Original Paper

A Study on the English Translation of Chinese Classical Poems from the Tang and Song Dynasties from the Perspective of Eco-translatology: A Case Study of Xu Yuanchong's Version

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Abstract

In the early 21st century, Professor Hu Hengshan of Tsinghua University put forward the theory of ecological translation in translation, which focuses on the integrity of translation ecosystem. Professor Hu Gengshen defines translation as the translator's adaptation and select. Xu Yuanchong has made great achievements in poetry translation, and his translations are widely praised in the translation circle. Therefore, the author chooses Tang and Song poems translated by Xu Yuanchong as the main research object, aiming at conducting a comprehensive study of translation from the three dimensions of language, culture and communication. The process of adaptation and selection in Xu Yuanchong's translation of Tang and Song poems from the perspective of ecological translation will be analyzed. Using case study and descriptive study, the author introduces the concept of ecological translatology and describes Xu Yuanchong's achievements in the translation of Tang and Song poems. The concept of ecological translatology and its three - dimensional transformation are summarized. The relationship between these three dimensions is illustrated by examples, and the corresponding case analysis is given. Xu Yuanchong's analysis of English translation of poetry not only helps to highlight the translator's dominant position in the translation process, but also can broaden the vision of poetry translation research and prove the explanatory power and feasibility of ecological translation.

Keywords

Poems, Translation, Eco-translatology, Adaptation and selection

Introduction

Poetry has played an important role in China's 5000 years of history. With the development of China's "One Belt, One Road" initiative in the 21st century, China's excellent traditional culture has become

increasingly influential abroad. Telling Chinese stories and making Chinese voices heard has become a major responsibility. Hu Geng Shen first proposed Eco-translatology in 2001. Eco-translatology is developing steadily in China and its international reputation is gradually improving. The author studies the Tang and Song poems translated by Xu Yuanchong with three-dimensional transformation, discusses the significance and function of Eco-translatology, and makes contributions to future studies.

The author interprets Xu Yuanchong's poetry translation thoughts and practice from the perspective of Eco-translatology. The fundamental idea of this essay is founded on Eco-translatology, with the translation of Tang and Song poems serving as the research object and Xu Yuanchong's translation as the research subject. The main problem to be solved in this paper is to answer whether Xu Yuanzhong's translation process is of adaptation and selection, and to explain in detail what translator centralism and three-dimensional transformation are respectively and the relationship between them. This helps to verify the feasibility and explanatory power of Eco-translatology, and also helps to reflect the core role of translators in the process of translation. In addition, Eco-translatology is a relatively new translation theory, which provides a new perspective for us to study the English translation of Chinese classical poetry.

It is hoped that this paper can help to broaden the research of Xu Yuanchong's poetry translation.

Characteristics of English Translation of Tang and Song Poems

The translation of Tang and Song poetry originated from western countries, but before reform and opening up in our country only sporadic translation and theoretical research. In the face of the ever-changing world, especially when cultural soft power is occupying more and more important in a country, it is urgent to constantly summarize and improve the theoretical experience of Tang poetry translation.

Tang poetry is the most representative of Chinese culture. The practice of English translation of Tang and Song poems not only increases the output of traditional Chinese culture, but also provides more examples for the induction and improvement of translation theory. Meanwhile, the level of English translation of Tang and Song poems is improved imperceptitiously.

It took nearly 300 years to translate Tang and Song poems into English, and because of the similarities between Chinese and English, classical poetry is necessarily translatable. This idea has been recognized and supported by many translation theorists, practitioners, readers and critics. However, some scholars believe that poetry is untranslatable. Translatability and untranslatability are an ancient pair of opposites. The author characterizes the translation of Tang poetry into English as translatability, relative translatability and comprehensiveness.

