

## A Study on the Translation of *Storytelling-- Legends of Lingnan* from the Perspective of Eco-translatology

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### Abstract

China's rising global prominence has intensified international attention toward Chinese culture. However, systematic English materials on Lingnan culture remain scarce within this intercultural communication context, which undoubtedly impedes the international community's in-depth understanding of this regional heritage. To address these gaps, the translator selects excerpts from *Storytelling -- Legends of Lingnan* for translation practice and employs Hu Gengshen's Eco-Translatology theory to conduct a tripartite analysis of the translated text from linguistic, cultural, and communicative perspectives. In the linguistic dimension, differences between the Chinese and English languages are prioritized. In the cultural dimension, strategies for translating culture-loaded terms and proper nouns are examined. In the communicative dimension, efforts focus on balancing readability with the faithful transmission of the source text's intended message. The application of the "Three-Dimensional Transformation" principle from Eco-Translatology demonstrates its efficacy in handling culturally specific texts, highlighting the theory's adaptability. This study not only provides a reference for translating texts embedded with Chinese cultural uniqueness but also enriches the theoretical framework of Eco-Translatology. Furthermore, it facilitates the global dissemination of Lingnan culture against the backdrop of China's expanding international influence.

### Keywords

Eco-translatology; Three-dimensional Transformation; Lingnan legends; cultural inheritance.

### 1. Introduction

*Storytelling -- Legends of Lingnan* is a series of stories about Lingnan culture written by the Chinese author Deng Li. The book revolves around legendary stories that have been passed down through oral tradition, embodying the deepest wisdom and emotions of humanity. It reflects the oldest memories of the people of Southern Guangdong, narrating their innate joys of love and desires for life. The stories depict the profound and vast nature of the earth, the flora and fauna of the human world, and the affection of people from Southern Guangdong for their homeland. They also tell of the beginning and end of time, the depth and breadth of the earth, and the ancient origins of human life. These stories carry people's understanding and insights into nature, ecology, and the human environment.

"In the context of globalization, folk culture can reflect the cultural identity of the ethnic group to which it belongs, which is of particular significance" (Sun Nairong 67). In this sense, the translation of Lingnan legends not only carries the unique cultural features and sense of

identity of the ethnic group but also contributes to the inheritance and development of folk culture. Nowadays, with an increasing interest from foreigners in traditional Chinese culture, exploring Chinese folk legends is both reasonable and valuable. However, as the process of globalization accelerates, Lingnan legends face numerous challenges in cross-cultural communication, and translation encounters complex interweaving factors such as language, culture, and ecology. The purpose of translation is to eliminate language barriers, enable the smooth transmission of language information, and promote the effective transplantation of culture (Bassnet and Lefevere 151). Therefore, as a bridge for cultural communication, translation, while inheriting Lingnan legends, also faces complex intertwining factors such as language, culture, and ecology. Currently, the translation work of Lingnan legends has been initiated, but challenges persist in preserving their ecological and cultural characteristics and conveying profound meanings. Researching the Eco-translatology practices of Lingnan legends not only contributes to the protection and inheritance of local cultural heritage but also helps convey the ecological wisdom they embody, prompting people to pay attention to and reflect on the ecological environment. Therefore, in the process of cultural dissemination, translation not only provides power for the accumulation of culture, but also becomes a catalyst for cultural innovation. The translation contributes to the survival and development of Chinese folk culture.

## 2. An Overview of Eco-translatology

In recent years, the Chinese scholar Hu Gengshen has proposed a new translation theory called Eco-translatology Studies. Eco-translatology Studies is a translation theory based on ecology, combining ecological methods and treating translation as an ecosystem. It emphasizes the interaction and balance among various elements in language communication.

### 2.1. Adaptation and Selection of Translation

Eco-translatology Studies has proposed a completely new research paradigm, placing translation activities within a broader ecological system for consideration. This theory emphasizes that translators are not only converters of language but also participants operating within an ecological environment. "Translational eco-environment refers to the world of the source text and the source and target languages, comprising the linguistic, communicative, culture and social aspects of translating, as well as the author, client, and readers" (Wang Yanan 16). In other words, the Eco-translatology environment is a comprehensive entity of numerous factors that restrict the translator's optimal adaptation and selection. During the translation process, translators need to consider a variety of factors as comprehensively as possible to adapt to the translation ecological environment of the source text. This includes adjustments in vocabulary, grammar, sentence structure, considering differences in cultural and social backgrounds, as well as contemplating the intentions of the original author and the needs of the ultimate readers. Overall, this concept emphasizes that translation is not merely a simple language conversion but requires comprehensive considerations and transformations within a broad and complex context to achieve the optimal effectiveness of information transmission and understanding.

