



A Comparative Study of English Translations of Li Qingzhao's "Sheng Sheng Man" from the Perspective of Eco-translatology's "Three-Dimensional Transformation"

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Abstract. Based on the "adaptation-selection" theory of eco-translatology, this study takes the English translations of "Sheng Sheng Man·Seeking, Seeking" by Xu Yuanchong and by Yang Xianyi & Gladys Yang as research objects, and comparatively analyzes the adaptive transformation strategies of the translations from the three dimensions of linguistic dimension, cultural dimension and communicative dimension. The study finds that Xu Yuanchong's translation, guided by the "Three Beauties Theory", focuses on rhythm reconstruction and artistic conception transmission in the linguistic dimension, adopts a domestication strategy in the cultural dimension, and emphasizes the aesthetic adaptation of target language readers in the communicative dimension; while Yang Xianyi & Gladys Yang's translation, with "faithfulness as the core", adheres to formal correspondence in the linguistic dimension, adopts a foreignization strategy in the cultural dimension, and focuses on the accurate transmission of the cultural connotations of the original text in the communicative dimension. The differences between the two translations stem from the different subjectivity of the translators and the different target language ecological environments. This study not only reveals the applicability of eco-translatology theory in the research of English translation of classical Chinese poetry, but also provides theoretical reference and practical paths for the cross-cultural communication of classical Chinese poetry.

Keywords: Eco-translatology; Three-Dimensional Transformation; "Sheng Sheng Man"; Comparative Study of English Translations; Adaptation-Selection Theory

1 Introduction

1.1 Research Background and Significance

Classical Chinese poetry is a treasure of excellent traditional Chinese culture, and its English translation research is an important topic in the field of cross-cultural communication. With the diversified development of translation theories in recent years,

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eco-translatology, with its core view of “translation as adaptation and selection”, has provided a new ecological perspective for the research on English translation of ancient poetry. This theory places translation activities in the “translation ecological environment”, emphasizing that translators need to carry out adaptive transformations in three dimensions: language, culture and communication, which is in line with the translation demand of “integrating form and spirit” of classical poetry.

“Sheng Sheng Man” is a representative work of Li Qingzhao after her southward migration. With its artistic characteristics of starting with reduplicated words, dense images and depressed emotions, it has become a pinnacle work of graceful Ci poetry in the Song Dynasty. Since the 20th century, many classic English translations of this Ci poem have emerged. Academic research on its translations has mostly focused on translation techniques and the transmission of cultural artistic conception, and few systematic comparisons have been conducted based on the three-dimensional transformation theory of eco-translatology. Analyzing the adaptive transformation strategies of different English translations from the perspective of eco-translatology can not only enrich the research dimensions of the English translation of “Sheng Sheng Man”, but also verify the universality of eco-translatology theory in the research of English translation of classical Chinese poetry, providing theoretical support and practical reference for the overseas communication of classical Chinese poetry.

1.2 Research Purposes and Innovations

This study has two research purposes. Firstly, it focuses on sorting out the adaptive transformation strategies of Xu Yuanchong’s translation and Yang Xianyi & Gladys Yang’s translation in the three dimensions of language, culture and communication, and comparatively analyzes their translation characteristics and differences; secondly, based on the three-dimensional transformation theory in eco-translatology, it constructs a comparative analysis framework for the English translation of classical poetry, providing a paradigm reference for similar studies.

The innovations of this study are reflected in enriching the research perspective and analysis framework in the field of English translation of ancient poetry. Taking the “three-dimensional transformation” under the perspective of eco-translatology as the core framework, it integrates translators, translations and translation ecological environment into a unified analysis system, revealing the adaptation and selection mechanisms of different translators in specific ecological environments. Meanwhile, while eco-translatology mostly focuses on film and television translation and business translation, this study relatively refines its application research on the English translation of ancient poetry.

1.3 Research Objects and Methods

The research objects of this study are Xu Yuanchong’s translation and Yang Xianyi & Gladys Yang’s translation. Both translations are classic versions of the English translation of “Sheng Sheng Man”, with high academic citation rates and significant differences in translation strategies, which have strong comparative research value.

