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Comparative Study on the English Translation of *Brush Talks From Dream Brook* from the Perspective of Embodied-Cognitive Translatology

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Abstract: From the perspective of embodied-cognitive translatology, this paper conducts a comparative study on different English versions of *Brush Talks From Dream Brook*. Embodied-cognitive translatology emphasizes the interactive relationship among experience, cognition and linguistic expression in the translation process, holding that translation is not only the transformation of linguistic signs, but also the experience and re-cognition of the original content and cultural background. This paper selects two representative English versions of *Brush Talks From Dream Brook* and makes a comparative analysis from three levels: lexicon, sentence and discourse, aiming to explore the differences in translators' experience and cognition of the source text in the translation process and how these differences affect the accuracy and fluency of the translations. The study finds that different translators adopt different translation strategies when dealing with scientific and technological terms, sentence structures and culture-specific items, which reflect the translators' cognitive characteristics and translation purposes to a certain extent. The research results of this paper help to deepen the understanding of the English translation of *Brush Talks From Dream Brook* and provide reference for the future English translation of Chinese classics.

Keywords: Embodied-Cognitive Translatology, *Brush Talks From Dream Brook*, Translation of Chinese Classics, Translation Comparison.

1. Introduction

Brush Talks From Dream Brook, written by Shen Kuo, a famous statesman and scientist in the Northern Song Dynasty in Chinese history, is an encyclopedic work covering science and technology, literature, art, history, philosophy and other fields. It is praised as "a milestone in the history of Chinese science" by Joseph Needham, a renowned British expert in the history of science. The publication and dissemination of its English versions are of great significance for promoting the international exchange of Chinese culture and enhancing mutual learning between Chinese and Western cultures. However, the English translation of *Brush Talks From Dream Brook* is complex and arduous due to its diverse content and profound cultural heritage. Different types of entries, such as those on science and technology, literature and history, require different translation strategies and methods to ensure the accuracy and fluency of the translations. Therefore, a comparative study on the English translation of *Brush Talks From Dream Brook* from the perspective of embodied cognition not only helps to deepen the understanding of the essence of translation activities, but also provides useful references for the English translation of Chinese classics.

There are many domestic and international studies on the scientific and technological content of *Brush Talks From Dream Brook*, but the scarcity of its English versions has led to insufficient research on its English translation at home and abroad. Most studies focus on the first complete English version of *Brush Talks From Dream Brook*, translated by Professor Hong Wang from the School of Foreign Languages of Soochow University and officially published by Path International Press in the UK at the end of 2011. Scholars have conducted in-depth discussions on the translation strategies and theories of this version, providing important references for subsequent English translation research.

In theoretical research, functional translation theory, relevance theory and other theories have been widely applied to the English translation of *Brush Talks From Dream Brook*. These theories provide theoretical support for translation practice and help translators better understand and handle difficulties such as culture-specific items and scientific and technological terms in the source text. Nevertheless, comparative studies on the English translation of *Brush Talks From Dream Brook* from the perspective of embodied-cognitive translation are still insufficient. As an emerging paradigm of translation studies, embodied-cognitive translatology emphasizes that the translation process is not only a transformation between languages, but also a result of experience and cognitive processing based on the real world. This theoretical framework provides a new perspective and method for the English translation research of *Brush Talks From Dream Brook*.

This paper aims to conduct a comparative study on the English translation of *Brush Talks From Dream Brook* from the perspective of embodied-cognitive translatology, and its innovations are mainly reflected in three aspects: theoretical innovation, methodological innovation and practical innovation.

Theoretical innovation refers to the application of embodied-cognitive translatology to the English translation research of *Brush Talks From Dream Brook*. Through the theoretical framework of embodied-cognitive translatology, this paper deeply analyzes the mechanism of experience, cognition and language transformation in the translation process, providing new theoretical support for the English translation of *Brush Talks From Dream Brook* (no search results are found by entering "Embodied-Cognitive Translatology *Brush Talks From Dream Brook*" in CNKI, Superstar Discovery, DuXiu and Wanfang databases).