"The two major steps in the process of translation -- 'adaptation' and 'selection', both follow the rule of 'translator as the center'" (Hu Gengshen 12-18). In other words, translation is "a selective activity that translators adapt to the translation ecological environment" (Hu Gengshen 15). From the perspective of "adaptation" and "selection", the translation is the product of the translator's adaptation and selection. Without the translator's adaptation and selection, there would be no translation (Hu Gengshen 14). "Adaptation and selection" is a core concept in Eco-translatology Studies, derived from Darwin's theory of "survival of the fittest". Professor Hu Gengshen introduced this concept into the field of translation, suggesting that this theory is not only applicable to the natural world but also to the translation process. In

translation activities, translators face complex interactive relationships between different languages, cultures, and environments. The theory of adaptation and selection emphasizes that translation is a process of “adaptation and selection”, where translators need to adapt and select according to the specific translation ecological environment, similar to the evolutionary process in the natural world where organisms adapt to their surroundings.

Translation is an ongoing process that requires constant choices and decisions, and is not a final task (Biguenet and Schulte 67). During the translation process, translators need to constantly weigh and choose the most appropriate expression to ensure that the meaning of the source text is accurately conveyed. The essence of translation is essentially adaptation and selection. Translators, in converting the source text into the target text, need to make various decisions, taking into account factors such as language, culture, context, and more. Therefore, the process of translation never reaches a final endpoint or a perfect state. Translation is an ongoing and continuously revised process, as each decision may have a significant impact on the overall effectiveness. However, translators may not be able to fully consider and integrate all existing factors (Guthnecht and Rolle 71). Translators need to adhere to the three-dimensional transformation principles, which involve transformation in the dimensions of language, culture, and communication. On the one hand, multidimensional adaptation emphasizes that translators need to consider various environmental factors during the translation process. On the other hand, when choosing translation techniques and methods, and ultimately presenting the translated work, translators need to make selections based on adaptability to specific environments.

“Adaptation” means that translators need to understand the intrinsic structure and cultural background of the source language text while respecting the characteristics and style of the original, in order to better comprehend and convey the original information. This adaptability requires translators to have in-depth cultural and linguistic competence to ensure accurate understanding and appropriate rendition of the original text. On the other hand, “selection” refers to the fact that in the translation process, translators need to make choices among various possibilities to present the expression in the target language in the best possible way. This requires translators to flexibly apply different translation strategies and techniques to better adapt to the linguistic and cultural context and conventions of the target language.

## 2.2. Three-dimensional Transformation

The three-dimensional transformation theory of Eco-translatology studies is a comprehensive framework designed to gain a deep understanding of the multiple dimensions and levels involved in the translation process. This theory, referencing ecosystems, considers translation as a complex process of interaction among different dimensions within an ecological system. “The basic theory of ecological translatology simplifies the translation method as “three-dimensional” transformation, that is, under the principle of “multi-dimensional adaptation and adaptive selection”, it focuses relatively on the language dimension, the cultural dimension and the communication dimension” (Hu Gengshen 8).

As an emerging field, Eco-translatology studies are dedicated to exploring the multidimensional interactions and adaptability within the translation process. In this field, the concept of three-dimensional transformation is regarded as pivotal. It goes beyond the mere conversion between language and culture, involving micro-level operations that adapt across various dimensions within an ecosystem. If we consider multidimensional transformation principles as micro-level guidance, then the translation methods of three-dimensional transformation become microscopic operations in the translation process. In other words, building upon multidimensional adaptability, adaptive selection focuses on adaptive changes occurring in the dimensions of language, culture, and communication. “To achieve proper translation, it is

necessary to implement genuine multi-dimensional adaptation and undergo at least three-dimensional transformation” (Hu Gengshen 4).

“Linguistic dimension stresses the language expression of the translated text” (Hu Gengshen 114). Translation, as a bridge connecting different languages and cultures, is not merely a simple language conversion but also a mode of communication that spans cultural and environmental differences. The translator’s “adaptive” transformation from the linguistic dimension involves various aspects and levels (Hu Gengshen 2). In other words, when translators make an adaptive transformation, they take into account different aspects and levels of language, which may involve changes in multiple language elements such as vocabulary, grammar, and language style. At the same time, due to different geographical environments, each region has its own unique language expression. During the translation process, the translator needs to make appropriate conversions according to changes in the environment and the characteristics of different languages.

“The cultural dimension focuses on the contextual effect of translation” (Hu Gengshen 114). In the process of translation, cultural differences play a significant role as language serves as the carrier of culture. Vocabulary, expressions, and idiomatic usage within language carry the characteristics of culture. Every aspect of people’s life is influenced and changed by culture; culture plays a significant role in shaping individual and societal lifestyles (Hall 221). Due to cultural differences, translation requires special attention to shifts in values and ideologies. Different cultures can represent distinct countries, reflecting diverse national spirits. In language environments widely influenced by culture, translators may easily misinterpret the original text from the perspective of the target language culture. “In the target language culture, there are no relevant contextual features which related to the function of the source text” (Catford 142). Therefore, without careful cultural context, it is difficult to correctly understand the cultural connotation that the text wants to express. Traditional translation often tends to mask the expressive connotations of Chinese folklore to facilitate understanding for foreign readers, overlooking the importance of transmitting cultural meanings. However, “identifying cultural identity in translation can strengthen the cultural characteristics and cultural characteristics of the nation” (Jiang Honghong 53). Therefore, it is crucial to preserve the cultural differences between different cultures. This unique cultural trait presents obvious cultural uniqueness and national identity, helps to form unique national cultural characteristics, and enriches the cultural diversity of the world.

