

A Study on Implementing Sydney School Genre Pedagogy in Teaching Translation of Instructional Texts

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Abstract

Translation, a key vehicle in spreading a country's traditional culture, is an important skill for foreign language majors. For Chinese English majors, this means they should have the competence to translate traditional Chinese culture well in English. At present, there has been limited research on teaching translation of typical traditional Chinese culture, especially translating its food culture to the world. And recipe, a typical instructional text epitomizing features of its representative cuisine, plays an important role in this field. Given the situation, it is imperative to explore pedagogical possibilities in teaching translation of Chinese recipes to English. This paper details the implementation of Sydney School Genre Pedagogy (SSGP) in tandem with parallel texts. One translation lecturer implemented the pedagogy with one class consisting of 37 third-year English majors for 3 weeks. Translation pre-test and post-test were administered to the students before and after the intervention. Paired samples t-tests were applied to analyze the data generated from both tests. Comparison of students' English translations of Chinese recipes before and after the intervention shows that students significantly improved their genre competence and produced better translations in terms of macro-structural and micro-lexical adjustments. These findings indicate the potential scaffolding effects of SSGP integrated with parallel texts in teaching translation, especially texts with distinctive generic conventions. The pedagogical efficacy observed may prove conducive to international communication of Chinese cuisine, and Chinese traditional culture at large.

Keywords: food culture, recipe, Sydney School Genre Pedagogy, genre competence, parallel texts

1. Introduction

1.1 Background

The mission of foreign language education in China in the new era underscores the importance of carrying forward excellent traditional Chinese culture, and cultivating foreign language majors good at telling China's stories and conveying China's voice (Zhang, 2022). Among all Chinese traditional cultures, food culture is a key component.

Known for its long culinary history, China has four well-established cuisines, namely Sichuan Cuisine, Shandong Cuisine, Suzhou Cuisine, and Guangdong Cuisine, and Chaozhou cuisine is a signature cuisine in Guangdong (Li & Chen, 2013). Over the past 300-plus years, Chaozhou dishes has travelled across the world with the migration of Chaozhou people, in particular Chaozhou businessmen, and has exerted influence on people's food habits in Southeast Asia (F. Chen, Li, & Lin, 2019). It is now regarded a cuisine symbolizing upscale Chinese cuisine overseas. Recent years has witnessed an increasing body of research on Chaozhou food culture: some from the perspective of branding and communication (Hong, 2018), while some from the perspective of the cuisine's geographical origin, health benefits and cultural connotations (Li & Chen, 2013). However, though internationally speaking, Chaozhou cuisine is reputed as the best Chinese cuisine, there has been very limited research on its international communication, a practice that requires translation of the culinary culture into other languages, particularly English – the most widely spoken language in the world. Query terms like “translation and food culture” generated limited literature from the database CNKI (China National Knowledge Infrastructure). By the end of 2023, literature relevant to this field either focuses on cuisines whose home cities have been awarded the title of City of Gastronomy by UNESCO's Creative Cities Network (UCCN), such as Chengdu for Sichuan cuisine (Yao, 2012), and Shunde for Guangdong cuisine (Q. Chen, 2013). But these studies only touch upon translation of dishes' names or menus (Jiao, 2019; Tan, 2018), failing to present a whole picture of their respective culinary culture. In addition, so far, none of the literature found on CNKI is on international publicity of Chaozhou cuisine.

The voice for more international publicity of Chaozhou cuisine grew louder when Chinese President Xi Jinping inspected Guangdong Province in South China in October, 2020. President Xi pointed out that, “... Chaozhou embroidery, porcelain, clay sculpture, opera, Kungfu tea, and cuisine are all representatives of Chaozhou intangible cultural heritage; they are the treasure trove of Chinese culture” (CGTN, 2020). To carry forward the fine traditional Chinese culture in the new era, it is imperative to foster a talent force for international communication so as to tell the Chinese stories well and convey the Chinese voice appropriately (Xi, 2022). In light of this, promoting

Chaozhou culinary culture to the global stage is a response to the call of the era, and introducing translation of Chaozhou cuisine into the classrooms of undergraduate English majors in local institutes of higher education has significance in terms of fostering students' translation ability, boosting their confidence in traditional Chinese culture and facilitating promotion of Chaozhou cuisine.

