

On the English Translation of Dazu Rock Carvings from the Perspective of Skopos Theory—A Case Study of Beishan Rock Carvings and Nanshan Rock Carvings

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Abstract: The world is becoming increasingly globalized, and how to maintain the traditional Chinese culture and carry forward and inherit it in the intermingling of different cultures has become a popular research topic. Chongqing, as a first-tier city in China, has its own city style and has the obligation and ability to show its elegance, while the Dazu Rock Carvings are the only world cultural heritage in Chongqing, and its development of its international image is crucial to promote the development of tourism in Chongqing, as well as to promote the development and spread of religious culture in the international arena. From the perspective of Skopos theory, this paper mainly discusses the problems and enlightenments in the foreign translation of some caves in Beishan Rock Carvings and Nanshan Rock Carvings in Dazu Rock Carvings.

China is rich in tourism resources, with a total of 33 world cultural heritage sites, among which there are only three stone carvings: the Mogao Grottoes, Dazu Rock Carvings and the Yungang Grottoes. Inscribed on the World Heritage List in 1999, Dazu Rock Carvings represent the highest level of grottoes in the world between the 9th and 13th centuries. The standard academic name should be called Dazu Rock Carvings. Grottoes are a special form of Buddhist monastery architecture, which are caves cut into the cliffs for monks to live and practice in. And stone carving is a special term for words and pictures carved into stone, such as stone monuments and stone walls. The Dazu Rock Carvings were set by the first scientific expedition to the Dazu district in 1945, which had a wide impact on the academic community at that time, and since then the Dazu Rock Carvings have become a commonly accepted name used to this day. Dazu Rock Carvings is the general name of all rock carvings in Dazu district, represented by the five mountains, namely Baodingshan, Beishan, Nanshan, Shimenshan and Shizhuanshan, which were first excavated in the early Tang Dynasty and reached their peak in the two Song Dynasties. It with the Mogao Grottoes, the Yungang Grottoes, Longmen Grottoes together constitute a complete history of Chinese cave art. So far, Dazu Rock Carvings published at all levels of cultural relics protection units amount to 75, more than 50,000 statues, inscriptions more than 100,000 words. Among them, Baodingshan Rock Carvings is the largest group of stone carvings with the most exquisite statues, and some people generally interpret Baodingshan Rock Carvings in a narrow sense as Dazu Rock Carvings.

Baodingshan Rock Carvings were built by Zhao Zhifeng in the Southern Song Dynasty with his life's work, centering on Dafowan and containing more than ten statue groups around it, with tens of thousands of Buddha statues carved on the stone cliffs. The scenic spot not only has the famous Buddhist statues such as 1000-armed 1000-eyed Avalokitesvara and Reclining Buddha, but also the Longevity Temple and the museum. Part of the collection of the Dazu Rock Carvings, the Beishan Rock Carvings is likely the second most famous location after Baoding Rock Carvings. Nanshan Rock Carvings is the national famous Taoist grotto, Taoism is a Chinese native religion, Taoism stone carving art is Taoism and its precious cultural heritages and the song dynasty is the height of Dazu district Taoism sculpture, stone carving of Nanshan scenic Taoist stone carving statues plays important role, promote Taoism culture also. In Shimenshan and Shizhuanshan Rock Carvings each has its own characteristics. This paper mainly to the two rock carvings as an example, based on principles of German functional school of translation skopos theory, discuss whether Dazu Rock Carvings to follow the principle of "Skopos rule" "Fidelity rule" and "Coherence rule" three principles, to a certain extent promote Dazu Rock Carvings "going out" and be outside religious culture in translation of enlightenment.

1. Skopos Theory and Religious Translation

Translation can be narrowly considered as the conversion of one language into another language, the transformation between two languages, but in the process of continuous progress and improvement of the translation industry, translation includes not only the transformation of language and text processing, but also for the dissemination of different cultures. As for Buddhism and China, it did not emerge in the native area of the Central Plains, but was a foreign religious culture. Buddhism slowly began to spread to China at the end of the Western Han Dynasty, and with the spread and rise of Buddhism came the culmination of the translation of Buddhist scriptures in China, and in the process many famous masters of Buddhist scripture translation emerged, such as Kumarajiva, Tang Xuanzang, etc. The climax of sutra translation is also often regarded as the first translation climax in the history of Chinese translation, which developed to the point where translation began to flourish and laid a solid foundation for the emergence of several subsequent translation climaxes.

