

East-West cultural divergence and its coping translation strategies in English literary translation from the perspective of cultural dimension theory

Pin Yan

Shanxi Datong University, Datong, 037009, Shanxi, China
daniel7158605@163.com

Abstract: *This study examines the challenges encountered in translating English literary texts, with the aim of helping a broader readership appreciate the inherent artistic value of such works and connect more closely with the authors' creative intentions. Drawing on Hofstede's cultural dimension theory, the research investigates the divergences between Eastern and Western cultural systems to deepen comprehension of these disparities and to formulate corresponding translation approaches. Findings indicate that applying this theoretical framework allows translators to identify and bridge cross-cultural gaps during the rendering process, thereby adopting more rigorous translation methodologies. Consequently, rendering English literature with sensitivity to East-West cultural variation enhances translation quality, while the judicious selection of strategies ensures a fuller articulation of the source text's underlying meaning.*

Keywords: *Cultural Dimension Theory, East and West, Cultural Differences, English Literature, Translation Strategies*

1. Introduction

As the global economy and culture continue to evolve, interactions among nations have grown increasingly robust. The deepening of East-West cultural dialogue has enabled people from diverse linguistic and cultural backgrounds to communicate with a reasonable degree of success. Nevertheless, divergences persist in how certain concepts are interpreted and applied across these contexts.

It is worth noting that the challenges posed by cultural disparity are not confined to literary translation alone; they run through virtually every domain in which two languages and two worldviews meet. In the field of business English, for instance, Song (2017) pointed out that only when translators understand Chinese and Western cultures together with the differences between them can they grasp how cultural factors bear upon the quality of a rendering, and it is on precisely this foundation that effective countermeasures, smooth commercial communication and the cultivation of qualified translation talent become attainable [1]. A similar lesson emerges from the public display of cultural heritage. Jin (2017) documented a worrying situation in museum practice, where the English versions of exhibit labels are frequently absent altogether or contain outright errors—deficiencies that undermine the publicity of China's history and culture and hinder the construction of its cultural undertakings [3]. These observations from adjacent fields suggest that translation quality is never a purely linguistic matter; it is inseparable from the translator's cultural literacy. Literary translation, which carries the heaviest load of cultural connotation of all, therefore demands an even more deliberate treatment of the distance between the Eastern and Western traditions—a distance that the present study seeks both to measure and to address.

Literature functions as a linguistic medium that mirrors human experience through a variety of artistic forms, conveying the author's insights and emotional responses to life and society, thereby stimulating aesthetic awareness and offering artistic pleasure to the audience. Furthermore, as a vital vehicle for intercultural communication, literary texts significantly facilitate the comprehension of disparate cultures and the exchange of intellectual perspectives.

Translators of English literary texts frequently encounter substantial difficulties arising from diverse cultural backgrounds. Broadly speaking, the translation of English literature constitutes a creative endeavor within cross-cultural engagement, demanding meticulous attention to strategic choices. Such translation extends beyond mere lexical or phrasal conversion; it fundamentally involves the transformation of interpretive frameworks. Preserving the original connotation and semantic depth of

English literary works is essential, while also ensuring that readers from varying backgrounds can grasp the intended meaning through appropriate translational approaches. For instance, in rendering English texts into Chinese, the target version must align with Chinese linguistic conventions, necessitating specific techniques that adapt the source material to Chinese expressive patterns and modes of thought.