Therefore, the imbalance between the lack of research on recipe translation and the importance of its role in promoting traditional Chinese culture creates rationale for conducting the current study, which may throw light on exploring the feasibility of implementing a new pedagogy to develop Chinese undergraduate English majors' capability in translation of this particular genre and overall translation competence.

2. Literature Review

This section gives a brief account on definitions of recipe, its generic features in both Chinese and English, their implications for translation teaching, genre-based pedagogy and studies using genre-based pedagogy to teach recipe translation.

2.1 Definition of Recipe

Culinary culture is an umbrella term encompassing various aspects in people's daily life (F. Chen et al., 2019), but its core lies in the dishes. Many people acquaint themselves with Chaozhou cuisine by tasting its dishes, and then proceed to knowing more of their favorite dish, its ingredients and cooking procedures, etc. These elements combined become the basic form of recipe. A recipe refers to a set of instructions that describe how to prepare or make something, especially a dish of prepared food ("Recipe", 2023), and it is intended to give a precise record of ingredients needed, the amount required, and the way they are prepared and cooked. In short, recipe, a typical instructional text type, is a genre that gives instructions on getting things done.

2.2 Generic features of Chinese recipes

The Chinese recipe is usually made up of a title, ingredients and instructions, each displaying different linguistic features. The title, for instance, is usually in the form of nominal groups featured by the shape, the dish cooking method plus main ingredient(s), name of the place plus main ingredient(s), or direct quotation of poetry or folk stories with metaphorical meanings (Huo, Du, & Gu, 2020). This applies to dish names of Chaozhou cuisine, too. In other words, Chaozhou dishes' names are closely related to local historical and cultural developments, its customs, and religious practices. Dishes like *Huguo Cai* (Patriotic soup), *Yufan* (Fish rice), and *Qiyang Geng* (Assortment Vegetables Soup) are all examples demonstrating this feature. In regard to ingredients, most employ nominal groups by listing ingredients used and corresponding amounts needed. The ingredient list does not specify preparation processes for each of the ingredients. For instructions, imperative sentences are employed to show the whole preparing and cooking steps. This process is teeming with technical terms, including cooking procedures, kitchen utilities and utensils, etc., presenting challenges for translating it from Chinese to English.

2.3 Generic Features of English Recipes

The English recipes have a more complicated structure. A complete English recipe usually consists of a title, a hook, practical details such as preparation time, cooking time, and servings, ingredients, instructions, helpful tips, and nutrition facts (Thompson, 2013). Among these components, title, ingredients and instructions are core elements of a recipe, while the rest are deemed optional and may be omitted depending on situation. The linguistic feature for each component varies, too. Nominal groups are preferred for the title, practical details, ingredients, and nutrition facts; imperative sentence pattern is employed for instructions; and declarative clauses containing evaluative words, phrases, and expressions are chosen in the hook (Thompson, 2013). The instruction part also contains many technical terms and proper names exclusively related to cooking. In addition, it is worth mentioning that the English recipe describes preparation processes for each ingredient in the ingredient list, using a comma to separate each ingredient and the preparation process (Yamakata, Carroll, & Mori, 2017).

2.4 Translation of Recipes from Chinese to English

Based on the structural and lexical features of Chinese and English recipes, the translation of recipes from Chinese to English requires transformation of corresponding structure, content, and language. This may create difficulty in translation, and therefore, difficulty in teaching translation. In 2021, the city of Chaozhou began its maiden bid to become UCCN City of Gastronomy. Among the preparation documents, translation of Chaozhou cuisine recipes into English is an important component. Consequently, there is a large market demand for translation talents in this field. Since translation of recipes from Chinese to English involves knowledge of culinary culture, linguistics, and translation, it sets high requirements for students in the aspects of inter-disciplinary competence, cross-cultural communication awareness, and practical translation capability. At present, translation is a compulsory course for Chinese undergraduate English majors (Tao, Wen, & Wang, 2020). Though most of the curriculum touch upon the topic on translation of food culture, very few provides a systemic study on it, let alone translation of local cuisine like Chaozhou cuisine. In this regard, there is much room for exploration in this field – translation teaching of local culinary culture, especially recipes.