Methodological innovation refers to the adoption of a

comparative research method to analyze different English versions of *Brush Talks From Dream Brook* and explore the impact of different translation strategies and methods on translation quality. Through comparative analysis, the rules and characteristics of the English translation of *Brush Talks From Dream Brook* from the perspective of embodied cognition are revealed.

Practical innovation refers to the exploration of the specific application of embodied-cognitive translatology in the English translation of *Brush Talks From Dream Brook* combined with specific translation examples. Through case analysis, the operability and practicability of embodied-cognitive translatology in translation practice are demonstrated, providing reference and enlightenment for the English translation of other classics.

The comparative study on the English translation of *Brush Talks From Dream Brook* from the perspective of embodied-cognitive translatology has both theoretical significance and practical value. This study can deepen the understanding of the essence of translation activities and make a slight contribution to the development of English translation of Chinese classics.

2. The Author and *Brush Talks From Dream Brook*

(1) Shen Kuo

Shen Kuo was an outstanding scientist and political figure in the Northern Song Dynasty. His courtesy name was Cunzhong, and his art name was Master of Mengxi. He was born in Qiantang, Hangzhou (now Hangzhou, Zhejiang Province). Born into an official family, Shen Kuo showed a strong interest in learning from an early age, and was particularly good at observing natural phenomena.

In the political field, Shen Kuo held several official positions and actively participated in state affairs. He supported Wang Anshi's political reforms and contributed his wisdom to diplomacy and military strategies. However, his political career was not smooth, and he was once demoted.

In scientific exploration, Shen Kuo achieved remarkable success. His research covered a wide range of disciplines, including astronomy, mathematics, physics, chemistry, geology, meteorology, geography, agriculture and medicine. His most famous work is *Brush Talks From Dream Brook*, which systematically summarizes the scientific achievements of predecessors and integrates Shen Kuo's own observations and researches, exerting a profound influence on later scientific research.

Shen Kuo not only had profound theoretical attainments, but also paid attention to practical application. He personally participated in water conservancy projects, farmland transformation and other practical activities, effectively promoting the local economic development.

As a versatile scientist and statesman, Shen Kuo made great contributions to the social development of the Northern Song Dynasty with his scientific spirit and political practice.

(2) *Brush Talks From Dream Brook*

Brush Talks From Dream Brook is an important note-style work written by Shen Kuo, an outstanding scientist in the Northern Song Dynasty. The book is rich in content, covering astronomy, mathematics, physics, chemistry, biology, geology, history, literature and other fields, showing Shen Kuo's extensive knowledge and profound insight.

In astronomy, *Brush Talks From Dream Brook* records Shen Kuo's observations and researches on astronomical phenomena, including constellations and calendars, among which there are many innovative insights. In the field of mathematics, the book involves arithmetic, algebra, geometry and other aspects, demonstrating Shen Kuo's profound attainments in mathematics.

In physics and chemistry, *Brush Talks From Dream Brook* contains accounts of optics, acoustics, magnetism and chemical reactions, reflecting Shen Kuo's in-depth exploration of physical and chemical phenomena in nature. In addition, the book also records Shen Kuo's observations and researches on natural sciences such as biology and geology, providing valuable scientific data.

In addition to the field of natural sciences, *Brush Talks From Dream Brook* also involves history, literature and other contents. Shen Kuo made unique comments on historical events and appreciated and commented on literary works in the book, showing his profound cultural literacy and humanistic feelings.

Brush Talks From Dream Brook is a comprehensive work integrating natural sciences and humanities, with high academic value and historical significance. It not only provides us with important materials for understanding the scientific, technological and cultural development of the Northern Song Dynasty, but also provides useful enlightenment and reference for later scientific research. It is praised as "a milestone in the history of Chinese science" by Joseph Needham, a renowned British expert in the history of science.

3. Overview of Its English Translations

In the early days, parts of *Brush Talks From Dream Brook* had been translated into English. However, before 2011, there had been no complete English version of the book.