“The communicative dimension mainly highlights the intention of the original author” (Hu Gengshen 114). “The adaptation and selective transformation of the communicative dimension means that the translator pays attention to the adaptive selective transformation of bilingual communicative intentions in the translation process” (Hu Gengshen 3). This transformation between adaptation and selection requires the translator to focus on the expression of the communicative intention of the original text in addition to the transmission of linguistic information and cultural connotations. The intercultural dimension focuses on the purpose of language use and communicative intent, rather than the literal meaning alone. This involves considering how to balance preserving cultural connotations with catering to reader needs, sometimes requiring the exclusion of cultural meanings in the source language to avoid misunderstandings. Translators must be acutely aware that understanding cultural images or connotations is essential to conveying the essence of Chinese culture through language, achieving the cultural communication goals of translation. To some extent, explaining cultural connotations contributes to cultural dissemination. Therefore, the translation of cultural vocabulary involves not only the cultural dimension but also influences the communicative dimension.

The language dimension focuses on the translator’s adaptive transformation of linguistic forms, while the cultural dimension is concerned with the cultural connotations behind the conversion

of the two languages. The communicative dimension, on the other hand, concentrates on the communicative intent conveyed during the translation process. Translators need to comprehend and adeptly utilize the differences in these three dimensions to guide the translation practice of Lingnan legends, which holds significant value.

### **2.3. Research Status of Eco-translatology at Home and Abroad**

In recent years, eco-translation studies, as a local translation theory, have gradually demonstrated robust vitality in China, contributing significantly to translation research in the country. This interdisciplinary study utilizes both natural and human sciences in translation research. Numerous scholars, both domestic and international, have presented their perspectives on translation from an ecological standpoint.

Many scholars abroad have been researching translation from various ecological perspectives. David Katan (1999) further clarified and refined the concept of translation ecological culture, proposing the translation ecological environment, which includes various elements such as “physical environment”, “political environment”, “climate”, and “space”. Rosanna Warren (1989) believes that “translation is a mode of cognition and a way of being”. In the process of translation, a work is like a living organism being transferred from one cultural and linguistic environment to another. Translators play the role of adaptation and change in this process, similar to individuals or countries needing to adapt to a new environment and undergo transformation to survive in the new context.

Since 2001, when Chinese scholar Hu Gengshen first proposed the theory of Eco-translatology research, Eco-translatology studies, as an emerging method in translation research extending from ecology, have gradually gained prominence domestically. Over the past two decades, related theoretical research has surged, encompassing various translation fields and contributing to the refinement and expansion of Eco-translatology studies.

In specific research endeavors, Pan Guangqin (2018), guided by Eco-translatology theory, conducted an in-depth study on the English-Chinese translation of traditional Chinese medicine instructions, considering the genre and linguistic features of drug instructions. This study aimed to explore translation strategies for Traditional Chinese Medicine instructions, offering valuable guidance for pharmaceutical translation. Additionally, in 2017, Song Zhiping proposed a novel perspective, suggesting that employing Eco-translatology theory to guide the translation of electronic navigation literature would provide more instructive and logical insights. This viewpoint introduces a fresh approach to the translation research of electronic navigation literature.

Overall, Eco-translatology studies have garnered sustained attention and development both domestically and internationally. They provide rich examples and research directions for the innovation of translation theory and practice.

## **3. A Translation Analysis of Storytelling -- Legends of Lingnan (Excerpts) in Light of Three-Dimensional Transformation**

Chapter Three focuses on the practical report, guided by the theory of “Eco-translatology”, conducting an in-depth analysis of the original text’s types and characteristics. By exploring cases from the three dimensions of language, culture, and communication, the significance of Lingnan folklore in the original text is highlighted. Within the framework of Eco-translatology, translators flexibly employ various strategies to address language, culture, and communication challenges. When encountering difficulties in the translation process, translators consider multiple dimensions comprehensively, striving to achieve adaptive transformations of both text and vocabulary. Guided by theory, this chapter seamlessly integrates theory with practice, delving into the analysis of the text and completing the main structure.

### 3.1. Adaptation and Selection from Cultural Dimension Transformation

The selected materials of Lingnan legends include a large number of culturally loaded words with distinctive Chinese characteristics, encompassing a rich vocabulary of cultural terms. Therefore, the process of translating the original text is not only a linguistic endeavor but also a transmission of cultural connotations. This implies that translators need to adapt not only to the literal meaning of cultural vocabulary but also to the deeper cultural nuances. Building on adaptability, translators employ various translation methods to achieve more precise and accurate translations. The representation of Lingnan legends primarily focuses on the content of various scenic spot words, culture-loaded words, and four-character structures.

