The Self-Representation of Regional and National Identities –
Comparing the Translation Patterns between China and Hong Kong
Tourism Websites

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Introduction

Website translations are often considered as non–controversial texts both linguistically and culturally tailored to target audience (TA). Yet, within a promotional tourism context and from a self–representation perspective, website translations can be seen as a unilateral means to represent the self–identities[1] of a source culture (SC). When the identities are represented by some members within the SC to the TA supposed to be 'outsiders', this act of self–representation by domestic people who attempt to tell 'others' from their own perspective about themselves may give rise to three major questions. First of all, are the self–identities represented by these 'in–group members' necessarily coherent? If not, to what extent the incoherent assumptions of 'in–group members' are a consequence of the different assumptions between 'self' and 'others'? Third, what kind of dominant contextual factors may govern the translation patterns that manifest such differences?

To answer these questions, this paper studies the Chinese–to–English translations of four tourism websites. Based on Gideon Toury (1995)'s descriptive framework and the approach of Critical Discourse

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[1] The dictionary meaning of a 'self–image' usually refers to a set of ideas one has about one's own qualities and abilities (Collins Cobuild 2003, under *self-image*). By this definition, the self–image may describe how members hypothesized as being in the same cultural community as the website owners' generally perceive about themselves, or even refer to what the website owners perceive about themselves in reality. In this paper, however, a 'self–identity' constituted by a set of self–images formed in the Chinese-to-English translations refers to a set of socio–cultural characteristics or values the website owners prefer to ascribe to themselves as their own brand images represented to the TA.

Analysis (CDA) by Norman Fairclough (1989, 1992) [2], the translation patterns will be studied to understand how they may manifest that multiple self-identities are represented through translation. As Widdowson points out, the CDA may arouse skepticism about the conventional readings of those seemingly unequivocal messages in text, and explore it further (2004, p.173). In other words, using the CDA provides an alternative perspective to study the apparently non-controversial translations of the tourism websites and sheds light on the potential schemes, which may involve imposition of excessive political power through translation (Hammersley 1997, p.239). Within a self-representation context, this alternative perspective concerns a way to infer contextual meanings of the translation patterns from the writers' point of view, that is, a China-centered point of view. In other words, these two approaches are drawn on to understand how the translation patterns may come to manifest how the website owners prefer to present themselves to the international community.

The discussion will be divided into two main sections. Section One will provide some background information of the websites, and explain in detail the analytical framework. Section Two will demonstrate how the translation patterns of the websites form the cultural identities of the website owners within a self-representation context. Basic website information of the examples given in this section will be listed in the bibliography whereas the URL and other details of the quoted source texts (STs) and target texts (TTs) will be provided in an appendix.

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[2] As Widdowson notes, the CDA does not purport to reveal all discourses underlying a piece of text because different pretextual purposes of the real audience may lead them to have different interpretations of the discourse features and their SPs (2004, p.87). Given this limitation, this paper observes from a third-person analyst's perspective the translation of the relevant discourse features, and interprets their discursive meanings informed by some pre-existing scholarly studies on views of domestic people in China and HK.

Section One – Data Sets and Analytical Methods

Data

The data sets being analysed were collected from the source-language and target-language versions of the websites between March and July 2006. Of these four case studies, two are China-based (China websites) whereas the other two are Hong Kong-based (HK websites), both official and corporate websites respectively. For the two HK websites, the official website *DiscoverHongKong* (http://www.discoverhongkong.com) is launched by the government-funded Hong Kong Tourism Board (HKTB) and the corporate website *China Travel Services* (*CTS*) (http://www.ctshk.com/home.htm) is launched by a travel agency China Travel Service (CTS). As for the two China websites, the government site *China.Travel: China Tourism* (*CNTA*) (http://www.cnta.gov.cn/) is launched by the China's National Tourism Administration (CNTA) and the corporate site *Ctrip.com* (http://English/ctrip.com) by an online travel agency Ctrip.com.

Rather than studying all website components, this paper focuses on the STs and TTs of the destination sections. Such sections constitute an integral part of a tourism website and are less subject to frequent updates compared with sections carrying information about seasonal events and tour packages. In other words, stable contents within the destination sections may help understand how the website owners perform effective destination marketing, as well as image communication and positioning (Choi *et al*. 2007, p.120). Besides, the textual contents also carry substantial socio-cultural references and discourse features responsible for construing images and values the website producers intend to represent to the TA.

One may argue that since website translations are generally conceptualized as part of localization, the discussion should include audio-visual components of the websites rather than only focusing on the textual contents. With reference to some previous research such as the study by Minako O'Hagan and David Ashworth on the relationship between website translation and website localization, the

latter tends to put equal weight on content and package[3] as they often interact to formulate an entire message (2002, p.5, p.68). Yet, an initial ST-TT comparison of the verbal and non-verbal contents of the websites shows that these two general types of website components are not necessarily adapted or localized alongside each other. The lack of consistency in adapting certain audio-visual contents in the STs to the TTs leads to a decision to exclude them from the data. For instance, some photos in the STs display some Asian faces, with the accompanying text denoting them as travellers. These photos are sometimes replaced with some other photos framing non-Asian faces in the TT counterparts. Yet, such adaptation of non-verbal components is not applied to all similar cases within the same website. For instance, some other photos that also show Asian faces in the STs of *DiscoverHongKong* remain unchanged in their TTs. The other websites also display inconsistent ways of adapting their non-verbal components. Following this observation, repeated attempts have been made to examine the production procedures of the translations in order to investigate the reasons why there exists the lack of consistency in adapting the content and package of the websites, but no clear findings have been given. To fill in this gap, this paper adopts a product-oriented study, which focuses on observing the translation patterns of the textual contents and investigates from the perspective of a third-person analyst within the conceptual framework of website translation rather than localization how the website owners represent their self-identities.

Methodology

To understand if different self-images are represented between the websites, a method of two-stage comparison (see Figure 1) is adopted. This comparative method aims to understand what the translation patterns may mean to the website owners, what contextual factors

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[3] On website localization, O'Hagan defines content as words and linguistic structures of a message whereas package as non-textual elements and medium of delivering contents including layouts, fonts, colour scheme, icon design, etc. (2002, p.67).

may have given rise to the translation patterns and to what extent such factors can be associated with any political or economic objectives.

The first stage is to compare the STs with the TTs of each website. Instead of studying all represented textual expressions, it only compares features that may constitute the narratives of China's or HK's domestic discourse with their style shifted after translation. Focusing on the features of domestic discourse aims to understand how the website owners present who they are by constructing a set of self-images or cultural characteristics. Such images may eventually come to constitute a cultural identity that the website owners intend to present to their TT audience.