The Significance of English Translation of Tang and Song poems

Tang and Song poetry, as a shining star, always shines in the night sky of Chinese traditional culture and is enduring. As the chairman of the Nobel Prize Committee for Literature, Espumac, said: "What works in the world can compare with the Tang Dynasty poetry and the Dream of Red Mansions?" The best representation of a country's culture is its poetry.

With the globalization of the world and the prosperity of China, we should not only "take" from the West, but also actively "give" our Oriental culture, and the translation of poetry into English is an important step of "give". In this sense, translation is a kind of expansion of national culture and a kind of enrichment in connotation. Culture is a value system with language, while poetry is the most primitive and essential art with language as the carrier. Tang and Song poems play a very important role in Chinese social life and culture. Both Chinese and Western translators have a special preference for Tang and Song poems. This is the essence of Chinese traditional culture. It is based on this perspective that we study the English translation of Tang poems. If classical Chinese poems are translated into English for foreign poets and readers to learn from. As a special literary classic, translation has not been widely concerned by scholars, but it cannot be denied that it has great theoretical and practical significance for cultural inheritance.

The English translation of Tang poetry is an important part of the foreign translation of Chinese traditional cultural classics. It is the integration of Chinese and Western cultures. On the one hand, it can not only carry forward and spread Chinese culture, promote equal dialogue and exchange between different cultures, but also improve the spiritual realm of people in the world and promote mutual understanding and tolerance between different nationalities. On the other hand, learning Chinese traditional cultural resources can promote the world's cultural transmission and civilization construction.

Introduction to Eco-translatology

Translation is an important way to communicate different cultures. In the translation behavior, As the main implementer of translation behavior, translators can choose different strategies and form different versions and produce different cultural communication effects.

This is especially prominent in the field of cultural translation. Under the current international economic and cultural situation, it is very important to study the translation strategies of translators. The strategy of "culture going out" is not only the cultivation of technical talents, but also the cultivation of cultural talents. Eco-translatology is an interdisciplinary translation strategy in China, which studies translators and translational eco-environment from a system perspective. The translation strategy, selection motive, selection process and final purpose are well explained, which has constructive value for the cultivation of translation talents in China.

Hu Gengshen is a famous translation scholar in China and he founded the Eco-translatology studies in 2001. He described and explained the translation phenomenon from three perspectives: Translator's responsibility", "Adaptive select" and "acting by translation."

Translators, as the main body of translation behavior, are valued in Eco-translatology. These three theories contained in eco-translatology all highlight the translator's central position in translation activities and explain the interaction between translators and translation ecological environment in specific translation activities. The translator should be responsible for coordinating the relationship between the translation text, the translation environment and the translation community, and has the

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responsibility to adapt to the translation ecological environment and attention to the acceptance and dissemination of the translated works and the survival of the translated works. As the basic theory of eco-translatology, adaptive select theory is guided by Western Darwin's theory of "natural selection, survival of the fittest" and Oriental ecological wisdom, from the perspective of "adaptation" and "selection", it gives a new description of the essence, process, principle and method of translator's behavior, that is, In the process of translation, the text is transformed by multi-dimensional adaptive strategy, and finally obtained the adaptive selection with the best integration degree. This explains the translator's select of translation text and the motivation of translation strategy. "There is something to do" in translation, also known as "acting by translation," which refers to the basic motivation of the translation behavior and the actual effect of translation activities.

Main Concepts of Eco-translatology

Since the second half of the 20th century, people have gradually realized the importance of ecology, and human society has begun to turn to ecological civilization. The field of philosophy has also changed from subject-object division to intersubjectivity, thus eliminating the central position of human beings and gradually transforming to the whole ecology. This concept of integrity has become one of the theoretical bases of ecological translation and learning.

Eco-translatology emphasizes the interrelation and function between each subsystem of translation, but this kind of connection and function is not simply and roughly superimposed by each component, it forms an organic and unified whole. The overall function is greater than the simple combination function of each component. Eco-translatology also takes advantage of the ancient ecological wisdom, and advocates translators as the leading factor, which changes the previous thought of valuing both authors and readers, it improves the main position of translators.