The fact that the translation of Buddhist scriptures could become the first translation climax shows the urgency of Buddhism's introduction into China and the desire to localize it. Since its introduction in the late Western Han Dynasty, Buddhism has continued to be localized during this period, going through four stages and prevailing in the country to this day. The Dazu Rock Carvings were excavated during the golden heyday of Chinese Buddhism, in which Buddhism made nearly 10,000 of them, and is also the only large dojo in the history of Tantric Buddhism. After the localization of Buddhism, how to spread Chinese Buddhism to the Western world and how to propagate Chinese Buddhist wisdom to the world has caused another generation of translators to think.

Functionalism, which emerged in Germany in the 1970s, focused for the first time on the differences between different types of translated texts and on the functional characteristics of the translated content. Under the perspective of functionalism, the source text and the target text are equally important, and more emphasis is placed on translating with a clear purpose based on the characteristics of the translated text, which makes translation free from the shackles of pursuing "reciprocity", and the translator can decide to retain or delete, adjust or modify the content of the original text according to the purpose of translation, the strategy and method of translation depend on the purpose of translation. The choice of translation strategy and method depends on the purpose of translation. The English translation within the Dazu Rock Carving Scenic Area involves a large

amount of religious content, and on the other hand, as a tourism text, it is very obvious in its translation process of purpose. The translation of tourism texts is not only cross-cultural and cross-linguistic translation, but also cross-social and cross-psychological communication activities. In the translation of tourism texts, the ultimate goal of translators is to help tourists from different language environments clearly understand the cultural content and connotation of what they are viewing. Therefore, in the process of English translation of Dazu Rock Carvings, the translator should first have a full and profound understanding of the translated content, and on this basis, then flexibly use the characteristics of both Chinese and English languages, so that the translation can both express fluently in the target language and show the cultural and other factors conveyed in the source text.

German Functionalist Skopos theory does not force the translator to match the original text with the target text. It allows the translator to choose the best translation method based on the purpose of the target text and various contextual factors in the process of translation. Of course, while paying attention to the function of the translation, it should also follow the "coherence rule", that is, the translation should conform to the reading and cultural habits of the target language tourists, the "fidelity rule", that is, the "principle of fidelity", but the most important is the "skopos rule". Skopos theory holds that the primary principle followed by all translation activities is the "skopos rule". The purpose of translation comes from the translation requirements stipulated by the initiator of translation activities, including the purpose of the translation, the original text, the translation, the recipient, the time, place, situation of using the translation, the communication media and the functions of the translation[1].

Therefore, the translation of tourism texts can better reflect the necessity of guiding translation behavior by translation purpose. In the context of tourism-related translation, the translator should, first of all, have a full understanding and knowledge of the content of the original text as well as the language usage and cultural background of the tourists in the target language; secondly, the translator in the context of tourism translation should clarify the information about the attractions and their cultural connotations that the tourists expect to obtain; finally, the translator should also translate the relevant tourism text in a form of language embodiment that the tourists can accept and adapt to, in order to more completely. Finally, the translator should translate the relevant tourism text in the form of language embodiment accepted and adapted by tourists in order to complete a translation activity more completely. Under the guidance of the "skopos rule", the purpose of translation is distinguished into basic purpose, communicative purpose and the use of specific translation means to achieve the intended translation purpose. In embodying the communicative purpose, the translator is required to clarify the translation purpose in the established tourism translation context and use it as the basis for selecting the appropriate translation method and strategy. The tourism texts related to the Dazu Rock Carvings have strong religious, artistic and cultural characteristics, and it is quite difficult to understand the original text in the translation process. If the translation process is aimed at making tourists understand the religious, artistic and cultural characteristics of the Dazu Rock Carvings, the translator needs to take care of the religious, artistic and cultural differences between the two language backgrounds, and this purpose makes the whole translation process impossible to rely on a single translation strategy. Since the translation of the introduction to a site has a relatively clear and specific purpose, the translator has to adjust the fidelity to the original text when translating religious culture-related content with the aim of maximizing the recipient's understanding of the meaning conveyed by the different cultures under the expression of their native counterparts.

Skopos theory is widely used in translation studies of literature, articles and works in various fields. The fields that can be found on China Knowledge Network include: current affairs and politics, biological science, literary translation, etc., but the application of the combination with the

translation of Buddhist scriptures is still less. As a foreign religion, Buddhism has developed for a long time in China and eventually become an influential religion in China. The wisdom contained in it has been a part of Chinese wisdom. Therefore, the study of Buddhist translation by Skopos theory has both innovative and guiding significance.