The research methods adopted in this study include textual analysis, which conducts a detailed interpretation of the lexical, syntactic, rhythmic and other linguistic aspects of the two classic translations, as well as the culturally-loaded words and cultural implications, to explore their adaptive transformation strategies; comparative research method: comparing the transformation differences of the two translations in the linguistic dimension, cultural dimension and communicative dimension, and analyzing the factors of translator subjectivity and translation ecological environment behind the differences.

2 Theoretical Basis and Literature Review

2.1 Interpretation of Core Theories of Eco-translatology

Eco-translatology, proposed by Professor Hu Gengshen, is an emerging translation research discipline in recent years with wide application value. Based on Darwin's theory of "natural selection" as its philosophical foundation, this theory defines translation activities as "selective activities in which translators adapt to the translation ecological environment"[1]13. In the theoretical system of eco-translatology, the translation ecological environment refers to an organic whole composed of the original text, the linguistic systems, cultural systems and social systems of the source language and target language, as well as all interrelated and interacting elements such as authors, readers, commissioners and translation communities.[2] Among them, the "adaptation-selection" theory is its core: "adaptation" means that translators adapt to the translation ecological environment composed of the original text, source language culture, target language culture, readers and other elements; "selection" refers to translators screening and reconstructing the information content and expression forms of the original text on the basis of adapting to the ecological environment. At the same time, eco-translatology highlights the translator-centered theory, holding that translators, as the core actors in the translation ecology, have a dual identity of "adaptors" and "selectors", and their subjective initiative is not only restricted by the ecological environment, but also can exert a counter-effect on the ecological environment. Within this translational ecosystem, various elements are interrelated, coexistent and interactive, jointly maintaining the holistic harmony of translation activities[3].

The three-dimensional transformation theory is the core analysis dimension of eco-translatology and the specific practical path for translators' adaptive selection. Linguistic adaptive transformation refers to translators' adaptation and selection behaviors at the level of linguistic forms, including transformation operations in dimensions such as vocabulary, syntax and rhythm, requiring translators to conform to the expression norms of the target language while taking into account the linguistic characteristics of the original text; cultural adaptive transformation focuses on translators' adaptation and reconciliation of the differences between source language culture and target language culture, and needs to properly handle core contents such as culturally-loaded words, cultural images and cultural implications, and take into account the acceptance degree of target language readers on the premise of ensuring the faithfulness of cul-

tural transmission; communicative adaptive transformation requires translators to adapt and select around the purpose of translation communication, fully considering the aesthetic preferences, cognitive level and acceptance needs of target language readers, so as to ensure that the translation effectively realizes the cross-cultural communication function.

2.2 Literature Review

Combing relevant research literature, it can be seen that the current research perspective of eco-translatology presents a development trend of interdisciplinary integration. Its cross-integration with tourism, cultural communication, linguistics and other disciplines has further expanded the application scenarios and research dimensions of this theory. For example, Tao Xiaoting pointed out that in the English translation practice of scenic spot names, the linguistic dimension should focus on the adaptability of vocabulary, punctuation and rhetoric, the cultural dimension should be handled pertinently according to three types of situations, and the communicative dimension should take into account both the sign function and readers' understanding ability[4]. Guo Jun pointed out that the application of the three-dimensional transformation theory of eco-translatology can significantly improve the translation effect of target texts in cultural translation[5]. Studies by Xiao Fuliang and others focus on the translation practice of tourist scenic spot public signs and external publicity materials, proposing that "three-dimensional transformation" should be adopted to achieve adaptation to the ecological environment[6], achieve equivalent pragmatic functions, and reduce information loss through compensation mechanisms[7], so as to provide assistance for international cultural communication and tourism promotion.