#### 3.1.1. Scenic spot words

Scenic spot word translation is vital for cross-cultural communication. Strategies like literal and free translation balance accuracy and cultural fit. Literal translation maintains cultural characteristics, while free translation aligns with the target language's cultural context. Employing brackets or comments enhances reader comprehension, fostering effective communication.

[Example 1]

[The source text] 光孝寺

[The translation] Guangxiao Temple

[Example 2]

[The source text] 南海神庙

[The translation] Nanhai God Temple

[Example 3]

[The source text] 文昌庙

[The translation] Wenchang Temple

[Example 4]

[The source text] 云岩寺

[The translation] Yunyan Temple

[Analysis] In the above examples, these landmark names consist of two parts: a “proper noun + common noun” combination. For the proper noun part, the translator employs transliteration, while for the common noun part, a literal translation approach is applied. The inclusion of location names serves the purpose of conveying information. By retaining the phonetic information of the source language and adding common nouns as “explanations”, the translation not only enhances the linguistic recognizability to some extent but also reduces potential reading obstacles caused by excessively long sentences, making the translated text concise and clear. According to Wikipedia, the official English name for Guangxiao Temple was “Temple of Bright Filial Piety” or the traditional Cantonese-style transliteration “Kwong Hau Temple” before 1949, but it has now been changed to the Hanyu Pinyin transliteration “Guangxiao Temple”, directly conveying its meaning. This choice not only showcases the cultural significance behind the name on the cultural level but also aligns with the language preferences of the target language readers, making it simple, understandable, and clear. Additionally, the translator finds consistent usage of this transliteration in various search engines such as “Baidu Baike”, “Google”, and articles from the Guangzhou Municipal People's Government Foreign Affairs Office that outlined the English transliteration standards for public signage in Guangzhou (2022). Therefore, the translator believes that, for certain landmark names, opting for widely-used transliterations can reduce confusion for readers of the target language, achieving effective information conveyance and communication in the textual dimension.

[Example 5]

[The source text] 羊城八景

[The translation] Eight Scenic Spots of Yangcheng (Eight famous attractions in Guangzhou)

[Analysis] “The Eight Scenic Spots of Yangcheng” is also composed of “specific nouns + common nouns” in terms of the formation of place names. The term “八景” (Eight Scenic Spots) in “羊城八景” (Eight Scenic Spots of Yangcheng) has different referential meanings in each historical period. According to Wikipedia, historical records state that the selection of the Eight Scenic Spots of Yangcheng began in the Song Dynasty. Since the Song Dynasty, the selection of the Eight Scenic Spots of Yangcheng has become a tradition, passed down through the ages without interruption.

The Eight Scenic Spots of Yangcheng refer to eight famous scenic spots within the urban area of Guangzhou. They hold significant importance in the city’s historical and cultural context and are acclaimed as representative landscapes of Guangzhou. These eight spots represent the natural beauty and cultural landscapes of Guangzhou in different periods, reflecting the city’s rich historical and cultural heritage.

“羊城八景” can be translated as “Eight Scenic Spots of Yangcheng”, where “羊城” is an alternative name for Guangzhou, signifying that the “Eight Scenic Spots of Yangcheng” are eight renowned attractions within the city. Given these points, the translator has highlighted important information in annotations for the benefit of the target readers, aiming to facilitate cultural dissemination.

### 3.1.2. Culture-loaded Words

Translation of culture-loaded words is the key to conveying cultural connotations. When choosing a strategy, the translator can adopt methods such as retaining the original text, free translation, or adding annotations. These strategies not only ensure that information is conveyed accurately, but also encourage readers to gain a deeper understanding of the rich connotations between different cultures.

[Example 6]

[The source text] 赵举人暗地大吃一惊: 这块青石板是他在书房前的洗砚池里打捞上来的, 长约三尺, 宽约一尺, 厚半尺, 当见它晶莹光滑, 便放在书房里, 没想到, 那珠宝商却说它是宝。

[The translation] Zhao was secretly surprised: this piece of bluestone was salvaged by him from the washbasin in front of his study, measuring about three Chi (0.99m, Chi is a unit of length; 1 Chi is equal to 0.33 meters) in length, one Chi in width, and half a Chi in thickness. When he saw its sparkling smoothness, he placed it in the study. Unexpectedly, the jeweler claimed it to be a treasure.

[Analysis] In terms of units of measurement, China and Western countries are entirely different. In the original text, there is no English equivalent for the word “尺”. Firstly, “尺” is a unit of length, with 1 Chi approximately equal to 0.33 meters. In traditional Chinese culture and history, “尺” was a commonly used unit for measuring the length of objects, widely employed until the introduction of the metric system. On the other hand, the “英尺” is one of the international standard units of length, equivalent to 12 inches or 0.3048 meters. The “英尺” is a widely used length unit in English-speaking countries and regions influenced by them, forming part of the international standard unit system.