2. Dazology and Language Features of Dazu Rock Carvings

Since the Dazu Rock Carvings were inscribed on the World Heritage List in 1999, it is the first World Heritage Site in Chongqing. The Dazu Rock Carvings represent the highest level of cave art in the world from the 9th to the 13th century A.D. The rock carvings not only contain Buddhist and Daoist art, but also cave statues of Confucianism, Buddhism, Buddhism and Taoism, which are also the jewels of rock art. At present, Dazu Rock Carvings, Sichuan Fine Arts Institute and Nanjing Normal University have established the "Dazu Studies Research Center". After Dunhuang, this is another key comprehensive discipline that encompasses religion, history and art with regional characteristics. The so-called "Dazuology" refers to a discipline centered on the Dazu area, covering the surrounding areas and the Bashu region, with stone carvings as the main body, as well as the rich cultural heritage and history of the region, and the theory of Dazuology as the main object[2].

Since the introduction of Buddhism to China in the Han Dynasty, the history of Chinese philosophy and thought has entered an era of complexity, with the relationship between Confucianism, Buddhism, and Taoism rising and falling, and growing in symbiosis, and the three religions experiencing collision, resistance, and confrontation before achieving a new fusion in the Song Dynasty. It is in the specific historical context of the maturation of the three religions of Confucianism, Buddhism and Taoism in the Song Dynasty that many beautiful statues of the three religions, and even the unity of the three religions, appeared in Dazu stone carvings. Most of the terms in Dazu stone carvings come from India, which is very religious, but in the process of Chinese transmission, combined with the local religion, Dazu stone carvings also became a large Tantric dojo. The Dazu Rock Carvings of Baodingshan are a combination of Buddhist teachings, Confucianism and Taoist ethics; the North Mountain Rock Carving Scenic Area is dominated by Buddhist culture, while the South Mountain Rock Carving Scenic Area is a nationally renowned Taoist grotto. Dazu Rock Carvings follow the trend of history and culture, and with its great inclusiveness, vividly and concretely carry the new thinking and new culture with the fusion of Confucianism, Buddhism and Taoism as the basic features, so the introduction of the grottoes built into the scenic area includes many words with religious colors and carrying ancient philosophical thinking and culture.

3. Application of the Three Rules of Skopos Theory in the Translation of Dazu Rock Carvings

Skopos theory originated in the 1970s[3], which holds that translation is a purposeful act. Translators should first understand the purpose of translation, then consider relevant factors under the guidance of the purpose of translation, and finally adopt appropriate translation strategies[4]. Therefore, "Skopos rule" occupies the highest position among the three principles of teleology. The second principle of Skopos theory is the "coherence rule", that is, the translation should be understandable and readable to the target language recipient. The third principle is the "fidelity rule", which emphasizes that the source language text and the target language text are not mechanically equivalent, and the translator should pay attention to the flexible adjustment of the relationship between them in the process of translation[5].

3.1 Skopos Rule

The “Skopos rule” requires that the translated text can meet the purpose of communication. A simple literal translation will often make readers feel confused. Translators should flexibly adopt translation strategies so that readers can fully understand the content of the source text through the target text.

Example 1: yi dao jiao “ san qing ”wei zui gao zhu shen,pei yi “si yu ”“yuan jun”“tian zun ”“shi er xing gong”deng tu xiang,sheng dong di fan ying le nan song shi qi dao jiao xin yang de shen ling shen jie ti xi(Nanshan Rock Carving No.5)

TL:including the Three Pristine Ones (Sanqing), who are the three highest Gods among the Taoist pantheon, and the Four Heavenly Ministers (Siyu),female celestials (Yuanjun), the heavenly lords (Tianzun) and zodiac. They vividly reflect the details' category and hierarchy of Taoist belief during the Southern Song Dynasty[6].

