A Study on Strategies for Concretizing Spots of Indeterminacy in Literary Translation: A Reception Aesthetics Perspective with *Xia Ji'an's Diary* as a Case Study

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Abstract

This study uses *Xia Ji'an's Diary* as the source text for translation. The linguistic features of the text exhibit a transitional style, blending vernacular speech with classical diction, positioned between modern and classical Chinese, with minimal influence from Europeanized syntax. The text inherently contains a wealth of indeterminacies, which are primarily distributed across multiple levels, including cultural connotations, emotional expression, intertextual associations, cognitive schemata, and linguistic forms.

During the translation process, these indeterminacies create several challenges: the systematic misalignment of cultural symbols may lead to information overload or erasure; ambiguous emotions and contradictory valences are susceptible to distortion through cultural filters; implicit intertextual links are difficult to activate; underlying logical chains and presupposed schemata can easily create cross-cultural cognitive gaps; additionally, linguistic challenges such as polysemy, syntactic ambiguities, and opaque pragmatic intentions complicate the process.

This study employs Roman Ingarden's theory of the concretization of textual indeterminacies as its framework to guide the development of strategies addressing the aforementioned challenges. Concurrently, questionnaires based on Reception Aesthetics are constructed to investigate readers' receptiveness to the concretization outcomes in the translated text.

Based on case analysis and reader surveys, the study concludes that translators should adopt layered and dynamically synergistic concretization strategies tailored to various categories of indeterminacies. The effective synergy of these strategies aims to facilitate the reader's process of concretization within the target text, striving to balance information fidelity, cultural comprehensibility, and experiential depth with the target reader's cognitive load and cultural receptiveness. The ultimate goal is to cross-culturally reconstruct the text's meaning network while optimizing reader response.

The strategies summarized in this study are not only applicable to translating similar distinctive Chinese diary texts but also serve as reference points for enhancing the readability and comprehensibility of literary texts in general.

Key Words: Spots of indeterminacy; Ingarden; Concretization; Literary translation; Reception aesthetics

Introduction

The theory of reception aesthetics emphasizes that the meaning of a text is dynamically generated through reader participation, whereas Roman Ingarden's theory of spots of indeterminacy highlights that literary texts encompass numerous spots that readers must fill through concretization. Together, these theories suggest that translators must align the evocation structure of the original text with the expectational horizons of target readers.

This study focuses on Xia Ji'an's Diary, written in the 1940s, which records the author's academic thoughts, emotional fluctuations, and observations of wartime life. This text exhibits three notable characteristics: First, it features a blend of classical and vernacular language, retaining the conciseness of classical vocabulary while incorporating the conversational rhythm of vernacular. Second, the narrative is highly personal and employs numerous abstract emotional metaphors. Third, it conveys dense historical and cultural symbols related to the education system and material lifestyle of the Republic of China.

The aforementioned characteristics of Xia Ji'an's Diary — particularly its mixed style, implicit emotional expression, erratic thoughts, and unique historical context—pose significant challenges in cross-cultural translation. These challenges fundamentally stem from the numerous spots of indeterminacy within the text, which hinder traditional translation methods that rely on individual intuitive experiences. This can result in the loss of key cultural information, distortion of intrinsic emotional experiences, and damage to the logical coherence of the source text. For instance, the blend of classical and vernacular styles may induce semantic ambiguity and expressive vagueness; deep but implicit emotions and erratic thoughts obscure the emotional tone and internal logic, while the dense historical signs, terminologies, and cultural symbols create comprehension barriers for English readers when disconnected from their Chinese context. Hence, establishing a theoretically grounded, systematic, and operational framework for translation strategies tailored to such texts is crucial.

To address these challenges, the translator conducts a thorough text analysis to identify spots of indeterminacy and categorizes them into five major types while striving to employ various adaptive strategies for concretization during the translation process. The goal is to effectively restore or clarify the potential information present in the original text within the translation. This study utilizes Roman Ingarden's theory of spots of indeterminacy as the theoretical core and guiding framework. A systematic application of this theory analyzes Xia Ji'an's Diary, summarizing the forms and types of its spots of indeterminacy. Based on this analysis, to evaluate the reception effect in the target language context, a set of concretization translation strategies targeting different categories of spots of indeterminacy was developed. An initial questionnaire survey was designed and implemented to assess the translation preferences of target language readers. Based on the survey results, targeted translation strategy choices were made for various types of spots of indeterminacy. After producing the translation, the translator carefully selected core excerpts reflecting different strategies for handling spots of indeterminacy and designed a translation satisfaction survey to gather feedback from English readers regarding the satisfaction and comprehensibility of these translations, thereby obtaining quantitative evidence of the effectiveness of the various strategies used.

This thesis is divided into five chapters to systematically elaborate on the entire research process. Chapter one describes the task; chapter two outlines the translation process; chapter three analyzes the preliminary survey data; chapter four presents case studies; and chapter five discusses the validation of translation strategies.

In summary, this research aims to use Ingarden's literary theory to thoroughly analyze the obstacles of indeterminate points in the translation of *Xia Ji'an's Diary*, a text characterized by profound intimacy and historical complexity. By systematically identifying the text's spots of indeterminacy, constructing a corresponding system of translation concretization strategies, and empirically testing through a target reader questionnaire, this study seeks to explore an effective pathway to enhance both the accuracy of cross-cultural transmission and the depth of acceptance of such texts, thereby providing a reference and inspiration for related translation practices and research.

1.Review of Ingarden`s Theory

According to Roman Ingarden's core viewpoints in *The Cognition of the Literary Work of Art* (1988) and *The Literary Work of Art* (2008), all literary works exist essentially as schemata that inevitably contain "spots of indeterminacy" due to the limitations of language. These gaps are not errors on the part of the author; rather, readers fill these spots through a process of "concretization," which combines the text with personal imagination. This process is unique, reflecting differences in text characteristics and the states of readers. Literary texts, as purely intentional objects, depend on readers' concretization for their existence, with spots of indeterminacy acting as a bridge for interaction between readers and texts. If a text is fully determined, concretization would vanish, leading to a homogenized reading experience. However, it is through the intentional activities of readers that literary works generate their true aesthetic value, with their meanings relying on readers' creative participation (Chen, 2001; Smith, 1979).

Intentionality is the essence of human conscious activity, always directed towards specific intentional objects that connect subjects to objects. Conscious activities without targets do not exist; hence, they must be objectified. Texts, particularly literary texts, are defined as unique pure intentional objects, neither purely material entities nor purely conceptual products, but rather a blend of reality and conception. Their reality depends on material carriers such as words, paper, and ink, while their conceptual nature requires readers' imagination and concretization to realize their aesthetic value. This special mode of existence is fundamental to literary texts. As pure intentional objects, literary texts exhibit a dual structural property: on one hand, they consist of determined points formed by explicitly stated elements that do not require reader imagination; on the other hand, they exhibit openness, primarily constituted by spots of indeterminacy, gaps, and metaphors, necessitating reader engagement through conscious activity to comprehend and fill in. The boundaries and properties of intentional objects are dynamically defined by these activities, allowing them to embody logical contradictions that real objects cannot possess. While this theory originates from Husserl's phenomenology, Ingarden emphasizes the connection between the text itself and readers' conscious activities, arguing that the existence of the text is based on these intentional activities. This perspective disrupts the traditional cognitive framework of the subject-object dichotomy, focusing instead on the dynamic blend of readers and texts during the reading process. In this context, the text undergoes an ontological transformation: authors establish schematic structures through linguistic symbols while readers fill in spots of indeterminacy through intentional actions, thereby transforming them into aesthetic objects. This process, while constrained by the text, allows for multiple interpretations. The text also possesses intersubjective qualities; its meanings, while bounded by the language system to which it belongs, rely on readers' intentional activities for concretization, and the holistic realization of its aesthetic value hinges upon this. The intersubjectivity of the text arises from the publicity and replicability of linguistic symbols. Ingarden further distinguishes between two types of intentional objects: original pure intentional objects, created directly by the author's intentional activities, such as fictional characters, scenes, or events that possess transcendence and provide a foundation for derived objects; and derived pure intentional objects generated by readers through the concretization of textual meaning units, which are entirely intersubjective and whose identity is guaranteed by the shared understanding of the text's readership. Notably, although literary intentional objects may transcend logical reality, their authenticity still relies on

analogies with the real world, affecting the credibility of the text. In summary, intentional objects transcend consciousness while intentionally existing within it; their meanings emerge from both the text's structure and the creative participation of the subject. This distinguishes it from psychologism, which equates the text with psychological experience, as the objective structure operates independently of individual psychology but still requires intentional activities to activate, thus reconciling the subject-object duality and revealing the dialectical relationship of the text's existence (Kong, 2001; Zhao, 2020; Smith, 1979; Cyzman-Eid, 2024; Wang & Li, 2005; Dudek, 2022; Lin, 2017; Zhang, 2011; Zhang, 2003; Elsby, 2019; Sánchez-Palencia & Díaz, 2021; Wang, 1991).

