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EXPLORATION OF BUSINESS ENGLISH TRANSLATION PEDAGOGY FROM THE PERSPECTIVE OF TRANSLATIONAL AESTHETICS

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ABSTRACT

Each language possesses its unique structural rules. In translation practice, semantics, logic, and aesthetics are interdependent. The key to achieving readability in translated texts lies in conforming to the expression patterns of the target language, ensuring the translated text's superiority. English syntax operates on an asymmetrical hierarchical structure, differentiating "main" and "subordinate" elements, with long sentences formed through embedding and recursion. In contrast, Chinese constructs sentences, paragraphs, and texts based on a parallel "dui-speech format". As a monosyllabic language, Chinese characters can transition between simplicity and complexity, creating balanced rhythms conducive to antithetical pairs. The elasticity of Chinese characters engenders the language's inherent musicality. Following the rhythmic features of transforming single characters into compound forms, corresponding prosodic translation strategies emerge, including disyllabification, reduplication, rhetorical repetition, antithetical structures, quadrisyllabic expressions, tonal alternation, alliteration, assonance, and paratactic sentences. This paper examines Business English Translation (2018), edited by Yuan Chunming and Jiang Li, through Wang Li's framework of the "three beauties" in Chinese: symmetry, rhythm, and circularity. Distinct linguistic systems reflect diverse worldviews. The analysis validates Shen Xiaolong's assertion that the Chinese worldview centers on the dynamic flow of "Qi".

KEYWORDS: *Business English Translation, Antithetical Structure, Repetition, Quadrisyllabic Expressions, Cultural Identity*

1. INTRODUCTION

Liu Miqing (1996) in *The Aesthetic View of Translation* pointed out that translation is an interlingual communicative act embedded in social contexts. To ensure effective communication, translators must adhere to socially accepted norms by selecting and optimizing their translation, which inherently involves aesthetic activity. In translation practice, semantics, logic, and aesthetics are intricately intertwined and mutually reinforcing. Semantic comprehension requires logical adjustments and refinements, which are further shaped by aesthetic judgments, selections, and decisions to finally form the translated text.

The aesthetic nature of translation is an integral, essential, and inherent feature of the translation process. A translator, even without a conscious "aesthetic awareness", engages in a rigorous aesthetic optimization process subconsciously when choosing words and constructing sentences (Liu Miqing, 1996).

Similarly, although Business English belongs to the category of English for Specific Purposes (ESP), its translation process—analysis, transformation, reorganization, and review—also necessitates assessing whether the translation expresses ideas naturally and is stylistically appropriate, especially during the review phase. A well-crafted article with strong readability should possess rhythm and style, a criterion that equally applies to translations (*Business English Translation*, Yuan Chunming & Jiang Li, p.9, 2018).

Each linguistic system adheres to its inherent rules. Understanding an additional rule of a linguistic system provides deeper insights into that language's intrinsic nature (Wu Zilin, 2022). This paper explores the aesthetic considerations in translation techniques for Business English to Chinese translations from the perspective of Chinese rhetorical

aesthetics, using the university elective textbook *Business English Translation* (2018), edited by Yuan Chunming and Jiang Li, as the primary reference.

Chinese, as an inherently emotive language, integrates phonetic, morphological, and semantic aesthetic elements into its expressions. During bilingual conversion, the unique characteristics of the Chinese language seamlessly blend linguistic and aesthetic factors. This feature is particularly evident in the "musicality" of the Chinese language, which stems from its distinctive vowel prominence. Vowel prominence not only generates Chinese's characteristic rhythm but also shapes its unique methods of meaning expression and communication. Rhythm is essentially the relative relationships and combinations of sounds, reflecting the unique organizational rules of the Chinese language. In the process of translating English into Chinese, the translator must prioritize conveying the meaning and tone of the original text while emphasizing the aesthetic rhythm of sound—a critical skill in translation practice. From the perspective of linguistic typology, Chinese is an analytical language. A defining feature of analytical languages is their reliance on roots and disyllabic phonetic forms, which facilitate the generation of various rhythmic patterns. In Chinese, rhythm manifests not only at the morphological level (i.e., "morphological rhythm") but also at the syntactic level (i.e., "syntactic rhythm"). Forms of rhythm in Chinese are diverse, including alliteration, assonance, disyllabification, vowel harmony, and lexical repetition (Dai Qingxia, 2017). Compared to other analytical languages, the rhythmic characteristics of Chinese are particularly prominent. Building on these rhythmic properties, this paper examines typical examples from widely used Business English translation materials to review and explore common English-to-Chinese translation techniques, providing theoretical support and practical guidance for achieving optimal readability in translations.