Cave of “Three Pristine Ones” is located in the 5th niche of Nanshan Rock Carvings carved in the Southern Song Dynasty. As a famous Taoist grotto in China, the stone statues in the scenic spot are very characteristic of Taoism. The term "Sanqing" in Taoism originally referred to the three realms of Yuqing, Shangqing and Taiqing, but later it was often used to refer to the three gods of the highest status in Taoism: Yuqing Yuan Shi Tianzun, Shangqing Ling Bao Tianzun and Taiqing Daode Tianzun. If the word "Sanqing" is directly translated here, it cannot express its complete meaning, so the translator translates "Sanqing" as "Three Pristine Ones". The translation of "Sanqing" as "Three Pristine Ones" accurately expresses that "Sanqing" in this case refers to the three deities. Similarly, "Siyu" also refers to the four auxiliary deities in Taoism, and "Yuanjun" and "Tianzun" are the honorary names of deities in Taoism. It is very difficult for foreign students to understand the system of deities in Taoism, so the translator has translated the exact meaning of the words, which is consistent with the previous text and makes the translation clearer and more understandable, in line with the principle of purpose[7].

Example 2:hou jing fo to jiao hua,cheng wei zhuan si hu chi er tong de shou hu shen min jian su cheng “song zi niang niang”(Beishan Rock Carvings No.122)

TL:Later being enlightened by the Buddha, and is also commonly known as " song zi niang niang"(Goddess of Baby Giving)

No.122 niche of Beishan rock carving is the statue of Hariti carved in Song Dynasty. In Buddhism, Hariti was a fearsome mother of ghosts, but later converted to Buddhism and became a protector of children after being transformed by Sakyamuni. In the translation of the built-in introduction of the scenic spot, the translation of “song zi niang niang ” takes the method of transliteration, directly translated as "song zi niang niang", for foreign tourists, only see the transliteration is also unable to understand its meaning Therefore, the translator added a specific explanation (Goddess of Baby Giving) after the transliteration to translate what "song zi niang niang" actually refers to, i.e., the female who is in charge of giving birth to a child. This makes it easier for the target language visitors to understand the meaning more clearly and reduces misunderstanding.

Example 3:kan Zhong zheng ke shi jia,jia ye,mi le “san shi fo”,zuo you bi ke wen shu,pu xian ji tian long ba bu deng (Beishan Rock Carvings No.51)

TL:including Sakyamuni. Kashyapa and Maitreya (Buddhas of the past, present and future) in the middle, and Manjusri. Samantabhadra and the eight classes of supernatural beings on the left and right side.

Beishan rock carving niche No. 51 is the Buddhas of Three Periods carved in the Tang Dynasty. In Buddhism, "Buddhas of Three Periods" is not the honorific name of one Buddha, but three Buddhas, namely Kashyapa Buddha of the past, Shakyamuni Buddha of the present and Maitreya

Buddha of the future. In order to clearly express the concept of "three periods" in Buddhism, the translator added the explanation that "Buddhas of the past, present and future", strictly following the "Skopos rule" to make the translation more simpler and easier to understand[8].

Example 4:guan yin zhou xuan piao dai,qun dai qing yang,you“wu dai dang feng”zhi gan (Beishan Rock Carvings No.125)

TL:This Avalokitesvara stands in a graceful posture, with the silk ribbon over her arms, the skirt waving in the breeze

The No.125 niche is Avalokitesvara with a Rosary, which was carved in the Song Dynasty. The original introduction uses the phrase "Wu Dai Dang Feng" to describe the beautiful posture of Guanyin, but the phrase " Wu Dai Dang Feng" is not translated in the translation. In Chinese, the term " Wu Dai Dang Feng " is used to describe the figures in the painting, their sleeves and belts blowing in the wind, which is a duplication of the original meaning of "the skirts and belts blowing". In accordance with the "Skopos rule", the translator adopts a flexible translation strategy, and since the meaning of " Wu Dai Dang Feng " has been clearly expressed in the previous sentence, the translator chooses to omit the translation of idioms with the same meaning in order to avoid repetition, which makes the translation redundant.

3.2 Coherence Rule

The "coherence rule" requires that the translation be smoothly understood by the reader and that the translation should have communicative meaning in the culture of the language into which it is translated. In following the coherence of the translation, it is more important to consider whether the translation conforms to the reading habits and cultural habits of the target language readers.

Example 5:yi zhong bu “xi fang san sheng ”wei zhong xin,shang bu ke “jing tu”sheng jing,xia bu diao “san ping jiu sheng”ji“wei sheng yuan”gu shi(Beishan Rock Carvings No.245)

TL:The upper part displays prosperous scenes of the Western Pure Land. In the middle, Three Saints of the West Pure Land are also portrayed. In the lower part, sutra stories about karma are well illustrated[9].