A schema represents an inherent potential framework in a literary text's structure, constructing an incompletely defined artistic image from limited information. Its core feature is the coexistence of partial determinacy and openness. Schemas provide perceptual guidance for readers and, through spots of indeterminacy, necessitate that readers concretize using their imagination or experience. As a carrier of artistic value, the schema's structure directly impacts aesthetic generation, with spots of indeterminacy stimulating opportunities for aesthetic recreation, leading to a "polyphonic harmony" effect. Thus, the schema becomes the starting point for both the text's objective structure and the reader's subjective cognition. This partially presented characteristic grants the text openness along three dimensions: time, space, and attributes, which require readers to fill in details based on their experiences. The schema serves as a medium for interaction between readers and texts. Through concretization, it forms aesthetic experiences, rendering the text a pure intentional object encompassing both materiality and conceptuality. As the skeletal existence of a pure intentional object, the schema consists of situational networks projected by clusters of sentences; lacking intuitive detail, it provides only a basic framework and plays a dual mediating role: transforming the author's original intention into a communicable form while providing a cognitive structure for the reader. Its inherent incompleteness, filled with numerous spots of indeterminacy, constitutes an essential feature of literature, demanding that readers concretize to enrich the objects with perceptual richness and create a polyphony. The schema's openness engenders aesthetic tension, compelling readers to participate in meaning construction, a dynamic interaction that generates a unique aesthetic experience. As a necessary condition for the text's existence, the schema balances the author's original intention with the reader's interpretation, establishing intentional dialogues between subjects and objects. Schema theory reveals its dynamic nature as a bridge between authors and readers, where its concretization process is equivalent to the process of aesthetic creation. Literary schemas possess characteristics of indirect visualization, requiring semantic transformation to realize image construction, presenting different concretization forms at various reading moments (Aksenova, 2020; Huang, 2010; Elsby, 2020; Wang, 1991; Zhang, 2003; Guo, 2011).

The depictions of characters, events, and so forth in literary texts are inherently incomplete, with underdeveloped descriptions forming open areas known as spots of indeterminacy. These spots are crucial for transforming the text from an abstract object into a concrete aesthetic object, establishing interactive relationships among the author, the text, and the reader and thus rendering static texts as active aesthetic objects. The existence of spots of indeterminacy arises from the abstraction, spatiotemporal compression, and perspective limitations of linguistic signs, forming call structures that stimulate readers' creative participation in filling them. However, this process is constrained by the text's determinate elements and must align with the overall work's structure to avoid excessive concretization that leads to distortion. Spots of indeterminacy serve as latent structures in literary works,

often filled through an unconscious process depending on readers' experiences and imaginations, forming simulated realities and actualizing the text's openness, transcendent logic, and infinite meaning potential from limited symbols. These spots create a space for interaction between authors and readers, allowing for diverse interpretations from readers with differing backgrounds. Artistic value is activated and transformed into unique aesthetic experiences during the concretization process. Spots of indeterminacy provide the necessary conditions for aesthetic concretization, with individual differences yielding varied aesthetic experiences, representing the core source of artistic allure. Excessive elimination of spots of indeterminacy can weaken openness and aesthetic tension. Readers utilize their imaginations to concretize these spots, transforming schema content into vivid aesthetic objects, prompting meanings to be generated and reconstructed during concretization, thus rendering the work a dynamic field of meaning and providing an ontological basis for interpretative plurality (Smith, 1979; Wu, 2010; Sánchez-Palencia & Díaz, 2021; Guo, 2011; Malherbe, 2021; Cai, 2001; Zhang, 2011; Huang, 2010; Elsby, 2019; Lin, 2017; Ruthrof, 2022).

Ingarden distinguishes between two reading modes: active reading and passive reading. Active reading requires readers to engage actively in intentional construction, creatively transforming words into intentional objects. This is exemplified by readers' active integration of various parts of the text, concretizing schema content and filling in spots of indeterminacy, ultimately realizing the text's aesthetic concretization. This process converts the abstract object into an aesthetic object that incorporates the readers' conscious awareness, encouraging them to join in creating meaning as co-creators within the framework set by the author. In contrast, passive reading is limited to surface symbol recognition and literal meaning comprehension, failing to delve into deeper meanings and artistic values of the text. This mode manifests in mechanically matching text symbols, isolating sentence understanding, and neglecting overall structure, halting at the pre-concretization stage, thus reducing the text to an unfulfilled potential existence or an accessory of the reader's psychological experience, blurring the text's ontology and the reader's experience, ultimately disrupting the text's integrity. Through this distinction, Ingarden emphasizes the significance of reader subjectivity: active reading dynamically generates textual meaning and aesthetic value by concretizing spots of indeterminacy, reflecting the intentional intermingling of text and reader, while passive reading achieves only superficial linguistic understanding (Lin, 2017; Cai, 2001; Guo, 2011; Elsby, 2020).

Concretization refers to the process by which readers transform the latent schema structure of literary works—structures inherently comprising spots of indeterminacy — into concrete aesthetic objects through subjective experiences, imagination, and knowledge. This process is essential for transforming the text's latent aesthetic value into reality, marking the transition from a pure intentional object to an aesthetic object. Concretization empowers abstract symbols to take on tangible perceptual forms, generating unique variants of concretization and fostering an openness and fluidity of textual meaning. This process serves as a bridge connecting the text with readers' consciousness, requiring them to actively mobilize cognitive resources for meaning production rather than passively accepting it. It continuously refines cognition as reading progresses and is constrained by the limitations of time and cultural background, leading to diverse outcomes for different readers. Concretization is not equivalent to the aesthetic object itself but serves as a condition for its generation, comprising two progressive stages: primary concretization, which aims to fill schematic gaps such as basic spatial arrangements and character traits, and advanced concretization, which forms an emotionalized aesthetic whole through aesthetic experience.

Concretization involves readers using internal creative means, such as imagination and association, to construct implied meanings within the text framework, forming a coherent whole. This process is central to the transition of literary works from potential states to real aesthetic objects and is crucial for co-creation between authors and readers. As an interactive medium, spots of indeterminacy must be filled in a manner guided by the schema content in the text to avoid excessive subjectivity leading to misinterpretation, while still allowing reasonable personalized interpretations, thus creating a tension between the identity of the text's ontology and diachronic variability. Concretization is necessary for generating aesthetic values, allowing artistic value to exist objectively within the text while aesthetic value manifests in the outcomes of concretization. In the absence of concretization, the text becomes a closed symbolic system. In translation, concretization provides important methodological references for translators, emphasizing the need to remain faithful to the original structure while exercising appropriate creativity in addressing cultural differences and paying attention to textual constraints and the receptivity of target readers. In summary, concretization, as a core concept of phenomenological reading theory, not only achieves structural closure for the work and realizes its artistic potential but also serves as a practical path for reader subjectivity. It profoundly reveals the nature of literary meaning as dynamically generated through reading interactions, clearly differentiating between artistic works and aesthetic objects, artistic value and aesthetic value, while strongly critiquing the closure thesis, thus laying a philosophical foundation for contemporary reception theory (Sánchez-Palencia & Díaz, 2021; Wang, 1991; Elsby, 2019, 2020; Shevchuk & Shevchuk, 2022; Zhang, 2011; Cai, 2001; Lin, 2017; Guo, 2011; Wu, 2010; Zhang, 2003; Smith, 1979; Ruthrof, 2022).