Against this backdrop, Chinese scholars have already proposed various ways of handling cultural difference in English literary translation, yet their discussions typically remain at the level of individual techniques. What is still missing is a systematic framework that explains why Eastern and Western cultures diverge in the first place, and how each source of divergence should condition the translator's choices. Hofstede's cultural dimension theory offers exactly such an explanatory instrument: by quantifying national cultures along six dimensions, it converts a vague sense of "cultural difference" into comparable indices and thereby makes the translator's difficulties traceable to identifiable cultural roots. Accordingly, this study first employs Hofstede's framework to compare China with representative Western nations and to interpret the contrasts that emerge; it then translates these contrasts into concrete implications for the rendering of English literature, including the treatment of mythology, religious allusion and reader expectations; finally, it synthesises a set of operational strategies covering period and background identification, the selective use of literal translation, free translation and amplification, and reader-oriented reconstruction. In doing so, the paper aims to move the discussion of cultural difference in English literary translation from intuitive description toward theoretically grounded and practically applicable guidance. The remainder of the paper is organised as follows: the next section reviews the relevant literature; the section after that introduces the theoretical framework and presents the comparative cultural analysis; the two subsequent sections then derive and discuss the translation strategies and draw conclusions.

Consequently, an in-depth examination of Eastern and Western cultural systems, together with the implementation of tailored strategies for translating English literary works, can offer valuable guidance for rendering such literature across varied cultural settings, thereby establishing a basis for more refined translational outcomes.

2. Literature Review

As the global economy advances, interactions among nations have expanded well beyond trade and commerce to encompass profound cultural engagement. Song (2017) observed that cultural disparity often impedes effective communication among individuals from distinct cultural milieus. Accordingly, this investigation synthesizes practical insights and proposes actionable measures conducive to cross-cultural dialogue through an examination of East–West cultural divergences [1]. Yu and Zhang (2018), by dissecting the notions of "social existence" and "social consciousness" embedded in Sino–Western cultural contrasts, employed pedagogical frameworks to instill appropriate worldviews, life perspectives, and value systems [2]. Jin (2017) argued that insufficient or erroneous translation has negatively impacted the dissemination of China's historical and cultural heritage. Hence, scholarly scrutiny of East–West cultural differences not only deepens public understanding of both civilizations but also fosters the ongoing evolution and diffusion of culture [3]. Li (2017) noted that the growing openness of global cultural exchange has introduced a substantial volume of Western literary texts into China, imposing new demands on Chinese-language and literary translation. When translating English literary works, it is therefore imperative to consider how the rendered text can convey aesthetic merit and enable authentic comprehension of Western culture [4]. Wang (2019) emphasized that as economic development propels cultural exchange, higher-education institutions remain the principal venues for cultivating English translation professionals. Consequently, reforming translation pedagogy is essential to promoting the circulation of high-caliber literary works [5]. Yuan (2017) maintained that distinct cultural differences necessitate differentiated translation strategies, advocating a flexible combination of literal translation, free translation, substitution, and omission [6].

The studies reviewed above can be better understood by examining more closely what each author contributes. Song (2017) analyzed the specific factors through which Chinese–Western cultural divergence affects international business English translation, arguing that an awareness of these factors is the precondition for designing sound countermeasures, for conducting successful commercial activities and for training competent translators; the economic stakes involved make business English a revealing test-bed for the consequences of ignoring culture [1]. Jin (2017) approached the problem from the perspective of museum exhibits, observing that museums constitute treasure houses of human history and culture while the English renderings of their labels are frequently missing or mistaken, a situation that damages the publicity of Chinese history and culture; the remedy, in Jin's view, lies in learning both

cultures so that museum culture can develop and circulate more widely [3]. Although neither study deals with literature directly, both demonstrate concretely how cultural disparity distorts meaning once a text crosses the East–West boundary, and both imply that translation quality depends less on linguistic mechanics than on the translator’s bicultural competence—an insight that applies with particular force to literary texts.

Within literary translation proper, Li (2017) concentrated on the aesthetic dimension, holding that the rendering of an English literary work should convey not only propositional content but also the artistic merit embodied in the original—the formal beauty of its language as well as the aesthetic experience it affords the reader; when aesthetic value is sacrificed, the translated text may be accurate yet lifeless [4]. Yuan (2017) offered the most operational treatment of the problem: after reviewing the definition and connotation of the relevant concepts, Yuan classified cultural differences in English literary translation into distinct categories and argued that each category carries its own characteristic strategy—literal translation where a natural correspondence exists, free translation where sense must override form, substitution where a native expression can stand in for a foreign one, and omission where an untransmissible element would obstruct rather than enrich comprehension [6]. Correct handling of cultural difference, Yuan emphasised, both transmits the cultural deposits embedded in the original work and accommodates the reading habits of Chinese audiences [6]. Together, these two studies show that strategy choice in literary translation is consequential and differentiated rather than arbitrary, and that misjudging the category of a cultural element leads directly to an inappropriate method.