Another important theory of eco-translatology is based on the theory of "adaptation/selection". It is a metonymy of Darwin's theory of "adaptation and selection, it is believed that translation also has the situation of natural selection and survival of the fittest. Whether translators adapt to the ecological environment of translation is an important factor. Eco-translatology holds that translation takes translators as the center. On the one hand, translators need to adapt to the translation ecological environment which takes the original text as the typical element, and on the other hand, when facing the translation ecological environment, they need to choose the translation. Eco-translatology believes that translation systems have three dimensions. It also known as "three-dimensional" transformation.

Three-Dimensional Transformation

Language dimension refers to a series of specific operation problems involving language conversion, such as how to choose appropriate wording, reasonably arrange sentence structure, and better reflect the original style in the process of translation.

Cultural dimension refers to the influence of cultural ecological differences on text interpretation, translation and reading while considering language dimension, and translating with cultural consciousness, eliminate possible distortions caused by cultural differences.

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Communicative dimension emphasizes the communicative intention of the source text. Translators should understand what the author's purpose is and accurately convey it to readers.

The "three-dimensional" transformation does not exist independently or separately, but is related to each other. Translators need to give consideration to each other.

Translator's Adaptation and Selection

Translation as adaptation and selection is also one of the main concepts of ecological translatology. Here, translator's adaptation and selection refer to selective adaptation and adaptive selection respectively.

According to Hu, "The process of translation consists of two stages: one is the translator's adaptation to the translation ecological environment; the other is the translator's decision on the selection of the final target text on behalf of the translation ecological environment" (Hu, 2004, p. 222). In fact, the process of translation is a series of selects that translators constantly make to adapt and select.

In the first stage, a translator is selected for the source text. In other words, this stage can also be counted as the translator's effort to adapt to the source text, because the selection is not irreversible (Hu, 2013, pp. 86-87). In the second stage, the decision of the translator to choose the target text plays the most decisive role in the translation ecological environment (Hu, 2013, p. 87). When choosing the target text, the translator should consider various potential factors and then decide on a translation strategy. Since these two stages overlap, the translator should constantly adjust and select in the whole translation process.

Analysis of English Translation of Chinese Classical Poems from the Tang and Song Dynastie from Eco-translatology

Eco-translatology was proposed by Professor Hu Gengshen, which focuses on the integrity of translation ecosystem. Professor Hu Gengshen defines translation as "the translator's select activity to adapt to the translation ecological environment", that is, translation is the translator's adaptation and select.

Judging from its definition of translation, whether it is "adaptation" or "select", it is done by the translator, therefore, eco-translatology is another translator-centered theory after "translator subjectivity". Although scholars have studied the English translation of Tang and Song poetry from many perspectives, there are still relatively few articles to study from the perspective of eco-translatology. And because Mr. Xu Yuanchong has made great achievements in poetry translation, his translation works are well received in the translation field. This article chooses poems translated by Mr. Xu Yuanchong in English as the main research object, from birth, from the perspective of state translatology, it analyzes Xu Yuanchong process of translating poems into English is the process of adaptation and selection.

Mr. Xu translated poems in three languages of Chinese, English and French with rich beauty and self-cultivation, especially his exquisite attainments in poetry. He tried his best to catch the charm of poetry translation, insisting on translating poems with poetic style, it has elaborately created the artistic

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tacit understanding and harmony between Eastern and Western language and culture between Chinese classical poetry and English and French translation. For the exchange of Chinese and Western culture, especially for the external spread of Chinese culture. Nowadays, Chinese classical poems have been translated and published in English, mainly including: poems of Chu, poems of six dynasties in Han and Wei dynasties, Three Hundred Tang Poems.

Three-Dimensional Transformation

An important methodology in eco-translatology is "three-dimensional transformation". "Three-dimensional" means "linguistic dimension", "cultural dimension" and "communicative dimension".