2. LITERATURE REVIEW

Business English translation, as an essential tool for cross-cultural communication, primarily focuses on achieving efficient information transfer and translation accuracy while fully considering the cultural expression norms of the target language and the reception of the audience. Liu Miqing (2005) emphasized that the core of translation lies in ensuring the equivalence of the original meaning while optimizing the linguistic form to leverage the strengths of the target language, thereby achieving a unity of content and form. This perspective establishes a theoretical foundation for Business English translation studies and provides significant guidance for teaching and practical applications. Wang (2024) further expanded on this theory, highlighting the importance of integrating language and culture in translation teaching. As a language form tailored to business environments, Business English translation strategies must adapt flexibly to different contexts to ensure that translations meet the communication needs of specific business scenarios. Such flexibility requires translators to possess solid linguistic proficiency and a deep understanding of cross-cultural nuances.

As an analytical language, Chinese is distinguished by its rich rhythm and musicality. Wang Li (1990) explored the tonal structure of Chinese, noting that its aesthetic appeal largely derives from the disyllabic nature of its vocabulary and syntax, along with its flexible and dynamic syntactic structures. These linguistic characteristics enhance the vividness and rhythmic quality of Chinese expressions, offering unique advantages in the aesthetic representation of translation. Dai Qingxia (2024) provided a more detailed analysis of the formal features of the Chinese language, emphasizing the importance of alliteration, reduplication, and antithetical structures in improving the readability and aesthetic appeal of translations. These linguistic features are particularly significant in Business English translation practice, where their strategic use can significantly enhance the linguistic expressiveness and cultural accuracy of the translated text.

Business English translation not only requires fidelity to the original content but also demands that the translated text fully reflects the cultural characteristics and aesthetic preferences of the target language. Pan Wenguo (1997) pointed out that combining structural symmetry ("shape cohesion") and semantic coherence ("semantic cohesion") in Business English translation can greatly enhance the fluency and readability of the translated text. Shape cohesion pertains to the structural symmetry and harmony of the language, while semantic cohesion emphasizes logical coherence at the semantic level. For instance, the use of quadrisyllabic expressions can imbue the translation with rhythm and artistic beauty, making it more aligned with the aesthetic expectations of the target language audience. Liu Miqing (2005) further emphasized the importance of considering the rhetorical features of the target language during translation. For example, the judicious use of repetitive rhetoric and antithetical structures not only strengthens the expressive effect

of the translation but also achieves a balance between formal beauty and semantic coherence. This approach is widely applied in Business English translation practice, particularly in product descriptions and marketing texts.

In Business English translation practice, the manifestation of formal beauty often relies on the prosodic features of the target language. Wang Li (1990) argued that the alternation of tones and rhyming patterns in Chinese significantly enhances the emotional appeal of translations. While formal beauty is often associated with poetic translation, it can also play an important role in Business English translation. For example, the use of four-character expressions not only organizes the translation clearly and rhythmically but also enhances its professionalism and credibility, facilitating better information delivery and reception. As language serves as a cultural carrier, translation must ensure the precise transmission of cultural information alongside linguistic transformation. Guo Shaoyu (2009) noted that antithetical structures and repetitive rhetoric in Chinese not only reflect the traditional Chinese philosophical concept of "unity in opposition" but also demonstrate a pursuit of harmony and balance. In Business English translation, translators need to skillfully transform cultural imagery to balance linguistic content with cultural transmission, ensuring that the translation accurately conveys the original meaning while aligning with the cultural norms of the target language.

As a cross-cultural practice, Business English translation aims to achieve efficient information transmission, in-depth cultural exchange, and reader acceptance of the translated text. Guided by theoretical foundations, translators can better realize these goals by deeply exploring the linguistic characteristics of Chinese and applying appropriate translation techniques and cultural strategies in practice.

