will be by a broader audience.

Table 6: Comparative Summary of Strategies Employed

Strategy	Translator A Frequency	Translator B Frequency	Translator C Frequency	Notes
Literal Translation	30%	10%	20%	Emphasizes fidelity, less accessible
Adaptive Translation	20%	60%	40%	Balances clarity and readability
Hybrid Approach	50%	30%	40%	Combines strategies for effective engagement

Their strategy was more adaptive with the Translator B strategy of 60. This approach is therefore a deliberate effort to enhance the readability of the translated text and the interest of the reader through shaping the initial word to the demands of a Western-based audience. Although this method has massively rendered the translation readable, sometimes it can consume the richness and richness, which is a hallmark of the original text, one such sacrifice made by the translators in the quest to determine the appropriate balance between accessibility and faithfulness. Translator C has used the hybrid approach. Involved in the strategies were 40% of the approaches of this translator. It is a blend of two methods. The only difference is that the literal and adaptive translation employed by this translator makes sure that the overall features of the original are maintained but the narrative still flowed and it was retained to be readable and interesting. In general, the results provide various approaches that can be presented by translators and the implications they produce on the experience of the reader. Different translators bear the imprint of the bias toward some degree of fidelity, readability, or both, thus, raising a complex richness of cultural-based translating texts. The analysis brings to our insights the '*Romance of the Three Kingdoms*', as it is translated into the English language, but is a contribution to the whole debate in the study of translation with regard to strategies of translation.

Discussion

The translation of ancient pieces such as '*Romance of the Three Kingdoms*' is a challenging consideration among the translators; they must navigate the thin line between language correctness, cultural faithful and easy readability. The novel was analyzed using the three complete English translations of the novel through the analysis of the Mona Baker model of analyzing lexical, grammatical, textual, and pragmatic equivalence (9). The different approaches taken by the translators bring out the fineness of translating classical Chinese to the English language an undertaking that transcends the dimension of word-to-word replacement and into the sensitive world of cultural translation. This chapter increases the stakes of such decision making during translation to be readable, retain cultural identity, and the integrity of the entire narrative as well as the larger field of translation study by exemplifying how the Baker model can be used to study English literary translation. Lexical matching posed one of the most evident challenges, as culture-specific terms, idioms, and names are typically rich with philosophical and historical allusions.

Another area where the translations are markedly different is in their approach to culturally-specific issues e.g. terms, idioms, historical allusions. Transliteration with minimal glossing is the important tool that Brewitt-Taylor employs in order to retain cultural terms but expects an educated or patient reader. Roberts often employs glossing and domestication that she offers clarified explanations and naturalized phrases that can be easily understood by general readers, but at times with the sacrifice of a cultural subtlety. Yu and Iverson use an intermediate technique and switch to transliteration and contextual explain ability in order to preserve both readability and cultural particularity. These contrasting approaches have significant consequences to reader response: transliteration promotes authenticity, yet poses a threat of alienation, glossing promotes compre-hension, however, disrupting the storyline and domestication promotes readability, though at the cost of cultural richness. The main implications on reader response are that transliteration encourages authenticity, but glossing encourages the understanding, but interferes with the plot, and domestication encourages easy reading but at the expense of cultural diversity. These trends indicate the way translator ideology and demands of the target audience impact the actual outcomes of translating. In other instances, the translations did not stick to the original to an extent of footnotes and transliterations ensuring that the cultural values of that place remained intact at the cost of losing the readers. Otherwise, it was done with domesticated translations, which made it more understandable but less cultural. Similarly, grammatical equivalency was not easy due to the syntactic differences between Classical Chinese and English. Classical Chinese is loosely word ordered, covertly subjective, and tenant vagueness-all of which are difficult to render into English which is rigidly structured. The translators either borrowed the structure of English making it easier to read at the cost of stylishness or they

copied the Chinese structure preserving the tone but creating stilted or confusing English. The analysis of textual equivalence revealed the way the translators addressed the episodic structure of the novel. Whilst some have preserved the multiple type, nonlinear form the others made it linear, thereby streamlining the tangled plot lines and the characters into something easier to digest, less complex. The clash between the preservation of Confucian and Daoist ideas and their Western palatability was led by pragmatic equivalence, which dealt with implied meaning and philosophical undertones. A number of translators did not interfere with such elements as much; others changed them or diluted its impact, thereby altering the philosophical impact of the communication. Overall, this study claims that every translation is a compromise of maintaining culture and comprehension of the readers in the destination language. It is evident with the model being presented by Baker that the decision of each translator in question affects the way the reader perceives the Chinese history, morality, and aesthetics. It is implied by the proposal of this comparative analysis that translation is not really a problem of linguistics but a cultural negotiation. The translators should have fidelity to the source language, but should have their eye on the readability and interpretability of the target language. The present research confirms the need to have multiple translations to enjoy the richness of ancient literature and that translation is a culture-crossing means yielding valuable results in intercultural communication and knowledge of literature.