As shown in Figure 1, since the intended audience between the STs and TTs are different, some features of domestic discourse in the STs may be reshaped or have their style shifted in the TTs. This act of self-representation may take various forms of translation strategies, including addition, deletion, replacement, etc. The shift patterns (SPs) of those features can be observed by mapping a represented feature in the TT onto its ST counterpart (Toury 1995, p.36). This mapping procedure aims to find out what self-images in the STs are reshaped or replaced, and what are newly created in the TTs. Also, styles may be shifted by features due to reasons beyond the website owners' socio-cultural preferences such as the linguistic differences between Chinese and English and those features are outside the remit of the comparison (Hermans 1999, p.75). Given the above considerations, the subsequent sections will use 'SPs' rather than 'translation patterns' to refer to the different ways in which the STs and TTs present this group of specifically discursive contents.
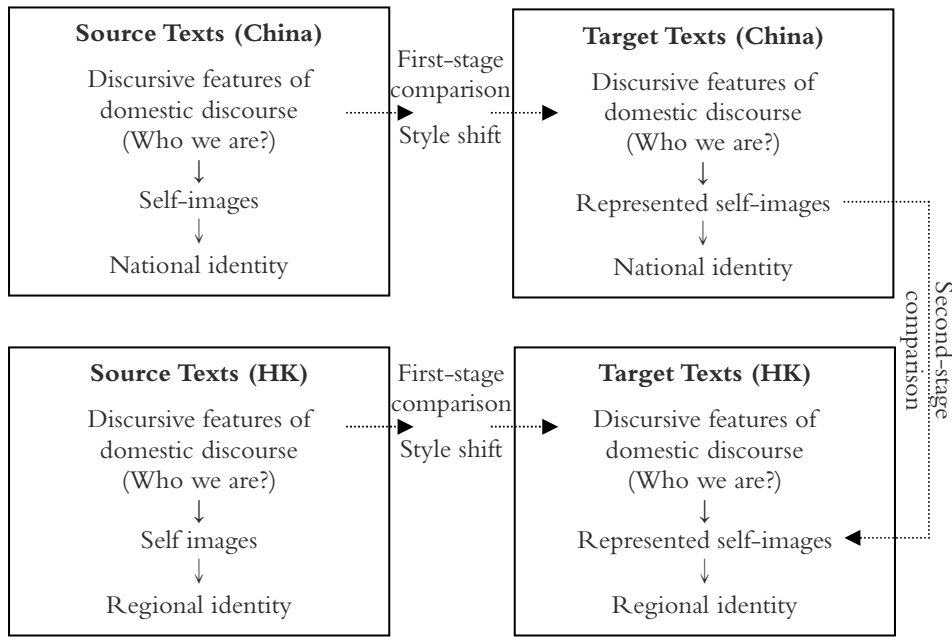
Figure 1

After observing how the set of self-images or the socio-cultural values emphasized or undermined by the SPs, the second stage is to compare them across the websites in the following ways: the socio-cultural implications underlying the different and similar self-images or socio-cultural values will be inferred from the respective contexts of the websites using the CDA. This second stage of comparison aims to understand whether the diverse SPs can be attributed to any specific contextual factors underlying the translational context of a particular website.

Section Two – Findings
Part One – Shift Patterns of the China Websites

One reason to compare between the China and HK websites in terms of the self-images represented by their Chinese-to-English translations is to understand if they manifest any differences between HK's domestic culture expressed to outsiders during its postcolonial era and China's national culture presented in its foreign context. Although HK is now physically, geographically and politically a part of China, it was a British colony for more than 150 years and has

only been ceded back to China since June 30, 1997 (McIntyre 2002, p.74). To understand if this historical separation has any impact on the ways for the domestic people of HK and of mainland China to present themselves by means of translation, the national images foregrounded by these represented discursive features and the contextual significance will be compared in Part Two with HK's regional images and their socio-cultural significance inferred from the SPs of the HK websites.

This part will firstly demonstrate [4] the self-images of China reinforced by the China websites. It shows that these distinctive images are mainly construed by three sets of references: (i) references to the past, (ii) references to Confucius and (iii) those associated with the Chinese Communist Party (CCP).

(i) References to the past

Among those represented features that may constitute domestic discourse of China, many are shown to emphasize both imagery of the past and China's imperial context. They include expressions such as 'various emperors', 'the royal steles', 'court ministers and eunuchs', which are found to be later added to the translations (see Text 1 to Text 4). Similar imperial imagery can also be found construed by the SPs of Chinese regnal years. They may take the form of the reign title or the dynasty name of a Chinese emperor, and were designated as the name of each year in the imperial China. To facilitate the understanding of TA who are unfamiliar with the Chinese calendar, these Chinese references in the STs are sometimes converted into or supplemented by a corresponding period in the western calendar in the TTs. The following example may demonstrate why the SPs of these Chinese temporal markers in the China websites can be considered to reinforce an imperial image:

> **ST1:** In <u>Qin and Han Dynasties</u>, the place was named Yufu County (emphasis added; see Text 5 in the appendix).

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[4] All examples shown in the STs are my own back-translations. The original expressions in the source language are given in the appendix.

> **TT1:**   In Qin (<u>221207 B.C.</u>)(sic) and Han (<u>206 B.C.</u>
> <u>A.D. 220</u>)(sic) Dynasties, the place was named Yufu
> County (additions underlined; see Text 6 in the appendix).

This example shows that the dynasty names 'Qin' and 'Han' in ST1 are preserved in TT1 even when they are supplemented with a corresponding Western temporal reference. There exist many possible reasons for retaining the Chinese time references. Yet, from a China-centred self-representation perspective, the dynasty names may indicate an attempt to impress upon non-Chinese audience an imperial image of China. Besides, inserting the corresponding western time references to the TTs may indicate an attempt to make their audience understand more about China's history, particular its imperial past.

An example found in another China website, the *Ctrip.com*, also shows a similar attempt. As demonstrated in ST-TT2, the Chinese temporal reference ('the Northern Song Dynasty') found in ST2 is preserved in TT2. Yet, the western temporal marker ('some 900 years ago') in ST2 is later replaced in the translation by a piece of information, which specifies the historical period concerned and supplements information as to how the touristic feature acquires its significance from the imperial past.

> **ST2:**   The pagoda was built in the Northern Song
> Dynasty, which is <u>some 900 years ago</u> (emphasis added;
> see Text 7 in the appendix).

> **TT2:**   The pagoda was built in the Northern Song
> Dynasty (960-1127 AD) at a time when Kaifeng was
> crowned as the capital of the country, and as such the
> pagoda was one of the most impressive of its time
> (substitute and addition underlined; see Text 8 in the
> appendix).

A ST-TT comparison indicates that the style shift shown in TT2 does not involve the deletion of the imperial reference ('the Northern Song Dynasty') from ST2 but a specification of the historical period in the western calendar in TT4. From the TT audience's perspective, retaining the Chinese temporal reference can be considered an act to facilitate understanding of Chinese history. From a China-centred

self-representation perspective, however, the Chinese temporal marker preserved in and the keyword 'crowned' embedded in the historical background added later to TT2 may show an attempt to add a hint of China's imperial past.

In fact, a similar attempt can also be evident in various SPs of these Chinese references. For instance, when Chinese and western temporal references appear side by side in a ST segment, only the latter is deleted from its Chinese-to-English translation. The emphasis of China's imperial image in the China website translations is even more noticeable when the SPs of similar temporal references in the China websites are compared with the HK websites. The following examples show that although both western and Chinese references stated in the STs of the HK websites, only the western references are either preserved or modified in the TTs. As shown in both examples, the Chinese references are not retained:

> **ST3:**   Built <u>in the 48th year (1832 AD) of Emperor Qianlong's reign of the Qing Dynasty</u>, the temple is … (emphasis added; see Text 9 in the appendix).