(1) Abridged English Translations

According to the available data, there are not many well-known abridged English versions of *Brush Talks From Dream Brook*.

The earliest English translation of *Brush Talks From Dream Brook* appeared in North China Herald (now North China Daily News), the first English newspaper in Shanghai. On March 15, 1859, the newspaper published an article *The Magnetic Compass in China* by the British missionary Alexander Wylie, in which Article 437 of *Brush Talks From Dream Brook* was translated into English for the first time.

In 1875, Samuel W. Williams, an American Congregationalist missionary, published *Moveable Types for Printing Chinese* in *The Chinese Recorder*, translating this part of the text into English (Williams, S. W, 1875) [1].

In 1908, Friedrich Hirth, a German-American sinologist, also translated some excerpts of *Brush Talks From Dream Brook* in his book *The Ancient History of China*.

In 1999, Fu Dawei, a scholar from Taiwan, China, and a doctor of history and philosophy of science from Columbia University, in his paper *On the Marginal World of Brush Talks From Dream Brook and "The Magnetic Compass": Fragmentary Translation vs. Contextual Translation*, not only compared the translations of Alexander Wylie and Joseph Needham, but also provided his own English translations of individual entries of *Brush Talks From Dream Brook* [2].

Joseph Needham repeatedly mentioned and quoted the contents of *Brush Talks From Dream Brook* in his *Science and Civilisation in China*. Needham translated the most contents

of *Brush Talks From Dream Brook*, especially the translations of Volume 3 and Volume 4 (Needham, J, 1986) [3]. Although these contents are not complete English versions of *Brush Talks From Dream Brook*, as abridged translations, they provide an important window for Western readers to understand and study *Brush Talks From Dream Brook*. Needham's translation of *Brush Talks From Dream Brook* is mainly explanatory with many additions, which is clear, fluent and not rigidly bound to the original text word for word.

In addition to the above abridged translations, there may be other unpublished or less widely disseminated English abridged or selected translations. However, according to the available data, the number of English abridged translations of *Brush Talks From Dream Brook* is limited, among which the abridged translation quoted by Joseph Needham in *Science and Civilisation in China* is relatively famous.

(2) Its Complete English Translations

In 2011, the first complete English version of *Brush Talks From Dream Brook*, translated by Professor Hong Wang from the School of Foreign Languages of Soochow University, was published by Path International Press in the UK. This is the first international publication of the complete English version of *Brush Talks From Dream Brook*, which has a profound impact on promoting the international dissemination of Chinese culture and strengthening cultural exchanges between China and the West. Based on Hu Daojing's *Collation and Annotation of Brush Talks From Dream Brook* and *Complete Translation of Brush Talks From Dream Brook*, Hong Wang's translation also refers to dozens of annotations and modern Chinese translations of *Brush Talks From Dream Brook* to ensure the accuracy and authority of the translation. In the translation process, the translator formulated the translation principles of "clarity, fluency and conciseness". It is not overly rigid to the textual structure of the original text, while striving to maintain the conciseness of the original text. At the same time, an explanatory strategy is adopted for technical content, and a literal translation method is adopted as much as possible for narrative entries, making the translation accurate, easy to understand and readable.

Although the number of English translations (complete and abridged) of *Brush Talks From Dream Brook* is small, *Brush Talks From Dream Brook* has also been translated into many other languages, such as Japanese, French and German, and has exerted a wide influence worldwide. These translations not only promote the dissemination and exchange of Chinese culture, but also provide important materials for scholars and researchers around the world to understand and study ancient Chinese science, technology and culture.

The English translation of *Brush Talks From Dream Brook* has experienced a process from partial translation to complete full translation. The advent of its complete English version is of great significance for promoting the international dissemination of Chinese culture and strengthening cultural exchanges between China and the West.