A third strand concerns the translator rather than the text. Yu and Zhang (2018) approached Chinese–Western cultural differences through the pedagogical lens of “social existence” and “social consciousness”, designing instruction that guides learners toward appropriate worldviews, outlooks on life and value systems—an explicit acknowledgment that cultural cognition can be deliberately cultivated rather than merely absorbed [2]. Wang (2019) similarly argued that institutions of higher education remain the principal venues for producing English translation professionals, and that the cultivation of literary translation literacy calls for systematic reform of translation pedagogy if high-quality literary works are to circulate successfully [5]. Taken together, the three strands—description of cultural difference, strategy design, and translator cultivation—map the terrain of current research, yet few studies have connected them within a single analytical framework, and fewer still have anchored that framework in an established theory of national culture. It is exactly this connection, grounded in Hofstede’s cultural dimensions, that the present investigation attempts to provide.

In summary, East–West cultural differences have emerged as a significant focus of contemporary research. Investigations into these differences have enriched scholarly understanding and intensified international exchange. The present study applies Hofstede’s cultural dimensions theory to analyze such differences and proposes differentiated translation practices for English literature, aiming to preserve the original works’ connotative depth during translation while enabling readers to achieve a more profound appreciation of Western culture.

3. Cultural dimension theory

During the mid-nineteenth century, sociologist Alex Inkeles and psychologist Daniel Levinson conducted a cross-national survey on English literature. They subsequently formulated five fundamental questions pertinent to any organization, society, or individual, encompassing power relations, self-concept, individual–society relationships, gender perceptions, and conflict management—including the regulation of violations and emotional expression [7]. By 1975, Geert Hofstede had amassed extensive data, accumulating 100,000 questionnaire responses. Following prolonged analysis, he introduced the concept of “cultural dimension” in his 1980 publication. Subsequent research by Michael Bond enabled the expansion of the framework from four to six dimensions. Accordingly, the contemporary formulation of Hofstede’s cultural dimension theory was established [8–9].

Hofstede’s cultural dimensions theory, developed by the Dutch psychologist Geert Hofstede, provides a systematic framework for assessing cultural variation across nations. He conceptualizes culture as a shared psychological program acquired within a particular environment, one that distinguishes one collective from another. The theory delineates six cultural dimensions as follows [10–12]:

First, power distance denotes the extent to which members of a society with relatively low status accept unequal power distribution. Because perceptions of power differ markedly across countries, this dimension exhibits considerable variation. In Europe and the United States, authority is generally de-

emphasized in favor of individual competence, whereas many Asian societies, shaped by institutional structures, attach substantial importance to the legitimizing force of power [13–14].

Second, uncertainty avoidance concerns the degree to which a society seeks to mitigate ambiguity through formal mechanisms when confronted with unpredictable circumstances and unconventional threats. Cultures exhibiting high uncertainty avoidance tend to prioritize hierarchy, status, credentials, and seniority; they establish rigid protocols, adopt intolerant stances toward extreme viewpoints, and rely on authoritative expertise to preempt undesirable outcomes. Conversely, cultures with low uncertainty avoidance display greater tolerance toward deviant behaviors and opinions, maintain fewer regulations, and in philosophical and religious domains accommodate coexisting doctrines [15–16].