From the perspective of research objects, the application scope of eco-translatology has been gradually expanded, and its covered fields show a trend of diversification. In the field of translation of traditional classics and literary texts, Li Yue explored English translation strategies for culture-loaded words in *A Dream of Red Mansions* based on eco-translatology[8]; Luo Dijiang et al. examined the conveyance of rhythm in the English translation of Three-Character Classic[9]; and more scholars focus on the English translation of ancient Chinese poetry. For example, Li Mengpu et al. investigated English translation strategies for ancient Chinese poetry from the perspective of three-dimensional transformation[10]. Meanwhile, some researchers with an international background also pay attention to multi-dimensional transformation strategies in the translation of their own local literary texts. For instance, Martina Paul Chaligha discussed the translation of cultural elements in the English novel *Things Fall Apart* in its Swahili version *Shujaa Okonkwo*[11]. In addition, researchers attempt to use eco-translatology to explore pathways for the English translation of excellent traditional Chinese culture, such as the selection strategies for English translations of traditional Chinese medicinal diet names[12], ecological transplantation strategies for English translations of local food names[13], and evaluations of the effects of English translations of local folk culture[14]. With regard to foreign publicity texts, Cao Wanzhong et al. analyzed the translational selection and adaptive transformation of political texts[15], and Weiqing Wang et al. discussed that the translation and transfor-

mation of political texts under the guidance of eco-translatology contributes to the construction of national image[16]. In the field of film and television subtitle translation, scholars focused on the communication effects of English subtitles for different types of Chinese audiovisual works such as animated films[17], and also investigated the multi-dimensional transformation in the Chinese translation of subtitles for foreign documentaries[18] and television works[19]. In summary, the selection of research objects in eco-translatology presents an obvious characteristic of multi-orientation.

In addition, current research also has a dual orientation of theoretical deepening and practical guidance. Core scholars are not only committed to the theoretical construction and discourse system construction of eco-translatology, but also focus on the translation strategies and norm formulation of specific texts, providing support for the standardized development of translation practice.[20]

Through a systematic review of existing academic research on “Sheng Sheng Man”, it is found that the research focus in this field is concentrated on the English translation process of its cultural connotations and linguistic characteristics. Scholars have explored how to more effectively realize the translation and communication of this Ci poem from diverse theoretical perspectives, covering multiple disciplines such as translation studies, linguistics and aesthetics. For example, Zhang Lixiao analyzed the original work of “Sheng Sheng Man” and three English translations from the perspective of formal system and non-formal system aesthetic components based on Liu Miqing’s translation aesthetics theory[21]; Jiang Zhuqing investigated six English translations of “Sheng Sheng Man” based on the functional linguistics perspective of “transitivity”, revealing the common characteristics and individual differences of each translation[22]; She Mengfei took Xu Yuanchong’s “Three Beauties Theory” as the analysis framework, comparatively studied the English translation of the opening reduplicated words of “Sheng Sheng Man” by Xu Yuanchong, Lin Yutang and Stephen Owen, put forward the view that “appropriate compromise of formal beauty can preserve core semantic beauty and phonetic beauty”, and verified the regulatory mechanism of the “Three Beauties Theory” [23].

Selecting the classic Song Ci “Sheng Sheng Man” as a research sample for the English translation of classical Chinese poetry from the perspective of eco-translatology has important academic value and practical significance. Firstly, there is a lack of systematic comparative analysis of different English translations of “Sheng Sheng Man” from the perspective of three-dimensional transformation. This study fills the research gap in this field to a certain extent and enriches the content system of relevant research; secondly, “Sheng Sheng Man” itself has extremely high research value in terms of linguistic characteristics and cultural connotations. Through the comparative analysis of its different English translations, it can provide useful reference for the international communication of Chinese classical poetry culture, helping classical poetry culture to better go to the world.

3 Comparative Analysis of Three-Dimensional Transformation of English Translations of “Sheng Sheng Man”

3.1 Comparative Analysis of Linguistic Adaptive Transformation

Linguistic adaptive transformation is translators’ adaptation and selection of the linguistic forms of the original text, which needs to take into account both the linguistic characteristics of the original text and the expression habits of the target language. “Sheng Sheng Man” has distinct linguistic characteristics, mainly featuring opening with reduplicated words, alternating long and short sentences, and harmonious rhythm. The two translations show different transformation strategies at the three levels of vocabulary, syntax and rhythm.