3. THE MUSICALITY OF CHINESE IN TRANSLATION

As Ezra Pound noted, Chinese is a "language for singing". Liu Miqing (2006) identified the musicality of Chinese as one of the fundamental aesthetic activities in English-to-Chinese translation. This musicality arises from the prominence of vowels, with features such as reduplication, alliteration, assonance, and rhyme creating the unique rhythms of Chinese. The rhythmical beauty of Chinese is characterized by symmetry and balance, alternating intensity, and cyclical repetition. In translation, prioritizing prosody while ensuring the transmission of meaning and tone is a critical skill.

3.1 The Cyclical Beauty of Reduplication

Reduplication in Chinese embodies a multidimensional aesthetic combining sound, form, and meaning (Liu Miqing, 2006). Reduplication, as a hallmark of analytical languages, is abundant in Chinese, often employed for emphasis or to amplify meaning (Dai Qingxia, 2017).

- **Example 1:**
  Original: Though expected to greatly increase its profits by everyday, the bank merger collapsed soon.
  Translation: 虽然人人（*ren ren*）期盼其大幅提高盈利，但是这家银行合并企业却很快垮掉了。
- **Example 2:**
  Original: For generations, coal and oil have been regarded as the chief energy source to transport men from place to place.
  Translation: 世世代代（*shishidaidai*）以来，煤和石油一直被认为是人员运输的主要能源。

3.2 Translation Strategies for Quadrisyllabic Expressions

Dai Qingxia and Wen Jing (2017) observed that quadrisyllabic expressions are prevalent in analytical languages like Sino-Tibetan and Austroasiatic languages. These languages, dominated by monosyllabic roots, emphasize alliteration, assonance, and rhythmical symmetry, making quadrisyllabic expressions particularly common. In modern Chinese, disyllabic words are predominant, but quadrisyllabic expressions—composed of four monosyllabic words or two disyllabic words in either coordinate or modifier-head structures—are concise, rhythmic, and impactful. Their appropriate use can enhance liveliness, rhetorical effect, and textual elegance.

- **Example 3**
  Original: We care to provide service above and beyond the call of duty (UPS advert).
  Translation: 殷勤有加，风雨不改。

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- **Example 4**
  Original: A new kind of aircraft—small, cheap, pilotless—is attracting increasing attention.
  Translation: 一种新型的飞机正越来越引起人们的注意——这种飞机**体积不大，价钱便宜，无人驾驶**。
- **Example 5**
  Original: It is greatly useful for us to make effective use of overseas resources.
  Translation: 积极利用国外资源对我们是**大有裨益**的。
- **Example 6**
  Original: Haier is well known in its home market for its innovative goods.
  Translation: 海尔因产品创新而在国内市场**闻名遐迩**。
- **Example 7**
  Original: Such is human nature.
  Translation: 这是**人之常情**。

Liu Miqing (2006) emphasized that effective Chinese translations often make skillful use of idioms and classical expressions to enrich the text.

3.3 The Application of Rhetorical Repetition in Translation

Chinese emphasizes the beauty of phonetics and rhythm, making repetition not only acceptable but an effective tool to enhance emphasis and expressiveness. Rhetorical repetition involves repeating specific words or translating expressions into paired quadrisyllabic phrases, creating a strong rhythmic effect and adding emphasis while refining the acoustic quality of the text. Even when the original text lacks repetition, translators can employ this technique by using synonyms, near-synonyms, or paired phrases to enrich the rhythm and vividness of the translation, leaving a lasting impression (Li Ming, 2010:46). Pan Wenguo (1997) also highlighted the prevalence of pervasive repetition in Chinese, noting that even when a single mention might suffice, Chinese often reiterates the idea for emphasis. Within sentences, repetition is based on semantic cohesion, while outside sentences, it often relies on structural symmetry. Repetition is a hallmark of Chinese textual harmony.