Conclusion

Lastly, as indicated in the findings of this paper, the translation has been successfully analyzed in three English translations of '*Romance of the Three Kingdoms*' through the translation equivalence model as suggested by, Mona Baker. Results have shown the intertwining of different translating a text that contains both cultural and historical meaning and indicate choices that translators make in terms of linguistic fidelity, cultural modification, and the readability of the text to the reader. The systematic study of lexical, grammatical, textual and pragmatic equivalence helps the study to offer a multidimensional description of the decision-making process among

translators, and demonstrate how the decision made informs the experience of the target reader. The study contributes to the knowledge of classical Chinese literary translation and provides efficient advice on translation to writers, instructors and publishers who work on publishing translated materials. It emphasizes the importance of using various translation measures when working with classical texts that entail the rich cultural and historical values. Since the richness of the '*Romance of the Three Kingdoms*' cannot be translated in one translation, the findings indicate that a good solution would be to balance both the literal and adaptive approaches. It is also possible that the study results provide an opportunity in advancing the future studies to understand whether these findings can be generalized across the languages and cultures and whether technological tools can be used to assist translators. By so doing, it is a part of the continuous debates in the translation studies and cross-cultural communication how ancient cultural works can be better translated and presented to the audiences across the globe.

The paper also provides theoretical and practical information on English translation of '*Romance of the Three Kingdoms*' in the taxonomy of translation equivalence presented by Mona Baker (9). Discussion of the three translations will show how the categories of grammatical, textual and pragmatic equivalence used by Baker illustrate the complex choices of translation that take place when dealing with culturally and linguistically complicated texts. The results highlight that literary translation may be weighed between the committee to the source-text and sensitivity to readers of the target-language. The empirical research demonstrates that it is common practice in translations to combine both literal strategies and adaptive strategies, thus enhancing effective teaching of classical literature and allowing translators to adapt translations to different readers.

Limitations and Future Research Directions

Although this paper provides meaningful information about the translation approaches that were applied to '*Romance of the Three Kingdoms*', it has a number of weaknesses, which creates new directions of future studies. The limited sample of three translations in English, which, despite being

representative of the various approaches, is not representative of the full variety of potential approaches, is one of the major limitations, as it might be more accurate to consider the reading of the novel in different cultures by increasing the sample of English and foreign translations.

Future research can take the current results to further develop them with the use of empirical and computational methods. Among such avenues is a small-scale reader response study that will involve comparing the effects of various translations on the comprehension, perceived clarity, and cultural understanding of various audiences. A second option is a stylometric analysis that would analyze voice, register and rhythm in the three of the translations to measure stylistic divergence beyond a qualitative reading. Also, a reception-history study, i.e., a tracing of how every translation has been criticized, studied and disseminated over time, would enhance this learning of the influence of translation decisions on the long-term cultural and literary effects. Complementary approaches like these would contribute to the comparative value of the framework provided by Baker and enhance the interdisciplinary applicability of research on translation.

The study further uses only one model of translation equivalence, i.e., a structured one, by Mona Baker (9), which might not be able to capture the nuances of translating culturally rich classical texts; an enrichment it with other theories, i.e. ones other than the domestication vs foreignization paradigm may give more satisfactory results. Moreover, the qualitative method of the study does not allow analyzing the reception by the readers of different translations, which, in turn, stands out of the scope of the study; this could have been examined by making an empirical, quantitative work. Finally, it may be possible to study how emerging digital technology, like machine translation and AI, can assist human translators in the process of translating complex classical texts, and it may offer a viable solution to the problematic areas revealed in this study.

Abbreviations
Not applicable.

Acknowledgement

Author Contributions
Wenhui Lu: conceptualization, methodology, investigation, data curation, formal analysis, visualization, writing – original draft, Debbita Ai Lin Tan: conceptualization, methodology, validation, resources, writing - review and editing, supervision and project administration. All authors have read and agreed to the published version of the manuscript.

Conflict of Interest
The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

Declaration of Artificial Intelligence (AI) Assistance
The authors declare that no generative artificial intelligence (AI) or AI-assisted technologies were used to generate, analyze, or interpret data in this study. All substantive ideas, arguments, analyses, and conclusions presented in this work are entirely the responsibility of the authors. The authors take full accountability for the accuracy, originality, and integrity of the content.