The numerous blanks, ambiguous meanings, and other spots of indeterminacy prevalent in literary texts require translators to act as specialized readers and cross-linguistic recreators. In the translation process, they must employ concretization strategies to fill or preserve these points, making implicit meanings explicit while facilitating a cross-linguistic transformation and continuation of the text's life. This process reflects the dual identity of the translator: first, as a reader of the source text, they identify and understand the spots of indeterminacy; secondly, as a creator of the target text, they choose appropriate translation strategies to reproduce or elucidate these points in the target language. This undertaking must be performed with restraint based on the original text, balancing between excessive concretization that compromises textual openness and literal translation that may lead to comprehension difficulties. Essentially, translation is a mediating activity where the translator negotiates loyalty to the author's original meaning against the understanding needs of the target language reader, balancing interpretative rights with the openness of the text. Translators seek equivalent strategies across multiple dimensions such as semantics, phonetics, and culture, including transliteration, paraphrasing, and compensation, and must differentiate their approaches based on the nature of the spots of indeterminacy. Those indeterminate spots serving aesthetic intent or the author's intentionality should retain their polysemic structure, which can be achieved through annotations, stylistic compensation, or cultural equivalence, while those likely to cause misunderstandings related to core information should be moderately concretized, such as through contextual reinforcement. The ultimate goal of the translator is not to replicate the aesthetic experience but to construct a reception aesthetic space for the target language reader that is as equivalent as possible to the source text. In this process, the subjectivity of the translator —encompassing cultural background, linguistic competence, and aesthetic tendencies—is crucial. It manifests not only in the interaction between the translator's subjectivity and the objectivity of the original text, but also

profoundly influences the choice of concretization strategies, primarily through imagery projection, emotional projection, and core conceptual projection, relying on the translator's own extensive and accurate prior knowledge structure to engage with and handle the text's implicit meanings and polysemic spots of indeterminacy. This results directly in the variances in concretization approaches taken by different translators for the same text (Wang, 2021; Zhu, 2007; Wang, 2011; Wang, 2001; Chen, 2001; de Boń cza Bukowski, 2024; Derradji & Mahfouf, 2025; Zhang & Ma, 2017).

Ingarden's theory of spots of indeterminacy and concretization highlights the central role of readers in the interpretation of literary works, advocating that readers infuse vitality into a work through their concretization actions. The schematic structure of literary works and the spots of indeterminacy require enrichment and concretization through the reader's imagination to shape aesthetic objects. Each reading is unique, influenced by the reader's personal experiences, psychological activities, and cultural background. In the translation process, translators will also concretize points of indeterminacy in the text, resulting in differences among various translations. The enduring presence of literary works is significantly influenced by a solid material foundation, while readers' aesthetic experiences and intentional objects form the core of constructing literary meaning (Wang, 2021; Kryeziu, 2021; Williams, 2020; Elsby, 2020; Mydla, 2018; Płotka, 2020; Blaustein, 1931; Mäcklin, 2021; Piwowarczyk, 2020; Kardela, Kędra-Kardela & Kowalczyk, 2023; Bundgaard, 2013).

Literary texts are neither objective realities nor purely conceptual entities but rather pure intentional objects possessing characteristics of both. Literary texts are schematic and require readers' interpretation to concretize; this process involves the reader's subjective understanding and is constrained by the author's intent. Ingarden distinguishes between reasonable concretization, which closely aligns with the author's intent, and unreasonable concretization, which could potentially lead to misunderstandings. He emphasizes that readers' concretization is integral to the vitality of literary texts, allowing them to undergo variations while maintaining their identity. Ingarden also proposes three attitudes that readers may adopt towards reading literary texts: aesthetic, pre-aesthetic, and post-aesthetic. Furthermore, he underscores the importance of readers in realizing literary texts, asserting that readers' linguistic abilities and solitary reading are crucial for comprehending the text. Ultimately, Ingarden's theory is regarded as a catalyst for the 20th-century literary theoretical shift towards a reader-centered perspective, emphasizing the role of spots of indeterminacy and gaps in literary texts within readers' aesthetic experiences and the multilayered complexity of literary meanings (Wang, 1991; Chen, 2011; Jiang, 2001; Jin, 1991; Tong, 2015; Zeng, 2015).

In translating literary works, translators must seek a balance between maintaining the aesthetic value of the original text and adapting to the culture of the target language. For elements of uncertainty within the text, translators should concretize to align these with the text's logical structure while preserving the original's ambiguity to stimulate readers' imagination, avoiding excessive interpretation that undermines the work's aesthetic effect. Translators should carefully analyze texts, ensuring that the intended ambiguities crafted by authors enhance thematic depth and aesthetic effects. When addressing uncertain factors in the text, translators must also consider the characteristics of the target language culture to ensure acceptance by target language readers. The application of concretization to literary works can promote reader participation, reflect the cultural atmosphere, and embody the vitality and polysemy of the work (Wang & Li, 2005; Pu, 2007; Qian, 1997; Ingarden, 1988; Ingarden, 2008).

2.Review of the English Translation of Literary Texts from the Perspective of Reception Aesthetics

Reception aesthetics emphasizes the centrality of the reader in literary works, positing that the vitality of a text relies on the reader's reception and understanding. It differentiates between "first texts" and "second texts," referring to the original works and the aesthetic objects emerging after reader engagement. Readers' expectations, aesthetic inclinations, and cultural backgrounds significantly influence their reception of a work. When disseminating Chinese literature, translators must consider the aesthetic psychology of the target readership to effectively showcase the richness of Chinese culture. Reception aesthetics prioritizes the interaction between works and readers, valuing readers' experiences and their acceptance of translations (Zheng, 2020; Gu, 2023; Liu, 2020; Zhang, 2020; Wang, 1999; Cao, 2022; Tan, Qiao & Ma, 2021; Liu & Dong, 2019; Linares, 2020).

The expectation horizon encompasses the anticipations formed by readers based on personal and social factors, including stylistic, imagery, and thematic expectations, which are influenced by individual worldviews, life perspectives, literary literacy, and physiological mechanisms. It can be divided into ordinary and professional readers, with variations resulting from life experiences and artistic cultivation. The motivations behind readers' literary acceptance are diverse, influencing the scope and focus of their reading. The acceptance mindset directly affects reading outcomes.

The implied reader is the ideal reader envisioned by the author, while literary reception represents the transition from the implied reader to individual readers. Readers are active participants in creating and discovering meaning, enriching their perspectives. The expectation horizon is central to reception aesthetics, highlighting the active role of readers in constructing the meanings of literary works (Tong, 2015; Li, 1987).

Reception aesthetics posits that the meaning of literary works is not fixed but is realized through the active participation and interpretative actions of readers. Literary texts contain areas of indeterminacy and gaps that require readers to employ perception, imagination, and understanding to ascribe specific meanings to the work. As primary interpreters of the original text, translators must engage in this process of concretization during translation to facilitate the understanding and acceptance of target language readers. Reception aesthetics underscores the significance of the reader's expectation horizon and informs the selection of translation strategies to ensure that translated works are embraced within the target culture (Cen, 2023; Wang & Li, 2005; Wang, 2001; Lü, 1994; Li, 1987; Tong, 2015).

The success of a translation depends not only on the translation process itself but also on the level of acceptance among readers. In translating from Chinese to English, translators must adapt culturally loaded vocabulary to suit English readers. Translation strategies should consider linguistic differences, including phonetics, grammar, and sentence structure, to achieve both aesthetic quality and fluency in the translation. Reception aesthetics theory guides translation by emphasizing the expectation horizon of readers, the concretization of indeterminate elements in literary texts, the selection of translation strategies, and the reception history of literary works, thus assisting translators in effectively conveying the meaning of the original text and adapting to the target language audience (Walker, 2021; Zhao, 2023; Yuan, 2019; Nurgali, Siryachenko, Mukazhanova, Zhapanova & Nurgali, 2022; Li, 1987).