In translation activities, the translator's behavior will be constrained by the translation ecological environment. The translator should not only take into account the needs of the target language ecology, try to make the target language conform to the target language ecology, but also take into account the ecological pattern of the original text, so as to keep a balance between the harmony of the target language ecology and the harmony of the original text in the source language ecology. In this way, translators need to coordinate various factors and make adaptive selects at the level of "linguistic dimension", "cultural dimension" and "communicative dimension". "From the perspective of selective adaptation theory, the best translation is the one with the highest degree of 'integration adaptation selection'." The result of translation optimization selection, to a certain extent, must be the result of multi-dimensional adaptation to translation ecology.

Linguistic-Dimension

In the process of translation, in order to make the readers of the target language easier to understand and accept, translators should choose the language form used in translation and change it appropriately.

In order to make the translation more in line with the habits of the target language readers. It requires translators not only to be loyal to the original text, but also not to write too much in the process of translation and advocate to choose appropriate words and sentences in combination with corresponding cultural background information, and then to interpret the original text, truly put yourself in the environment of translation, make sure the translation is accurate and authentic, and avoid using it mechanically. The translator is required to choose the target language in the adaptation, and at the same time, he should also learn to adapt to the environment of translator and state created by the source language text, to understand the story background of the original text to the greatest extent, and then to choose and adjust the structure of the translation and the language of the target language, so as to make the content of the original text reach the maximum equivalent, make the original translation meet each other and echo each other, and then make readers better feel the nickname, charm and localized artistic atmosphere of the original author in the translation.

Example 1

"明月几时有？ 把酒问青天。"

——《水调歌头》苏轼

Original text by Xu Yuanchong: "How long will the full moon appear? Wine cup in hand, I ask the sky." (Su Shi- Prelude To Water Melody)

In Mr. Xu's translation, he adopted two translation methods, "literal translation" and "provincial translation", and grasped them properly. The translation can be analyzed from two aspects. First: At the beginning of the words, Mr. Xu translated the "bright moon" in the original text into "full moon", the author thinks that this translation appropriately describes the theme of "Mid-Autumn Festival", and at the same time shows its "bright" characteristics; Second: when Mr. Xu translated the cultural word "Qingtian", which belongs to the unique culture of our country, he chose the provincial translation method when meeting (that is, the word has the phenomenon of language default), that is to say, omit the explanation of "Qing", the default word of existing culture, and directly translate it into "the sky", which can not only make people understand, but also be concise and clear, and meet the requirements of the target language.

This is a good translation strategy for the following two reasons: (1) Due to the different cultural backgrounds at home and abroad, it is difficult for readers to understand the symbolic meaning, namely "incorruptibility and cleanness"; (2) "Qing", a culture-loaded word, is hard to find its exact corresponding word in English. Because in ancient times, in contemporary Chinese, "Qing", the color represented by itself is relatively complex and changeable. It can not only refer to blue, as described in Xunzi's persuasion of learning: "Green, take it as blue, while green is blue"; Here, Xu Yuanchong choose to subtract the word "Qing" and directly translate "Qing Tian" into "Tian", which is a wise select.

In addition, Xu Yuanchong added the subject "I" to the translation when translating "asking the sky with wine". The Chinese subject can be omitted, but this situation is relatively rare in English, therefore, Xu Yuanchong added the subject when translating this sentence. From the perspective of the first person, the following feelings can better reflect Su Shi's homesick and situation at that time. At the same time, it also increases the readability of translation for English readers.

Cultural-Dimension

Cultural dimension emphasizes that translators should transmit and interpret bilingual culture and connotation in the process of translation.

Translators should adapt to the source language and the target language, as well as the cultural ecological environment, so as to translate the source language information to the maximum extent. How to overcome the obstacles of cultural differences and make readers' reading experience more smooth is a compulsory course for translators.