> **TT3:**   Built <u>more than two centuries ago</u>, the temple is … (substitute underlined; see Text 10 in the appendix).

> **ST4:**   The temple's historical relics include a bronze bell dated cast during <u>the reign of Daoguang (1847) of the Qing Dynasty</u> and official sedan chairs made in 1862 (emphasis added; see Text 11 in the appendix).

> **TT4:**   The temple's historical relics include a bronze bell <u>dated 1847</u> and imperial sedan chairs made in 1862 (substitute underlined; see Text 12 in the appendix).

The above examples show that their STs carry both Chinese regnal years and their supplementary western temporal references ('1832 AD' in ST3 and '1847' in ST4) to denote a particular year in the imperial China. The former include the emperor titles 'Qianlong' in ST3 and 'Daoguang' in ST4, and the dynasty name 'the Qing Dynasty' in ST3 and ST4. Yet, these Chinese references become generalized ('more than two centuries ago') in TT3 and only the western reference ('dated 1847') in TT4 is preserved. Both instances

show that the Chinese temporal markers are not retained in the TTs of the HK websites.

From a China-centred self-representation perspective, the act of retaining the Chinese temporal markers in the TTs of the China website translations may reinforce an imperial image for two major reasons. First of all, while both Chinese and western temporal references equally denote a particular historical period, the former may symbolically construe an image of the imperial China. Secondly, one may argue that the western temporal references are preserved to facilitate non-Chinese audience to comprehend Chinese history better. Yet, from a translational perspective, the transliterated Chinese regnal years may indicate an attempt to preserve a flavour of the ST. As Hermans emphasizes, these types of culture-specific items[5] can be transliterated and supplemented by extratextual gloss whenever translators find it necessary to offer explanations of their meanings or implications (Hermans 1988, cited in Aixelá 1996, pp.59-60, 62), as demonstrated in TT1, TT2, ST3 and ST5.

Apart from references associated with the imperial context, some other expressions foregrounded in the China websites may also connote the past. Moreover, many of them are accompanied by noble expressions such as 'splendour', 'majestic', 'grandeur'. Consider the following examples:

> **ST5:**   In 1985, it was restored (see Text 13 in the appendix).

> **TT5:**   In 1985, it was restored to <u>the former grandeur</u> (addition underlined; see Text 14 in the appendix).

> **ST6:**   Mount Taishan is one of China's most famous scenic spots and regarded as the first of the five highest mountains of China (see Text 15 in the appendix).

> **TT6:**   Mount Taishan is oneof(sic) China's most famous scenic spots and regarded asthe(sic) first of thefive(sic) <u>sacred</u> mountains <u>in ancientChina(sic) for its majesty and beauty</u> (addition underlined; see Text 16 in the appendix).

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[5] In Aixelá's terms, such transliterated expressions can be considered 'unmotivated' conventional culture-specific items, which can be realised in either proper or common nouns (1996, p.58-60).

The above examples indicate that noble expressions ('grandeur' in TT5 and 'majestic' in TT6), together with references that may also refer to the past ('former' in TT5 and 'ancient' in TT6), are added to the translations.

Whereas these references to the past inserted by means of various SPs into the TTs may indicate an attempt to reinforce an image of historical China, those noble expressions concurrently emphasized within the translational context may attach this historical image with a sense of national superiority. Their SPs may altogether indicate an attempt to represent China as a long-lived powerful nation in the TTs. This attempt is even more explicit if one investigates whether those expressions reflect all aspects of China's history. The SPs show that some negative aspects are also relevant to China's past. For instance, the fact that the historical relic needs to be restored as mentioned in ST5 may suggest that the relic is ageing and damaged. Also in TT6, the religious importance of the mountain to the locals can be inferred as superstitious. Yet, these undesirable connotations that may counteract the sense of superiority are suppressed by those positive images construed by those noble expressions inserted later into the translations.

In fact, this represented image is similar to a diplomatic image of China observed by Wang Hongying in her study of the English edition of two major governmental publications, *the Beijing Review* and *the Government Work Reports* (2003, p.52). Aiming to understand how China represents itself in foreign affairs, the study shows an attempt for the government to portray China, among other diplomatic images such as a peace-loving and socialist country, international co-operator and anti-hegemonic force, as a major power in the world (2003, p.52).[6]

The sense of national superiority conveyed in both of the above self-representation contexts may suggest that political power behind

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[6] In the article, Wang does not state the exact expressions from which these projected images are derived. In one of the footnotes, she mentions that a high inter-coder agreement has been achieved by her research team, and details of their methodology and coding scheme were available from Wang (2003, p.51).

the formulation of the diplomatic image of China in the governmental publication may also be imposed on the translational context of the websites. One political constraint for the China websites is Internet censorship. Within the socio-political context of the China websites, it can be considered an official measure that contributes to building a 'powerful' image. Regulating all Internet activities in the mainland China, this political measure includes content filtering, monitoring and deterrence, as well as an encouragement of self-censorship (Kalathil 2003, p.9). According to the CCP's measures adopted in January 2000 to regulate activities of all China-based domestic Internet content providers, it is an offence to transmit 'state secrets' and contents that may subvert state power, 'disturb social order', undermine reunification efforts with Taiwan, spread rumours, 'preach the teachings of evil cults,' distribute 'salacious materials,' dispense pornography, slander others, or harm the 'honor' of China (Hachigian 2001, pp.123-4). It seems that such sensitive agendas may not have a bearing on an attempt to construct powerful national images in the translations. Yet, the extensive influence of this legal restraint implies that a certain degree of political power is likely to exist within the translational context. The political power implicated in both of the self-representation contexts may also explain the coherence between the superior image emphasized by the above SPs and the diplomatic image portrayed in the government publications.

(ii) References to Confucius

Besides the expressions connoting the past, those referring to Confucius found as later added to the translations may also indicate a unilateral attempt for the government to exercise its power over the translational context. For example:

> **ST7:** Since then, it has undergone renovation and expansion, the emperors of successive dynasties <u>kept conferring titles upon Confucius</u> (emphasis added; see Text 17 in the appendix).

TT7: Since then, it has undergone renovation and expansion, the emperors of successive dynasties <u>all competing in their veneration of the great sage</u> (substitute underlined; see Text 18 in the appendix).

The expression emphasized in ST7 may suggest that the emperors enjoy a status superior to Confucius in the sense that the emperors were in an authoritative position to confer titles upon Confucius. This expression is later substituted by anther expression in TT7, in which their positions become the other way round. While Confucius is represented as 'the great sage' superior to the emperors, the emperors become someone who need to show great respect for Confucius. Some other examples even show that Confucianism is labelled as the philosophy of China in the TTs. Consider the following example:

ST8: It was first built in the year following Confucius's death. With the increasing status of Confucius, the scale of the Confucius Forest is also growing. Since the Han Dynasty, the forest had been renovated by the Chinese emperors for more than 13 times until it becomes what is visible nowadays (emphasis added; see Text 19 in the appendix).

TT8: It was first built in the year following Confucius's death (479 BC) and has been renovated many times since Confucianism was installed as a country wide philosophy (substitute underlined; see Text 20 in the appendix).