3.Five Types of Spots of Indeterminacy

The *Xia Ji'an's Diary* employs a transitional language that combines classical and vernacular styles, presenting various challenges during the translation process due to inherent indeterminacies within the text. These challenges primarily manifest across five dimensions: Cultural, Emotional, Intertextual, Schema, and Linguistic. Specifically, they can be articulated as follows:

1.Cultural Indeterminacy: This refers to the phenomenon where specific cultural concepts unique to the source language lack direct equivalents in the target language. The key to addressing this translation challenge lies in achieving a dynamic balance between cultural fidelity and reader comprehensibility. The translator must strike an appropriate equilibrium between two opposing tendencies: on one hand, avoiding excessive preservation of the source language's cultural forms, which may hinder understanding for target readers (i.e., excessive alienation); and on the other hand, refraining from completely dissolving the cultural characteristics of the original text in the pursuit of a smooth and readable translation (i.e., complete domestication). The goal is to establish an effective channel for cultural transmission.

2.Emotional Indeterminacy: This is rooted in the abstract ambiguity of emotional expressions and the differences in cognitive patterns between the source and target cultures. Overcoming this dilemma requires employing multi-dimensional reconstruction strategies that transform intangible emotions into tangible forms, clear scales, and interpretable contexts. This process achieves two objectives: accurately conveying the essence of the emotions and enabling target readers to experience corresponding emotional resonances.

3.Intertextual Indeterminacy: This refers to the comprehension barriers resulting from quoting, alluding to, or implying specific cultural references, literary quotations, or literary symbols within a text. The core challenge is to preserve the intertextual markers and connections of the original text while also engaging the target readers' relevant knowledge schemas or providing essential pathways for comprehension. The ultimate goal is to guide target readers in bridging cultural gaps and accurately interpreting the intentions and connotations of the original references.

4.Schema Indeterminacy: This arises when the historical background, cultural behavioral logic, psychological changes, material concept details, or aesthetic value orientations presumed by the source text are absent from the cognitive structures of target language readers. The central challenge in addressing this issue is systematically reconstructing these missing or differentiated frameworks of understanding, enabling target language readers to overcome cultural barriers and achieve a similar depth of understanding and emotional resonance as their source language counterparts. Translators must build bridges of understanding to span these cultural gaps.

5.Linguistic Indeterminacy: This originates from the inherent ontological differences between the source and target languages, primarily manifested as lexical ambiguity, syntactic structural ambiguity, and vagueness of pragmatic intention. The key challenge is effectively resolving these uncertainties to accurately convey the semantic connotations and pragmatic intentions of the original text, ultimately resulting in a target language version that is precise, clear, and aligned with the reading habits of the target audience.

4.Initial Questionnaire Survey Data Analysis

Reception aesthetics subverts the traditional author- or text-centered research paradigm by proposing that the reader is central to the generation of textual meaning. The evocative structure of a text necessitates active

engagement by the reader for its meaning to be fully realized, which implies that the translator must anticipate the cultural schemata of the target audience and bridge cultural gaps to facilitate the effective transmission of textual meaning. Additionally, cultural differences between the East and West result in varying depths of meaning in linguistic signs. Consequently, translators must strike a balance between preserving the original work's style and adapting to the readers' expectations through diverse translation strategies, thereby avoiding comprehension barriers arising from cultural disparities. Moreover, reception theory posits that the value of literary works is shaped by the text's indeterminacy and the reader's engagement. Translators must continuously adjust their strategies to maintain the cultural qualities of the original while ensuring the translation's acceptability. This dual consideration directly influences both the reach and the depth of acceptance of the translated work within the target language context (Wang, 2016).

Simultaneously, reception theory calls for a shift in translation evaluation criteria from linguistic equivalence to the transmission of aesthetic value. This evaluation framework emphasizes whether the translated work can evoke a comparable aesthetic experience within the target culture as the original. Reception theory redefines translation as an aesthetic interpretation process within a cross-cultural context, positioning the translator's subjective intervention as a vital component in the regeneration of the text. The fidelity emphasized by traditional translation studies is reimagined within this framework as a dynamic concept of aesthetic equivalence (Liu, 2015).

This study employs the cognitive framework of reception theory to investigate translation activities through two questionnaire surveys involving a total of 300 participants from both domestic and international audiences. The primary objective is to explore readers' preferences and acceptance tendencies regarding translation strategies in response to different types of indeterminacy in translated texts, particularly from the perspective of English readers. The preliminary questionnaire was designed with questions categorized according to the five aforementioned types of indeterminacy, aiming to uncover which translation strategies readers prefer for each type. Conversely, the follow-up questionnaire focused on the five types of indeterminacy and assessed respondents' satisfaction, acceptance, and comprehension regarding specific translation examples. Through data collection, the study intends to validate the effectiveness of the selected translation strategies and analyze how translators should prioritize their approach to concretization when addressing the five types of indeterminacy.

4.1 Analysis of Initial Questionnaire Results

This study is grounded in Ingarden's phenomenological aesthetics theory and reception aesthetics theory. It systematically investigates readers' preferences and acceptance patterns concerning five types of indeterminacy, utilizing responses from 157 valid questionnaires. The results reveal a distinct tension in readers' translation preferences. For example, when engaging with classical Chinese texts, 23.6% of readers prefer to preserve the elegant style, whereas 40.76% favor a mixed translation method that combines classical and modern languages. When addressing culturally loaded terms, 61.8% of readers prefer to retain the original names with annotations. Furthermore, readers articulate clear and diverse demands for translation fluency (85.3%), cultural restoration (76.4%), and the richness of annotations (68.2%). A summary of the core data from the initial questionnaire is provided below:

Core Data Overview of the Initial Questionnaire

Survey Dimension	Core Findings	Key Data
Linguistic Indeterminacy	Over 80% accept the formality of classical Chinese texts; 40.13% prefer direct translation while 40.76% prefer a mixed style	Classical dialect/vernacular translation preference is scattered; 39.49% prefer retaining original phonetic features
Cultural Indeterminacy	Light annotations for abstract cultural concepts; only annotate based on original cultural recognition (40.76%)	The competition for cultural symbol translation strategies is fierce: replace with target symbols (37.58%); direct translations exceed 62%
	Demand for preserving cultural heterogeneity is prominent; 33.76% prioritize direct translation to maintain heterogeneity	Polarized strategies for translating cultural-specific terms: retain original name with annotation (31.85%); cultural equivalents (28.66%)
	In case of concepts that do not exist, accessibility is prioritized; 59.24% choose to replace with a similar concept or apply literal translation	
Schema Indeterminacy	Emphasis on authenticity when translating nicknames; retain original names in pinyin (36.31%)	No dominant trend in daily-life scene strategies: direct translation (38.22%) vs. replacement (37.58%)
	Highly balanced translation strategies for character titles, with three categories each accounting for < 1.3%	Metaphorical translations require cultural background explanations: annotate and explain background (34.39%)
Emotional Indeterminacy	Optimization of readability is expected in psychological depictions; adjust sentence structures + direct translations (84.07%)	Dual emotional terms tend to adapt to cultural contexts; 42.04% prefer switching to expressions corresponding to target culture
	Strong emotions retain physical metaphors; 37.58% add bodily reaction descriptions	Ambiguous emotions require clarification; 38.85% support increasing the translation to reduce ambiguity
Intertextual Indeterminacy	Strong opposition to replacing original citations; retain original information (72.61%)	Citations rely primarily on basic summaries of stories (38.22%)
	Classic citations reject excessive interpretation; 45.22% prefer to only annotate	

Survey Dimension	Core Findings	Key Data
	the meaning of citations	
Translation Selection Criteria	Cultural restoration is a core demand; >60% cite it as a key factor	Equal emphasis on emotional and cultural depth: emotional resonance (69.43%); depth of cultural explanation (66.24%)
Overall Requirements	Clear demand for the basic attributes of translations: language fluency (85.3%); cultural restoration (76.4%); richness of annotations (68.2%)	

4.2 Reader Preferences for Various Types of Indeterminacy in Translation

1. Linguistic Indeterminacy Translation Preferences

When translating passages from classical Chinese texts and dialects, readers exhibit a strong preference for high consistency in retaining original linguistic features. Over 80% of respondents advocate for preserving the characteristics of the source language in translations. Specifically, preferences regarding classical Chinese center on direct translation to maintain its classical charm (40.13%) and adopting a mixed translation strategy (40.76%), with nearly equal support for both methods. In translating dialects or classical vocabulary, the predominant choice is direct translation that preserves original phonetic characteristics (39.49%); however, its dominance is not significant. This suggests that readers generally value the historical texture and linguistic qualities of the text, yet no clear preference emerges for a singular method of implementation—whether to fully retain classical charm or moderately mix styles.