During the Tang Taizong period, Yu Shinan once wrote a song "Cicada".

Example 2

"垂緌饮清露，流响出疏桐。居高声自远，非是藉秋风。"

——《蝉》虞世南

Original last two sentences by Xu Yuanchong: "Though rising high, you drink but dew, Yet your voice flows from sparse trees." (Yu Shinan- Cicada)

In which the poem "droop" refers to the droop part of the Crown under the droop, which is very similar to the tentacles of cicadas, and the Crown also refers to the official position. Such a metaphor clearly describes the exterior and appearance of cicadas, and secretly describes the "high" position of cicadas, so as to show that the poet himself has a noble background, a clean body and a high ambition. Xu Yuanchong translation is more straightforward : "Though rising high, you drink but dew, Yet your voice flows from sparse trees." There are both real and virtual writes. Holding the benchmark of the cultural meaning of the original vocabulary tightly, we conducted creative translation in divergent thinking mode around the original text, and wrote with "rising high" that cicadas lived in a high place, and the poet's status was noble and pure. Comparing the two, Tang translation is closely attached to the original text, while Xu translation is wandering around the original text, but Xu translation pays more attention to the effect of the translation and is more artistic.

Example 3

"寻寻觅觅，冷冷清清，凄凄惨惨戚戚。"

——《声声慢》李清照

Original last two sentences by Xu Yuanchong: "I look for what I miss; I know not what it is. I feel so sad, so drear, so lonely, without cheer." (Li Qingzhao - Slow sound)

These first three sentences directly expressed the feeling of loneliness and melancholy. The combination of seven groups of overlapping words is most appreciated by ancient and modern theorists. In a sense. What is "search" looking? Her hometown was occupied by her old friends. What she was looking for was the memory of the past, but she "found" but didn't see it. So she carefully sought it. The overlapping use of "searching" emphasizes the serious loss of the author, and also depicts the sorrowful and melancholy mentality of the author due to these losses (unfortunate encounters, including national calamities and domestic calamities). Xu Yuanchong translated it into "I look for what I miss; I know not what it is.I feel so sad, so drear, so lonely, without cheer." Two short sentences accurately expressed Li Qingzhao's emotion in the poem.

It can be seen here, in order to better adapt the translation to the cultural ecology of the target language, the translator creatively transforms between the cultural ecology of the source language and the cultural ecology of the target language to make the translation more in line with the psychological expectation of the readers of the target language culture, to enable the translation to survive better in the cultural ecology of the target language.

Communicative-Dimension

From the perspective of communicative dimension, language is an important tool for human communication, so in the translation practice of traditional culture, communicative dimension also plays an important role.

Communicative dimension emphasizes that translators should be in the process of translation, the communicative intention of the source language is successfully transferred to the target language. In the process of translation, translators must pay full attention to the communication and dimension contained in traditional culture. Only in this way can translators make readers understand the thoughts and feelings expressed by the author of the original poem, and then trigger the resonance of thoughts and emotions.

Example 4

"含情欲说宫中事，鹦鹉前头不敢言。"

——《宫词》朱庆馀

Original last two sentences by Xu Yuanchong: "They will complain of their lonesome palace life, only, Afraid the parrot might tell a tale secondhand." (Zhu Qingyu - the miyazi)

Zhu Qingyu "the miyazi" is a work depicting miyazi. The poet described such a scene: in the beautiful time of blooming flowers, the gate of the courtyard was tightly locked, the maids can't go out to enjoy the shoguang and youth. Even if they feel depressed and complain in their hearts, they dare not reveal to each other with their companions. Why? Because there is a parrot with a tongue. The word in the palace implicitly satirizes life in the palace. In Xu Yuanchong English translation, this kind of satirical intention is more obvious, especially the third and fourth sentences, which are translated as: "They will complain of their lonesome palace life, only, Afraid the parrot might tell a tale secondhand." in the third sentence, "say" is translated as "resentment", and "palace affairs" is translated as "lonely palace affairs", which is more specific and detailed than the original poem information, the emotion is more externalized and obvious. The fourth sentence further explained why the parrot dared not speak in front of it, which was translated as "fear that the parrot would tell my story to others". This kind of processing method clearly expresses some words implied in the original poem, which makes the communicative intention more explicit and takes more care of the readers of the translation.