To address this issue, this paper proposes implementation of a genre-based pedagogy incorporated with parallel texts in the translation classroom of a local university. It is hoped that with pedagogical intervention, students' genre awareness can be enhanced and their translation competence improved, in particular in the field of translating culinary culture and its recipes.

2.5 Literature Review of Genre-based Pedagogy Integrated with Parallel Texts

2.5.1 Definitions of Genre

Genre-based pedagogy is a new teaching method grounded on genre analysis. Currently, the definition of genre can be divided into two major schools: one is the Swalesian School represented by Swales (1990) and Bhatia (1993), and the other is the Australian Sydney School grounded on the Systemic Functional Linguistics or SFL (Halliday & Matthiessen, 2014). The Swalesian School defines genre as “a class of communicative events”, whose members share some set of communicative purpose (Swales, 1990, p. 58). In other words, it is “a recognizable communicative event” featured “by a set of communicative purpose identified and mutually understood by the members of the professional or academic community in which it regularly occurs” (Bhatia, 1993, p. 13). This definition is more applicable to ESP or English for Specific Purposes.

Since this paper focuses on genre within an academic context, it will draw more on Halliday’s Systemic Functional Linguistics or SFL for theoretical framework. Halliday and Hasan (1989) point out that genre has “generic structure potential”, and is defined by its obligatory elements, though its optional elements do not occur freely nor randomly, either (p. 78). The obligatory elements are the core feature of a genre, and absence of them will lead to incomplete textual expectation and failure in communication; the optional elements, however, can be added or deleted depending on different situations. In addition, genre has a deciding impact on language use in the text manifested by the three textual parameters of field – the subject matter, tenor – the interpersonal relationship, and mode – the way of organizing a text (Halliday & Matthiessen, 2014). Based on this, the Sydney School defines genre as “staged goal-oriented social processes”, and it usually takes more than one step to unfold a genre; when the steps fail to unfold as planned or expected a sense of frustration and incompleteness will be felt, resulting in communication failure; last but not least, genres are social as people undertake genres to interact with one another (Martin, 1997, p. 13).

2.5.2 Sydney School Genre Pedagogy

Informed by SFL genre theory, the Sydney School Genre Pedagogy or SSGP takes genre as the starting point and adopts a top-down approach to teaching English writing in tertiary educational institutes as part of the Australian government’s literacy program (Dreyfus, Humphrey, Mahboob, & Martin, 2015). The process involves placing “a genre in its cultural context”, exploring the phases the genre goes through, and “making visible the language features” that realize those phrases (Dreyfus et al., 2015, p. 144). During this process, SSGP helps students foreground field knowledge development in learning to write, i.e., making explicit the genres in concern, their structure and linguistic features to students; the pedagogy also involves collecting representative sample texts and analyzing the texts by the analytical tools offered by SFL to guide the students in actual writing. The pedagogic model thus developed by SSGP – the teaching-learning cycle is regarded as instrumental to supporting students to systematically learn about context, text, and language, practice their writing with newly acquired genre knowledge with the teacher’s guidance before eventually assuming independent writing, and empowering them with SFL-based linguistic resources for successful engagement in social processes (Dreyfus et al., 2015). The pedagogical cycle consists of three major stages: deconstruction, joint construction, and independent construction as shown below.

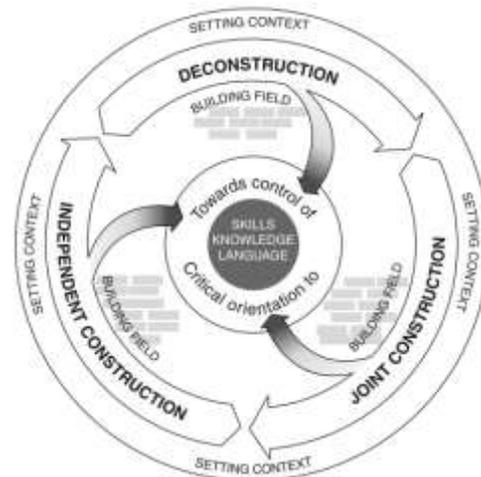


Figure 3.1 The Teaching Learning Cycle (Dreyfus et al., 2015, p. 146)