The above example shows that the detailed account of the Confucius Forest in ST8 is replaced with an expression emphasizing Confucianism as China's philosophy in TT8. At a superficial level, regarding the significance of Confucianism in contemporary China, one may say that these expressions are inserted to serve as a form of government propaganda. The reason is that although the communist revolution discredited the traditional form of Confucianism, it incorporates the Confucian ideal of ruling people by wisdom into the CPP's idea of spiritual control (Shaw 1996, p.42). Among such beliefs are hierarchical relationship; citizens' responsibilities and obligations; and the importance of respecting leaderships (Scollon & Scollon 1995, pp.129-30). By upholding the status of Confucianism

in the translational context, such additional references may therefore indicate an attempt to justify and remind domestic Chinese why they have to be obedient to the ruling party. Yet, this claim can be substantiated only if these expressions were inserted into the STs to target the Chinese citizens, and also into the *CNTA* ('China National Tourism Administration'), which is supposed to be a direct promotion channel for the government.

(iii) References to the Chinese Communist Party

A similar SP, in fact, is also evident in the references to the CCP. They are often accompanied with positive expressions describing the CCP's founder and former leader, Mao Zedong, as well as other party members. This SP is usually found in the translation of textual contents featuring touristic sites commemorating the Communist leaders and their revolutionary history. Consider the following examples:

> **TT9:** Tian'amen Square is…largely <u>Mao's concoction</u>...Mao <u>inspected his troops</u> here during the Cultural revolution and in 1976, <u>one million people gathered</u> in the square <u>to pay tribute to the Chairman</u>...For Chinese visitors, the site is of utmost importance. Today, it's <u>filled with tourists</u> visiting <u>Chairman Mao</u>'s tomb, or paying their <u>respects</u> at the monument to the <u>heroes of the Revolution</u> (TT only; emphasis added; see Text 21 in the appendix).

> **TT10:** There are various religious relics and calligraphic exhibits on display and the hotel at the back of the complex was once a retirement home for <u>Communist party members</u> (TT only; emphasis added; see Text 22 in the appendix).

The expressions noted in TT9 may describe Mao as a prestigious national icon popular among local Chinese. Also, the expression highlighted in TT10 suggests that the previous residence of CCP members at a hotel is now presented in the translation as if the hotel has been visited by someone prestigious so that visitors may aspire to follow suit. Similar to the SPs of the references to Confucianism, one may say that these SPs indicate the existence of the government's

'spiritual control'. This political measure may emphasize to Chinese people the importance to worship China's communist leaders and revere the revolutionary history (Shaw 1996, pp.42-43).

One may argue that the SPs of the above references may not justify the existence of any political power imposed onto the translational context. This is because the inferred political propaganda is supposed to be meaningful only to the ST audience. The fact that such references are found inserted to the translations contradicts this argument.

One contextual factor that may reconcile this paradox is the practice of self-censorship. The fact that the above references are emphasized in the translations of the non-governmental website of *Ctrip.com* rather than those of the *CNTA* indicates that an indirect form of Internet censorship is taking effect in this self-representation context. Under the impact of self-censorship, the website owner may feel obliged to draw on such references to 'demonstrate' to outsiders in the translation their obedience to the CCP. This claimed gesture is, in fact, in line with the practice of some private-run businesses in China. They see self-censorship as a way to seek government partnership or other forms of support to provide political cover and pry capital from state-owned banks (Hachigian 2001, p.121). Given the prevalence of this practice in China's business sector, the SPs of the references to Confucius and those to the CCP displayed in *Ctrip.com* can be considered linguistic manifestations of this practice and hence a certain degree of political control over this particular translational context. Such SPs may suggest an attempt for the website owners to highlight in the translational context that it is obligatory as a Chinese to be obedient to the ruling party and that the CCP is a respectful authority. It can be inferred from China's Internet environment that the Ctrip.com in the private sector would not have 'volunteered' to propagandize for the CCP unless it is practising self-censorship. Under this scheme, adding such expressions to the translations can be a strategic attempt to show the CCP the willingness for the company to create a positive image for the

government in a foreign context by showing their receptiveness to its rule. This act may, in turn, help the company gain support from the government in future.

Part Two – Shift Patterns of the HK Websites

Unlike the above national images foregrounded by the SPs of the China websites, regional images foregrounded by the SPs of the HK websites display marked differences. Such differences are: (i) a distinctive characteristic of HK formulated by only the HK website translations, (ii) different self-images construed by similar references present in both HK and China website translations, (iii) as well as cultural images emphasized by the SPs of the China websites but absent from the HK website translations.

(i) Distinctive Hybrid Culture of Hong Kong
The 'Westernized' Influence

The most distinctive cultural characteristic emphasized only in the HK website translations is perhaps HK's hybrid culture. It represents a postcolonial self-writing for HK's complex cultural identity through domestic people's awareness of their impure historical origins described as somewhere between East and West, and between British colonialism and Chinese authoritarianism (Chow 1992, p.158). One example is the lyrics of a Canto pop song composed by Luo Dayou. It draws on idiomatic expressions alluding to wordings of classical Chinese prose to represent the twentieth century's city life of HK to, to enact the impure postcolonial culture of HK (Chow 1992, pp.159-62). This hybrid culture is narrated in HK's domestic discourse as constitutive to a newly emerging identity of HK, and embracing seemingly contradictory and yet co-existing cultural constituents.

One constituent that can be found as reinforced in the HK website translations is a taste of Westernness. This cultural characteristic can be manifested in some keywords that may reproduce HK's historically colonial context. For example:

ST11: …the former official residence of <u>governors in Hong Kong</u> (emphasis added; see Text 23 in the appendix).

TT11: …the former official residence of <u>British governor</u> in Hong Kong (substitute underlined; see Text 24 in the appendix).

ST12: …home of 25 <u>governors of Hong Kong</u> set in a picturesque garden of rhododendrons and azaleas (emphasis added; see Text 25 in the appendix).

TT12: …home of 25 <u>former British governors</u> set in a picturesque garden of rhododendrons and azaleas (substitute underlined; see Text 26 in the appendix).

TT13: The 34,200 square metre Museum of Coastal Defence features a Reception Area, Redoubt and Historical Trail that paint a vivid picture of <u>Britain's readiness to defend Hong Kong</u> against any aggressors (TT only; emphasis added; see Text 27 in the appendix).

TT11 and TT12 indicate that the keyword 'British' is inserted into the translations. This SP may suggest an attempt to emphasize that it was 'British' who once administered HK. Also, the expression 'defend' as noted in TT13 may even assign an in-group status to Britain by addressing this former colonizer as a defender rather than an invader of HK.

It seems obvious that the above examples demonstrate a discursive effort to highlight rather than undermine HK's colonial history. Narrating HK as having received British culture as part of its domestic culture, the above key expressions can be considered to project HK as a westernized region. This claim seems to reaffirm the criticisms of some China's culturalists who have criticized HK for being so deeply rooted in its colonial past that it has now become too 'westernized' and 'inauthentic' or even a 'traitor' (Chow 1992, p.156).