3.1.1 Vocabulary Level.

In the translation of imagery words, Xu Yuanchong’s translation focuses on the transmission of the artistic conception of imagery, while Yang Xianyi & Gladys Yang’s translation emphasizes the literal faithfulness of imagery. Taking “huanghua”[24]80 (yellow flowers/chrysanthemums) as an example, Xu Yuanchong translates it as “yellow flowers”[25]133, weakening the specific reference of “chrysanthemums”, highlighting the declining artistic conception of “withered flowers all over the ground”, which is more in line with the aesthetic cognition of English readers on the imagery of “falling flowers”; Yang Xianyi & Gladys Yang translate it as “fallen chrysanthemums”[26]163, directly pointing out the specific meaning of “chrysanthemums”, faithfully restoring the imagery of the original text, and retaining the cultural connotation of “chrysanthemums” related to “Chongyang Festival” in Chinese culture.

In the translation of emotional words, Xu Yuanchong’s translation focuses on emotional rendering, while Yang Xianyi & Gladys Yang’s translation emphasizes the straightforward expression of emotions. Taking the emotional connotation in “qiqi cancan qiqi”[24]80 (desolate, miserable and sorrowful) as an example, Xu Yuanchong translates it as “I feel so sad, so drear, So lonely, without cheer”[25]133, strengthening the emotional atmosphere of desolation and loneliness through the superposition of multiple adjectives; Yang Xianyi & Gladys Yang translate it as “Desolate, painful and miserable”[26]163, corresponding to the emotions of the original text with concise adjectives, and directly conveying the sorrowful feeling of the original text.

3.1.2 Syntax Level.

“Sheng Sheng Man” starts with reduplicated words, and “xunxun mimi, lengleng qingqing, qiqi cancan qiqi”[24] (seeking, seeking; chilly, quiet; desolate, painful, miserable) is the linguistic highlight of the whole Ci poem. The two translations handle it in significantly different ways.

Xu Yuanchong adopts the strategy of free translation and reconstruction, translating it as “I look for what I miss; I know not what it is. I feel so sad, so drear, So lonely, without cheer”[25]133, converting the four-character reduplicated words into English subject-predicate structures, and conveying the emotional progression of the original text through the extension of sentence structures; at the same time, he uses end rhymes such as “drear—cheer” to take into account the rhythmic beauty of language[27]. Yang Xianyi & Gladys Yang adopt the strategy of literal translation and correspondence, translating it as “Seeking, seeking, Chilly and quiet, Desolate, painful and miserable”[26]163, corresponding to the reduplicated form of the original text with the superposition of gerunds and adjectives, restoring the syntactic structure of the original text to the greatest extent, and retaining the rhythmic beauty of reduplicated words.

For the characteristic of alternating long and short sentences in the original Ci poem, Xu Yuanchong's translation emphasizes the flexibility of sentence structures, adjusting the length of sentences according to the needs of emotional expression; while Yang Xianyi & Gladys Yang's translation strives to correspond to the original text in sentence structures, and the arrangement of long and short sentences is closer to the rhythm of the original text.

3.1.3 Rhythm Level.

Guided by the “Three Beauties Theory” in translation, Xu Yuanchong's translation focuses on rhythm reconstruction, creating a harmonious rhythmic beauty through techniques such as end rhyme and alliteration. For example, the use of end rhymes such as “dry—swift” and “showers—now” makes the translation catchy and in line with the rhythmic habits of English poetry. Yang Xianyi & Gladys Yang's translation weakens the deliberate creation of rhythm, takes “faithfulness” as the core, and focuses on the restoration of the original rhythm. The sense of rhythm in the translation comes from the alternation of long and short sentences and the syllable collocation of vocabulary, which is closer to the linguistic style of prose.