- **Example 8**
  Original: Independence and self-reliance have always been and will always be our basic stand.
  Translation: 独立自主，自力更生，过去是我们的**立足点(*li zhu dian*)**，现在是我们的**立足点(*li zhu dian*)**，将来也是我们的**立足点(*li zhu dian*)**。
- **Example 9**
  Original: Of course, as the reform progresses, some of these policies should be improved or amended as necessary. But we should keep firmly to our general direction.
  Translation: 当然，随着实践的发展，该**完善(*wanshan*)**的**完善(*wanshan*)**，该**修补*(xiu bu)***的**修补(*xiu bu*)**，但总的要坚定不移。
- **Example 10**
  Original: We won’t retreat; we never have and never will.
  Translation: 我们不会**后退(*hou tui*)**，我们从来没有**后退(*hou tui*)**过，我们将来也绝不**后退(*hou tui*)**。
- **Example 11**
  Original: These laid-off workers need money, vocational training, and support.
  Translation: 这些下岗工人**需要(*xu yao*)**资金、**需要(*xu yao*)**职业培训、还**需要(*xu yao*)**支持。

The use of rhetorical repetition in these examples enhances clarity, maintains acoustic symmetry, and amplifies the textual momentum or auditory impact.

3.4 Antithetical Structures and the Expression of Symmetrical Beauty

Chinese philosophy has long emphasized harmony and balance. Ancient Chinese thinkers proposed that the development of phenomena is based on the dialectical unity of opposites (as reflected in *Zuo Zhuan*, Zhao Gong 20th Year). Consequently, antithetical structures pervade the Chinese language, reflecting a fundamental dialectical

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worldview. These structures represent an aesthetic approach to word formation unique to Chinese, showcasing its emphasis on harmony and symmetry. This aesthetic principle permeates the entire linguistic system of Chinese (Liu Miqing, 2005, Preface, p. IV).

- **Example 12**
  Original: Free markets on their own produce as much growth and employment as an economy can sustain.
  Translation: 自由市场本身就能创造经济增长和就业机会，其**高低多寡**(*gao di duo gua*)则视国民经济所能承受的幅度而定。
- **Example 13**
  Original: Township enterprises developed rapidly in the flexible mechanism of responsibility for profits and losses.
  Translation: 乡镇企业以自负盈亏(*yin kui*)的灵活机制，取得了迅速的发展。
- **Example 14**
  Original: It is indeed an ideal medicine for the treatment and prevention of diseases and for delaying aging, irrespective of the patient's sex and age.
  Translation: 故本品实为**男女老少**(*nan nan lao shao*)保健养生、延缓衰老必备之妙药。

Antithetical structures in Chinese express dialectical thinking from traditional philosophy, reflecting the principle of "fan yan" (反衍, antithesis) derived from *Zhuangzi*'s *Autumn Floods*: "From the perspective of Dao, what is high or low, noble or base? This is called antithesis." This principle of reciprocal transformation and unity in opposition is deeply embedded in Chinese linguistic expressions, particularly in idiomatic structures.

"Positive and negative juxtaposition" and "dual balance" not only produce textual symmetry but also create tonal alternations. Most opposing terms or paired structures inherently exhibit rhythmic harmony through tonal patterns of "level-oblique" or "oblique-level", enhancing the auditory balance and aesthetic rhythm of the text (Liu Miqing, 2005, Preface, p. IV).

3.5 The Aesthetic of Tonal Patterns and Rhyming in Translation

Liu Miqing (2005) noted that short sentences can achieve clarity of structure, coherence of tone, explicit meaning, and a well-defined narrative flow, which together create the distinctive rhythm of Chinese. This aligns with Liu Xie's concept of the "beauty of balance and variation" (*Wenxin Diaolong: On Tonal Patterns*). Here, "balance and variation" correspond to tonal patterns, with "balance" resembling level tones and "variation" akin to oblique tones. Tonal alternation, in which "balance" and "variation" interweave, produces the rhythmic beauty of the text. For instance, translating "Your early reply will be highly appreciated" as "如蒙赐复，不胜感激" achieves this effect. The word "复" is an oblique tone, and "激" is a level tone, creating a balanced alternation. Translating it as "不胜感谢" would lose this rhythmic effect.