(3) Research on Its English Translations

Hong Wang (2008) pointed out at the International Conference on Translation Studies, Cross Cultural Communication and Chinese Pedagogy in Portland, USA, that it is not only necessary but also very applicable to formulate different translation strategies for different annotations when translating encyclopedic works such as *Brush Talks From Dream Brook*. He also pointed out that the specific measures taken by translators to solve specific problems in translation are also important factors affecting translation quality [4]. In addition, Hong Wang (2010) discussed in detail how to formulate specific translation strategies according to the special text type of *Brush Talks From Dream Brook* and the different entry contents contained therein from the translation typology and the theory that text content determines text form of Katherina Reiss, a representative of the German functionalist school [5].

From the perspective of text type theory, Chunxiao Yan. (2014) analyzed the process of determining the general translation methods and specific translation strategies in the complete English version of *Brush Talks From Dream Brook* by Hong Wang and Zhao Zheng, demonstrating that it is highly feasible and necessary to formulate different translation strategies according to text types and different entry contents [6]. It is pointed out that since most ancient Chinese scientific and technological classics cover a wide range of content, their diverse content makes their text types have compound characteristics, so text type theory can effectively guide the formulation of translation strategies for scientific and technological English translation of classics.

Based on the intertextuality theory and based on Fairclough's views, Jiayi Shen (2018) took *Brush Talks From Dream Brook* as a case study and conducted a qualitative analysis, attempting to analyze and summarize the intertextual characteristics of scientific and technological classics and the intertextual obstacles caused thereby [7]. To further explore the translation obstacles caused by intertextuality, she divided intertextual obstacles into two categories: explicit intertextual obstacles and constitutive intertextual obstacles, and discussed the translation strategies required for the construction of the target text in Hong Wang's translation and the translation methods to solve intertextual translation obstacles. It is found that literal translation, free translation and amplification are helpful to convey the content of the original text, while translation methods such as annotation, thematic explicitation, structural adjustment and reproduction of linguistic beauty are conducive to improving translation quality.

By studying Yandang Mountain in Hong Wang's translation of *Brush Talks From Dream Brook*, Zonghao Lin (2019) explored that the popular English translation strategies such as diversification of communication media, contextualization and localization adopted in Yandang Mountain provide useful enlightenment for improving the mass communication effect of excellent scientific and technological classics such as *Brush Talks From Dream Brook* going west, which is conducive to the external publicity of Zhejiang's local culture and boosting Zhejiang's overseas image [8].

4. Embodied-Cognitive Translatology

Embodied-Cognitive Translatology is an emerging paradigm of translation studies, and its core principle can be summarized as "Reality (Embodiment) - Cognition (Cognition) - Language". This theoretical framework emphasizes that the translation process is not only a transformation between languages, but also a result of experience and cognitive processing based on the real world. It focuses on sign transformation, cultural exchange and their impact on society and human beings, providing a new theoretical perspective for translation studies.

Embodied-Cognitive Translatology is derived and developed from Embodied-Cognitive Linguistics, whose core principle can be summarized as "Reality-Cognition-Language". Language is formed in the process of people's

interactive experience and cognitive processing with the real world, emphasizing that only under the role of human "cognition" can "language" be connected with "reality", fully demonstrating the embodied humanistic spirit. That is to say, language is embodied, and human language is formed based on human experience or experience, forming human cognition, and then language (Yin Wang, 2019) [9].

5. Comparative Analysis of English Translations from the Perspective of Embodied-Cognitive Translatology

As an outstanding representative of ancient Chinese scientific and technological classics, the English translation research of *Brush Talks From Dream Brook* is of great significance for spreading traditional Chinese culture and scientific and technological achievements. Based on *A Study on English Translation Strategies of Chinese Classics Based on the "Library of Chinese Classics"* (Hong Wang, 2019) [10], the English translation research of *Brush Talks From Dream Brook* from the perspective of Embodied-Cognitive Translatology can further explore the relationship among experience, cognition and linguistic expression in the translation process.

(1) Lexical Level

Example 1: 方家以磁石磨针锋，则能指南；然常微偏东，不全南也.