3.2 Comparative Analysis of Cultural Adaptive Transformation

Cultural adaptive transformation is translators' reconciliation of the differences between source language culture and target language culture, which needs to handle the transmission of culturally-loaded words, cultural images and cultural implications. “Sheng Sheng Man” contains rich classical Chinese cultural elements, and the two translations show different translation tendencies in the cultural dimension.

3.2.1 Translation of Culturally-loaded Words.

Culturally-loaded words are words that carry specific cultural connotations, and their translation is the core of cultural dimension transformation. Taking “yan” [24]80(wild goose) as an example, in Chinese culture, “yan” is a symbol of homesickness and nostalgia, with rich cultural connotations. Xu Yuanchong translates it as “wild geese”[25]133, and through the supplementary explanation of “my acquaint-

ances of old”[25]133, converts the cultural connotation of “yan” into the understandable imagery of “old acquaintances” for English readers, adopting a domestication strategy to reduce the threshold of cultural understanding; Yang Xianyi & Gladys Yang also translate it as “wild geese”[26]163, but without additional explanation, adopting a foreignization strategy, leaving the space for cultural interpretation to readers, and paying more attention to the faithful transmission of the cultural connotations of the original text.

For the typical cultural imagery of “wutong xiyu”[24]80(drizzle falling on wutong trees), “utong” (wutong tree) is often associated with “sorrow for autumn” and “loneliness” in Chinese culture. Xu Yuanchong translates it as “On the plane leaves a fine rain drizzles”[25]133, focusing on the transmission of the visual sense of the imagery; Yang Xianyi & Gladys Yang translate it as “The drizzle falls on the wutong trees”[26]163, literally translating “wutong leaves” as “wutong trees”, retaining the cultural characteristics of the imagery.

3.2.2 Transmission of Cultural Implications.

The sorrowful autumn implication of “Sheng Sheng Man” is not a generalized “loneliness” emotion, but rooted in the cultural tradition of “sorrowing for autumn and lamenting the times” among literati in the Song Dynasty and Li Qingzhao’s specific life experience of “national subjugation, family destruction and wandering life” after her southward migration. Its emotional core combines personal sorrow and the vicissitudes of the times, and has the implicit and profound characteristics of female lyricism in the Song Dynasty. Through the domestication strategy, Xu Yuanchong’s translation converts this cultural implication into the familiar emotions of “loneliness” and “homesickness” for English readers. For example, he translates “shouzhe chuang’er, duzi zensheng de hei”[24]80 (sitting alone by the window, how can I endure till nightfall) as “Sitting alone at the window, how Could I but quicken The pace of darkness that won’t thicken”[25]133, conveying the poet’s sense of loneliness and being unable to endure the long day through the expression of “quicken the pace of darkness”, which is in line with the emotional cognition of English readers.

Yang Xianyi & Gladys Yang’s translation of this cultural implication adheres to the principle of “foreignization”: first, it refuses to simplify the unique “sorrow for autumn” culture of the Song Dynasty into universal emotions such as “homesickness” and “loneliness” familiar to English readers, but naturally presents the cultural implication through retaining core images carrying Chinese sorrowful autumn culture such as “fallen chrysanthemums” and “wutong trees”, handing over the right to interpret the cultural connotations to readers instead of taking the initiative to carry out “de-culturalization” emotional transformation; second, for the poet’s sense of loneliness of “being unable to endure the long day”, it is translated as “leaning on the window, How can I pass the time till night alone”[26]163, adopting a straightforward scene description without adding metaphorical expressions such as “quicken the pace of darkness” that are in line with the emotional expression habits of English readers, but restoring the cultural characteristic of “implicitness and forbearance” in female lyricism of the Song Dynasty—the sorrowful emotion is not flamboyant, but naturally revealed through the scene of “waiting for night alone”, retaining the cultural expres-

sion paradigm of “integration of scene and emotion, meaning beyond words” in classical Chinese poetry.