Third, the individualism–collectivism dimension gauges whether a society prioritizes personal interests or collective welfare. In individualistic societies, interpersonal bonds tend to be loose, and members concentrate primarily on themselves and their immediate families. By contrast, collectivist societies emphasize inter-group solidarity and care for the extended community, believing that robust group affiliations afford continuous protection, while requiring individuals to remain unconditionally loyal to the collective.

Fourth, masculinity versus femininity reflects the extent to which a society values assertive, competitive, and decisive qualities traditionally associated with masculinity, as opposed to modest, nurturing, and cooperative qualities associated with femininity, together with the corresponding social roles assigned to each gender. Broadly, elevated masculinity index scores indicate stronger masculine tendencies within a society; conversely, lower scores signal pronounced femininity [17].

Fifth, long-term versus short-term orientation measures a society’s willingness to defer gratification of material, affective, and social needs. This dimension suggests that a morally grounded life can be pursued independently of religious justification. The long-term orientation index correlates closely with national economic growth; indeed, the rapid expansion of East Asian economies during the late twentieth century led numerous scholars to regard long-term orientation as a principal driver of development.

Sixth, indulgence versus restraint captures a society’s attitudes toward gratifying basic human needs and permitting leisure and enjoyment. Higher indulgence scores imply weaker social constraints on pleasure-seeking, greater societal tolerance for self-gratification, and reduced individual self-restriction [18–19].

4. Analysis of cultural differences between the East and the West

As globalization intensifies, interactions among nations have become more frequent, with cultural exchange emerging as a critical component of international cooperation. Utilizing Hofstede’s cultural dimensions theory, this section undertakes a comparative examination of China, France, and the United Kingdom [20].

The data reveal that, from the standpoint of the Power Distance Index (PDI), China records the highest score, with France and the UK following at lower levels. This indicates that Chinese society is characterized by a pronounced power distance, exhibiting a clearly stratified hierarchy in which the elite class wields privilege and asserts status through various symbolic mechanisms to secure deference. Such structural patterns are deeply rooted in China’s millennia of history and culture. Since antiquity, China has maintained rigid hierarchical systems—notably the feudal order—promoting the doctrine that subordinates must emulate superiors, thereby institutionalizing inequality and enforcing compliance with established norms.

By comparison, France also registers a relatively high power distance, reflecting a populace highly attuned to social standing. An individual’s status is largely determined by familial and educational background, rendering social class a salient feature of French life. In contrast, the United Kingdom displays the lowest power distance among the three; as a constitutional monarchy, British society generally rejects the notion of privilege-based governance. Citizens tend to prioritize liberty and equality, valuing self-improvement, lifelong learning, and personal development.

Regarding individualism, China’s score is notably low, whereas Britain and France exhibit higher values. This divergence is closely linked to the dominant national values of each country. In China, both the collective and its members emphasize communal honor, consistently subordinating personal interests to collective and national priorities. Conversely, in European and North American societies such as the UK and France, greater value is placed on individual achievement and personal autonomy.

With respect to masculinity, both the UK and China score highly, while France registers a very low score. This pattern likely stems from the rapid economic expansion pursued by the UK and China, which has intensified social competition. Chinese culture, in particular, stresses equitable competition and emphasizes occupational performance. In societies where femininity is more pronounced, inhabitants tend to prioritize quality of life, frequently employing conciliation and negotiation to resolve social or organizational conflicts, reflecting a cultural emphasis on harmony and unity.

Comparatively, the UK traditionally favors masculine values rather than mere hedonism. Nevertheless, as the economy has evolved and society has transformed—particularly in Britain—public concern has increasingly shifted toward quality-of-life considerations.

In contrast, the French populace tends to prioritize life enjoyment, romantic pursuits, and aversion to competition. Many French enterprises emphasize product comfort and safety rather than aggressive marketing. For the French, competition often carries negative connotations; they generally resist competitive pressures and remain committed to their own distinctive paths.