Yet, further contextual evidence tells another side of the story. First of all, almost all gloomy aspects of HK's colonial history in the STs are removed from the translations. Those undesirable aspects, including the experiences of subalternity, dependency and poverty, are suppressed (Chow 1992, pp.156–7). These negative aspects are also

part of the colonization reality. Yet, their absence from the TTs may indicate an intention to play down the legacies of colonialism in this self-representation context. Consider the following example:

> **ST14:   Did You Know?** — The Peak was developed as the residential area of Westerns in early colonial era. When the Peak Tram came into service in 1888, most passengers were Westerners. <u>The limited space to the rear of the Tram was designed for third-class passengers to stand. They were Chinese people working for the Westerns at The Peak</u>. Between 1908 and 1949, the two seats at the front of the Tram were reserved for the Hong Kong governors (emphasis added; see Text 28 in the appendix).

> **TT14:   Did You Know?** — The Peak Tram, a cable-hauled funicular railway, transports about 9,000 passengers a day on its 1.4 km line. Gradients are as steep as one in two (see Text 29 in the appendix).

The expression highlighted in ST14 may convey a sense of inferiority of Hongkongese to British. In TT14, however, this expression is replaced by a pure description of the featured transport ('The Peak Tram'). With reference to HK's domestic discourse, this represented form of Westernized image seems to have a closer affinity with 'modernity' and 'internationality' than receptiveness to British colonialism. For example:

> **ST15:**   This is where <u>the colonial history of over a century</u> started… (emphasis added; see Text 30 in the appendix).

> **TT15:**   This is <u>where modern Hong Kong</u> started… (substitute underlined; see Text 31 in the appendix).

> **ST16:**   It is home to a variety of chic restaurants offering a huge range of cuisine <u>from all over the world</u>, plenty of shopping malls… (emphasis added; see Text 32 in the appendix).

> **TT16:**   It is home to a variety of chic restaurants offering a huge range of <u>international</u> cuisine, plenty of <u>large modern</u> shopping malls… (substitute and addition underlined; see Text 33 in the appendix).

The cultural characteristic 'modern' in TT15 replaces the expression 'colonial history' that may connote British colonialism in ST15. This

SP suggests that the characteristic of being 'modern' seems to outweigh that of once being 'colonial' in the translation. Also, expressions such as 'modern' and 'international' are inserted into TT16. Both examples suggest that the characteristics of 'modernity' and 'internationality' may be concurrently emphasized along with other constituents of the hybrid culture in the translations to constitute part of HK's identity.

The Influence from the Role as Partially 'Chinese'

What is even more intriguing about this represented form of Westernized image of HK is the role of a 'Chineseness' sense in the hybrid culture. The SPs of the HK websites show that a sentiment of the role as Chinese is also brought to light in the TTs. Consider the following examples:

> **TT17:** But the British <u>seized on a minor skirmish</u> between the two sides to demand the garrison's withdrawal on <u>pain</u> of <u>a naval bombardment</u>. Having already <u>suffered enough from British guns</u>, the Chinese <u>had the good sense to abandon the fort</u> although, by Treaty, the site remained theirs (TT only; emphases added; see Text 34 in the appendix).

> **ST18:** This was the site of the handover ceremony of Hong Kong in 1997 (see Text 35 in the appendix).

> **TT18:** This was the site of the handover of Hong Kong <u>to Chinese sovereignty</u> in 1997 (addition underlined; see Text 36 in the appendix).

With reference to TT17, the expressions 'seized on a minor skirmish between the two sides' and 'a naval bombardment' in the first sentence and 'guns' in the second sentence may articulate the British scheme and seizure of HK. Also, looking back to the history from a Chinese perspective, the word 'pain' in the first sentence and the phrase 'suffered enough' in the following sentence may portray China as an innocent victim at the expense of British repression. Again in the same sentence, the phrase 'had the good sense to abandon the fort' may even provide an excuse for China's failure to defend HK against British invasion. A similar sense of influence from a Chinese

perspective may also be found emphasized in TT18, in which the inserted expression 'Chinese sovereignty' may indicate an attempt to articulate China's present sovereignty over HK.

Within the translational context of the HK websites, however, the discursive meaning of this sense of being Chinese seems slightly different from the sense of national superiority conveyed by the SPs of the China websites. For instance, '<u>artificial</u> jewels' is rendered as '<u>Chinese costume</u> jewellery' (emphases added; see Text 37 and Text 38 in the appendix). This SP indicates that a sense of 'Chineseness' is ascribed to the recommended souvenir 'jewels' in the translation. The following example also shows that a similar Chinese quality is attributed to the temple Fung Ying Seen Koon in TT19:

> **ST19:** …numerous pavilions and towers, altogether present an enchanting <u>picture</u> (emphasis added; see Text 39 in the appendix).

> **TT19:** …numerous pavilions and towers, all combining to present an enchanting <u>postcard scene from the China of yesteryear</u> (substitute underlined; see Text 40 in the appendix).

Yet, both of the above examples indicate that the ascribed Chineseness seems to be taken only in its literal sense. There is no sign that the inserted keywords 'Chinese' and 'China' also convey such strong sense of national superiority foregrounded by the imperial references inserted into the China website translations.

Hybrid Culture Inferred from HK's Socio-historical Context

The co-existing cultural characteristics of 'Westernness' and 'Chineseness' demonstrated as above indicate that they conform to neither the reality of British colonialism nor the CCP-formulated 'Chineseness'. Formulated within the translational context of the HK websites, these dual cultural elements are more akin to the constituents of HK's hybrid culture as noted by Gordon Mathews (1997), Rey Chow (1992) and Allen Chun (1996), who have been studying HK's socio-cultural status and its relationship with China.

Chow even terms this decolonizing hybrid culture as 'in-betweenness', which is used by some HK culturalists to describe their historical experience as unique (1992, p.157). Within HK's narrative of domestic discourse, this hybrid identity may be formulated to address an awareness of regionalism. Mathews remarks that HK's identity expressed in this hybrid culture may function discursively as 'a matter of salvation' by setting Hongkongese apart from mainland Chinese (1997, p.9). Chow has even observed that many Hongkongese believe this hybrid culture as facilitating HK's integration into the power of global capitalism (1992, p.157).

(ii) Different Images Conveyed by the Shared Imagery of the Past

Whereas the above SPs show to formulate a distinctive self-image of HK, imagery of the past equally emphasized by the SPs of the China and HK websites seems to suggest that it is something they have in common. Yet, a closer inspection indicates that those references added to the HK website translations to recount HK's pre-colonial culture are slightly different from those references to the past inferred from the translational context of the China websites in that the former shows no attempt to identify HK's past with China's imperial tradition. Besides, no alternative expressions are inserted into the translations to convey the sense of national superiority that is emphasized in the China website translations. Consider the following examples:

> **TT20:** After passing the Po Lin Monastery boundary, there is a clearing with a large Country Park <u>traditional</u> 'gate' (addition underlined; see Text 41 in the appendix).

> **ST21:** Man Mo Temple's magnificent external architecture <u>that makes people register profound respect</u> (emphasis added; see Text 42 in the appendix).

> **TT21:** Man Mo Temple's magnificent external architecture <u>reflects its historical roots</u> (substitute underlined; see Text 43 in the appendix).