3.3 Comparative Analysis of Communicative Adaptive Transformation

Communicative adaptive transformation is translators' adaptation and selection of the purpose of translation communication, which needs to consider the aesthetic habits and acceptance needs of target language readers. The different communicative purposes of the two translations lead to differences in their transformation strategies in the communicative dimension.

The communicative purpose of Xu Yuanchong's translation is to let English readers appreciate the aesthetic value of classical Chinese poetry and realize the cross-cultural communication of Chinese culture. Accordingly, in the translation process, he fully takes into account the aesthetic habits of English readers and adopts the method of amplification[28]. By frequently using the first-person pronoun, he enables English readers to perceive a strong sense of subjectivity, and transforms the implicit artistic conception of the original text into emotional expressions accessible to target readers. At the same time, he pays attention to the rhythmic beauty and readability of the translation, which is in line with the reading habits of English poetry. For example, he translates “zhe cidi, zen yi ge chou zi liao de”[24]80(at such a time, how can one word “sorrow” express it all) as “Oh, what can I do with a grief Beyond belief!”[25]133, emphasizing the degree of “sorrow” through the expression of “beyond belief”, allowing English readers to intuitively feel the emotional intensity of the poet.

In contrast, the communicative purpose of Yang Xianyi & Gladys Yang's translation is more inclined to accurately transmit the cultural connotations of classical Chinese poetry to English readers, and pays more attention to the faithfulness of the original text. For example, the translation literally translates “zhe cidi, zen yi ge chou zi liao de”[24]80 as “At a time like this, What immense sorrow I must bear!”[26]163, without additional explanation of the communicative background, but leaving the responsibility of interpreting the cultural context to readers with a certain cultural foundation, realizing the “authentic transmission” of cultural communication. Compared with Xu Yuanchong's translation which strengthens the emotional intensity through “beyond belief”, the communicative logic of Yang Xianyi & Gladys Yang's translation here focuses more on achieving “cultural fidelity” through literal translation—its communicative effect depends on readers' active adaptation to classical Chinese culture and the social background of the Song Dynasty, rather than the translator's deliberate transformation of the communicative scene.

4 Causes of Differences and Effect Evaluation of Translations from the Perspective of Three-Dimensional Transformation

4.1 Analysis of Causes of Translation Differences

4.1.1 Differences in Translators' Translation Purposes and Subjectivity.

Translators' translation purposes and subjectivity are the core factors leading to translation differences. Xu Yuanchong's translation purpose is to "let Chinese culture go to the world", and his translation proposition of the "Three Beauties Theory" emphasizes the semantic beauty, phonetic beauty and formal beauty of the translation, pursuing the unity of "reader response" and "cross-cultural communication effect". Therefore, when translating "Sheng Sheng Man", the translator is oriented towards the acceptance of target language readers, mostly adopts domestication strategies, and focuses on artistic conception transmission and rhythm reconstruction.

Yang Xianyi & Gladys Yang's translation purpose is to "introduce Chinese culture to Western readers", and their translation proposition takes "faithfulness" as the core, emphasizing "preserving truth" and striving to restore the linguistic characteristics and cultural connotations of the original text. Therefore, when translating "Sheng Sheng Man", the translators mostly use literal translation, focusing on the faithful transmission of the form and content of the original text, and retaining the uniqueness of Chinese culture.

4.1.2 Influence of Target Language Ecological Environment.

The translation ecological environment is an important external factor affecting translators' choices. The target language ecological environment of Xu Yuanchong's translation is mainly ordinary readers in English-speaking countries, who have limited cognition of Chinese culture. Therefore, the translator needs to adopt domestication strategies to reduce the threshold of cultural understanding; at the same time, the rhythmic tradition of English poetry also affects the translator's rhythm processing method.

Yang Xianyi & Gladys Yang's translations are mostly included in publications targeting Western sinologists and Chinese culture lovers. The target readers have a certain understanding of Chinese culture, so the translators can retain more cultural elements of the original text; in addition, their translation activities are mostly serving cultural exchange projects, with higher requirements for "faithfulness", which also affects the choice of their translation strategies.