Example 5

"坑灰未冷山东乱，刘项原来不读书。"

——《焚书坑》章碣

Original last two sentences by Xu Yuanchong: "Before the pit turned cold eastern rebellion spread, The leaders of revolts were not scholars well read." (Zhang Jie - Book burning pit)

There are some information about Chinese ancient names, place names and other proper nouns in Tang poetry, which may make readers feel strange. In order to reduce the reading barrier of the target readers, they focus more on poetry rather than elaborate study, so as to better communicate with poets, the translator has generalized and abstracted these proper nouns.

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There is such a situation in the Book burning pit written by the poet Zhang Jie. the third and fourth sentences of Xu Yuanchong poem are translated as: "Before the pit turned cold eastern rebellion spread, The leaders of revolts were not scholars well read." "Shandong" is translated into "east", and "Liu Xiang" is translated into "intorebel leader". In this way, even if the target readers don't know much about the history, culture and geographical position of ancient China, they don't know where "Shandong" is, and who "Liu Xiang" is, can also understand the author's intention from the translation, so as to achieve the purpose of communication.

Strategies

In poetry translation, the translator needs to adapt the linguistic, cultural and communicative dimensions to achieve the best information transmission. In order to achieve harmony and unity with the ecological environment of translation, translators must adjust and adapt themselves to the "three-dimensional transformation".

The following is an analysis of the specific translation examples of Chinese ancient poetry to explore how translators can use "three-dimensional transformation to achieve the best image transmission effect.

Adaptive selective transformation of language dimensions

The adaptive select of language dimension refers to the translator's adaptation and select of language form. There are significant differences between English and Chinese. English emphasizes hypotaxis, while Chinese emphasizes parataxis. English expression has rich vocabulary and clear semantics, while Chinese expression the words are short and to the point. Generally speaking, the expression of English poetry is more clear, while that of Chinese poetry tends to be vague. How to use the best expression of the target language and better express the content of the original text is the greatest pursuit of the translator. Generally speaking, a successful translation will maintain the balance of meaning, sentence meaning, aesthetic value and style.

Example 6

"恰似姮娥怜双燕，分明照、画梁斜"。

——《少年游 润州作代人寄远》苏轼

Original last two sentences by Xu Yuanchong: "The Moon Goddess seems to care for the swallows in pair. She sheds her light into their dream on painted beam."

The expression of this poem is very concise, there is no link between the clauses and phrases to indicate the relationship, but focuses on the artistic conception of the moonlight. Chinese readers can understand such sentences fairly well, but for Western readers, the poem becomes difficult to understand if the translator does not make adaptive selects. For the poem, Xu Yuanchong used the subject "she" to refer to the moon goddess and the prepositional phrase "on painted beam". This makes the source text become a complete sentence when it is converted to the target language, which enhances the readability and comprehensibility of the poem. This adaptive transformation of language dimension makes the translation more suitable and acceptable to Western readers.

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Adaptive selective transformation of cultural dimension

In the process of translation, the translator needs to convey the cultural connotation of the original text in the translation. This is the adaptive selection of cultural dimension. Due to the differences between the source language culture and the target language culture, translators should first adapt to the cultural system of the source language to avoid misunderstandings caused by lack of knowledge of the source language culture. Translators must consciously overcome the obstacles caused by cultural differences in order to ensure the effective transmission of information. The language of classical Chinese poetry is concise and beautiful, and it contains rich cultural images. A single word can trigger endless associations.