At the overt level, the expression 'traditional' added to TT20 and 'historical roots' in TT21 substituting the noble quality of the temple in ST21 can be taken as discursive attempts to draw on a sense of historicity as a selling point to potential tourists in the sense that presenting a feature as historical and authentic is a common technique in tourism promotion. By emphasizing some 'blatantly staged' attractions as 'historical' and 'real', they can be presented as if they are truly authentic (Cohen 1985a cited in Dann 1996, p.175). Yet, these expressions added to the translations seem to be emphasized in only their literal sense as they show no associations with China's imperial history and its superior status. These inserted references, compared with those added to the China website translations, may not connote a strong sense of national pride or any desirable aspects of Chinese culture.

(iii) Absence of References to the CCP and Confucius

Lastly, references to Confucius and the CCP inserted into the China website translations as demonstrated in Part One are also absent from the HK websites, both in the STs and TTs of their destination sections. One may argue that the absence of such references is related to either a lack of this type of touristic features in HK or the absence of this category of touristic sites featured in the HK websites. Yet, this study examines why certain discursive features have their style shifted rather than how the features are presented in the TTs. Whether a particular discursive meaning is highlighted or suppressed depends on whether the corresponding references are emphasized or marginalized through the act of representation in the TTs. In this sense, the mere presence of the CCP or Confucianism–related features in both STs and TTs do not bear any significance unless their SPs show that their associated values are foregrounded or undermined in the translational context. In this light, whether such features exist does not have any direct connection with whether a particular image can be attached to a touristic feature.

Given the above considerations, the absence of the above references and their associated values in the HK website translations can be explained by the divergent approaches of the HK Government and the Chinese Central Government towards monitoring Internet activities in HK and the mainland China respectively. Under the 'one country, two systems' agreement, the HK Government's self-regulatory scheme for HK's Internet community is bound to remain unchanged for at least the next fifty years following the handover of HK in 1 July 1997 (Bryre 1998; cited in Hou 2004, p.10). Under this scheme, the Internet community in HK is expected to be outside the remit of the Internet censorship in China. In this sense, references analogous to those exalting Confucius and the CCP in the China website translations, which may imply the prevalence of self-censorship, are likely to be absent from the HK website translations.

Concluding Remarks

In short, the above evidence highlights some major differences as to the self-images represented by the SPs of the China and HK websites. First, the SPs of the China websites reproduce the past time of China to construe a sense of superiority and national pride. References equally connoting the past in the HK website translations, however, may be inserted from a regional perspective and so do not convey a strong sense of pride on a national level. Although a sense of being Chinese is emphasized in certain instances, more evidence shows that the sense of pride formulated by the SPs of the HK websites is likely to accentuate HK's hybrid culture.

Second, certain SPs of the China websites suggest that the practice of Internet censorship can be a principal factor accountable for the formulation of certain national images within the self-representation context of the websites. The SPs of the HK websites, however, show no concrete evidence as to the influence of this political measure. This is probably due to the different legal and political approaches between the HK Government and the Chinese

Central Government toward the Internet communities in HK and China respectively.

As for the conception of 'self', the SPs of the China websites display no explicit distinctions between domestic Hongkongese and non-Hongkongese Chinese. What can be inferred from the SPs is that the 'self' assumed in the China website translations includes all Chinese nationals whereas that in the HK websites translations includes only Hongkongese. The hybrid cultural elements and other images projected by the SPs of the HK websites indicate that they are likely to be devised to set a boundary between Hongkongese and those outside this cultural group, including mainland Chinese.

Appendix

Text 1   '有殿、堂、坛、阁 460 多间，门坊 54 座，御碑亭 13 座，建筑规模宏大。' (*Yǒu diàn, tán, gé 460 duō jiān. Ménfáng 54 zuò. Yùbēitíng 13 zuò. Jiànzhú guīmó hóngdà.*)
Back-translation: … the temple … containing over 460 halls, altars, towers and pavilions, 54 archways and 13 steles is magnificent.
(Source: *Ctrip.com*; '孔庙' http://destinations.ctrip.com/Destinations/Sight.asp?Resource=4989; accessed on 13 March, 2006)

Text 2   '… the temple … containing over 460 halls, altars, towers and pavilions, 54 archways and 13 steles bearing calligraphy by various emperors. Apart from the royal steles, the temple also boasts a variety of others,especially(sic) those made in the Han Dynasty.'
(Source: *Ctrip.com*; 'The Confucius Temple' http://english.ctrip.com/Destinations/Sight.asp?Resource=4989; accessed on 13 March, 2006)

Text 3   '在北京崇文区，故宫东南方数公里处，有一座巨大的祭天神庙，这就是天坛。' (*Zài Běijīng Chóngwén Qū. Gùgōng dōngnán fāng shù gōnglǐ chǔ. Yǒu yízuò jùdàde jìtiān shénmiào. Zhè jiùshì Tiāntán.*)
Back-translation: Located in the Chongwen District of Beijing and several kilometres to the southeast of the Forbidden City is a huge temple where rituals of the worship of heaven were performed. This is the Temple of Heaven (Tiantan).'
(Source: *Ctrip.com*; '天坛' http://destinations.ctrip.com/destinations/sight.asp?resource=233&; accessed on 12 March, 2006)

Text 4   'On leaving the Forbidden City, follow in the footsteps of emperors, court ministers and eunuchs and head south to the magnificent and colorful Temple of Heaven (Tiantan).'
(Source: *Ctrip.com*; 'The Temple of Heaven (Chongwen District)' http://english.ctrip.com/destinations/sight.asp?resource=233; accessed on 12 March, 2006)

Text 5   '秦、汉时置鱼腹县。' (*Qín, Hàn shí zhì Yúfú Xuàn.*)
(Source: *CNTA*; '白帝城' http://www.cnta.gov.cn/szfc/jxlx.asp?id=A2006623104463628639; accessed on 20 July, 2006)

Text 6   'In Qin (221207 B.C.)(sic) and Han (206 B.C. A.D. 220)(sic) Dynasties, the place was named Yufu County.'
(Source: *CNTA*; 'Baidicheng (White King City)' http://old.cnta.gov.cn/lyen/landscape/excellent%20line/three%20gorges%20tour/baidicheng.htm; accessed on 20 July, 2006)

Text 7   '铁塔建于北宋年间，距今已有 900 多年历史。'
(*Tiétǎ jiànyú Běisòng niánjiān. Jùjīn yǐyǒu 900 duō nián lìshǐ.*)
(Source: *Ctrip.com*; '铁塔'
http://destinations.ctrip.com/destinations/sight.asp?resource=9456; accessed on 13 March, 2006)

Text 8   'The pagoda was built in the Northern Song Dynasty (960-1127 AD) at a time when Kaifeng was crowned as the capital of the country, and as such the pagoda was one of the most impressive of its time.'
(Source: *Ctrip.com*; 'Iron Pagoda Park'
http://english.ctrip.com/destinations/sight.asp?resource=9456; accessed on 13 March, 2006)

Text 9   '北帝廟建於清朝乾隆 48 年（1783 年）' (*Běidì Miào jiànyú Qīngcháo Qiánlóng 48 nián (1783 nián)*)
(Source: *DiscoverHongKong*; '北帝廟'
http://www.discoverhongkong.com/taiwan/sightshow/hkwalks/ta_walk_walk5.jhtml; accessed on 7 March, 2006)