In deconstruction phase, the stages of the genre, their functions and key language features are made visible to the students so that they can build up enough field knowledge, familiarize themselves with the target text, understand why particular parts go where they should go, and gain insights into how particular linguistic resources work to achieve the genre’s communicative purpose. It should be noted that prototypical sample texts of the target genre are used in the deconstruction stage as they prove particularly helpful to students who have little experience in composing the target genre. In joint construction phase, both the teacher and students build up new topics related to the deconstruction text. The teacher leads the students to write instances of the target text by guiding them to draw on their newly developed insights into the language and text in the deconstruction stage and scaffold them to write before they can write alone. Finally, in the independent construction stage, students are required to submit their final draft relatively independently on a third new topic related to

topics of sample texts in deconstruction stage. In this phase, the teacher trained in SFL and SSGP works with the students, if necessary, on writing their final drafts and helping them develop deeper understandings about genre structure and language features. Students may also work in groups before writing the final draft on their own.

The teaching-and-learning cycle highlights the importance of scaffolding by taking sample texts of the same genre as the template for composing and drawing on SFL for analysis. In other words, students should be equipped with sufficient knowledge of the genre's social context, generic conventions and social purposes before writing their drafts. This applies to teaching translation, too. After all, "translation is what goes on in the space between reading the SL [source language] text and writing the TL [target language text]", and for translation beginners, reading the source text and writing the target sample text should "retain pedagogic centrality" (James, 1989, pp. 39-40). This is particularly so for teaching translation of instructional text like recipe, because, recipe as a genre has its unique structural and lexical features in Chinese and English as illustrated above. Therefore, when it comes to translating Chinese recipes into English, faithful rendering based on the source text is likely to produce a translated English recipe that does not work in the English-speaking countries. In light of this, and taking into account of SSGP's teaching-and-learning cycle, it is important to incorporate parallel texts into the genre-based translation teaching pedagogy.

Parallel texts refer to "texts belonging to the same text variety" or genre with the same communicative purpose but originally written by native speaker of the target language for target language readers (Baer, 2017, p. 92). Based on this definition, in this study, parallel texts refer to recipes originally written by English native speakers for English audience. The English parallel text of recipe represents a boon to the translators (Hubert, 2017), especially non-proficient ones as it can guide translation learners to analyze and summarize its structural and language features and compare those features with the source text to purposefully create authentic target texts or translation.

2.5.3 Literature Review of Using Genre-based Pedagogy to Teach Translation of Recipe

There have been examples of scholars applying genre-based pedagogy to translation teaching. Colina (1997) adopted genre-based pedagogy incorporated with parallel texts to teach recipe translation to third-year Spanish majors in the United States. At the beginning, students, who did not have systemic training of genre knowledge, were required to translate Spanish recipes into English. It was found that though students themselves were native speakers of English, their first drafts in general represented a literal translation of the Spanish recipes characterized by a direct transfer of linguistic features. Later, the teacher adopted the new method, guiding students to read and analyze English parallel texts first, and helping them to develop better understanding of both source texts and parallel texts with genre theory. The students were tested again at the end of the term, and it was found that their final drafts improved significantly compared to the first drafts. Obvious improvements included reduced usage of preposition "of" in the ingredient list, reduced usage of both definite and indefinite articles before the intermediate food and utensil names in instruction steps, and less frequent employment of complex hypotactic structures in instruction stage, too. The improved translated drafts looked and read more like recipes in English and therefore, achieved its communicative purpose in the target culture.