Wylie's translation: Scientific people rub the point of a needle with load-stone, which imparts to it the property of pointing to the south, but it always declines slightly to the east, and is not direct south.

Needham's translation: Magicians rub the point of a needle with the lodestone; then it is able to point to the south. But it always inclines slightly to the east, and does not point directly at the south.

Library of Chinese Classics translation: Diviners can make a needle point to the south by rubbing it with a magnetic stone. However the needle often inclines to the southeast direction, not pointing to due south.

Comparative Analysis: The three translators differ in word choice, which reflects their different understandings and cognitions of the original text. For example, the source text uses the term "方家" (fangjia), which in Chinese cognition refers to people who practice Taoism, divination and prediction. Western countries have no cultural experience of Taoism and divination, and no corresponding cultural cognition has been formed in their minds, but they have life experience and cultural experience of "scientific people" and "magicians". Therefore, in their cognition, Wylie and Needham translated "方家" into such terms. The translator of the Library of Chinese Classics is Chinese, with this cultural background and experience, and knows the specific connotation of "方家" in his cognition, so he translated it into the corresponding "diviners". For the term "磁石" (magnetic stone), Western translators Wylie and Needham use "loadstone" in their experience to refer to natural magnetic stone, while the translator of the Library of Chinese Classics, unfamiliar with Western life experience and cognition, translates it into "magnetic stone", which is inappropriate.

Example 2: 水浮多荡摇，指爪及碗唇上皆可为之，运转尤速，但坚滑易坠.

Wylie's translation: When it floats on the surface of water, there is too much oscillation. The finger nail, or the rim of a cup may be used to balance it on, when it will turn more freely; but being hard and smooth, it is liable to fall.

Needham's translation: (It may be made to) float on the surface of water, but it is then rather unsteady. It may be balanced on the fingernail, or the rim of a cup, where it can be made to turn more easily, but these supports being hard and smooth, it is liable to fall off.

Library of Chinese Classics translation: If the needle is floating on water, it often sways. The needle maybe placed on a nail or the edge of a bowl, which may make it rotate a bit more flexibly, but the hard and smooth surface may make it easily fall off.

Comparative Analysis: In this example, the three translators have slightly different understandings of the term "碗唇" (wan chun, rim of a bowl) in the source text. Western translators Wylie and Needham interpret "碗唇" as "rim of a cup" because of the different dining habits between the West and China. In daily life, China uses small round-mouthed, deep-mouthed "bowls", while in Western life experience, they mostly use flat, shallow "plates", so small deep-mouthed bowls are interpreted as "cup" by them. This also reflects that different cognitions of translators will affect their word choice.

Example 3: 庆历中，有布衣毕昇，又为活板.

Williams' translation: In the biographical notice of Chin Kwoh (who became a tsin-sz in A. D. 1056), where it is stated that a smith, named Pi Shing, invented a mode of printing by means of plates called Hwoh pan 活 板 or "movable blocks."

Tsien Tsuen-hsuin's translation: During the reign of Ching li [+1041-48], Pi Sheng, a man of unofficial position, made movable type.

Library of Chinese Classics translation: During Qingli period of the reign of Emperor Renzong, a man called Bi Sheng invented the movable type printing.

Comparative Analysis: In this sentence, each translator handles the terms "庆历" (Qingli) and "布衣" (buyi) differently. Williams translates "庆历" as "the biographical notice of Chin Kwoh (who became a tsin-sz in A. D. 1056)". Due to his insufficient Chinese cultural background, he did not form a correct cognition of the Chinese calendar, so it is understandable that he did not translate "庆历" as a time period. Tsien Tsuen-hsuin and the translator of the Library of Chinese Classics are familiar with Chinese history, and in their cognition, they know that "庆历" is a reign title representing a period of time, so they make annotations and explanatory translations. Williams translates "布衣" as "a smith", failing to recognize the true meaning of "布衣", which is inaccurate. Tsien Tsuen-hsuin lived in China and knew that "布衣" refers to "common people", so his translation is more accurate. The translator of the Library of Chinese Classics does not translate this term. It can be seen that the experience differences caused by living environment lead to cognitive differences, which indeed affect translators' translation.