Text 10   'Built more than two centuries ago, the temple is …'
(Source: *DiscoverHongKong*; 'Pak Tai Temple'
http://www.discoverhongkong.com/eng/touring/hkwalks/ta_walk_walk4.jhtml; accessed on 7 March, 2006)

Text 11   '廟內陳列的文物包括一個鑄於清朝道光年間 (1847 年)的銅鐘及一台造於 1862 年的官轎。'
(*Miàonèi chénliè de wénwù bāokuò yígè zhùyú Qīngcháo Dàoguāng niánjiān (1847 nián) de tóngzhōng jí yītái zàoyú 1862 nián de guānqiáo.*)
(Source: *DiscoverHongKong*; '文武廟'
http://www.discoverhongkong.com/taiwan/sightshow/hkwalks/ta_walk_walk1.jhtml; accessed on 7 March, 2006)

Text 12   'The temple's historical relics include a bronze bell dated 1847 and imperial sedan chairs made in 1862.' (Source: *DiscoverHongKong*; 'Man Mo Temple' http://www.discoverhongkong.com/eng/touring/hk walks/ta_walk_walk1.jhtml; accessed on 6 March, 2006)

Text 13   '1985 年重新修复了宁海城和澄海楼等景点。' (*1985 nián chóngxīn xiūfú le Nínghǎi Chéng hé Chénghǎi Lóu děng jǐndiǎn.*) (Source: *CNTA*; '秦皇岛老龙头' http://www.cnta.gov.cn/szfc/jxlx.asp?id=A20066231 07443646498; accessed on 20 July, 2006)

Text 14   'In 1985, it was restored to the former grandeur.' (Source: *CNTA*: 'Laolongtou (Old Dragon's Head)' http://old.cnta.gov.cn/lyen/landscape/excellent%20li ne/great%20wall/laolongtou.htm; accessed on 20 July, 2006)

Text 15   '泰山…为'五岳之首',为国家级风景名胜区。' (*Tàishān … wéi 'Wǔyuè Zhīshǒu'. Wéi guójiā jí fēngjǐng míngshèng qū.*) (Source: *CNTA*: '泰山' http://www.cnta.gov.cn/szfc/jxlx.asp?id=A20066239 51173547764; accessed on 20 July, 2006)

Text 16   'Mount Taishan is oneof(sic) China's most famous scenic spots and regarded asthe(sic) first of thefive(sic) sacred mountains in ancientChina(sic) for its majesty and beauty.' (Source: *CNTA*: 'Mount Taishan' http://old.cnta.gov.cn/lyen/landscape/excellent%20li ne/yellow%20river%20tour/taishan.htm; accessed on 20 July, 2006)

Text 17   '此后历代帝王不断加封孔子,扩建庙宇,…' (*Cǐhòu lìdài dìwáng búduàn jiāfēng Kǒngzǐ. Kuòjiàn miàoyǔ.*) (Source: *Ctrip.com*; '孔庙' http://destinations.ctrip.com/Destinations/Sight.asp? Resource=4989; accessed on 13 March, 2006)

Text 18   'Since then, it has undergone renovation and expansion, the emperors of successive dynasties all competing in their veneration of the great sage.' (Source: *Ctrip.com*; 'The Confucius Temple' http://english.ctrip.com/Destinations/Sight.asp?Reso urce=4989; accessed on 13 March, 2006)

Text 19   '孔林始于孔子死后第二年，随着孔子地位的日益提高，孔林的规模越来越大。自汉代以后，历代统治者对孔林重修、增修过 13 次，以至开成现在规模，…' (*Kǒnglín shǐyú Kǒngzǐ sǐhòu dì'èr nián. Suízhe Kǒngzǐ dìwèi de rìyī tígāo, Kǒnglín de guīmó yuèlái yuèdà. Zì Hàndài yǐhòu, lìdài tǒngzhìzhě duì Kǒnglín chóngxīu, zēngxīu guò 13 cì. Yǐzhì kāichéng xiànzài guīmó.*)
(Source: *Ctrip.com*; '孔林'
http://destinations.ctrip.com/Destinations/Sight.asp?Resource=4995; accessed on , 13 March, 2006)

Text 20   'It was first built in the year following Confucius's death (479 BC) and has been renovated many times since Confucianism was installed as a country wide philosophy.'
(Source: *Ctrip.com*; 'The Confucius Forest'
http://english.ctrip.com/Destinations/Sight.asp?Resource=4995; accessed on 13 March, 2006)

Text 21   'Tian'anmen Square is therefore, one of Beijing's most modern sites and largely Mao's concoction. The May 4th demonstrations in 1919 against the Treaty of Versailles took place here. So too did anti Japanese protests in 1935. Mao inspected his troops here during the Cultural revolution and in 1976, one million people gathered in the square to pay tribute to the Chairman. … This is not only the physical centre of China, but also the centre of power and politics. For Chinese visitors, the site is of utmost importance. Today, it's filled with tourists visiting Chairman Mao's tomb, or paying their respects at the monument to the heroes of the Revolution.'
(Source: *Ctrip.com*; 'Tian'anmen Square (Dongcheng District)'
http://english.ctrip.com/destinations/sight.asp?resource=228; accessed on 12 March, 2006)

Text 22   'There are various religious relics and calligraphic exhibits on display and the hotel at the back of the complex was once a retirement home for Communist party members!'
(Source: *Ctrip.com*; 'Baoguo Temple'
http://english.ctrip.com/destinations/sight.asp?resource=4324; accessed on 12 March, 2006)

Text 23   '是以前香港總督的官邸。' (*shì yǐqián Xiānggǎng
            zǒngdū de guāndǐ*.)
            (Source: *DiscoverHongKong*; '香港禮賓府'
            'http://www.discoverhongkong.com/taiwan/sightsho
            w/sightseeing/attractions/ss_attr_hong.jhtml';
            accessed on 6 March, 2006)

Text 24   '… the former official residence of British governor
            in Hong Kong.'
            (Source: *DiscoverHongKong*; 'Government House'
            http://www.discoverhongkong.com/taiwan/sightsho
            w/sightseeing/attractions/ss_attr_hong.jhtml;
            accessed on 20 March, 2006)

Text 25   '曾有 25 位香港總督居住於此，裡頭還有一座鳥
            語花香的杜鵑花園。' (*Céngyǒu 25 wèi Xiānggǎng
            zǒngdū jūzhù yúcǐ. Lǐtóu háiyǒu yízuò niǎoyǔ huāxiāng
            de dùjuān huāyuán*.)
            (Source: *DiscoverHongKong*; '中環'
            http://www.discoverhongkong.com/taiwan/sightsho
            w/sightseeing/district/ss_dist_hong.jhtml;   accessed
            on 6 March, 2006)

Text 26   '… home of 25 former British governors set in a
            picturesque garden of rhododendrons and azaleas'
            (Source: *DiscoverHongKong*; 'Central'
            http://www.discoverhongkong.com/eng/touring/dis
            trict/index.jhtml; accessed on 20 March, 2006)

Text 27   'The 34,200 square metre Museum of Coastal
            Defence features a Reception Area, Redoubt and
            Historical Trail that paint a vivid picture of Britain's
            readiness to defend Hong Kong against any
            aggressors.'
            (Source: *DiscoverHongKong*; 'Museum of Coastal
            Defence'
            http://www.discoverhongkong.com/eng/touring/hk
            iidistricts/ta_dist_east1.jhtml; accessed on 6 March,
            2006) '