Therefore, “尺” and “英尺” not only differ in numerical value but also originate from distinct cultural and historical backgrounds, representing different standards of length measurement. Eco-translatology requires the translator to pay attention to the cultural connotations in both languages, making cultural information indispensable. If a domestication strategy were used to explain this term, it would not reveal its cultural connotations. Therefore, the translator decides

to use transliteration and annotation here. This way, the translated text retains the characteristics of the original, avoiding cultural misunderstandings.

[Example 7]

[The source text] 女娲娘娘来到北冥之海，看到金鳌，决定取它的四条腿支撑天地四角。

[The translation] Nü Kua (the ancestor of mankind in Chinese mythology) came to the Sea of Beiming, saw the golden turtle, and decided to use its four legs to support the four corners of the world.

[Analysis] “Nüwa” is the primordial human ancestor in Chinese mythology and, simultaneously, a prominent ancient goddess in Chinese ethnic beliefs. The translation of this term is widely accepted in relevant literature, so, at the vocabulary level, the translator has adhered to the established version. To provide an explanation for this term, the translator has added a note for the benefit of the target readers, facilitating a better understanding. This contributes to the global dissemination of Chinese culture and helps foreigners gain more insight into China.

[Example 8]

[The source text] 南海观世音菩萨见初生的人类不是金鳌的对手，便用十万八千根蚕丝结成绢索，将宝瓶中的杨柳枝削成倒刺神钩，再用泥巴捏成人形为饵。

[The translation] The South Sea Avalokitasvara (a deity in Buddhism), seeing that the newly born humans were no match for the Golden turtle, crafted a silk rope with a hundred and eighty thousand strands. Then, she fashioned the willow branches from the precious vase into a barbed divine hook and molded mud into a human form as bait.

[Analysis] Similarly, “Avalokitasvara” is a deity in Buddhism and one of the most famous Bodhisattvas in Buddhism. In relevant materials, the translation of this term is widely accepted, so at the lexical and cultural level, the translator has adhered to the established version. To explain this term, the translator has added a annotation. It complies with the requirements of literal translation, contributing to the global dissemination of Chinese culture and helping foreigners gain a deeper understanding of China.

### 3.1.3. Four-character phrases

The translation of four-character phrases is the essence of cultural inheritance. Using literal translation, free translation, or a combination of annotation strategies is to ensure the accuracy of information transmission while conveying deeper cultural connotations. In folk culture translation, the processing of four-character words is not only a language art, but also a bridge of cultural communication.

[Example 9]

[The source text] 明朝正统年间，广州的官府欺压百姓，鱼肉人民，无恶不作。

[The translation] During the Zhengtong period of the Ming Dynasty (1436 - 1449 BC), the government in Guangzhou oppressed and exploited the people and committed all kinds of evils.

[Analysis] This passage describes a social phenomenon during the reign of the Ming Dynasty's Zhengtong era. Firstly, “Zhengtong” refers to the era when Zhu Qizhen, also known as Emperor Yingzong, ascended the throne, lasting from 1436 to 1449. The translator has added a time annotation after “during the Zhengtong era” to assist readers in better understanding the text, providing them with background knowledge similar to that of the original readers.

Secondly, the other three four-character phrases may be challenging for the target audience to comprehend due to linguistic differences between Chinese and English. In order to adapt to the translation ecology of the source language and the target language, the translator employs adaptive transformations, using conversion and combination techniques to enhance the reading experience for the target audience. In this context, “fish and meat” metaphorically refers to those who are subjected to violence, symbolizing the arbitrary harm and oppression

of innocent people. Therefore, both “欺压百姓” and “鱼肉人民” refer to unjust actions imposed on the people, oppressing and exploiting their rights or resources. To make the translation more concise, the phrase is rendered as the compound verb phrase “oppressed and exploited the people”. To avoid repetition, the subjects of these two verbs are combined into one subject, “people”. For the translation of “无恶不作”, it is necessary to understand the meaning of the phrase, which describes doing all sorts of bad things. Translating it as “committed all kinds of evils” is sufficient to convey the original meaning. All of these are adaptive transformations that will help the target readers better understand.

### 3.2. Adaptation and Selection from Linguistic Dimension Transformation

To achieve adaptive transformation at the language dimension, translators employ different translation methods based on the linguistic characteristics found in the original text. This includes handling features such as subject-less sentences, passive voice, and complex sentences commonly found in cultural texts. Language differences represent fundamental traits shaped by diverse cultural environments. Translators adaptively transform the content to achieve a satisfactory translation effect, ensuring that the target text is more readily accepted by readers while considering the differences between Chinese and English.

#### 3.2.1. Non-subject sentences

Non-subject sentences translation involves balancing the flow of the sentence with conveying the message accurately. The translator can choose to retain the natural language feel, use active expressions or use complements, etc. In the process of translating from Chinese to English, the processing of subject-less structures is not only a language skill, but also a form of cultural inheritance, presenting readers with a more vivid literary style.