From the uncertainty avoidance perspective, China and the UK exhibit lower indices, whereas France shows a higher score. The French dislike surprises, believing that systematic structures and plans are indispensable. Before meetings and negotiations, they prefer to obtain comprehensive information so as to maintain thorough control over proceedings. Consequently, France has developed the capacity to master complex technologies and systems within stable environments, exemplified by its nuclear power infrastructure, high-speed rail networks, and aviation industry.

In China, a long history of cultural education has cultivated a populace willing to embrace risks, exercise patience, and adapt proactively to environmental changes.

In the UK, citizens are less inclined to evade uncertainty; rather, they welcome radical external changes and do not shy away from risk. This disposition has fostered numerous innovative research initiatives originating in Britain, most notably the First Industrial Revolution. Beyond industry, the UK has demonstrated considerable proficiency in adopting emerging technologies.

Overall, the intensity of uncertainty avoidance within a nation is dynamic, fluctuating in response to external conditions. When environmental shifts are dramatic, the uncertainty avoidance index tends to rise; conversely, under favorable economic conditions, this index tends to decline.

From the long-term orientation perspective, China achieves the highest score, followed by France and the UK. China is distinctly long-term oriented: it expects citizens to administer governance without exclusive reliance on legal statutes or divine authority, and it insists that traditional practices must evolve in response to new circumstances, requiring forward-looking deliberation in decision-making. France, by contrast, tends toward pragmatism, holding that truths are embedded in specific contexts and temporal conditions rather than being static absolutes. To some extent, this suggests an ability to adapt to conditions susceptible to traditional influences. Like many Western nations, the UK emphasizes short-term concerns, advocating present enjoyment and displaying little anxiety about distant future events. Consequently, the UK adopts a more pragmatic stance, seeking immediate outcomes rather than expending excessive time on protracted processes.

Finally, regarding indulgence, France and the UK obtain higher scores, while China records the lowest. This pattern indicates that China is a relatively restrained society: individuals aspire to contribute through routine work and study, conserving time for more meaningful endeavors. In contrast, France and the UK, as advanced Western capitalist nations, exhibit elevated public happiness indices and a stronger inclination toward self-expression and leisure. Hence, their indulgence indices are comparatively high. A notable distinction is that the French favor freedom and maintain a relatively relaxed lifestyle, often displaying a weaker sense of punctuality. By comparison, the British demonstrate higher work efficiency and a more pronounced awareness of time.

By synthesizing the foregoing cross-cultural analysis, the comparative insights presented in Figure 1 can be derived.

