
| RESEARCH ARTICLE

Study on the English Translation of Tang Poems From the Perspective of Eco-translatology: Taking Xu Yuanchong's 300 Tang Poems as an Example

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| ABSTRACT

The translation of Chinese classics into foreign languages has always been of great significance to the spread of Chinese culture abroad. As a famous collection of poems, *300 Tang Poems* is a rare cultural treasure in China, and its English translation has attracted wide attention at home and abroad. Eco-translatology is an interdisciplinary local translation theory that Chinese scholars have proposed. The textual transplant theory of Eco-translatology reveals the translation strategies used by translators and dynamically shows the "whole life" cycle of the English translation of Tang poetry. From the perspective of textual transplant theory, this paper discusses the whole text transplant process of *300 Tang Poems* translated by Xu Yuanchong, namely, before, during and after translation; before translation, the translator adaptively selects *300 Tang Poems* as source text; during translation, the language ecology, cultural ecology and communicative ecology of the source text are reproduced; After translation, the English version of *300 Tang Poems* lives forever. The study shows that the English translation of *300 Tang Poems* meets the requirements of the whole process of text transplantation and effectively expresses the elegant, simple and aesthetic style of the original poem to provide some inspiration for studying the English translation of Chinese ancient poetry.

| KEYWORDS

Eco-translatology, Textual Transplant; Textual Ecology; Tang Poetry; Xu Yuanchong

| ARTICLE INFORMATION

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1. Introduction

Tang poetry, a genre of classical Chinese poetry, reflects the profound thoughts and emotions of Tang Dynasty poets while capturing the unique historical culture and local customs of the era through its distinctive rhythm, diction, and syntax. This body of work has had a far-reaching influence on the subsequent development of Chinese literature.

Among the many versions, the "300 Tang Poems (Chinese-English)" translated by Mr. Xu Yuanchong, a Chinese translation master, is fluent in writing, beautiful in language, and pleasant in rhymes, giving readers a refreshing and wonderful reading experience. Once the Tang poems translated by Xu Yuanchong were published, they aroused strong research interest among scholars in China and the outside world. His translation is well-known in the academic community, and many studies have combined different theoretical perspectives, taking "300 Tang Poems" as a model, to deeply analyze the translation strategies used by translator Xu Yuanchong, and contribute to the promotion of Chinese poetry and the construction of cultural confidence. These perspectives include the Paratext Theory, the Pleasure Principle by Bonnie S. McDougall, the Theory of Three Beauties, the Relevance Translation Theory, the Manipulation theory, the Cultural Schema Theory, the Functional Equivalence Theory, etc., including Eco-translatology proposed by Professor Hu Gengshen of Tsinghua University.

According to the author's search, there are currently three articles on China National Knowledge Infrastructure(CNKI) that use Eco-translatology to explore the Tang poems translated by Mr. Xu Yuanchong. A large number of cultural image words are used

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in "300 Tang Poems", which are often rich in national characteristics. Two of the articles focus on the translation of image words in Tang poems(Wang Xuequn, 2014, 2020:53-58) . Another focus is on the translator's creative performance in the conversion between the source and target languages during the translation of Tang poems(Xue Yuan, 2021:44-46). According to the author's search, most translation studies from the perspective of Eco-translatology use its three-dimensional transformation theory but rarely use the textual transplant theory. Practice shows that the textual transplant theory effectively evaluates the text status of the translation before, during and after translation.

Based on this, this paper uses literature research and empirical research methods to analyze the "whole life" cycle of the English translation of "300 Tang Poems" from the perspective of the textual transplant theory, that is, to comprehensively interpret the translator Xu Yuanchong's pre-translation text selection, the three-dimensional ecological strategy of constructing during translation, and the post-translation text survival status, opening up a new perspective for the English translation of Tang poetry, focusing on the life status of the entire process of classic text translation, and deeply exploring the longevity of translating ancient poetry into English.

2. The Textual Transplant Theory in Eco-translatology

In 2001, Eco-translatology was born in China. The emergence of Eco-translatology provides Chinese scholars with a new cognitive perspective and methodological approach to the study of Chinese classics translation, filling the gap of the "ecological dimension" in translation research.