4.2 Evaluation of Translation Effects

4.2.1 Influence of the Balance of Three-Dimensional Transformation on Translation Quality.

Eco-translatology emphasizes the balance of three-dimensional transformation, that is, translators need to take into account the transformation of the three dimensions of

language, culture and communication to achieve the “multi-dimensional adaptation” of the translation. Xu Yuanchong’s translation has strong adaptability in the communicative dimension, and the effect of rhythm reconstruction and artistic conception transmission in the linguistic dimension is significant, but the degree of foreignization in the cultural dimension is low, and the transmission of some cultural elements is not sufficient; Yang Xianyi & Gladys Yang’s translation has good formal faithfulness in the linguistic dimension and good effect of connotation transmission in the cultural dimension, but the reader acceptance in the communicative dimension is relatively low, and it has higher requirements for the cultural cognition of target language readers.

Neither of the two translations has achieved absolute “three-dimensional balance”, but both have achieved “optimal adaptation” in specific translation ecological environments, showing different translation values.

4.2.2 Advantages and Disadvantages of Translations in Literariness and Cross-Cultural Communication.

In terms of literariness, Xu Yuanchong’s translation focuses on artistic conception transmission and rhythmic beauty, and the translation has strong literary appeal, which is in line with the aesthetic standards of English poetry; Yang Xianyi & Gladys Yang’s translation focuses on the faithful restoration of the form and content of the original text, retaining the graceful style and cultural characteristics of “Sheng Sheng Man”, and its literariness is closer to the original text.

In terms of cross-cultural communication, Xu Yuanchong’s translation reduces the threshold of cultural understanding, is more suitable for ordinary readers in English-speaking countries to read, and has a wider communication scope; Yang Xianyi & Gladys Yang’s translation is more suitable for sinologists and Chinese culture lovers to read, and has advantages in the accurate transmission of culture.

5 Conclusion

5.1 Main Research Findings

Based on the three-dimensional transformation theory of eco-translatology, this study conducts a comparative analysis of Xu Yuanchong’s and Yang Xianyi & Gladys Yang’s English translations of “Sheng Sheng Man”, and draws the following main conclusions:

Firstly, the two translations show different strategic tendencies in the three-dimensional transformation. Xu Yuanchong’s translation tends to domestication, focusing on rhythm reconstruction and artistic conception transmission in the linguistic dimension, cultural adaptation of target language readers in the cultural dimension, and cross-cultural communication effect in the communicative dimension; Yang Xianyi & Gladys Yang’s translation is mainly literal translation, focusing on the faithful restoration of the original form in the linguistic dimension, accurate transmission

of cultural connotations in the cultural dimension, and cultural introduction function in the communicative dimension.

Secondly, the differences between the translations stem from the different translation purposes, subjectivity of the translators and the different target language ecological environments. The translators' translation propositions determine the core orientation of their strategic choices, and the cognitive level and acceptance needs of target language readers affect the specific implementation of the strategies.

Thirdly, the three-dimensional transformation theory of eco-translatology is applicable to the comparative study of English translation of classical poetry. This theory integrates translators, translations and translation ecological environment into a unified analysis system, providing a systematic analysis framework for the research on English translation of classical poetry.

5.2 Research Limitations and Future Prospects

The limitations of this study lie in the limited number of research objects. Only two classic translations are selected for comparative analysis, failing to cover the strategic differences of more translations; at the same time, the analysis of the translation ecological environment is relatively macro, failing to deeply explore the impact of specific contexts on translators' strategies.

Future research can be carried out in the following two directions: first, expand the scope of research objects, include more English translations of "Sheng Sheng Man", and conduct systematic comparative analysis of multiple translations; second, combine specific publishing contexts and reader feedback, deeply explore the impact mechanism of the translation ecological environment on translators' strategies, and further enrich the application of eco-translatology in the research on English translation of classical poetry.

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