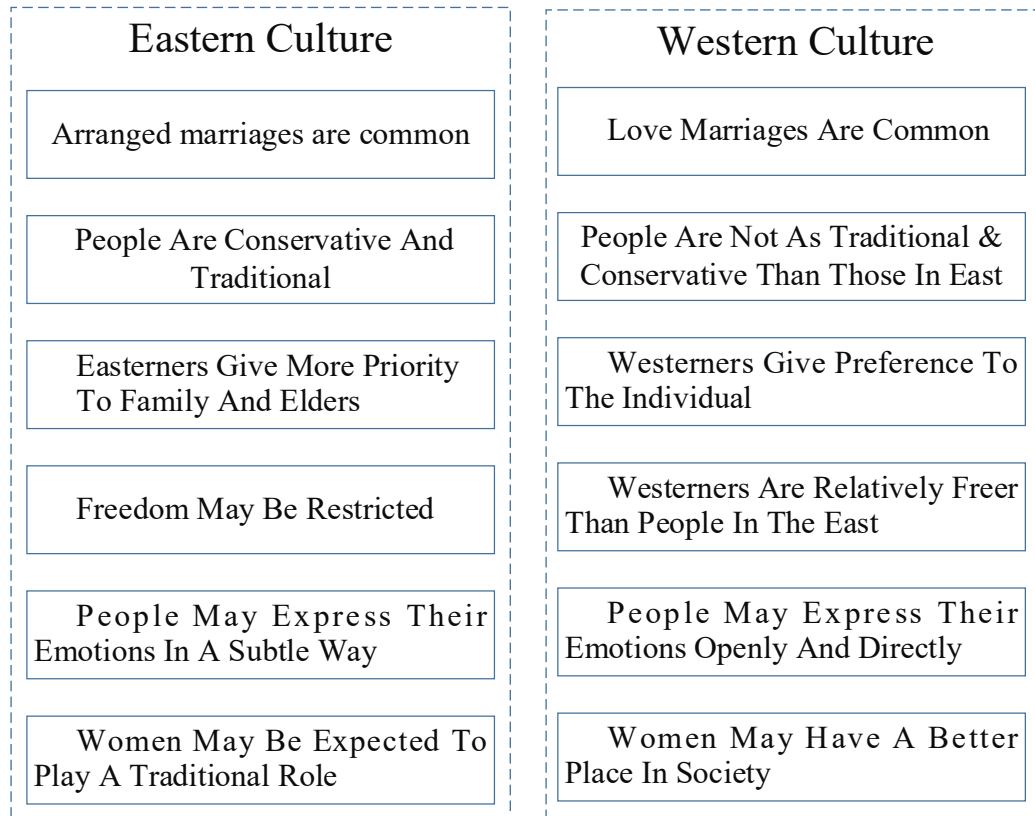


Figure 1. Summary of cultural differences between East and West

5. The Differences between Eastern and Western Cultural in the Translation of English Literature

As international cultural interaction grows ever more frequent, translation has evolved into an essential bridge through which nations achieve mutual understanding. Across various professional domains, practical competence has gradually become the principal criterion by which foreign-language talent is evaluated. In everyday communicative translation, the task is considered accomplished once the intended message has been successfully conveyed to the receiving party. Professional contexts, however—particularly the rendering of literary texts that carry profound cultural knowledge—demand a far deeper familiarity with the cultural backgrounds of the source countries. Only on this foundation can English literature be rendered comprehensively into other languages, allowing a wider readership to grasp the ideas such works seek to communicate and to absorb the foreign thought embedded within them. For this reason, applying appropriate strategies to the translation of English literary works enables numerous high-quality works to circulate more effectively.

Beyond the accurate rendering of content, the translator of English literary works must also attend to the fluency and aesthetic quality of the target language—an aspiration captured by the classical principle of “faithfulness, expressiveness and elegance”. In practice, achieving “faithfulness” is comparatively straightforward, whereas “expressiveness” and “elegance” often prove difficult to realize. Two factors account for this shortfall. First, some translators possess only a limited grasp of English culture and consequently interpret certain passages at a superficial level. Second, their capacity for linguistic refinement during the translating process is restricted, which may leave the finished version sounding stiff and unnatural. A translator who wishes to convey the ideological substance of a source text in its entirety must therefore combine strong literary appreciation skills with a solid command of relevant translation strategies. Accordingly, this study puts forward a set of strategies for English literary translation, developed along the following lines:

First, before translating begins, it is essential to identify the historical period in which the source work was produced, together with the national cultural background and customary traditions of its origin, and to consider whether particular Chinese words or proverbs might be employed as substitutes. Such substitution renders the final version more literary and artistic in flavor while remaining consistent with lived experience, thereby helping audiences apprehend the ideas of the original text more effectively.

Second, the methods of literal translation, free translation and amplification can be selectively employed during the translating process.

Literal translation conveys the meaning of the original text directly, yet it frequently degenerates into a rigid word-for-word rendering, whereas literary translation above all prizes respect for the style and originality of the source. A direct approach does allow readers to grasp immediately what a text describes and what English culture embodies. Nevertheless, it readily produces incomplete renderings, and such incompleteness may cause the underlying ideas to be lost.

Free translation, by contrast, requires the translator to examine the connections among a sentence or even several sentences, and to draw upon the contrasts between Eastern and Western cultures when rendering the work. Handled this way, neither the meaning of the original nor the reader's comprehension is compromised. Where frequently used expressions or allusions in the source text are found to parallel Chinese ones in sense, the passage concerned can be recast in sentences that readers find readily intelligible, so that the full connotation of the original is conveyed.