Baer (2017) incorporated English parallel texts of the recipe genre into the translation class for translation beginners. By guiding the students to compare and analyze both Russian recipes and parallel texts of English recipes' structural and linguistic features, it was found that English recipes give very clear instructions in every step of the cooking process, including specific cooking time and temperature; Russian recipes, however, usually skip the pre-heating step, and are more flexible with cooking time and temperature; English recipes employ imperative mood in instruction whereas Russian recipes opt for infinitive patterns to give commands; English recipes use simple sentence constructions whereas Russian recipes prefer complex constructions; and in terms of linguistic resources, English has a variety of verbs to describe different forms of cutting (i.e., slicing, chopping, mincing, etc.) whereas Russian recipes tend to use a more general verb "to cut" accompanied by either prefixes or adverbs to "indicate how the cutting should be done" (Baer, 2017, p. 94). In addition, English recipes in general follow the chronological order while Russian recipes are not strictly chronological due to different cohesion devices used the recipes. Therefore, for an English translation of a Russian recipe to be truly functional, reorder of directions and change of linguistic expressions are required to meet target users' expectations for the translated recipe. Further discussions into the generic differences led to interesting insights into the English and Russian societies: the English-speaking countries represented by the UK and the US had a more developed fast-food culture after the Second World War, many people there do not develop basic culinary knowledge when they grow up, and therefore English recipes tend to be more specific. Russia's fast-food culture is not as developed as that in the US, and many Russians live with their parents until they get married, so many of them possess basic culinary knowledge. These interesting insights into the social and cultural contexts embedding the genres prove helpful for students before actual translation takes place. And when they actually start translation, they are already aware of how social and cultural contexts may shape both source texts and parallel texts, and consequently how they may play a role in producing the target text or translation.

There are also studies of how Chinese scholars applied SSGP to teaching translation (Song & Meng, 2009; Yang, 2012), but they either applied it to translation of prose, novel excerpts or poems, or only gave a brief account on SSGP without any case studies or quantitative research. And according to the literature review, those involved in the topic of food culture translation only touched on translation of menus or dishes names, unable to provide a full picture of recipe translation. Moreover, none of them were about teaching translation of recipes, either.

Therefore, it is still necessary to investigate the impacts of genre-based pedagogy in teaching translation, i.e., applying and evaluating SSGP in teaching translation of recipes from Chinese to English among undergraduate English majors in China. In particular, it is

necessary to detail the implementation process of this model and test its pedagogical efficacy on students' genre awareness and translation competence.

With these gaps in mind, this study sets to address the following research questions:

Research Question 1: Is there a significant difference in the students' translation score before and after the intervention?

Research Question 2: How does SSGP help students produce better translation of recipes in terms of structure and language usage?

3. Research Methodology

This section centers on research design, participants, pedagogical intervention, and statistics method.

3.1 Research Design

This study aimed to investigate the effects of SSGP incorporated with parallel texts on cultivating students' genre awareness and improving their translation skills. The key stages in the design included designing intervention and translation tasks, collecting and selecting parallel texts, implementing translation pre-test, delivering intervention, implementing translation post-test, comparing students' scores in pre-test and post-test, and evaluating their translation performance. In order not to interfere with the teaching setup of the School of Foreign Languages, one of the six third-year classes was selected randomly as the group for the experiment. Though there was limitation in the design, it is believed that with the statistics and evaluation of students' translations in pre-test and post-test, these data could illuminate the pedagogical impacts of SSGP on students' acquisition of genre knowledge and improvement of translation competence. The course involved – *English-Chinese Translation Theory and Practice*, emphasizes on translating whole texts and the direction was from Chinese to English.

3.2 Participants

The participating lecturer in the study is an active professional translator engaged in teaching translation to undergraduate English majors. He has learned about SSGP and translated various genres as a professional translator. However, he was deeply concerned about the lack of generic input in the translation course and students' underdeveloped genre competence in translation practice. Engaging a lecturer aware of the importance of genre knowledge and with understanding of the pedagogical intervention could help better demonstrate the interactive relationship between teaching and learning. In this way, the potential effect of the teachers failing to implement SSGP effectively was reduced to minimum.

The 37 participating students came from one intact group from the School of Foreign Languages in a regular institute of higher education in Guangdong Province, China. They were all third-year English majors aged 20-21 years old, with 3 males and 34 females. All students took TEM4 – Test for English Majors Band 4 in their four-term of the four-year undergraduate program. It is a test taken by Chinese English sophomores to measure their English proficiency in the foundation stage (Xu & Liu, 2018). Among them, 26 had passed TEM4 and 11 failed, with an average score of 62.35, indicating relatively weak English proficiency. Before the experiment, none of the student participants had exposure to SSGP.