Example 7

"故人西辞黄鹤楼，烟花三月下扬州"

——《黄鹤楼送孟浩然之广陵》李白

Original last two sentences by Xu Yuanchong: "My friend has left the West where Yellow Crane towers, For River Town veiled in green willows and red flowers."

The poem contains many images with rich cultural connotations, such as "Yellow Crane Tower", "fireworks" and "Yangzhou". Different geographical locations lead to different times, thus forming typical cultural images in translation. In China, March is late spring. Spring is a typical image of warmth and vitality in classical Chinese poetry. The name "Yangzhou" not only indicates Meng's destination, but also shows readers the beautiful scenery of the small town in southern China, which is part of the traditional Chinese cultural imagery. Considering the close relationship between "fireworks" and "March", Professor Xu Yuanchong translated them into "green willows and red flowers" as an image group, thus depicting the vigor and vitality of spring in Yangzhou. Professor Xu Yuanchong adopted the domestication translation strategy, realized the adaptive selection and transformation of cultural dimension, and made the artistic conception of the original poem perfectly reproduced.

Adaptive selective transformation of communicative dimensions

Translators should pay attention to the selection and transformation of communicative level and the adaptive selection of communicative dimension. It is the translator's adaptation and selection of communicative intention in the process of translation. Each poem expresses the feelings or aspirations of the poet.

Example 8

"今夜鄜州月，闺中只独看"

——《月夜》杜甫

Original last two sentences by Xu Yuanchong: "On the moon over Fuzhou which shines bright, Alone you would gaze in your room tonight."

In Chinese culture, the image of the moon carries people's rich emotions. The poem expresses the poet Du Fu's longing for his wife when he was confined to Chang 'an. Imagine his wife in the state of the moon missing himself.

"香雾云鬟湿，清辉玉臂寒。"

Original last two sentences by Xu Yuanchong: Your cloudlike hair is moist with dew, it seems; Your jade-white arms would feel the cold moonbeams."

The second person perspective is adopted in the translation. The second person perspective will make the reader feel that the poet is directly confiding his missing to his wife. His strong missing for his wife is vividly expressed in the lines. The second person perspective will also make the translation read more naturally, thus expressing the intimate relationship between the poet and his wife, and expressing the yearning more strongly.

The adaptive selection of the translation accurately conveys the thoughts and feelings of the original author in the communicative dimension, and readers can naturally grasp the implied meaning associated with the images in the poetry.

Adaption

This section mainly analyses how Xu Yuanchong adapts to the "translational eco - environment" selectively and makes adaptive selection or transformation from three dimensions, that is, linguistic dimension, cultural dimension and communicative dimension to produce a good translation, one of high degree of holistic adaptation and selection .

Example 9

"飞流直下三千尺，疑是银河落九天。"

——《望庐山瀑布》李白

Original last two sentences by Xu Yuanchong: "flying straight down three thousand feet, it is suspected that the Milky Way falls nine days."

In Chinese traditional culture, "Nine" has its unique cultural implication in character form, pronunciation and meaning. It has gone beyond the concept of number and penetrated into the traditional folk culture. In ancient legend, people believed that there were nine heavens, which were later used to describe the height of the sky. However, the number "nine" does not have such cultural meaning in English culture. If "nine days" in the last sentence of the poem is translated as "nineskies", it will inevitably make English readers confused. Xu Yuanchong translated this place as "As if the Silver River fell from azure sky". In the process of translation, Xu Yuanchong considered the differences between English and Chinese in the cultural dimension. It was just right to consider the words in the translation and change the wording, it reduces the ambiguity and confusion of the translated readers to the original text.

Selection

According to the theory of ecological translatology, translation can be interpreted as a kind of selective activity. In this process, the translator, as the subject, must rely on the translation ecological environment and carry out "adaptation and selection" in the translation process.