[Example 10]

[The source text] 很快，玉皇大帝知道天上的宝贝“息壤”被偷到了人间，非常生气，就派火神祝融下凡，在羽山把鲧杀死，并夺回了余下的“息壤”。

[The translation] Soon, the Jade Emperor learned that the celestial treasure “Xirang” had been stolen and brought to the mortal realm. Furious, he dispatched the Fire God Zhu Rong to descend to the mortal world. On Yushan, Zhu Rong killed Gun and reclaimed the remaining “Xirang”.

[Analysis] This Non-subject sentence employs techniques such as implied subject, structure omission, contextual cohesion, and action expression in its translation. Through implied subject, the translation subtly includes the executor of the actions by embedding contextual clues within the target text while omitting the subject from the source language. The coherence of the translation is ensured by incorporating contextual information, such as the previously mentioned “Jade Emperor” and “Fire God Zhu Rong”. The choice of action expressions, including verbs like “learned”, “dispatched”, and “killed”, further emphasizes the subject’s actions. Overall, these translation techniques contribute to ensuring that readers accurately comprehend and reconstruct the executor of the actions in the target language while maintaining contextual coherence.

[Example 11]

[The source text] 中间那块石板竟是一幅天然的山河浴日图：上方群山叠翠，树木青葱；下方碧波荡漾，东方旭日，一片耀眼霞光。——这是无价之宝呀！

[The translation] The stone slab in the middle is a natural picture of mountains and rivers basking in the sun. The verdant mountains above and the green trees below are accompanied by rippling blue waves and the rising sun in the east, creating a dazzling glow. -- This is truly a priceless treasure!

[Analysis] This sentence employs an abundance of adjectives and nouns, creating a vivid depiction to showcase the beauty of natural scenery. The use of parallel structure in the sentence, where the descriptions above and below echo each other, enhances the rhythmic quality of the sentence. Additionally, various rhetorical devices such as contrasts and parallelism are employed to enrich the language expression, making the description more compelling. Each segment is described through the structure of adjectives and nouns, emphasizing the scenes, atmosphere, and feelings without specifying a particular actor. Therefore, from the perspective of traditional grammar, this sentence can be seen as lacking a clear subject, but this is a common literary technique, especially in works describing natural landscapes or expressing emotions. The translator seamlessly connects various elements of the natural landscape, making the overall description more smooth and coherent. By using terms like “accompanied by”, it provides a more detailed portrayal of the relationships between different landscape elements, making it easier for readers to form a clear mental image of the natural scenery. The second sentence employs natural transitional phrases such as “creating” and “truly”, adding rhythm to the overall sentence. This contributes to enhancing the literary quality and emotional appeal of the text. The second sentence utilizes rhetorical devices, such as the repeated phrase “dazzling glow” and the emphatic term “truly”, adding expressive and emotional nuances to the sentence.

### 3.2.2. Passive voice sentences

Passive voice translation involves a balance between conveying the action to the recipient and highlighting the result. The translator can flexibly use the “被” structure or reimagine the sentence to keep the message intact.

[Example 12]

[The source text] 第二天清晨，船只淹没处浮起了一块银光闪闪的巨大礁石，人们说“就是那宝石了”，便叫它海珠石，而日夜流经此处的这条江因此叫作珠江。

[The translation] The next morning, at the spot where the boat sank, a gigantic, shimmering silver rock emerged. People exclaimed, “That’s the gem we’ve been looking for!” and named it the Sea Pearl Rock. As a result, the river flowing through this place day and night came to be known as the Pearl River.

[Analysis] After studying the passive voice in Chinese on the “CNKI”, the translator understands that Chinese expression habits often avoid explicitly using the word “被”. However, the meaning of “被” is indeed present in many sentences. Chinese passive sentences can be classified into “marked” and “unmarked” categories. In “marked passive sentences”, the word “被” may appear or be replaced by other words such as “让”, “叫”, “为”, etc. In contrast, “unmarked passive sentences” do not include the word “被”, and adding it would result in a grammatically incorrect sentence. Clearly, the given sentence falls into the category of “marked passive sentence”. The expression “叫……” is a typical Chinese construction, essentially meaning “被叫做……”, where “被” is omitted but the passive meaning is retained. Therefore, in English translation, the translator chooses a method of voice transformation, rendering it as “be+past tense or past participle” to align with the language habits of the target audience, thereby enhancing the transformation dimension. Additionally, the use of the passive voice emphasizes the description of this prominently noticed rock being considered a gem, influencing the naming of the location.

[Example 13]

[The source text] 公元前214年，秦统一岭南后，任命任嚣为南海郡尉。

[The translation] In 214 BCE, after Qin unified Lingnan, Ren Xiao was appointed as the lord-lieutenant of Nanhai.

[Analysis] Like the above example, “...为...” is a typical Chinese structure, which is essentially “被任命为...”, omitting “被” but retaining the passive meaning. Therefore, in the English translation, the translator adopts a method of phonetic conversion, translating it as “be + past tense or past participle” to conform to the language habits of the target audience, thereby enhancing the conversion dimension. Furthermore, in this sentence, the executor of the action is an unmentioned superior or official agency. By using the passive structure, the focus on the superior can be alleviated, and the use of the passive voice emphasizes the fact that “Renxiao” has been appointed. At the same time, the passive structure helps to better connect the context and establish a connection between Qin’s unified Lingnan mentioned above and the Nanhai Commandery mentioned below, making the sentence more coherent as a whole.