The amplification method builds upon literal translation by supplying idiomatic material associated with the literary work, thereby strengthening readers' comprehension. It likewise enables audiences to appreciate more profoundly the national culture embodied within English literary texts.

Third, a thorough familiarity with ancient Greek and Roman mythology and with the Bible is indispensable.

A great many English literary works are grounded in Greco-Roman mythology, for Western culture grew chiefly out of two cultural streams—the civilization of ancient Greece and that of ancient Rome—and mythology and religion have colored its development conspicuously. Translators of English literature must accordingly acquire a comprehensive command of the Western cultural system and may even weave pertinent mythological narratives into their renderings, so that the implicit meanings carried by a work are brought fully to light.

On the other side, the Bible occupies a self-evidently central position in the West, and numerous writers borrow from its pages when composing. Translators are therefore obliged to study and internalize the essential doctrines of the Bible so that the religious coloring of the source text survives the act of translation; to some degree this also curbs the distortion that the East–West cultural gap may otherwise impose on an English literary translation. In addition, the cultural connotation of a work should be amplified to an appropriate degree, which reflects more precisely the author's background and the social reality of the era in which it was created, and thereby allows the work to be appreciated at a deeper level.

Finally, translators must show both targeted sensitivity and respect toward English culture and local cultural differences, and reconstruct the content of the work with the target readership in mind.

When English literary works are marketed in China, for instance, their translations must narrow the distance between Eastern and Western cultures. Once the work has been thoroughly understood, an appropriate degree of reconstruction may be undertaken so that its underlying connotation finds full expression and readers arrive at a clearer perception of that connotation and of the thought it carries. Translation of this kind must accordingly restore the literary work to its specific historical context, allowing readers to experience the scenes and historical information even as they read, and thus to reach a more profound understanding of the text.

From another angle, the very gap between Eastern and Western cultures arouses readers' curiosity: many are eager to encounter the wider world through English literature, and what they chiefly hope to obtain is the thought it contains. Respecting English culture and the local cultures concerned is therefore essential throughout the translating process, as is assisting readers to comprehend the work at a spiritual level, so that they may absorb more of its essence.

To sum up, applying the strategies outlined above supports the translation of English literary works, sharpens translators' skills, and allows readers to arrive at a deeper appreciation of such works and to draw richer thought from them.

6. Conclusions

This study drew on Hofstede's cultural dimension theory to examine the contrasts between Eastern and Western cultures and, on that foundation, explored strategies for handling these contrasts in the translation of English literary works, so that readers may grasp the connotation of such works more fully

and penetrate more deeply into the ideas English literature seeks to express. It should be acknowledged, however, that the present research approached the question solely from the perspective of translation strategy and left the post-translation stages of processing and reviewing unexamined; these will be taken up in future studies, with the aim of helping readers approach original English literature directly and come to know and appreciate diverse literary thought. Overall, the paper has investigated the cultural differences separating East and West and analyzed how these differences are managed in the translation of English literature. Such work deepens readers' understanding of English literary works and can further advance cultural exchange among nations. It also offers a usable line of thinking for the translation of literary works in any country, contributing to renderings of higher quality and to the international dissemination of culture.