Eco-translatology is not constant. In recent years, with the unremitting efforts of many Chinese scholars, Eco-translatology has been inspired by ecological thought and has clarified the three core concepts of the ecological paradigm, including "translation is textual transplant", "translation is adaptive selection" and "translation is ecological balance"(Hu Gengshen & Wangyuan, 2021:1), broadening the theoretical scope and practical path of Eco-translatology. The "translation is textual transplant" theory explains that translation is a dynamic process, including three levels: before, during and after textual transplant; that is, before translation, the text to be translated is selected; during translation, the language, culture and communication ecology of the original language are reproduced in the target language environment; after translation, the translated text is ensured to survive, that is, the original language text is born, grows and continues in a foreign land. It can be seen that the textual transplant theory highlights the "ecological" advantage of translation. The translation is no longer a simple interlingual transformation but an organic, holistic, dynamic process.

As an interdisciplinary translation research method, the textual transplant theory of Eco-translatology can be applied to the translation of different types of literary works. It is shown in practice that the textual transplant theory can provide a new perspective for the review of poetry translation and is an effective and comprehensive evaluation method. Based on this, this paper interprets Xu Yuanchong's translation of "300 Tang Poems" from the perspective of the textual transplant theory of Eco-translatology. It makes a modest contribution to the translation of Chinese classics.

3. Analysis of Text Transplant of 300 Tang Poems Translated by Xu Yuanchong

From the perspective of Eco-translatology, "textual transplant" refers to the translation behavior of transforming the source language into the target language. The textual transplantation process (i.e., the translation process) involves three levels: pre-translation screening and selection of the source language, three-dimensional transformation during translation, and post-translation adaptation and survival(Hu Gengshen & Wangyuan, 2021:2).

3.1 Adaptive selection before translation

Adaptive selection before translation refers to the translator's selection of the source text based on the historical and cultural background of the target text, the readers' reading interests and social market demand, as well as his or her own foreign language literacy, interest preferences, and the portability of the source text(Lin Peixuan, 2018:124-133). The portability of the text refers to the possibility of the source text being translated into the target language.

First, against the background of further advancement of global integration in the 21st century, the English translation of Chinese classics meets the needs of the times to strengthen cultural exchanges both in China and around the globe, promote Chinese culture globally, and enhance its international influence. Generally speaking, classics refer to important documents with historical and cultural value. Tang poetry, i.e., *300 Tang Poems*, is written in ancient classical Chinese and is a cultural product of the Tang Dynasty, the most prosperous dynasty in Chinese cultural development. It is generally considered the highest achievement in the development of ancient Chinese poetry and is undoubtedly the most suitable object for promoting Chinese culture abroad.

Secondly, the publication of Xu Yuanchong's translation of Tang poetry meets the needs of Chinese readers for English reading and research on Tang poetry translation into English, as well as fully considers the reading habits of readers in the target language. The translated poetry uses authentic, appropriate and concise English expressions to present the meaning of the original poem. It is known for perfectly conveying the essence of Tang poetry and taking into account English expression conventions. According to the author's search, no less than 200 researches on CNKI take Xu Yuanchong's translation of Tang poetry as the research object. *300 Tang Poems* has been reprinted repeatedly in China, with impressive sales. At the same time, it has also been published in London, Paris and New York abroad, such as "Immortal Songs (Three Hundred Tang Poems)" published by Penguin Publishing House in the UK. Xu Yuanchong's translation of Tang poetry is deeply loved by Chinese translation researchers and global English readers. It can be seen that its translation caters to the reading interests of Chinese and global readers and the needs of the market.

Furthermore, Mr. Xu Yuanchong is a contemporary Chinese translator, whose excellent English ability and profound poetic skills are unquestionable. Xu Yuanchong was familiar with the Four Books and Five Classics since he was young. He never sought fame or fortune and continued to write throughout his life, making significant contributions to the translation of Chinese classics. In 2010, he was awarded the Lifetime Achievement Award in Chinese Translation Culture (Li Zhengshuan & Zhangdan, 2022:25-37), which shows that he was fully capable of translating ancient poems.

Finally, before Xu Yuanchong's translation of Tang poems was published, many English translations of Tang poems had been published, including *The Jade Mountain: A Chinese Anthology, Being Three Hundred Poems of the Tang Dynasty* translated by Jiang Kanghu, *Chinese Poems in English Rhyme* compiled by Cai Tinggan, and *Poems of the Late Tang* translated by Graham, which attracted varying degrees of attention from the British and American academic circles. It can be seen that the original text of Tang poems is obviously portable. As a re-translated version, Xu Yuanchong's translation of Tang poems can stand out and receive high praise from readers, which shows his profound skills and excellent strategies in translating classics.