[Example 14]

[The source text] 为了感谢白鹅和怀念黄萧养，广州人把白鹅浮现的那段江面命名为白鹅潭。

[The translation] In order to gratitude the white goose and remember Huang Xiaoyang, the section of the river where the white goose appeared was named White Goose Pool by Guangzhou people.

[Analysis] Like the above example, “命名为.....” is a typical Chinese structure, which is essentially “被命名为.....”, omitting “被”, but retaining the passive meaning. Therefore, in the English translation, the translator adopts a method of phonetic conversion, translating it as “be + past tense or past participle” to conform to the language habits of the target audience, thereby enhancing the conversion dimension. In addition, the passive structure blurs the performer of the action, making the sentence focus more on the gratitude and memory of Guangzhou people, without paying too much attention to the specific performer. The passive structure helps the sentence connect to the context more naturally, and is more integrated with the emotions of thanking the white goose and missing Huang Xiaoyang mentioned above.

[Example 15]

[The source text] 临流斫额思何穷，西去孤帆望眼空。屹立有心归故国，奋飞无翼御长风。忧悲钟鼓愁王膳，束缚衣冠苦汉容。慰尔不须怀旧上，皇天雨露自来同。

[The translation] By the flowing stream, pondering without end, A lone sail to the west, eyes gaze into the boundless. Standing tall with a heart set on returning to the homeland, Soaring without wings, riding the long wind. Sorrowful bell tolls, the king’s feast brings sorrow, Bound by robes and crowns, the visage of a troubled Han. Console yourself, no need to dwell on the past, Heaven’s rain and dew, always arrive in harmony.

[Analysis] In the translation process, the translator employs parallel structures, rhetorical devices, and adapted the language by transforming concrete words, maintaining the rhythmic and rhyming features of the original sentences. This not only preserves the poetic and expressive qualities of the original text in the target language but also enhances the aesthetic beauty of the translated poem.

From a linguistic perspective, considering that the original text does not explicitly express a subject, the translator utilizes a voice transformation technique, rendering it in the form of passive voice in English using the “by+NP” passive structure. For example, “临流斫额思何穷” is translated as “By the flowing stream, pondering without end”, emphasizing the scene of the Zen master contemplating by the flowing water. Given that this section is a literary text, the use of the passive voice contributes to better conveying the original author's emotional nuances, highlighting the role of the passive voice.

Moreover, classical Chinese poetry is known for its beautiful artistic conception, concise language, and neat parallelism. To retain the original style and structure of the poem, the translator employs a similar structural arrangement for consecutive sentences, achieving a transformation at the linguistic level. Additionally, the translator adopts some rhetorical

devices such as “pondering without end” and “riding the long wind”, remaining faithful to the meaning of the original text while infusing the translation with poetic elements.

The translator successfully conveys the imagery and emotions of the Zen master’s poem through concrete words and vivid descriptions, such as “lone sail” and “soaring without wings”. Furthermore, cultural differences were considered in the translation, leading to the adaptation of specific cultural elements. For instance, “王膳” in “忧悲钟鼓愁王膳” is translated as “the king’s feast brings sorrow”. Through this three-dimensional transformation, the translator aims to achieve the optimal integration of cultural texts with high adaptability.

### 3.2.3. Long and complex sentences

The translation of long and difficult sentences in cultural texts requires a skillful balance between grammatical structure and cultural communication. Translators can use strategies such as step-by-step translation, sentence fragmentation, or annotation to ensure that the information is accurate and relevant.

[Example 16]

[The source text] 开航没多久，突然大浪翻滚，把船拖回了坡山；第二次开航仍是如此；第三次开航，眼看船快驶出珠江口，怒吼的波涛却将船掀翻，连同宝石沉到了海底。

[The translation] Not long after setting sail, suddenly, large waves rolled in, dragging the ship back to Po Mountain. The same happened on the second voyage. On the third attempt, as the ship was about to leave the mouth of the Pearl River, roaring waves overturned it, along with the precious gems sinking to the seafloor.

[Analysis] The translator breaks long sentences in the original text into shorter expressions to increase readability and comprehension. At the same time, the parallel structure in the original text is retained to convey the author’s coherence in describing the different situations the ship encounters.

## 3.3. Adaptation and Selection from Communicative Dimension Transformation

Ensuring semantic coherence and cohesion is crucial in translation. In the translation process of *Storytelling -- Legends of Lingnan* from an ecological translation perspective, translators must focus on maintaining the original text’s semantic coherence and cohesion to ensure that readers can smoothly understand and accept the textual information across cultures. This means translators not only need to comprehend the semantics and context of the original text but also need to flexibly utilize expressions and logical structures in the target language to ensure that the translated text remains consistent with the original in meaning and effectively conveys the author’s intent and viewpoints across different cultural backgrounds. Therefore, translators need to emphasize semantic coherence and cohesion throughout the translation process, employing appropriate translation techniques and strategies to achieve effective correspondence and transformation between the original and translated texts, thereby facilitating cross-cultural communication and understanding.