(2) Sentential Level

Example 4: 不若缕悬为最善.其法取新纩中独茧缕，以芥子许蜡缀于针腰，无风处悬之，则针常指南.

Wylie's translation: The best plan is to suspend it by a silk fibre, thus-take a single cocoon fibre of new silk, and attach it to the centre of the needle by a piece of wax the size of a mustard seed; then suspend it free from any current of air, when the needle will always point southward.

Needham's translation: It is best to suspend it by a single

cocoon fibre of new silk attached to the centre of the needle by a piece of wax the size of a mustard-seed-then, hanging in a windless place, it will always point to the south.

Fu Dawei's translation: It is best to suspend it by a silk fibre. Its method is: to suspend it by a single cocoon fibre of new silk attached to the centre of the needle by a piece of wax the size of a mustard-seed, hanging in a windless place. Then the needle would most often point to the south.

Library of Chinese Classics translation: The best way is to hang the needle with a silk thread. If we take a newly-reeled raw silk and paste it to the middle of the needle with wax similar to a seed of leaf mustard, and hang up the needle in a windless place, the needle will often point to the south.

Comparative Analysis: This sentence describes the best method of making a compass with silk thread, followed by the production process and steps, with a general "general-particular" relationship between the two sentences. It is easy to see that Wylie and Needham combine the two independent sentences into one, while Fu Dawei and the translator of the Library of Chinese Classics (both Chinese translators) follow the structure of the source text and use separate sentences. This reflects the different language usage habits (experience) between China and the West, which further form different cognitions reflected in clauses: Chinese uses more short sentences and pauses. This cognitive habit formed by language usage can also be reflected in translators' translations.

Example 5: 其中有磨而指北者予家指南北者皆有之.磁石之指南，犹柏之指西，莫可原其理.

Wylie's translation: Some are magnetized so as to point to the north. I have in my possession, both north and south pointing needles. The southern direction of the load-stone, like the western direction of the cypress tree, is a principle hitherto unexplained.

Needham's translation: Among such needles there are some which, after being rubbed, point to the north. I have needles of both kinds by me. The south-pointing property of the lodestone is like the habit of cypress-trees of always pointing to the west. No one can explain the principles of these things.

Library of Chinese Classics translation: Needles may point to the north after being rubbed with a magnetic. In my house some needles point to the south while others point to the north. The needle rubbed by a magnetic points to the south, just as the cypress tree leans to the west. Nobody knows the reason why it is so.

Comparative Analysis: The previous sentence describes the method of making a compass with silk thread, which usually points south, while this sentence states that it sometimes points north, so there should be a transitional logical relationship at the beginning of this sentence. Here, the translators have different cognitions of the character "而" (er) in the original text. Wylie uses "so as to" to express "而", obviously misunderstanding it as "moreover" instead of "however"; Needham uses "Among such needles there are some which", with correct understanding; the translator of the Library of Chinese Classics uses the word "may", also correctly understanding Shen Kuo's idea and the logical relationship of the sentence.

(3) Discourse Level

Example 6: 其法用胶泥刻字，薄如钱唇，每字为一印，火烧令坚.先设一铁板，其上以松脂蜡和纸灰之类冒之，欲印则以一铁范置铁板上，乃密布字印.满铁范为一板，持就火炀之，药稍熔，则以一平板按其面，则字平如砥.

Williams' translation: According to the account, this man took some fine plastic clay, of which he made regularly-formed plates, about as thick as a cash, and engraved thereon the characters in most frequent use. For each character he made a separate seal, or type, and then baked it in the fire to harden it. He then placed on the table an iron plate, which he covered with a fusible cement of resin, wax and lime; and having prepared a frame of chase of iron, divided within by iron strips from top to bottom, he laid it the iron plate in the covering of cement; the types were arranged within these rows, beginning at the right, and placing them one against the other. When the chase was filled with types, it was placed near the fire to melt the cement, and fasten in the types, after which a smooth block of wood was pressed upon them to bring them all to the same level.