Illustration to the Sutra of Contemplation on Buddha Amitayus was carved in the Tang Dynasty. The cave is a nightmarish and mythical representation of the Pure Land of the West. In the center of the niche are carved Amitabha Buddha, Guanyin and Mahasthamaprapta, collectively known as the "Three Saints of the West. The translator translated "Three Saints of the West" as "Three Saints of the West Pure Land", which is a more religious and specific interpretation of the word "West". This translation is more coherent and religious.

Example 6:qian shou guan yin kan(Beishan Rock Carvings No.9)

TL:Thousand armed and Thousand-eyed Avalokitesvara

Beishan rock carving niche No. 9, the niche carved the main Thousand armed and Thousand-eyed Avalokitesvara statue. Thousand armed Guanyin, also known as Thousand armed and Thousand-eyed Avalokitesvara. There are 40 large arms carved in front of Guanyin's body, and the backlight behind her is carved with a circular arrangement of palms, which are spread out in a fan shape, with an eye carved in the center of the hand, thus indicating the meaning of "Thousand Armed and Thousand Eyes". A thousand arms mean the infinite power of Dharma and the protection of sentient beings; a thousand eyes mean a universal view of the world and a clear understanding of the world. In the translation, "Avalokitesvara" is the Sanskrit word for Goddess of Mercy, and the direct translation of the Sanskrit word here retains the religious color of the original text, while the preceding words "Thousand armed and thousand-eyed" gives symmetrical descriptions of "Qianshou" and "Qianyan" of the Avalokitesvara, so that the readers of the target language can have a better understanding of the religious significance of Avalokitesvara[10].

Example 7:zao xiang mian ru tang mao,shen si song ke (Beishan Rock Carvings No.253)

TL:All statues have plump faces and slim bodies

In the source text, "Tangmao" and "Songke" refer to the aesthetic difference between the two dynasties, with the Tang Dynasty taking fat as beauty and the Song Dynasty taking thin as beauty. If translated directly, it is not smooth and cannot express the historical and cultural background behind the two words. Therefore, the translator translated "Tangmao" as "plump faces" and "Songke" as "slim bodies", which not only brought the physical appearance of the two Bodhisattvas to life, but also made the translation smooth and easy to understand, i.e., in line with the "coherence rule" and the reading habits of the target language readers, eliminating the cultural gap.

3.3 Fidelity Rule

The "fidelity rule" of Skopos theory should make the translation as equivalent as possible to the content of the source text, so that the translation is faithful to the source text.

Example 8:mo li zhi tian nv kan (Beishan Rock Carvings No.130)

TL:Niche of Maricideva

Example 9:guan yin di zang kan(Beishan Rock Carvings No.253)

TL:Avalokitesvara and Ksitigarbha

Example 10:shui yue guan yin ku(Beishan Rock Carvings No.133)

TL:Avalokitesvara Watching the Moon Reflection in the Water

The language in which Buddhism was first introduced to China was Sanskrit, one of the oldest languages in the Indo-European language family. Sanskrit had no written form in the early days and was passed on orally through the religion, and only after secularization was it preserved in religious texts. Sanskrit is inseparable from Buddhism, and most of the Buddhist texts are written in Sanskrit. In the Dazu Rock Carving Scenic Area, there are not a few statues related to Buddhism, so when translating, the translator often expresses the religious meaning in Sanskrit.

In example 8, the "Niche of Maricideva", Maricideva is a Buddhist patron deity of invisibility and disaster elimination, and in example 9, the "Avalokitesvara and Ksitigarbha" is a combination of Avalokitesvara and Ksitigarbha, showing a secular belief. In example 10, "Avalokitesvara Watching the Moon Reflection in the Water" is one of the many variations of Avalokitesvara. In the stone statue, Avalokitesvara is serene and seems to be watching the full moon reflected in the pond. The words "Avalokitesvara", "Maricideva" and "Ksitigarbha" in the translation are all Sanskrit words, and are used here. The words in Sanskrit are directly translated. By translating from Sanskrit, we can make the source text and the translation as religious as possible, and the Sanskrit words commonly used in these religions are also known and familiar to Western audiences, so that they are not particularly obscure and easy to understand for foreign visitors who do not know much about Buddhism.

Example 11:899 nian tang guang hua er nian(Beishan Rock Carvings No.51)

TL:Tang Dynasty (A.D. 899)

Example 12:1128 nian nan song jian yan er nian (Beishan Rock Carvings No.149)

TL:Southern Song Dynasty (A.D.1128)

Example 13:nan shan shi ke di 1hao 1521 nian ming zheng de shi liu nian

TL:No.1, Nanshan Rock Carvings, 233cm high, 216cm wide, 179cm deep, 1521 A.D.