3.3 Intervention Delivery and Data Collection

The intervention lasted three weeks, two classes per week with 45 minutes per class. The first class in week 1 was for translation pre-test; from the second class of week 1 through the first class of week 3, it was for intervention, and the second class of week 3 for translation post-test. Both pre-test and post-test were of the same recipe for translation, and two more similar recipes were used in the teaching process. Though the lecturer had learned about SSGP, he had not systematically applied it to the lessons. Therefore, the lecturer was informed of the implementation process based on SSGP's teaching-and-learning cycle. In the deconstruction stage, the lecturer introduced three parallel texts – recipes originally written in English, guiding the students to break down both parallel texts and the source text into corresponding components, instructing them to analyze their respective lexical features and communicative purposes. He then led the students to discuss the structural and lexical similarities and differences by referring to SFL genre theory, and encouraged them to think about the possible reasons for the generic differences, especially the influence of each society's cooking culture. In the joint construction stage, students were instructed to reflect on their translation pre-test and critically analyze their performance with reference to what they had learned and discussed in the deconstruction stage; they were also asked to rewrite the source text in accordance to the parallel texts' structural, syntactical and lexical features with assistance from the lecturer when necessary. When the rewriting was done, the source text (Chinese recipe) looked more like an English recipe except that it was written in Chinese. In the independent construction stage, students were asked to translate the modified Chinese recipe into English, and they were allowed to refer back to the parallel texts and other resources whenever needed.

Both pre-test and post-test, which lasted about 40 minutes, used the same recipe for translation in order to ensure consistency in content and difficulty. No reference tools were allowed in both tests. Taking into account of students' English proficiency (lower-to-intermediate level), a common household dish was chosen – beef congee for its simple ingredients and cooking process. The rubric was adapted from the rubric for grading TEM8 (Test for English Majors Band 8) Translation Section with a full score of 100 (Y. Chen, 2016). To test the pre-test and post-test's validity, a pilot study was conducted in another parallel group. Results from the pilot study showed that students could understand the instructions clearly, and they needed about 40 minutes to finish the test. Grading of the pilot study was conducted by two lecturers in teaching translation, both of whom gave an overall score to each student's performance. A Pearson Correlation test

showed high inter-rater reliability of .926. Therefore, the revised rubric could be used for grading in the study.

The experiment was part of the practical section of the translation course, and students were not informed of the experiment in order to avoid Hawthorne Effect, a reactivity result produced by participants who responded to the fact that they were in an experiment more than to the treatment itself (Neuman, 2014). Therefore, both pre-test and post-test were in the form of pop quizzes, and the scores went into students' final performance for the course to stimulate their participation in taking the tests.

Paired samples t-tests were performed to compare students' performance on translation pre-test and post-test as Paired t-test is applicable to detecting difference before and after an intervention on the same group (Dörnyei, 2007).

4. Results and Data Analysis

4.1 Comparison of Students' Performance in Pre-test and Post-test

As a parametric test, the data for running paired samples t-test should meet the assumption of approximate normal distribution. Kolmogorov-Smirnov (K-S) test and Shapiro-Wilk test were two main tests for assessing normality (Ghasemi & Zahediasl, 2012). Results of the tests showed that both pre-test score and post-test score met the requirement of normal distribution as shown by Table 1 and Table 2.

Table 1. Kolmogorov-Smirnov (K-S) Test and Shapiro-Wilk Test of Normality for Pre-test Score

	Tests of Normality					
	Kolmogorov-Smirnova			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Pre-test	.103	37	.200*	.965	37	.286

*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction

Table 2. Kolmogorov-Smirnov (K-S) Test and Shapiro-Wilk Test of Normality for Post-test Score

	Tests of Normality					
	Kolmogorov-Smirnova			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Post-test	.113	37	.200*	.964	37	.265

*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction

Both Table 1 and Table 2 showed the *p* values for K-S Test and Shapiro-Wilk Test exceeded .05, meaning both sets of data met the requirement of normal distribution, and therefore, paired samples t-tests could be applied.