### 3.3.1. Cohesion

In translation, text cohesion is the key to ensuring uninterrupted transmission of information. By rationally using transition words and grammatical structures, we can maintain the logical and contextual cohesion of the translation, making the translation more natural and coherent.

[Example 17]

[The	source	text]
他抓住沿着山崖生长的葛藤向上攀爬，眼看伸手就能摘取到九节菖蒲，突然野藤断开，郑安期失手坠岩，跌下了无底深渊。		

[The translation] He grasped the vines growing along the mountain cliff, climbing upwards. With his hand reaching for the nine-stemmed calamus, suddenly, the wild vines snapped, and Zheng Anqi lost his grip, falling into the bottomless abyss.

[Analysis] First, the translator uses “with” at the beginning to introduce subsequent events, connecting Zheng Anqi’s climbing action above and his accidental fall below. By describing the sequence of actions, that is, Zheng Anqi climbed the kudzu vine and tried to pick the nine-section calamus, and then the wild vine broke and he accidentally fell into the rock, the storyline was logically connected. At the same time, the consistency of the actions in the original text is maintained, such as “grasped”, “climbing”, “reaching”, “snapped”, “falling”, which helps to maintain semantic cohesion. Through these techniques, the translation achieves the cohesion of the text at the grammatical and semantic levels, making the English translation more closely convey the cohesion relationship of the original Chinese text.

### 3.3.2. Coherence

In translation, maintaining textual coherence is crucial. Clever use of transition words, consistent grammatical structures and appropriate connection techniques are the keys to ensuring that the translated text is smooth and closely connected.

[Example 18]

[The	source	text]
广州黄埔庙头村，有一座闻名遐迩的南海神庙，是我国古代海神庙遗存下来的一个较完整、规模较大的建筑群，是中国古代帝王祭海的场所。		

[The translation] There is a well-known Nanhai God Temple in the village of Miaotou, Huangpu, Guangzhou. It is a large and relatively intact architectural complex, which serves as a remnant of the ancient sea temples in China. This temple was used by the ancient Chinese emperors for conducting sea worship ceremonies.

[Analysis] This sentence skillfully employs cohesive to vividly depict the renowned South China Sea Temple in Miaotou Village, Huangpu, Guangzhou. It starts by pinpointing the location: “In the village of Miaotou, Huangpu, Guangzhou”, and swiftly introduces the theme: “a well-known South China Sea Temple”, establishing a focal point for the readers. Subsequently, it provides detailed descriptions of the temple’s scale and condition, using “a large and relatively intact architectural complex” to outline a grandiose image, sparking curiosity about the temple’s structure. Following that, through clever historical connections as “a remnant of ancient sea temples in China”, the temple is endowed with deeper cultural significance, positioning it within the unique context of ancient Chinese history.

Continuing, the sentence elucidates the temple’s historical importance by mentioning its use: “used by the ancient Chinese emperors for conducting sea worship ceremonies”, further revealing its distinct role in ancient culture and religious rituals. The paragraph progresses in a layered and orderly manner, with a clear and logical structure, allowing readers to gradually comprehend the rich cultural and historical facets of the South China Sea Temple. This meticulously constructed cohesive framework injects vitality into the sentence, enabling readers to gain a comprehensive understanding and appreciation of the temple’s cultural heritage and historical value.

## 4. Summary

This paper takes the perspective of “Eco-translatology” to delve into the translation practice of *Storytelling -- Legends of Lingnan*. The research aims to explore how, within the framework of Eco-translatology, a balance can be struck between cultural heritage and ecological awareness. The paper begins with a review of the theoretical foundation of Eco-translatology, emphasizing the necessity of incorporating elements of ecology beyond traditional translation paradigms.

Subsequently, through specific case analyses, we examine the ecological concepts embedded in Lingnan legends and discuss how to effectively convey these notions in the target language culture.

The study reveals that the natural descriptions in *Storytelling -- Legends of Lingnan* often carry profound ecological connotations, reflecting the concept of harmonious coexistence between humans and nature. In the translation practice, efforts are made to preserve these ecological concepts in the target culture by using vocabulary with ecological features and paying attention to retaining ecological metaphors from the original text. Moreover, the study focuses on the ecological context within literary works, striving to integrate ecological information from Lingnan legends into the translated context to allow readers to better experience the ecological beauty of the original text.

In conclusion, from the perspective of Eco-translatology, the translation practice of *Storytelling -- Legends of Lingnan* facilitates a more comprehensive and in-depth transmission of ecological cultural connotations in Lingnan culture. The research findings suggest that within the Eco-translatology framework, maintaining the literary quality of the text is achievable, while simultaneously contributing to the promotion of ecological awareness and adapting cultural inheritance to the contemporary societal demand for ecological balance.

## 5. Conflicts of Interest

The authors declare that they have no conflict of interest.

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