References

- [1] Song Q. (2017) "The influence of cultural differences between China and the West on international business English translation", *Journal of Jinan Vocational College* (3), pp.70-72.
- [2] Yu G., Zhang L. (2018) "'Chinese and Western Cultural Differences: Social Existence and Social Consciousness' Teaching Design", *Ideological and Political Course Teaching*, pp. 66-69.
- [3] Jin R. (2017) "Analysis of cultural relics exhibits from Chinese and Western cultural differences (English)", *Global Market Information Guide* (21), pp.110-120.
- [4] Li Y. (2017) "Analysis of the aesthetic value in the translation of English literature", *English Square* (8), pp.47-48.
- [5] Wang W. (2019) "On the Reform of English Translation Teaching from the Perspective of Literary Translation Literacy Cultivation—Comment on Translation of English Ocean Literature", *Chinese Journal of Education*, 309(01), pp.146.
- [6] Yuan X. (2017) "On the treatment of cultural differences in the translation of English literature", *Journal of Heihe University* (01), pp.171-172+179.
- [7] Marom, Lilach. (2018) "Eastern/western conceptions of the "good teacher" and the construction of difference in teacher education", *Asia-Pacific Journal of Teacher Education*, 46(2), pp.1-16.
- [8] Vallverdú, Jordi. (2017) "Brains, language and the argumentative mind in western and eastern societies. the fertile differences between western-eastern argumentative traditions", *Progress in Biophysics & Molecular Biology*, 131, pp. S0079610717301219.
- [9] de Vet, P.L.M., van Prooijen, B.C., & Wang, Z.B. (2017) "The differences in morphological development between the intertidal flats of the eastern and western scheldt", *Geomorphology*, 281, pp.31-42.
- [10] Andersen, P. M., Kuzma-Kozakiewicz, Magdalena, Keller, Jürgen, Aho-Oezhan, Helena E. A., Ciecwińska, Katarzyna, & Szejko, Natalia, et al. (2018) "Therapeutic decisions in als patients: cross-cultural differences and clinical implications", *Journal of Neurology*, 265(5-6), pp.1-7.
- [11] Costanza, Kara K.L., Livingston, William H., Kashian, Daniel M., Slesak, Robert A., Tardif, Jacques C., & Dech, Jeffrey P., et al. (2017) "The precarious state of a cultural keystone species: tribal and biological assessments of the role and future of black ash", *Journal of Forestry*, 115(5), pp.435-446.
- [12] Dreher, A., Hahn, Eric, Diefenbacher, Albert, Nguyen, Main H., B?ge, Kerem, & Burian, Hannah, et al. (2017) "Cultural differences in symptom representation for depression and somatization measured by the phq between vietnamese and german psychiatric outpatients", *Journal of Psychosomatic Research*, 102, pp.71.
- [13] Hallikainen, H., Laukkanen, T. (2018) "National culture and consumer trust in e-commerce", *International Journal of Information Management*, 38(1), pp.97-106.
- [14] Pelau, C., & Pop, N. A. (2018) "Implications for the energy policy derived from the relation between the cultural dimensions of hofstede's model and the consumption of renewable energies", *Energy Policy*, 118, pp.160-168.
- [15] Pergelova, A., & Anguloriz, F. (2017) "Comparing advertising effectiveness in south-american and north-american contexts: testing hofstede's and ingelehart's cultural dimensions in the higher education sector", *International Journal of Advertising*, (1), pp.1-23.
- [16] Lien, D., Feng, Y., & Fan, Z. (2017) "Confucius institute's effects on international travel to china: do cultural difference or institutional quality matter?", *Applied Economics*, 49, pp.1-15.
- [17] Qu, Y., & Telzer, E. H. (2017) "Cultural differences and similarities in beliefs, practices, and neural mechanisms of emotion regulation", *Cultural Diversity & Ethnic Minority Psychology*, 23(1), pp.36.
- [18] Brantlinger, Ellen A. |Guskin, Samuel L. (2018) "Implications of social and cultural differences for special education with specific recommendations", *Focus on Exceptional Children*, 18(1), pp.1-12.
- [19] Li, J., Liu, L., Chalmers, E., & Snedeker, J. (2018) "What is in a name: the development of cross-cultural differences in referential intuitions", *Cognition*, 171, pp.108-111.

[20] Jung, T. H., Lee, H., Chung, N., & Claudia D. (2018) “Cross-cultural differences in adopting mobile augmented reality at cultural heritage tourism sites”, *International Journal of Contemporary Hospitality Management*, 30(7), 1621-1645.