The structure of "level and oblique" tones defines the rhythm of Chinese. The basic rhythm in Chinese poetry alternates as "level-level-oblique-oblique" or "oblique-oblique-level-level", and these sequences can be reversed. Level tones are long and uplifting, while oblique tones are short and subdued. Alternating these tones creates a dynamic rhythmic beauty. Each two-character unit focuses on the second character, allowing flexibility in the first and third tones (Wang Li, 1990). In translation, the syntactic pairing in Chinese often harmonizes with tonal patterns, forming an external aesthetic structure. Consider the following examples:

- **Example 15**
  Original: We usually pick a candidate who interviews well, has good qualification, and an impressive work record.
  Translation: 我们通常选择面试表现好(↘)、资质好(↘)、工作记录突出(↗)的应聘者.
  Rhythm: The tones form a sequence of oblique-oblique (好) followed by level-level (突出), creating a tonal alternation that reflects rhythmic variation.
- **Example 16:**
  Original: Such materials are characterized by good insulation and high resistance to wear.
  Translation: 这些材料的特点是：绝缘性好(↘)，耐磨性强(↗).

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Rhythm: The final tones of "好" (oblique) and "强" (level) generate a contrast, producing a sense of elevation and variation.

Rhyme: Wang Li (1990) defined rhyme as the repetition of a sound (usually a vowel) in the same position (often at the end of a sentence). When the final words rhyme, the translation achieves a "cyclical beauty". For example:

- **Example 17**
  Original: Good teeth, good health (Colgate).
  Translation: 牙齿好(*hao*)，身体就好(*hao*).
  Rhyme: The repetition of "好" (hao) creates harmony.
- **Example 18**
  Original: Buy one pair. Get one free.
  Translation: 买一(*yi*)送一(*yi*).
  Rhyme: The repeated "一" (yi) enhances the cyclical rhythm.

According to Wang Li (1990), the formal beauty of language includes symmetry, tonal alternation (balance and variation), and rhyme (cyclical beauty). These elements work together to achieve harmony. High-quality translations strive to embody this formal beauty, demonstrating meticulous craftsmanship.

3.6 The "Dui-Speech" Format

Shen Jiaxuan (2020) emphasized that while English primarily relies on subject-predicate structures to convey meaning, Chinese often uses the "dui-speech format" to achieve coherence and generate meaning. This format, rooted in the Chinese tradition of parallelism, involves creating sentences with structural similarity, thematic relevance, and equal syllable counts.

Parallel sentences, or "dui-speech" sentences, consist of two lines that are structurally symmetrical and semantically complementary.

- **Example 19**
  Original: Sense and simplicity (Philips).
  Translation: 精于心，简于形. (*three words Vs three words*)
- **Example 20**
  Original: Nutrition for a better life (Herbalife).
  Translation: 均衡营养，精彩人生. (*four words Vs four words*)
- **Example 21**
  Original: It is the superior quality of the products that helps them get the upper hand.
  Translation: 不怕不识货，只怕货比货. (*five words Vs five words*)
- **Example 22**
  Original: A diamond lasts forever.
  Translation: 钻石恒久远，一颗永流传. (*five words Vs five words*)

Chinese builds its linguistic structure progressively, from characters to phrases, paragraphs, and ultimately entire texts, through this format. At every level, symmetrical structures amplify the rhythm and balance, reflecting the aesthetic principles of the language. The "dui-speech format" serves as both a grammatical and rhythmic framework, with linguistic syntax and prosody often aligning seamlessly. As Shen Jiaxuan (2020) stated, Chinese grammar inherently incorporates its rhythm.

3.7 The Use of Parallelism

Parallelism consists of two or more sentences that are parallel in structure but vary in length, or several sentences that are parallel and either equal or unequal in length (Wang Li, 1990).

- **Example 23**
  Original: The inflation distorts our economic decisions, penalizes thrift and crushes the struggling young and the fixed-income elderly alike.

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Translation: 通货膨胀使我们在经济方面的决定不能顺利执行，使节俭的人反而受到惩罚，并且使挣扎的年轻人和靠固定收入的老年人都受到严重打击.

Parallelism, as used here, emphasizes the impact of inflation through rhythmic and structural symmetry, enhancing the text's persuasive and emotional appeal.

3.8 The Segmentation of Nested Structures

Sentence Segmentation: Classical Chinese writing is organized around the flow of "Qi" (气), where a complete thought forms a sentence, and natural pauses or breaks (known as "dou" or commas) occur within the flow. Ancient Chinese philosophy posits "Qi" as the essence of the world, and classical Chinese sentences reflect this by unfolding in a fluid, dynamic manner. This segmentation allows ideas to flow naturally, creating a "field" of rhythm and energy (Shen Xiaolong, 2014).