2. Cultural Indeterminacy Translation Preferences

Readers demonstrate complex and often conflicting strategies concerning cultural concepts, vocabulary, symbols, and non-existent concepts. For abstract cultural concepts and character nicknames, the mainstream approach includes providing annotations based on the general understanding of the concepts within the original culture (40.76%) or retaining the name in pinyin (36.31%), emphasizing cultural authenticity. There is divergence in handling culturally specific symbols and loaded words; the former is often replaced with symbols from the target culture (37.58%), slightly ahead of other methods, while direct translation strategies collectively account for over 62%. Conversely, there is a clear preference for employing direct translation to maintain heterogeneity (33.76%). However, when confronted with concepts that do not exist in the target culture, the majority of readers (59.24%) opt to replace them with similar concepts or apply literal translations, reflecting a preference for accessibility over absolute fidelity in the face of comprehension obstacles.

3. Schema Indeterminacy Translation Preferences

When translating specific cultural elements such as daily life scenes, character titles, and metaphors, readers

exhibit a dispersed or balanced trend. In translating nicknames, there is a preference for retaining the original name in pinyin (36.31%). For daily life scenes, direct translation (38.22%) and cultural replacement (37.58%) receive nearly equal support. For character title translations, strategies remain well-balanced among direct translation (33.76%), cultural replacement (32.48%), and interpretative annotation (33.76%). However, in metaphor translation, the preference for annotating and explaining cultural background (34.39%) significantly stands out compared to other options, underscoring readers' strong need to understand cultural background information, which surpasses mere language transition or domestication. Furthermore, when describing characters, scenes, and dialogues in the original text, over half of the readers (59.87%) demand fidelity to the original descriptions.

4. Emotional Indeterminacy Translation Preferences

In translation, readers generally expect translators to actively intervene in handling complex psychological and emotional expressions to optimize readability and enhance emotional resonance. When translating complex psychological activities, a vast majority of readers (84.07%) prefer adjusting sentence structures or performing direct translations to improve readability while remaining faithful to the original text. Translators are expected to remain loyal to the original descriptions while considering the values of the target audience. For vocabulary reflecting dual emotions, 42.04% of readers prefer converting them into expressions corresponding to the target culture. For strong emotional expressions, 37.58% lean towards enhancing expressiveness by adding descriptions of physical reactions. Regarding ambiguous emotional expressions, 38.85% support reducing ambiguity through expanded translation. Together, these data validate the premise in reception aesthetics theory that readers' expectations significantly influence emotional transmission efficacy; readers desire translations that effectively evoke emotional resonance rather than merely retaining the original's ambiguity.

5. Intertextual Indeterminacy Translation Preferences

During the translation process, readers exhibit a notable conservative tendency concerning intertextuality, showing a high regard for the integrity of the original information. When the original text includes content from other sources, over 70% (72.61%) of readers prefer to retain the information from original citations, with only source annotations or added explanations. In translating four-character idioms or cultural allusions, the prevailing practice is to provide only basic summaries of the stories (38.22%). Regarding citations of classic content, nearly half (45.22%) of readers expect annotations for the meaning of the quotes. This general opposition to cultural replacement and preference for preserving original information with moderate annotations reflect readers' respect for the integrity of literary traditions and the construction of intertextuality.

6. Translation Selection Criteria and Emphasis on Characteristics

In selecting translations, cultural restoration emerges as a key factor for over 60% of respondents, making it the primary consideration. When evaluating translation characteristics, emotional resonance (69.43%) and the depth of cultural explanation (66.24%) receive the most attention, significantly more than other options. This clearly indicates that readers' essential demand during cross-cultural reception focuses on whether the translation can faithfully convey the cultural connotations of the original text and effectively stimulate emotional experiences. While language fluency (85.3%) serves as a basic requirement, the more crucial aspect remains effective

transmission at both cultural and emotional levels.

4.3 Key Points of Initial Questionnaire Analysis

Key Point Dimension	Data Reflection	Findings
Cultural Fidelity vs. Accessibility	Cultural symbol replacement (37.58%) vs. direct translation (>62%); replacing or direct translating non-existent concepts (59.24%)	Symbols require fidelity, accessibility is needed for conceptual barriers
Retaining Ambiguity vs. Clarifying	Increasing clarity of ambiguous emotions through expanded translation (38.85%)	Emotion expression reduces ambiguity
Fidelity to Original vs. Emotional Adaptation	Cultural adaptation (42.04%) vs. retaining bodily metaphors (37.58%)	Emotion transmission takes precedence over formal fidelity
Necessity of Annotation	Significant need for annotations	Core moderating tool (68.2% emphasize)

4.4 Implications

This survey quantitatively reveals the fundamental preferences and inherent contradictions of readers concerning five types of literary indeterminacy. Readers exhibit a tendency to maintain the cultural characteristics of the source language at a linguistic level, demonstrating a strong demand for cultural restoration (76.4%) and depth of explanation (66.24%), reflecting a pursuit of cultural fidelity. Conversely, at the level of cognitive accessibility, when encountering comprehension obstacles (such as non-existent concepts or complex emotions), readers support adjustments, expansions, or annotations, placing a high value on emotional resonance (69.43%). Notably, when addressing intertextuality, a conservative tendency emerges, as indicated by 72.61% opposing replacement. This tension between cultural fidelity and accessibility, ambiguity retention and clarification, fidelity to the original text and emotional adaptation, as well as the role of annotations as a vital moderating tool (68.2% emphasizing their importance), strongly corroborates Ingarden's and reception aesthetics theories. It provides practical guidance for translators striving to balance the evocative structure of the text with readers' expectations, underscoring the necessity for a dynamic balance in cross-cultural communication.

5.Case Analysis
Cultural Indeterminacy:

OT:饭后他开始给我看相，认为我一生一帆风顺，无有波折；心思达观，度量宏大；四露——耳、眼、鼻孔、齿，故不聚财（一露两露不好，三露四露倒是好的）；格局清高，可享名，然无权，眉运不差，眼运更可大发；所求无有不遂，只要我去求。

TT:After dinner, he read my physiognomy: my life would be smooth sailing with no upheavals; my mind optimistic and spirit magnanimous. The 'Four Exposures'—ears, eyes, nostrils, teeth—explain why wealth slips away (One or two exposures bode ill, but three or four bring fortune). My disposition is noble, fit for renown yet

devoid of power. Eyebrow fortune fares well, but eye fortune promises greater prosperity. No desire goes unfulfilled—if only I pursue it.

Analysis: This example sentence is deeply rooted in traditional Chinese physiognomy, encompassing concepts that lack direct equivalents in Western culture, resulting in significant cultural indeterminacies. For instance, the professional term "四露," which refers to the exposure of the ears, eyes, nostrils, and teeth in facial features, has no direct English counterpart. A literal translation could confuse readers and might be misinterpreted as a description of a medical condition. In regard to the evaluation "不聚财," the Chinese system of physiognomy may interpret this as a trait of not being adept at amassing wealth, with an underlying implication of "valuing reputation over profit." However, in a Western context, this could be misconstrued as "poor at managing finances" or "financially unsuccessful," thus distorting the original meaning. Additionally, the unique perspective that directly links fortune to body parts, illustrated by terms such as "眉运" and "眼运," along with culturally specific phrases like "大发" and "格局清高," presents further cultural indeterminacies that must be addressed in translation.