Ethics Approval
Ethical review and approval were not applicable for this study as the nature of this study is irrelevant to the requirements to secure an ethical approval.

Funding

References
1. Liu W, Zou J. A study on the acceptance of the English translation of '*Romance of the Three Kingdoms*' by overseas readers based on Python data analysis technology. Sino-US English Teaching. 2023;20(5): 187–194.
    https://doi.org/10.17265/1539-8072/2023.05.005
2. Wang G. Translation in diasporic literatures. Cham: Springer; 2019.
    https://doi.org/10.1007/978-981-13-6609-3
3. Hsia CT. The classic Chinese novel: a critical introduction. Hong Kong: The Chinese University of Hong Kong Press; 2016.

https://books.google.com.my/books?id=vM89EAA
AQBAJ

4. Liu C. A study on '*Romance of the Three Kingdoms*':
English translation and international reception.
English Language and Literature Studies. 2018;8(4):
84.
https://doi.org/10.5539/ells.v8n4p84

5. Thai K, Karpinska M, Krishna K, *et al*. Exploring
document-level literary machine translation with
parallel paragraphs from world literature. In:
Proceedings of the 2022 Conference on Empirical
Methods in Natural Language Processing; 2022 Dec;
Abu Dhabi, United Arab Emirates. Stroudsburg (PA):
Association for Computational Linguistics; 2022. p.
9882–9902.
https://doi.org/10.18653/v1/2022.emnlp-
main.672

6. Xu S, Sun Q, Ma L. A history of literature in the Ming
Dynasty. Cham: Springer; 2021.
https://link.springer.com/book/10.1007/978-981-
16-2490-2

7. Chong KHK. Transcendence and spirituality in
Chinese cinema: a theological exploration. London:
Routledge; 2020.
https://www.routledge.com/9780367528720

8. Lau OE, Amini M, Siau CS, *et al*. Translation of Chinese
culture-specific items to English in the film
Crouching Tiger, Hidden Dragon. Asian Journal of
English Language Pedagogy. 2022;10(2):68–81.
https://doi.org/10.37134/ajelp.vol10.2.5.2022

9. Baker M. In other words: a coursebook on
translation. 3rd ed. London: Routledge; 2018.
https://doi.org/10.4324/9781315619187

10. Munday J, Pinto SR, Blakesley J. Introducing
translation studies: theories and applications. 5th ed.
London: Routledge; 2022.
https://doi.org/10.4324/9780429352461

11. Nasirova SA. Principles for translating vocabulary
with background information. European Interna-
tional Journal of Multidisciplinary Research and
Management Studies. 2022;2(7):82–87.
https://inlibrary.uz/index.php/eijmrms/article/vie
w/23405

12. Hee MY, Wong XY, Yuan J, *et al*. Footnotes, artistic
conception, and strategies in translation of ancient
Chinese poetry into English. Asian Journal of English
Language Pedagogy. 2022;10(1):94–113.
https://doi.org/10.37134/ajelp.vol10.1.8.2022

13. Sterk D. Indigenous cultural translation: a thick
description of Seediq Bale. London: Routledge; 2020.
https://www.routledge.com/9781032236391

14. Abu-Rayyash H, Haider AS, Al-Adwan A. Strategies of
translating swear words into Arabic: a case study of
a parallel corpus of Netflix English-Arabic movie
subtitles. Humanities and Social Sciences
Communications. 2023;10:1506.
https://doi.org/10.1057/s41599-023-01506-3

15. Salunkhe DSS. American literature: a study in
translation strategies. Pune: Book Rivers; 2021.
https://books.google.com.my/books?id=lbQ8EAAA
QBAJ

16. Bowker L. De-mystifying translation: introducing
translation to non-translators. London: Taylor &
Francis; 2023.
https://doi.org/10.4324/9781003217718

17. Davies EE. A goblin or a dirty nose? The Translator.
2003;9(1):65–100.

18. Lesmana C, Nugroho MAB, Rahmatunisa W, *et al*.
Directive speech act translation analysis in The Lion
King movie. Borneo Educational Journal. 2022;4(2):
58–69.
https://doi.org/10.24903/bej.v4i2.1013

19. Sun Y. Chinese text and world literature:
transcultural poetics. In: Sun Y, editor. Chinese text
and world literature. London: Routledge; 2023. p. 7–
32. https://doi.org/10.4324/9781003368168-2