Because Dazu stone carving in the whole scenic area from the Tang Dynasty, to the Ming and Qing dynasties have also been carved, across many years in the middle, the scenic area built-in introduction has indicated the carving time. According to the ancient Chinese chronology, the emperor's year number is usually used to chronicle the year, which is also a cultural-loaded word

containing Chinese characteristics. Following the “fidelity rule”, the target text should be as equivalent as possible to the source text. For example, "Guanghua" in Example 11 is the year number once used by Li Ye of the Tang Dynasty, which should be explained in order to make the target readers more clear. The 2nd year of the reign of Emperor Zhaozong Therefore, the translation here should be: The 2nd year of Guanghua in Tang Dynasty (A.D.899), which does not omit any content and gives a specific explanation of "Guanghua" while being faithful to the original text, so that readers of the target language can understand it easily. In order to maintain the uniformity of the translation in the whole scenery, "Jianyan" and "Zhengde" in examples 12 and 13 are both year numbers, which also need to be clarified in the translation, and should be "The 2nd year of Jianyan in Southern Song Dynasty (A.D.1128)" and "The 16th year of Zhengde in Ming Dynasty".

Example 14: zhen wu you cheng xuan wu, xi dao jiao bei fang shou hu shen (Nanshan Rock Carvings No.1)

TL: Zhenwu, also called Xuanwu, is the guardian deity of the North in Taoism

“Great Emperor of Zhenwu” is the No.1 niche in Nanshan rock carvings, carved in 1521 A.D. The grotto is in the shape of Great Emperor of Zhenwu with his feet on the tortoise and snake, with attendants holding seals and swords on the left and right sides of the grotto. In traditional Chinese culture, Xuanwu refers to a spirit animal consisting of a turtle and a snake, and also represents the north. Here the translator adopts the direct translation method, translating “xuanwu” as "xuanwu", so that the translation is more faithful to the source text, which is also a common method of translating Chinese traditional culture nowadays, the purpose of which is to preserve Chinese traditional culture, and at the same time to achieve cultural exchange with foreign countries, such as what we often say for example, we often say "feng shui", "yinyang" and "baijiu" can be translated as "fengshui" "yinyang" and "baijiu".

Example 15: ku Zhong kong que zhi li, ming wang die zuo yu kong que bei fu zhi lian tai shang (Beishan Rock Carvings No.155)

TL: The Peacock King is seated on a lotus throne carried by a peacock.

The Peacock King is one of the Tantric masters, and his mount is a golden peacock. The word "lotus throne" in the original introduction is a Buddhist term, and both Avalokiteshvara and Buddha have the image of sitting on the lotus throne, so the translation "lotous throne" is not only faithful to the source text but also concise and clear, and the word "throne" also highlights the symbol of status and position.

Example 16: da zu shi ke

TL: Dazu Rock Carvings.

The official translation of “Dazu Shike” translates the word "Shi" as "rock" and the word "ke" as "carvings" in the Dazu Rock Carvings Scenic Area. The official translation of "Dazu Rock Carvings" match the source text, and the choice of words is closer to the characteristics of Dazu Rock Carvings. The name of Dazu Rock Carvings is a convention, and the translator chose "carvings" instead of "grottoes" to avoid more misunderstandings, and chose "rock " is a translation method that is faithful to the source text and reflects the characteristic that Dazu Rock Carvings are carved in the cliff.

4. Conclusion

Dazu Rock Carvings is a treasure of stone carving art and a business card of Chongqing for foreign propaganda. The accuracy of English translation within the Dazu Rock Carvings scenic spot is very important, which can play a positive and correct role in foreign communication, promote the traditional Chinese religious culture and show the wisdom of ancient working people. In this paper, we take translation purpose theory as the guide, use some translation methods, combine with the

religious texts in Dazu Rock Carvings, and follow the purpose of understanding and absorbing the religious culture by the tourists of the target language, and analyze several translation features in the scenic spot, among which there are worth learning from and needing discretion. Religious translation is not an easy task. For the translator, it requires a lot of relevant knowledge and proficiency in translation methods, as well as consideration of the acceptance level of the target language visitors. Every word and phrase of the translator is an opening for the stone carvings, telling a story that spans over a thousand years, and more efforts are needed to continue and improve this story.

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