To tackle these cultural indeterminacies, the translation employs various strategies. First, the relatively close term "physiognomy" is selected for "看相" to establish an appropriate context, indicating that it involves assessing fate based on appearance. In the case of the key term "四露," the translation refrains from a literal rendering and instead treats it as a proper noun, capitalizing and enclosing it in quotation marks as "Four Exposures" while immediately listing the four relevant features with a dash. This approach helps readers grasp that it refers to a specific physiognomic concept concerning the exposure of these facial features. The accompanying explanation about auspiciousness or inauspiciousness is then clarified in English: "One or two exposures bode ill, but three or four bring fortune," utilizing common English expressions for omens to convey the underlying rationale.

For "不聚财," the translation avoids the negative implication of "can't accumulate wealth" in favor of the neutral phrase "wealth slips away," preventing English readers from forming a negative impression. Regarding "眉运" and "眼运," these terms are creatively rendered as "eyebrow fortune" and "eye fortune," directly connecting "fortune" with "运," thus allowing readers to understand that these phrases discuss the fortunes associated with eyebrows and eyes. In the case of "发" in "眼运更可大发," to prevent English readers from interpreting it as a pathological swelling of the eyes, "发" is interpreted as "promises greater prosperity," thereby recreating the sense of upward fortune in the translation. Lastly, the classical Chinese assertion "所求无有不遂" is translated using the established expression "No desire goes unfulfilled," maintaining the sense of predestination found in the original text. In contrast, "只要我去求" is translated using the subjunctive "if only I pursue it" to convey the positive sentiment that as long as action is taken, success will follow.

Through these strategies, the translation has clarified these cultural indeterminacies, allowing the physiognomy concepts deeply embedded in Chinese culture to be accessible to English readers while minimizing potential cultural misunderstandings.

Emotional Indeterminacy:

OT：呜呼,国将不国,若辈自鸣清高,宁误大局而不稍捐私见,迂不可及也,愚不可及也!

TT：Alas! The nation is on the brink of ruin, yet these people flaunt their self-righteousness, preferring to endanger the larger situation rather than sacrifice the slightest bit of their personal views. How utterly pedantic and foolish!

Analysis: Words such as "呜呼" and the repeated phrase "不可及也," along with the classical Chinese sentence structure, profoundly convey the author's extreme anger, disappointment, and contempt. However, these intense emotions may be challenging for English readers to fully grasp, creating an emotional uncertainty.

The concise classical Chinese sentence "国将不国" can be literally translated as "the country will cease to be a country." However, it conveys the author's deep pain and anger towards the corrupt government and the suffering of the Chinese people. The translation abandons formal equivalence in favor of a clearer expression: "the nation is on the brink of ruin," effectively bridging the logical gap in the original text. By employing the phrase "on the brink of," which conveys a sense of crisis, the author's emotions become more accessible to English readers.

In the sentence "宁误大局而不稍捐私见," although the contrastive structure of "Rather than... would not..." provides a clear logical expression, the brevity of "稍捐私见" in classical Chinese results in a disconnection in the behavioral logic. The translation adopts "preferring to... rather than..." to maintain logical coherence and clarify the meaning for English readers. "稍捐私见" is rendered as "to sacrifice the slightest bit of their personal views," using "sacrifice the slightest bit" to capture the author's critical tone. For the phrase "迂不可及也，愚不可及也," the translation employs the absolute term "utterly" to convey the extreme denigration and anger expressed by "不可及" in the original text.

Linguistic Indeterminacy:

OT:余最欣慰者，尔之书法，渐见端正，一切从方正入手，将来即能大成，……将来养到功深之时，定能博得朝贵青睐，或有青云直上之时，望尔勉旃。

TT: It gladdens my heart exceedingly to observe your calligraphy steadily advancing toward excellence. Since you have established such a foundation of orthodoxy in technique, mastery shall indubitably crown your future endeavors......Persist unweariedly in your discipline, for when artistry attains its ripe perfection, it may command the esteem of court dignitaries and perchance lift you to radiant eminence.

Analysis: This classical Chinese letter presents numerous linguistic indeterminacies. First, single characters often possess multiple meanings. For example, the term "端正" not only refers to the neatness of calligraphy but also signifies the integrity of one's character. Similarly, "方正" in the context of calligraphy denotes the regularity of strokes, while as a value concept, it indicates a person's uprightness. To address these polysemous indeterminacies, the translator employed a semantic disambiguation strategy. The phrase "书法渐见端正" was translated as "steadily advancing toward excellence" to convey the essence of the original sentence. In addition, "一切从方正入手" was rendered as "established a foundation of orthodoxy in technique," with the addition of "technique" limiting the context to calligraphy and thus avoiding semantic confusion.

Moreover, "朝贵青睐" specifically refers to gaining the favor of the bureaucratic class, while "青云直上"

exclusively signifies career advancement within the imperial examination system. These expressions lack direct equivalents in English. Consequently, the translation renders "博得朝贵青睐" as "command the esteem of court dignitaries" and "青云直上" as "lift you to radiant eminence." While the literal metaphors are discarded, the core meanings are preserved, allowing readers to grasp the deeper implications of the sentences.

The four characters "望尔勉旃" encapsulate the meanings of "hope," "you," "diligence," and "perseverance." The translator elucidated the causal relationship between diligence and success by incorporating the logical connective "for" and employing the complete verb structure "Persist unweariedly in your discipline" to emphasize the continuity of "勉" and the exhortative tone of "旃."

Through these strategies, the translation has clarified the linguistic indeterminacies present in the original text while maintaining the epistolary style of the letter, thereby enabling English readers to achieve a deeper understanding of the material.

Intertextual Indeterminacy:

OT:另一方面我既毫无行动，就像哈姆雷特那样，应该用来行动的能力都用来分析我自己的感情。

TT:On the other hand, paralyzed by inaction like Hamlet, I channeled all the energy meant for action into dissecting my own emotions.

Analysis: The difficulty in translating this sentence lies in understanding the intertextuality of Hamlet. In this context, the term "哈姆雷特" specifically evokes character traits such as indecision, excessive deliberation, and an overindulgence in analysis, leading to a delay in action. The author utilizes this intertext to concisely and powerfully illustrate that although he possesses the ability to act, he, like Hamlet, channels this capacity solely into the analysis of his inner emotions, resulting in a lack of external action. By drawing on the cultural symbolism of Hamlet, the author effectively conveys his predicament.

For English readers, the image of Hamlet encompasses not only "hesitation" but also "melancholy," "revenge," "philosophical speculation," "madness," "family tragedy," "political conspiracy," and many other dimensions. If the phrase "like Hamlet" were translated directly, readers might associate it with alternative traits rather than the specific implication of being unable to act due to excessive contemplation, which the author emphasizes. This misinterpretation could hinder readers from grasping the fundamental contrast highlighted by the author—the consumption of one's ability to act in endless self-analysis. Therefore, the translation requires additional clarification to establish the connection between "Hamlet" and the inaction resulting from overthinking.

Consequently, the translation explicitly elucidates the core meaning of the intertext by appending the descriptive phrase "paralyzed by inaction" before "like Hamlet." The term "paralyzed" accurately captures Hamlet's most relevant trait in this context—the complete inability to act due to excessive thought—aligning with the "no action" concept in the original text. Furthermore, "inaction" clarifies that Hamlet's central conflict resides in this "lack of action," rather than in other possible interpretations, ensuring that the English reader's focus is directed toward the intended meaning. This addition retains the reference to "Hamlet" while explicitly conveying the specific cultural symbolism it embodies, serving as an implicit cultural annotation that guides English readers toward the correct associations and mitigates potential misunderstandings.