3.2 Selective adaptation during translation

Selective adaptation during translation refers to the transformation of the original language ecology into the target language ecology, and the reconstruction of the original language's language ecology, cultural ecology and communication ecology in the target language ecological environment, striving to achieve the optimal "integrated adaptive selectivity" of translation (Hu Gengshen, 2011:5-9).

In terms of language ecology reconstruction, the translator needs to accurately present the semantic meaning and form of the original language when performing language transformation; cultural ecology reconstruction requires the translator to focus on explaining the cultural characteristics of the source language and the target language, and to gain insight into the cultural differences between them to avoid misunderstandings; communicative ecology construction means that the translator should not only control the transformation at the language and cultural levels, but also focus on the realization of language at the communication level, to ensure that the communicative intention of the original language can be faithfully conveyed by the target language.

3.2.1 Reconstruction of language ecology

Nida (1964) proposed that translation should pay attention to formal equivalence. Translator Xu Yuanchong also advocated that when translating Chinese classical poetry into English, the original style of the poem should be conveyed as much as possible in terms of meaning, sound and form. Especially for a unique genre like poetry, its translation must first faithfully restore the form of the original text, and then accurately convey the original meaning (Zhou Jianxin, 2023: 68-92).

Example 1: 登鹳雀楼 (王之涣)

白日依山尽，黄河入海流。

Translation: On the Stork Tower (Wang Zhihuan)

The sun along the mountain bows;

The Yellow River seawards flows.

Tang poetry has a long history and distinct stylistic features like ancient Chinese poetry. From Example 1, it can be seen that Tang poetry often uses concise and condensed language, neatly arranged sentence structures, and a large number of richly meaningful images to express the poet's strong emotions. Each sentence in the above example uses five words, which corresponds to 5-6 words in the translation, and the length of the poem is highly consistent.

In addition, the part of speech and sequential arrangement of the words used are also consistent. As we all know, there are great differences in the narrative order between Chinese and English, but the translator carefully considered every word, so that the nouns "白日、山、黄河" in the original text correspond to the nouns "The sun, the mountain, the Yellow River", the verbs "尽、流" correspond to the verbs "bows, flows", the preposition "依" corresponds to the preposition "along", and the adverb "入海"

corresponds to the adverb "seawards" in translation. The word order in the translation is the same as the original text, presenting the well-balanced form of the original text.

Example 2: 回乡偶书 (贺知章)

儿童相见不相识，笑问客从何处来。

Translation: Home-Coming (He Zhizhang)

My children whom I meet do not know who am I.

"Where do you come from, sir?" they ask with beaming eye

Example 3: 送别 (王维)

下马饮君酒，问君何所之？

君言不得意，归卧南山陲。

Translation: At Parting (Wang Wei)

Dismounted, I drink with you

And ask what you've in view.

"I can't do what I will,

So I'll go to south hill.

Based on Example 2, the original text focuses on semantic coherence, hiding the object "I" that "儿童相见(the rural children meet)" and "不相识(do not know when encountering each other)", but it can still be known with the help of the original context. Although the original text omits the logical and semantic relationship between words, the sadness of feeling old and long away from home in the poem still comes to life. In contrast, the English used in the translation focuses on form coherence, and relative pronouns are needed to clarify the subject and object. The translator adds relative pronouns such as "whom" and "who" that show the characteristics of form coherence to indicate the identity of the people involved in the dialogue, and adds the pronoun "They" to the person who performs the action of "笑问客(smiling and asking the guest)", which conforms to the English expression habits and clearly explains the semantic meaning of the original text.

The translation "And" in Example 3 indicates the logic of coordination, and its literal meaning is "和、并、及(as well as, along with, in addition)". "So" indicates cause and effect, and its literal meaning is "因此、因而、所以(therefore, thus)", which clearly presents the logical relationship of "coordination" and "cause and effect" in the poem. The original line "下马饮君酒，问君何所之?" contains two coordinated actions at the syntactic level: one is to sincerely invite the friend to dismount and drink fine wine together, and the other is to ask the friend where he is going, showing the intimacy and care between friends. The second line, "君言不得意，归卧南山陲。" contains two meanings. First, the friend reveals his current poor situation and the dilemma of his unfulfilled career; second, he is determined to retreat to the countryside and live at the foot of Zhongnan Mountain. It can be seen that the reason for the seclusion is the hardship of life, and there is a causal relationship between the two lines.