Lin Tongji (1980) described the characteristics of Chinese sentence construction as centered around the accumulation of verbs. Chinese emphasizes verbs by clustering them in a time-sequential manner, often omitting connectors to achieve verb-centric, concise sentences. This tendency defines the fundamental approach to Chinese sentence construction.

- **Example 24:**
  Original: It provides essential amino acids in a versatile powder which is low in fat and free of carbohydrates.
  Translation: 本产品脂肪含量低，//不含碳水化合物，//提供人体所需的氨基酸，//可放在食物或饮料中食用.
  Analysis: Direct translation of the original word order would result in a cumbersome and unclear Chinese sentence. The translation adjusts the sequence to better align with Chinese thought patterns, highlighting key points in a logical and fluid manner.
- **Example 25:**
  Original: Your early reply will be highly appreciated.
  Translation: 如蒙赐复，不胜感激.
  Analysis: Segmenting the sentence clarifies the meaning, ensuring a more precise and elegant expression.
- **Example 26**
  Original: Regarding delivery of the machine offered we would say that, although the time stipulated is short, we can promise you to complete the engine in three months from date of order, and deliver, erect, and test it ready for use, within four months as desired.

  Translation: 关于贵公司所需的机器交货一事，//交货期虽然短促，//我方保证，//自订货之日起，//3个月内完成生产，//并按要求，//4 个月内交货，//并安装调试完毕.

  Analysis: The English sentence is a complex long sentence with multiple subordinate clauses. The Chinese translation uses a segmented "flowing sentence" structure, breaking it into shorter, cohesive units that convey the original meaning clearly while maintaining logical coherence.

Liu Miqing (2006) suggested that modern Chinese sentence length achieves aesthetic balance through alternating long and short sentences, and simple and compound structures. This approach creates a rhythm and cadence absent in alphabetic scripts, producing a wave-like effect. By alternating sentence lengths and structures, Chinese text gains a musical quality that enhances readability and aesthetic appeal.

3.9 Cultural Identity and Linguistic Cognition

Every language possesses unique characteristics that differentiate it from others, rooted in distinct cultural and historical contexts. The uniqueness of Chinese stems from its linguistic features and historical-cultural heritage, where lexical strategies compensate for morphological mechanisms and, when necessary, incorporate meaningful formal structures (Liu Miqing, 2005). The formation and evolution of Chinese have been deeply influenced by Chinese philosophers, reflecting their rational pursuits (Liu Miqing, 2005). The two main currents of Chinese thought—Taoism

and Confucianism—represent polar opposites yet remain interconnected, much like two ends of the same axis. Both philosophies reflect an agrarian yearning and inspiration (Feng Youlan, 1996). The implicit understanding (*yi hui*) in Chinese aligns with Laozi and Zhuangzi's principle of "following the natural way" (*Dao fa zi ran*) (Liu Miqing, 2005). The frequent use of quadrisyllabic expressions in Chinese plays a key role in providing semantic pauses and structural rhythm. The use of repetition and parallel structures further enhances linguistic cohesion. Additionally, Chinese language features encapsulate ancient Chinese thought patterns, such as the Taoist philosophy of unity in opposites (Guo Shaoyu, 2009), exemplified in antithetical structures, and the worldview of dynamic energy (*Qi*) as the essence of existence (Shen Xiaolong, 2014: 211). As Zhuangzi stated, "Observe its origin, and there was no life; it was not just soundless, but formless. It was mixed within a vague mist, transformed into energy (*Qi*), and this energy transformed into form, and form transformed into life" (*Zhuangzi: On Supreme Happiness*). *Qi* is inherently dynamic and embodies perpetual motion. Wang Fuzhi emphasized this by stating, "*Qi* has a nature of movement, just as water has a nature of waves" (*Zhuangzi Jie: Da Sheng*). Dai Zhen elevated the motion of *Qi* to the level of *Dao* (the Way), asserting, "*Qi* transforms and flows, giving rise to life in an endless cycle, and thus it is called *Dao*" (*Mengzi Ziyi Shuzheng*). These ideas, as cited by Shen Xiaolong (2014: 211), underline the integral relationship between *Qi*, movement, and existence in Chinese thought.