Tsien Tsuen-hsuin's translation: His method was as follows: he took sticky clay and cut in it characters as thin as the edge of a coin. Each character formed, as it were, a single type. He baked them in the fire to make them hard. He had previously prepared an iron plate and he had covered his plate with a mixture of pine resin, wax, and paper ashes. When he wished to print, he took an iron frame and set it on the iron plate. In this he placed the types, set close together. When the frame was full, the whole made one solid block of type. He then placed it near the fire to warm it. When the paste [at the back] was slightly melted, he took a smooth board and pressed it over the surface, so that the block of type became as even as a whetstone.

Library of Chinese Classics translation: His method goes as follows: 1.Carve Chinese characters with clay and glue, making the protruding strokes of the characters as thin as the edge of copper coins; 2.Carve every character on a small block of moistened clay and then bake it to make it hard; 3.Coat an iron board with a layer made of pine gum, wax and paper ash. When he wants to print, he puts an iron frame on it and then fills the frame with hardened earthen types. Then he heats the board on the fire. When the pine gum, wax and other ingredients gradually melt, he uses another board to press onto the types. In this way the types on the board are made as level as a grindstone.

Comparative Analysis: This passage describes the production process and steps of "movable type printing". By comparing the layout of Williams', Tsien Tsuen-hsuin's and the Library of Chinese Classics translations, it can be found that as an American missionary, Williams is a native English speaker. In discourse wording and sentence making, he prefers to use impersonal subjects (e.g., the chase was filled with types), prepositional phrases, non-predicate structures, complex sentences, compound sentences and other complex structures (e.g., According to, of which, for, which, about, etc.), which conform to Western language usage habits and ways of thinking. Tsien Tsuen-hsuin and the translator of the Library of Chinese Classics focus more on using simple language structures of subject-predicate-object and personal subjects, conforming to Chinese language usage habits and ways of thinking over the years. The discourse arrangement also reflects that different habits and cognitions of translators can affect the translation.

6. Conclusion

This study first sorts out the academic value and historical status of *Brush Talks From Dream Brook*, emphasizing its

significance as an important carrier of ancient Chinese science, technology and culture. Then, representative English versions are selected as research objects, and a comparative analysis is carried out from multiple dimensions such as lexical selection, syntactic structure and discourse coherence by using the embodied-cognitive translation theory. The study finds that different translators are influenced by multiple factors such as their own cognition, cultural background and translation purpose in the translation process, thus presenting different characteristics in lexical selection, syntactic expression and other aspects. These differences not only reflect the translators' translation styles, but also reflect their different degrees of understanding and recreation of the original text.

The enlightenment of this study on translation practice and cultural communication is mainly reflected in the following aspects:

Attach importance to translator's subjectivity: In the translation process, full respect should be given to the translator's subjectivity, encouraging them to give play to their subjective initiative and make flexible treatment according to the translation purpose and readers' needs. At the same time, translators should constantly improve their cultural literacy and translation ability to better complete translation tasks.

Focus on cultural transmission: In the English translation of scientific and technological classics, attention should be paid to the transmission and interpretation of cultural information. Through reasonable translation strategies and methods, the translation should not only be faithful to the scientific and technological content of the original text, but also convey the cultural connotation and spiritual essence of the original text.

Strengthen interdisciplinary cooperation: The English translation of scientific and technological classics involves knowledge and theories in multiple disciplines. Therefore, in translation practice, interdisciplinary cooperation and exchange should be strengthened, and the resources and advantages of various disciplines should be fully utilized to jointly promote the development of English translation of scientific and technological classics.

Through an in-depth comparative study on the English translation of *Brush Talks From Dream Brook* from the perspective of embodied-cognitive translatology, this study reveals the important influence of translators' subjective cognition on the translation process and results. This study not only has theoretical value and practical significance, but also provides useful enlightenment and reference for future translation practice and cultural communication.

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