Table 3. Paired Samples Statistics of Pre-test and Post-test Scores

		Paired Samples Statistics			
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Pre-test	28.4243	37	9.25936	1.52223
	Post-test	60.7486	37	10.60405	1.74330

Table 3 showed that the mean score for pre-test was 28.42, and that for post-test was 60.75, a substantial increase.

Table 4. Paired Samples Test Result

		Paired Samples Test							
		Paired Differences		Std. Error Difference	95% Confidence of the Difference		t	df	Sig.(2-tailed)
		Mean	Std. Deviation		Lower	Upper			
Pair 1	Pretest-Posttest	-32.3243	13.00059	2.13728	-36.65894	-27.98971	-15.124	36	.000

Table 4 showed that *p* value was .000, meaning that there was a significant difference between the students' pre-test score and post-test score. In other words, students scored significantly higher in the post-test, indicating significant pedagogical efficacy brought by SSGP.

4.2 Comparison of Students' Translations in Pre-test and Post-test

Apart from the test scores, detailed genre analyses of students' pre-test and post-test translations were provided. The analyses revealed that the most noticeable progress made by the students took place at the level of overall structural adjustment. Students also made significant improvements in language usage in the aspects of accuracy and appropriateness thanks to incorporation of parallel texts in implementing the teaching-learning cycle. Appendix A and Appendix B were the pre-test translation and post-test translation from Student A. Below were detailed genre analyses of this student's translation performance.

In the pre-test, Student A basically followed the Chinese recipe's structure, so the English translation of the recipe also consisted of three parts: title, ingredients and instructions, the obligatory elements of the recipe genre (Thompson, 2013). The format of the ingredient list was transferred directly to the target text: horizontal layout, from left to right. Excessive usage of preposition "of" between the amount

and the ingredient also appeared in this part, with many spelling mistakes. In instruction, excessive usage of article “the” was found before almost all food and cooking utensils. The expressions in this part read awkward and inappropriate expressions and misuse of punctuation marks were found in almost every clause. In short, be it in structure or in content, the translation in the pre-test was a far cry from an original English recipe.

In the post-test, Student A did great changes to the translation. In terms of structure, two more optional elements of the recipe genre were added to the translated text, namely practical details and nutrition fact (Thompson, 2013). In terms of ingredient list format, the source text’s horizontal layout was disregarded, replaced by vertical column; and excessive usage of preposition “of” was removed from the translation. Appearance of article “the” in the instruction steps was reduced, too. Moreover, Student A displayed better ability in choosing more accurate expressions for measurements, utensil names, verbs related to cooking, and giving commands, and in using English punctuation marks. In words, the post-test translation looked more similar to an original English recipe. However, despite these improvements, there is still much room for further polishing. For instance, in translating the ingredient list, though Student A managed to notice the different layouts in Chinese and English recipe (though due to limited space, the ingredient list in the post-test still looked more horizontal than vertical), he was not able to discern that English recipes describe the preparation processes of the vegetables and meat separately in the ingredient list, and each ingredient and its preparation process is separated by a comma (i.e., corn, husked, or beef, sliced) (Yamakata et al., 2017). For this reason, in the post-test translation, Student A continued to describe most of the preparation process whenever an ingredient appeared in the instruction stage, a reflection of the Chinese recipe’s generic influence on translation. Also, compared with the English parallel texts, the post-test translation failed to add a hook – one optional element in a complete English recipe (Thompson, 2013). Lastly, though Student A managed to add one more optional element – calories per serving to the end of the translation, the accuracy of that figure was open to discussion.

Nevertheless, the post-test performance still represented a substantial improvement in comparison with the pre-test performance. These improvements showed that in general, SSGP is effective in helping students enhancing genre awareness and improving translation skills in practice. The findings are in line with that of Colina (1997) that translation beginners, influenced by the source text’s genre convention, tended to transfer the source text’s structure and language features into their translation, but they made significant progress in their translation after they were exposed to systemic introduction of genre knowledge and its impacts on translation. The findings are also consistent with that of Baer (2017) that when parallel texts were incorporated into teaching translation of recipe, it became a boon to non-proficient translators, as the parallel texts provided students with a template to capture the iconic structural and language features of English recipes, greatly reducing the difficulties in translation and giving students the rationale to justify their decisions in rewriting the translations.