On the premise of following the rule of "survival of the fittest", the translator should carry out adaptive selection of linguistic, cultural and communicative dimensions of the source text in the translation

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process, namely "three-dimensional conversion". It is also necessary to ensure that the converted linguistic ecology, cultural ecology and communicative ecology can better integrate into the translation ecological environment of the target language. In addition, the social and cultural factors in the translation ecological environment are constantly changing, so translators need to choose appropriate translation strategies to adapt to the translation ecological environment. On the macro level, translators can choose domestication or foreignization to better adapt to the ecological environment of translation. From the micro level, the translator needs to determine which words and sentence patterns are the closest to the source text translation, so as to select the appropriate words and sentence patterns.

Example 10

"少小离家老大回，乡音无改鬓毛衰。"

——《回乡偶书》贺知章

Original last two sentences by Xu Yuanchong: "I left home young, and not till old, do I come back, Unchanged my accent, my hair no longer black."

Objectively speaking, the beauty of sound, the beauty of meaning, the beauty of form is originally the essential feature of Chinese poetry, but how to realize it concretely, but how to realize the three beauties depends on his subjective select. But this is also limited by the irreconcilable difference between Chinese and English. Therefore, we need to constantly adapt to the select.

Example 11

"洛阳亲友如相问，一片冰心在玉壶。"

——《芙蓉楼送辛渐》王昌龄

Original last two sentences by Xu Yuanchong: "Tell them, I am free from blame a sice in crystal vase."

The last two lines of the poem are widely circulated. At that time, Wang Changling was often belittled because of his poor verbal skills. He wrote this poem when he saw off Xin Qiji at Furong Tower to show that he did not change his moral integrity because of being demoted. Xu Yuanchong has a broad vision and a profound cultural background. Therefore, he can skillfully master literal translation, free translation, domestication, foreignization and other translation methods in translation, so that the language and style of the translation are natural and smooth. The last sentence in the poem is translated as "Tell them, I am free from blame a sice in crystal vase," adding the word "blame" that the poet did not write in the original text. Both "Ice Heart" and "jade pot" are used to praise the beauty and purity of people's morality. The poet uses this image to show that although there are unbearable charges and slander, I still insist on pure integrity, showing the poet's cheerful mind and strong character. The translation here is "I am free from blame", which expresses the original author's open mind when facing slander, and it is the translator's adaptive select to the translation.

Conclusion

From the perspective of eco-translatology, there is a natural gap between the ecology of source text and the ecology of translated text. Therefore, in the process of translation, translators need to give full play to their subjectivity, in order to enable readers to cross the cultural gap between the East and the West,

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appreciate the essence of poetry, and make the translation better survive in the original text; In the translation practice, translators should think carefully and think carefully about every word, make it realize the functions of language dimension, culture dimension and communication dimension at the same time, make readers fully communicate with the original text and the author, and maintain the balance and harmony of ecological environment of poetry translation, in order to resonate with readers, let readers fully appreciate the unique charm of Chinese and Chinese classical culture, and achieve the purpose of spreading Chinese excellent traditional culture; From the "three-dimensional transformation" angle of eco-translatology theory, degree --- that is, the three dimensions of language dimension, Wen Huawei dimension and communicative dimension respectively make a comprehensive analysis of the translation of Xu Yuanchong excellent ancient poetry, and explore the strategic selects they made in the specific translation practice, it has played a certain role in promoting the further spread of Chinese excellence and Xiu culture.

Xu Yuan's educational background, social background at that time, the development trend of literature, and Xu Yuanchong complex inner world all had an extremely important influence on Xu Yuanchong translation practice and translation thoughts. In the face of the influence and restriction of various translation ecological environment. Xu Yuanchong actively play the central role of its translators. Do a lot of creative adaptation and selects. Xu Yuanchong translation practices and theories have practical guiding significance for our future Department of Translation. We need to learn his translation theories and skills. We should also learn from his persistent quality and perseverance of persistent pursuit.

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