Wilhelm von Humboldt also highlighted that every language embodies a unique worldview. The characteristics of a language are the natural outcome of the influence exerted by a nation's spirit on its language (Humboldt, 1997: 202). The structure of a language, shaped by the cultural identity of its speakers, carries distinct forms and spiritual connotations. It awakens a consistent spiritual orientation in individuals of the same linguistic group, thereby aligning linguistic structures with cultural identity and thought processes. The self-conscious development of a nation's culture progresses in tandem with the cultural recognition of its language.

4. CONCLUSION

The translation of Business English into Chinese is not merely a linguistic conversion but an art of cultural transmission. Language is inherently a carrier of culture, and translation serves as a critical bridge for cross-cultural communication. In the process of conveying information, Business English translation requires not only fidelity to the original content but also a profound reflection of the cultural characteristics and aesthetic nuances of the Chinese language. By analyzing the integration of rhetorical aesthetics and cultural identity, it becomes evident that Business English translation is far from a mechanical linguistic equivalence; instead, it involves deep exploration and incorporation of Chinese rhetorical strategies, musicality, and cultural essence. Translators must adjust linguistic forms judiciously, leveraging Chinese expressions to transform English texts into language vehicles that are both accurate and culturally resonant. Techniques such as disyllabification, rhetorical repetition, antithetical structures, and quadrisyllabic phrases not only ensure fluency but also align translations with the aesthetic characteristics of Chinese, enhancing their unique linguistic charm. This practice underscores the central value of Business English translation in cross-cultural exchanges—merging formal and substantive beauty to create a language model appreciated across diverse cultural contexts.

From the perspective of rhetorical aesthetics, the goal of teaching Business English translation should surpass the mere acquisition of linguistic skills. It must integrate formal linguistic beauty with cultural depth. Students should not only master basic translation techniques but also develop a heightened sense of linguistic aesthetics, enabling them to comprehend and apply the distinctive rhetorical features of Chinese. The aesthetic qualities of Chinese rhetoric—embodied in its phonetics, rhythm, and structure—are crucial for achieving beauty in translated texts. During instruction, educators can utilize selected examples, such as product descriptions, marketing slogans, or corporate documents, to guide students in understanding and practicing techniques like disyllabification, reduplication, rhetorical repetition, and quadrisyllabic phrases. This approach not only enhances students' translation proficiency but also deepens their appreciation of the intrinsic logic of the Chinese language and culture. Through this dual focus on skills and cultural cognition, students can internalize language skills into cultural knowledge, developing a systematic translation mindset that prepares them for key roles in cross-cultural communication.

The importance of formal beauty in Business English translation extends beyond linguistic fluency and naturalness, influencing the persuasive power and cultural resonance of the text. Harmony between linguistic form and content lies at the core of translation as an art. By applying strategies such as tonal pairing, rhyming, and symmetrical structures, translators can significantly enhance the artistic quality of their work while meeting the aesthetic preferences of target

readers. For example, the use of quadrisyllabic phrases in the Chinese language system can significantly improve the rhythm of translations, making them more consistent with Chinese expression habits. Similarly, rhetorical repetition and phonetic harmony can reinforce the logical clarity and emotional appeal of the text. In teaching, instructors should emphasize the practical value of formal beauty through analysis of exemplary translations. Moreover, students should be trained to develop contextual sensitivity, enabling them to flexibly adjust strategies based on the demands of different contexts to achieve the optimal balance between content and form. This emphasis on formal beauty equips students with theoretical and practical tools to address future translation challenges effectively.

Business English translation instruction is not just about developing linguistic skills but also about fostering a deep understanding of Chinese cultural characteristics. As an analytical language, Chinese is profoundly influenced by philosophical traditions, including Taoist dialectics, Confucian ideals, and the pursuit of harmony. In translation practice, the flexible use of disyllabification and quadrisyllabic phrases allows the cultural essence embedded in the original text to be naturally transformed into Chinese expressions. For instance, combining rhetorical repetition with antithetical structures not only makes translations more aligned with the linguistic habits of target readers but also conveys unique Chinese cultural imagery. Ultimately, the deep-seated goal of teaching Business English translation is to continuously refine linguistic forms, enabling students to balance fidelity and aesthetic appeal in cross-cultural translation. This process challenges translators' linguistic competence while fostering their cultural awareness and artistic expression, contributing to meaningful cultural exchanges between China and the world.

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