Schema Indeterminacy:

OT:我那时神志略定，才又正眼视他，详详细细地把这件事告诉他。

TT:By then, my composure had settled slightly. Only then could I look him properly in the eye and tell him the matter in great detail.

Analysis: In the example sentence, the phrase "神志略定" does not merely translate to "calmed down a bit." Rather, it suggests a cultural psychological schema: after experiencing intense emotional fluctuations, an individual must engage in internal efforts to restore their mental state to a relatively stable level that facilitates rational communication and social interaction. The character "定" encompasses the processes of regaining composure, clarifying thoughts, and concentrating. The simplistic expression "calmed down a bit" fails to encapsulate the psychological transformation from internal chaos to regained self-control, along with its significance. The translation aims to clearly express the causal relationship between the internal state and behavioral capacity, revealing that the restoration of the internal state serves as the foundation for external behavior. It employs language that reflects the process of achieving a stable internal state and incorporates temporal adverbials and logical connectives to elucidate the causal relationship as a prerequisite for subsequent actions. Therefore, the translation opts for the term "composure" to more accurately convey the stabilization of the psychological state and the recovery of self-control, while "settled slightly" reflects the dynamic transition from fluctuation to stability.

Moreover, the phrase "By then..." precedes "only then could I...," establishing a clear temporal sequence and logical dependency between the preceding and following clauses—indicating that "神志略定" is a necessary condition for "being able to look at him directly and recount in detail." This translation provides target readers with a missing psychological-behavioral logical framework, enabling them to understand that the narrator undergoes a process from mental confusion to striving for self-control until achieving a communicative state.

In the example sentence, "才又正眼视他" reflects an important non-verbal behavioral norm in Chinese culture. It signifies not only the literal act of "looking with the eyes" but also conveys respect and sincerity, indicating the overcoming of psychological barriers and the restoration of normal social interaction. Therefore, if "正眼视他" is merely translated as "look at him" or "meet his gaze," the profound cultural psychological implications and its significance as a turning point in behavior may be lost. Consequently, the translation moves away from the literal approach and instead uses the phrase "look... in the eye," which effectively conveys normative eye contact in English. The addition of the adverb "properly" further emphasizes that this behavior is appropriate, normative, and expected, which aligns with the original meaning of "properly" in Chinese culture.

6.Analysis of Retest Questionnaire Results

This study collected 173 valid retest questionnaires based on the Reception Aesthetics theoretical framework, focusing on readers' levels of acceptance and aesthetic experiences during the process of concretizing indeterminacies. The respondents were predominantly middle-aged and young adults aged 26-35 (61.27%), with 75.14% holding a master's degree or higher. With mature cognitive schemata and broad horizons of expectation,

these readers were particularly sensitive to the dynamic reception process influenced by the translator's management of five categories of textual gaps: cultural, emotional, intertextual, schematic, and linguistic.

Data analysis reveals a significant achievement in activating the cross-cultural connotative potential of the translation; 74.86% of readers reported successful meaning construction during reading and explicitly affirmed the effectiveness of the translation in conveying cultural connotations, evoking emotional resonance, ensuring linguistic acceptability, enabling intertextual recognition, and guiding cognitive schema formation. This data confirms that the translator successfully fulfilled the primary objective of facilitating a fusion of horizons between the readers' expectations and the source text's connotative potential through strategic concretization. The overall mean satisfaction rate across the five categories of indeterminacy handling reached 72.6%, further indicating the readers' holistic aesthetic identification during the text's meaning reconstruction process. Subsequent analysis will explore the differences in reader reception mechanisms corresponding to the strategies applied for the five types of indeterminacy, revealing how specific translation strategy choices impact the acceptability of translations with indeterminacies. This aims to provide empirical references for optimizing the acceptability of literary translations and other literary texts. The core data from the retest questionnaire are detailed in the following table:

Metrics from Translation Satisfaction Questionnaire

Data Metric	Data Value
Recognition Rate of Cultural Comprehension	73.99%
Recognition Rate of Emotional Perception	74.57%
Recognition Rate of Linguistic Acceptability	75.14%
Recognition Rate of Intertextual Handling	71.10%
Recognition Rate of Schematic Clarity	75.14%

Conclusion

The study commenced with the selection of Xia Ji'an's Diary, penned in 1946, as the primary object of translation. Employing Ingarden's theory of indeterminacy and concretization as its theoretical framework, the research integrated Reception Aesthetics and reader-response survey methodologies to conduct an in-depth analysis. The central aim was to explore and address five distinct categories of textual indeterminacies inherent in literary texts, each demanding specific translatorial intervention to ensure accurate and effective communication of meaning across linguistic and cultural boundaries.

To investigate the challenges and strategies in translating Xia Ji'an's Diary, the study employed a mixed-methods approach. A cornerstone of the research was the application of Ingarden's theory of indeterminacy and concretization, which provided a framework for understanding how readers actively construct meaning from texts. Furthermore, the study incorporated Reception Aesthetics, emphasizing the role of the reader in the interpretation and appreciation of literary works. To gather empirical data on reader responses and the effectiveness of various translation strategies, the research design included two questionnaire surveys. The initial survey involved

157 participants, and a subsequent retest was conducted with 173 participants. These surveys were crucial in eliciting feedback on the comprehensibility, acceptability, and aesthetic impact of the translated text, allowing the researchers to evaluate the efficacy of the proposed translation strategies.

The study identified five key categories of textual indeterminacies, each posing unique challenges for the translator. For each category, specific core strategies were developed to address these challenges, along with a clear articulation of the underlying concretization principle and the ultimate translation goal.

Cultural Indeterminacy

Cultural indeterminacy arises from the presence of culturally and historically specific concepts within the source text, which may lack direct equivalents in the target language. To bridge these cultural gaps, the study proposed a tiered approach to compensation. For items specific to material culture, the primary strategy involves domestication, prioritizing the use of widely recognized equivalents in the target language. When dealing with items related to institutions, psychological states, or historical symbols, the study recommends terminological marking, such as capitalization or quotation marks, to signal their unique cultural status. This should be followed by intratextual explicitation, employing techniques like dashes or appositives, to clarify the connotations associated with these terms. Furthermore, spatiotemporal anchoring is crucial, involving the attachment of clear historical period identifiers or geographical coordinates to cultural nouns, thereby establishing a framework for cultural understanding. For concepts rooted in unique cultural logic, the study advises against simplistic literal translations, instead emphasizing the importance of capturing the core connotations and achieving functional equivalence to prevent potential negative implications. This may involve the use of compound neologisms to express specific cultural imagery and the adequate explication of inferential chains for concepts with logical connections, ensuring that readers grasp deeper cultural associations.

The overarching concretization principle in addressing cultural indeterminacy is to avoid the pitfalls of mechanistic literal translations and to prevent cultural misinterpretations that can arise from a purely formal correspondence. The core translation goal is to achieve cultural comprehensibility, ensuring that target readers effectively understand the cultural connotations conveyed by the source text. This necessitates the integrated use of strategies such as terminological marking, spatiotemporal anchoring, and connotation transference, all aimed at reconstructing a logically coherent understanding framework that aligns with target readers' cognition within the target text. Ultimately, the goal is not strict word-for-word correspondence nor the total erasure of cultural heterogeneity, but rather, to enable a genuine reception and effective transmission of cultural connotations from the source text to the target context, rooted in a profound awareness of cultural differences.