20. ten Klooster A. "Repent for the Kingdom of Heaven is
at hand!" (Mt 3:1 and 4:17): conversion in the Gospel
and the Christian life. Journal of Moral Theology.
2021;10(2):e24527.
https://jmt.scholasticahq.com/article/24527

21. Bandia PF, Hadley J, McElduff S, editors. Translation
classics in context. London: Routledge; 2024.
https://doi.org/10.4324/9781032674469

22. Laviosa S, Davies MG, editors. The Routledge
handbook of translation and education. London:
Routledge; 2020.
https://doi.org/10.4324/9780367854850

23. Lee TK. Translation as experimentalism: exploring
play in poetics. Cambridge: Cambridge University
Press; 2022.
http://faculty.ndhu.edu.tw/~chenli/Translation_as
_experimentalism.pdf

24. Charoenvattananukul P. Ontological security and
1324 status-seeking: Thailand's proactive
behaviours 1325 during the Second World War.
London: Routledge, 2020.
https://doi.org/10.4324/9781003015215

25. Alolaywi Y. The discourse function of preposing in
English and Arabic with reference to translation.
Arab World English Journal for Translation and
Literary Studies. 2023;7(2):2–15.
https://doi.org/10.24093/awejtls/vol7no2.1

26. Price JM. Translation and epistemicide: racialization
of languages in the Americas. Tucson (AZ):
University of Arizona Press; 2023.
https://uapress.arizona.edu/book/translation-and-
epistemicide

27. Ryan A. The ideology of translation vs translation
procedures. Applied Translation. 2020;14(2):14–20.
https://doi.org/10.51708/apptrans.v14n2.1232

28. Araújo M, Pereira A, Benevenuto F. A comparative
study of machine translation for multilingual
sentence-level sentiment analysis. Information
Sciences. 2020;512:1078–1102.
https://doi.org/10.1016/j.ins.2019.10.031

29. Beresford-Jones BS, Forster SC, Stares MD, *et al*. The
mouse gastrointestinal bacteria catalogue enables
translation between the mouse and human gut
microbiotas via functional mapping. Cell Host &
Microbe. 2022;30(1):124–138.e8.
https://doi.org/10.1016/j.chom.2021.12.003

30. Altmann CJ. The impact of cultural experience of two
translators on literary translation. Research in
Language. 2020;18(1):37–52.
https://doi.org/10.18778/1731-7533.18.1.03

31. Igarashi T, Okuda S, Sasahara K. Development of the
Japanese version of the Linguistic Inquiry and Word
Count dictionary 2015. Frontiers in Psychology.
2022;13:841534.
https://doi.org/10.3389/fpsyg.2022.841534

32. Chan LT, Cai ZQ, editors. History retold: premodern Chinese texts in Western translation. Vol 2. Leiden: Brill; 2022. https://doi.org/10.1163/9789004521322

33. Luo, G. (14th century). *'Romance of the Three Kingdoms'* (C. H. Brewitt-Taylor, Trans.). Kelly & Walsh. (Original work published 14th century; English translation published 1925). https://www.gutenberg.org/ebooks/77416

34. Luo, G. (1991). *Three Kingdoms: A historical novel* (M. Roberts, Trans.). University of California Press. (Original work published 14th century). https://www.ucpress.edu/book/9780520224780/three-kingdoms-a-historical-novel

35. Luo, G. (14th century). *The Three Kingdoms* (Y. Sumei, Trans.; R. C. Iverson, Ed.). Tuttle Publishing. (Original work published 14th century; English translation first published 2014). https://www.tuttlepublishing.com/books-by-country/the-three-kingdoms-volume-1-the-sacred-oath

36. Walde P, Völlm BA. The TRAPD approach as a method for questionnaire translation. Frontiers in Psychiatry. 2023;14:1199989. https://doi.org/10.3389/fpsyt.2023.1199989

37. Omoregbe EM, Edionhon EJ. Translation challenges: the case of Edo. TRANS-KATA. 2022;3(1):1–12. https://doi.org/10.54923/jllce.v3i1.27

38. Bandia PF. Translation and inequality. In: Castro S, Ergun M, editors. The Routledge handbook of translation and globalization. London: Routledge; 2020. p. 55–70. https://doi.org/10.4324/9781003121848

39. Zhang M, Hartley JL, Al-Husan FB, *et al*. Informal interorganizational business relationships and customer loyalty: comparing Guanxi, Yongo, and Wasta. International Business Review. 2021;30(3):101805. https://doi.org/10.1016/j.ibusrev.2021.101805