Text 28   '您可知道… 殖民時代早期，山頂區闢爲西人住
宅區。1888 年纜車通車，當時的乘客均爲西人，
車後則有少量的三等企位，供前往山頂爲西人工
作的華人而設。1908 至 1949 年，纜車車頭的兩
個座位，更指定須預留予香港總督專用。' (*Nǐ kě
zhīdào … Zhímín shídài zǎoqí. Shāndǐng Qū pìwéi xīrén
zhùzhái qū. 1888 nián lǎnchē tōngchē. Dāngshí de
chéngkè jūnwéi xīrén. Chēhòu zéyǒu shǎoliàng de sāndǔ
qǐwèi. Gōng qiánwǎng Shāndǐng wèi xīrén gōngzuò de
huárén ér'shè. 1908 nián zhì 1949 nián, lǎnchē chētóu de
liǎnggè zuòwèi. Gèng zhǐdìng xū yùlíu yǔ Xiānggǎng
zǒngdū zhuānyòng.*)
(Source: *DiscoverHongKong*; '山頂 – 全方位賞景漫行'
http://www.discoverhongkong.com/taiwan/sightsho
w/hkwalks/ta_walk_walk8.jhtml; accessed on 20
March, 2006)

Text 29   'Did You Know? — The Peak Tram, a cable-hauled
funicular railway, transports about 9,000 passengers a
day on its 1.4 km line. Gradients are as steep as one in
two.'
(Source: *DiscoverHongKong*; ' The Peak – Picture-
Perfect Views and Walks'
http://www.discoverhongkong.com/eng/touring/hk
walks/ta_walk_walk8.jhtml; accessed on 20 March,
2006)

Text 30   '西環是百多年殖民歷史的起點；…' (*Xīhuán shì
bǎiduō nián zhímín lìshǐ de qǐdiǎn.*)
(Source: *DiscoverHongKong*; '香港島'
http://www.discoverhongkong.com/taiwan/sightsho
w/sightseeing/district/ss_dist_hong.jhtml;   accessed
on 6 March, 2006)

Text 31   'This is where modern Hong Kong started, …'
(Source: *DiscoverHongKong*; 'Hong Kong Island'
http://www.discoverhongkong.com/eng/touring/dis
trict/index.jhtml; accessed on 20 March, 2006)

Text 32   '在這裡，您仿如身處美食天堂，可盡嘗世界各地
美饌；亦可走遍各購物商場，…' (*Zài zhèlǐ, nǐ
fǎngrú shēnchǔ měishí tiāntóng. Kě jìnchǎng shìjiè
měizhuàn; yìkě zǒubiàn gè gòuwù shāngchǎng …*)
(Source: *DiscoverHongKong*; '尖沙咀 – 吃喝玩樂盡逍
遙   '
http://www.discoverhongkong.com/taiwan/sightsho
w/hkwalks/ta_walk_walk3.jhtml; accessed on 6
March, 2006)

Text 33   'It is home to a variety of chic restaurants offering a huge range of international cuisine, plenty of large modern shopping malls,'
(Source: *DiscoverHongKong*; 'Tsim Sha Tsui – Cornucopia of Delights'
http://www.discoverhongkong.com/eng/touring/hk walks/ta_walk_walk3.jhtml; accessed on 6 March, 2006)

Text 34   'But the British seized on a minor skirmish between the two sides to demand the garrison's withdrawal on pain of a naval bombardment. Having already suffered enough from British guns, the Chinese had the good sense to abandon the fort although, by Treaty, the site remained theirs.'
(Source: *DiscoverHongKong*; 'Kowloon Walled City Park'
http://www.discoverhongkong.com/eng/touring/hk iidistricts/ta_dist_kowl1.jhtml; accessed on 6 March, 2006)

Text 35   '這裡亦爲 1997 年香港主權移交大典的場地。'
(*Zhèlǐ yìwéi 1997 nián Xiānggǎng zhǔquán yíjiāo dàdiǎn de chǎngdì.)*
(Source: *DiscoverHongKong*; '香港會議展覽中心'
http://www.discoverhongkong.com/taiwan/sightsho w/sightseeing/landmarks/ss_land_inde.jhtml;
accessed on 6 March, 2006)

Text 36   'This was the site of the handover of Hong Kong to Chinese sovereignty in 1997.'
(Source: *DiscoverHongKong*; 'Hong Kong Convention & Exhibition Centre (HKCEC)'
http://www.discoverhongkong.com/eng/touring/lan dmarks/ta_land_inde.jhtml; accessed on 6 March, 2006)

Text 37   '人造珠寶' (*rénzào zhūbǎo*)
(Source: *DiscoverHongKong*; '赤柱市場'
http://www.discoverhongkong.com/taiwan/sightsho w/sightseeing/popular/ss_popu_stan.jhtml; accessed on 6 March, 2006)

Text 38   'Chinese costume jewellery'
(Source: *DiscoverHongKong*; 'Stanley Market'
http://www.discoverhongkong.com/eng/touring/po pular/ta_popu_stan.jhtml; accessed on 20 March, 2006)

Text 39   '… 花園周圍有小橋花圃，景致優雅。' (*Huāyuán zhōuwéi yǒu xiǎoqiáo huāpǔ. Jǐngzhì yōuyǎ.*)
(Source: *DiscoverHongKong*; '北區 – 蓬瀛仙館'
http://www.discoverhongkong.com/taiwan/touring/ hkiidistricts/ta_dist_nort1.jhtml; accessed on 6 March, 2006)

Text 40   '… numerous pavilions and towers, all combining to present an enchanting picture postcard scene from the China of yesteryear.'
(Source: *DiscoverHongKong*; 'Fung Ying Seen Koon'
http://www.discoverhongkong.com/eng/touring/hki idistricts/ta_dist_nort1.jhtml; accessed on 6 March, 2006)

Text 41   'After passing the Po Lin Monastery boundary, there is a clearing with a large Country Park traditional 'gate'.'
(Source: *DiscoverHongKong*; 'Giant Buddha and Po Lin Monastery'
http://www.discoverhongkong.com/eng/touring/hk walks/ta_walk_walk7.jhtml; accessed on 7 March, 2006)

Text 42   '廟內陳列的文物包括一個鑄於清朝道光年間(1847 年)的銅鐘及一台造於 1862 年的官轎。' (*Miàonèi chénliè de wénwù bāokuò yíge zhùyú Qīngcháo Dàoguāng niánjiān (1847 nián) de tóngzhōng jí yìtái zàoyú 1862 nián de guānqiáo.*)
(Source: *DiscoverHongKong*; '文武廟'
http://www.discoverhongkong.com/taiwan/sightsho w/hkwalks/ta_walk_walk1.jhtml; accessed on 7 March, 2006)

Text 43   'The temple's historical relics include a bronze bell dated 1847 and imperial sedan chairs made in 1862.'
(Source: *DiscoverHongKong*; 'Man Mo Temple'
http://www.discoverhongkong.com/eng/touring/hk walks/ta_walk_walk1.jhtml; accessed on 6 March, 2006)

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