Emotional Indeterminacy

Emotional indeterminacy stems from the often abstract or complex nature of emotional expressions in literary texts, which may pose challenges for target readers in accurately perceiving or experiencing the intended emotions. The core strategies for addressing this include tangibilizing the abstract, substituting abstract literal translations with concrete, perceivable imagery as emotional carriers (e.g., using the "darkness of an abyss" to embody profound loneliness). Another strategy involves quantifying emotional intensity, providing measurable scales for vague emotional intensities through dynamically impactful imagery (e.g., "surging floodwaters" for sudden onset) or by selecting precise extreme adverbs (e.g., "unparalleled"). Furthermore, disambiguating valence and complexity

is crucial, particularly for emotions with contradictory valences. This involves discerning the dominant emotional valence within specific contexts through thorough contextual analysis, identifying the core negative aspect in contexts of highly complex or conflicting emotions, and clearly presenting the coexistence of opposing emotions using effective contrasting structures to elucidate inherent choices or conflicts. Finally, reconstructing cultural logic is essential, which involves addressing the implicit cultural logic contained within culturally specific emotional words. This includes reinterpreting cultural logic to minimize potential misinterpretation by target readers while adjusting cognitive pathways to recreate the source emotion in a manner that aligns with target cultural reception norms. Examples include transforming passive endurance expressions into proactive pursuits to diminish the sense of cultural inferiority, and using modal verbs to subtly ease obligatory pressure, thus conforming to target cultural norms of emotional interaction.

The concretization principle here is to mitigate or eliminate reader barriers through tangible sensory imagery, measurable emotional calibrations, sharply focused emotional cores, and expressions consistent with target cultural logic. The ultimate goal of translation is to enable target readers to overcome distortions attributable to cultural filters when interpreting emotions, thus facilitating an internal experiential intensity comparable to that of source readers. This creates a clear, coherent emotional transmission path connecting both texts and cultures.

Intertextual Indeterminacy

Intertextual indeterminacy refers to instances where the source text makes references to other texts, historical events, or cultural allusions that may be unfamiliar or obscure to the target audience. The core strategies for tackling this include: For explicit allusions, the study suggests retaining clearly identifiable formal markers while using light-touch explicitation within the text to clarify their specific meanings, thus preventing ambiguous associations due to polysemy. For obscure or unfamiliar explicit allusions, the core content should be translated literally, supplemented by extratextual annotations to deliver essential background knowledge that can bridge gaps in reader cognition. In the case of implicit allusions, the focus should be on a literal translation of the core symbolic element, leveraging universal cultural experiential schemas in the target language to catalyze reader associations and understanding, prompting connections within their existing knowledge. When dealing with ironic intertexts, the challenge lies in conveying the interpretive attitude; translations often necessitate adding particular pragmatic markers to elucidate the implied ironic stance, ensuring that target readers accurately distinguish the satirical or subversive intent. For religious allusions, successful translations require resetting the context to align with the authoritative expression systems of the target language (for instance, using KJV-style archaic language for biblical figures or events to recapture solemnity). Furthermore, expressions carrying definitive cultural value judgments should be converted into more familiar religious symbols to enhance understanding. When citing historical documents, effective processing emphasizes constructing a minimal cognitive framework, which necessitates a systematic annotation approach: literal translations of core semantic content followed by annotations displaying authorship, era, and nature of the text, along with specific temporal and spatial coordinates. This method generates cognitive scaffolding to bridge historical knowledge gaps. For multivalent literary symbols/figures, when translating intertexts with implied interpretative angles, add nuanced qualifiers to sharpen the desired single dimension or trait to guide reader associations and prevent irrelevant interpretations; specific verbs may also reinforce core meanings. Finally, for reversed or subverted proverbs, key strategies for restoring the satirical logical

structure entail: parsing the original proverb's semantic range; formulating explicit logical frameworks in the target language (e.g., comparative structures); selecting keywords that convey specific emotions or attitudes (e.g., emphasizing neglect); measuring the extent of subversion using adverbs; implicitly signaling cultural belonging through possessive pronouns.

The primary principles governing intertextual indeterminacy include invoking target language classical systems, annotating intertextual blind spots, and establishing sharp interpretations through qualifiers while converting implicit irony into explicit formats. Translators are tasked with transplanting religious intertexts into respectful contexts that restore solemnity, providing clear cognitive signposts for historical documents, designating locators on multivalent literary symbols to anchor core traits, and reconstructing logical bridges for reversed proverbs to communicate satirical intent accurately. Ultimately, the core goal of translation is to effectively mend cultural gaps, guiding target readers along a pathway prepared by the translator to accurately uncover the core intertextual intentions of the source author.

Schema Indeterminacy

Schema indeterminacy relates to instances where the text relies on readers' background knowledge and cognitive schemas to fill in gaps in understanding. The core strategies for addressing this include: For cultural behavior rules, decoding the implicit logic and intended purposes behind expressions housing specific cultural behavior rules. This requires revealing implied norms, intentions, and potential social repercussions, which ought to be explicitly stated in the translation through appropriate lexical or grammatical choices to activate similar cognitive associations for target readers. For omitted psychological transitions, a complete visualization of the cognitive process is imperative, demanding dynamic psychological models within the translation that delineate state changes, quantify the degree of change, and explicate causal chains to convey the full internal developmental trajectory between psychological states. For historical symbols/metaphors, successful transformations rely on establishing reciprocal interpretative mechanisms, whereby the original symbol name triggering historical associations is retained while the embedded dual or multidimensional metaphors are thoroughly interpreted and expressed. This includes highlighting inherent contradictions or dialectical interplays, guiding readers to forge profound connections between historical references and contemporary interpretations. For culture-specific material concepts, this entails constructing multidimensional, stereoscopic models of material schemata (encompassing color, material, style/function). The translation must employ vocabulary that activates intrinsic cognitive schemata in target readers or adapt expressions as required. This synchronously mitigates ambiguity and reconstructs a comprehensive conceptual framework for the item in the target language. Finally, for aesthetic standards, this requires resetting the reception filter across cultures by filtering or transforming culturally specific aesthetic elements that are prone to misinterpretation, securing functionally equivalent expressions within the target language. Through careful word choice reflecting specific modalities, atmospheres, or kinetic aesthetics, and simulating the original text's rhythm or cognitive pathways, target readers can successfully receive the source text's aesthetic signals.

Linguistic Indeterminacy

Linguistic indeterminacy encompasses ambiguities and uncertainties arising from the language itself, including lexical polysemy, syntactic ambiguity, pragmatic vagueness, and culture-specific expressions. The core

strategies for addressing these issues involve: For lexical polysemy, utilizing contextual triangulation (considering co-text, context, and cultural cues) to discern the most appropriate meaning within the given context, ensuring terminological precision. For syntactic ambiguity, resolving issues by supplementing missing grammatical elements or by restructuring logical connectors, clarifying grammatical constituents or adjusting sentence arrangements to eliminate vagueness, thereby ensuring lucid relationships and a natural, coherent logical progression. For pragmatic vagueness, focusing on elucidating the illocutionary force (i.e., the speaker's actual intent and function—whether request, command, irony), identifying and marking the pragmatic function to ensure target readers comprehend the communicative intention. For culture-specific expressions (such as idioms, proverbs, and archaisms), avoiding literal translations and instead prioritizing metaphorical transformations or the recreation of imagery that embodies substantial cultural connotations and rhetorical nuances. Translation strategies should strive to capture essential metaphorical images, identifying functionally equivalent expressions or creating new carriers in the target language for effective cultural transcoding.

Addressing linguistic indeterminacy embodies a systematic endeavor of multidimensional collaborative re-engineering, including: creative terminological reconceptualization (utilizing target language roots to forge comprehensible neologisms); conversion of archaic expressions into classical registers (employing structures from target language historical rhetoric to preserve conciseness, rhythm, and gravity); fine-grained decomposition of complex concepts and unique cultural imagery (using parallel structures or universal metaphors for transformation); and making implied connections explicit, supplying logical connectors, employing dynamic verbs, or specific combinations of adverbs to clarify omitted causal, degree-based, or temporal relationships. These multidimensional strategies synergistically reduce ambiguity and improve the clarity and readability of the target text.

The overarching principle dictates vigilance against "false friends" (terms with superficial similarities but divergent meanings or cultural connotations). Translation must not simply involve replacing words; it requires an in-depth analysis of the entire semantic field associated with a term or phrase and the systematic reconstruction of an equivalent expression system in the target language based on its function within the source text. The core aim of translation is to achieve semantic fidelity while minimizing obstacles to reader comprehension, ensuring that target audiences accurately receive and understand the semantics, underlying logic, pragmatic implications, and expressive style of the source text.

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