5. Discussions and Conclusion

This study aims at examining in detail the implementation process and potential impacts of SSGP on undergraduate English majors’ development of genre competence and skills in translating a typical instructional text type – recipe. Based on SSGP’s teaching-and-learning cycle, the intervention carried out in this study may cast light on one possible way of integrating genre knowledge into teaching translation of typical genres like recipe. With specific teaching aims, instructional activities aligned to students’ English proficiency, practical supplementary teaching materials (parallel texts), and concrete teaching-and-learning steps, the cycle of deconstruction, joint construction and independent construction scaffolded students to build up field knowledge of the recipe genre and set up the social cultural context before the students attempted to translate it on their own. In other words, through the lecturer’s explicit guided instructions of the recipe’s key stages and language features, and active engagement of student participants in functional discussion of how language should be used within social and cultural context, students gradually noticed and realized the relevance of language usage in achieving communicative purposes, developed understanding of the target genre, identified compulsory and optional elements in both source and parallel texts, and eventually revised their translations based on those new insights.

By comparing students’ scores and analyzing their translations before and after the intervention, this study has observed some pedagogical potentials and efficacy of genre-based approach in developing students’ genre awareness and improving translation performance, despite the fact that the student participants’ overall English proficiency was mediocre. Considering the mission of foreign language education in China in the new era (Zhang, 2022) and Chaozhou City’s bid to become a City of Gastronomy, this study explicates one possible and feasible way of integrating genre pedagogy into teaching translation of the recipe genre, and the results from the study may set an exemplar for cultivating undergraduate English majors of similar academic background to become more capable of translating more traditional Chinese culture into English to a global audience.

The study has its limitations, too. First, only one intact group took part in the experiment. Second, only data on students’ translation performance – scores and translated texts were provided for analysis. In order to better demonstrate the causal relationship between SSGP and student translation learning, future studies may consider adopting a quasi-experimental design involving a control group and an experimental group for a longer duration and with more genres for translation practice. In addition, future research may consider conducting qualitative research such as interviews with both student participants and their lecturer, to explore their views of learning / teaching translation following SSGP, so that the implementation of this teaching-learning cycle can be improved and its scaffolding effects maximized and optimized.

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Appendix A

Student A's Pre-test Translation

Beef Porridge

Major Materia:

150 g of beef, a corn, 8- go of carron,

50 g of rice, 30 g of Xiaomi

Other Materia:

salt, a spoon of Zhima oil, gingle

some Xiangcai

Steps:

- 1、 Cut the beef and gingle in pieces like paper shap;
- 2、 Put the water into the pot, then put the gingle and beef in;
- 3、 Throw the blood in the top of pot and then turn into small fire;
- 4、 Cut the carron into pieces
- 5、 Prepare the corn and wash the rice and xiaomi;
- 6、 When the materia is prepared, please put the carron, corn, rice and xiaomi into the pot and turn to the bigger fire to boiling.
- 7、 Turn the small fire. Then after 30-40 minutes, the prriage is form of.

Appendix B**Student A's Post-test Translation**

Beef Congee

Prep: 10 mins

Cook: 60 mins

Total: 1 h 10 mins

Yield: 4 servings

Ingredients:

150 g beef, 1 ear corn

80 g carrots, 50 g rice, grated, ginger and garnishes

Sauce:

Salt, 1tsp sesame oil

Instructions:

1. Slice the beef and ginger into pieces.
2. Put certain amount of water into wok, add grated ginger and beef ~~when~~ into cool down water.
3. Set aside dood shit when water boils and bring the mixture to a boil and then reduce to a simmer.
4. Cut the carrots into pieces.
5. Set aside fresh corn and clean both small rice and big rice.
6. Dice the carrot and ladle the rice and corn into wok, turn up the heat until the water boils.
7. Turn the heart into simmer for 3- to 40 minutes
8. Serve in individual bowls topped with a cilantro, salt and sesame oil.

Nutrition: Calories 332 Kcal

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