In general, the translator converts the implicit meaning contained in the original context into the explicit meaning in the translation, which conforms to the reading conventions of English readers.

3.2.2 Reproduction of cultural ecology

There are countless culturally loaded words in Tang poetry, which demonstrate the rich cultural emotions and historical value of the Tang Dynasty in China. In the transplantation of poetry texts, translators need to pay attention to the cultural ecology of the original and translated texts, and try to reach the cultural spirit and its meaning behind the two languages as possible to avoid misinterpretation of meaning.

Example 4: 渭川田家 (王维)

即此羡闲逸，怅然吟《式微》。

Translation: Rural Scene by River Wei (Wang Wei)

For this unhurried life I long,

Lost in singing "Home-going song."

Example 5: 望庐山瀑布 (李白)

飞流直下三千尺，疑是银河落九天。

Translation: The Waterfall in Mount Lu Viewed from Afar

Its torrent dashes down three thousand feet from high As if the Silver River fell from the blue sky.

Based on Example 4, the original text "式微" is the title of a chapter in the earliest Chinese poetry collection The Book of Songs. It comes from the poem "式微，式微，胡不归"，which can be extended to mean "天黑了(it's dark out there)". In the original text, it refers to the behavior of retreating to the countryside and living in seclusion at home. It is like looking for a needle in a haystack

to find an image that completely corresponds to "式微" in the English cultural ecology. The translator cleverly uses the strategy of domestication here, focusing on the target language culture, and the translated terms are more in line with the daily cognition of English readers. There is no doubt that the translation "Home-going song" can evoke the familiar impression of the world-famous song "Going home" in English readers, so that the original meaning of "recluse at home, return to home, or go home" can be reproduced in the cultural ecology of the translation.

Similarly, "九天" in Example 5 comes from an ancient Chinese legend, showing the mysterious and lofty connotation of oriental culture. Legend has it that there are nine layers of heaven, which describe the sky as located at a very high distance from the ground. Nowadays, it generally refers to the sky. The translator remained faithful to the target language culture and translated "九天" into "Blue sky", an expression that is more familiar and easy for English readers to understand.

Example 6: 黄鹤楼 (崔颢)

昔人已乘黄鹤去，此地空余黄鹤楼。

Translation: Yellow Crane Tower (Cui Hao)

The sage on yellow crane was gone amid clouds white.

To what avail is Yellow Crane Tower left here?

Example 7: 月夜 (杜甫)

今夜鄜州月，闺中只独看。

Translation: A Moonlit Night (Du Fu)

On the moon over Fuzhou which shines bright,

Alone you would gaze in your room tonight.

The creators of Tang poetry resided in China, and many of the words they used can reflect the geographical and cultural characteristics of a specific historical dynasty in China. For example, the "黄鹤楼" in Example 6 is a famous ancient tower in Wuhan City, Hubei Province, China. According to legend, an immortal named Fei Yi rode a crane here and became an immortal, so it was named "Yellow Crane Tower". Similarly, "鄜州" in Example 7 belongs to Yan'an City, Shanxi Province, China. It is said that this is where the family of the poet Du Fu lived. The translator adopted a literal translation strategy, "黄鹤楼" was translated into "Yellow Crane Tower", and "鄜州" was translated into "Fuzhou" using a transliteration method, which retains the atmosphere of the original language's cultural, ecological environment, conveys the exotic customs of the original language, and is conducive to stimulating the interest of English readers.

3.2.3 Construction of communicative ecology

The rhythm of poetry has a specific communicative nature. The translation reproduces the rhythmic rules of the original text, which enables the readers of the translation to feel the same poetic intention and information as the readers of the original text (Xie Jingwen, 2023:7-18). The beauty of Tang poetry lies wholly in the musical beauty of its level and oblique tones, stress, rhyme or repetition of words. However, due to the great differences between the rhythmic means of Chinese and English, it is rather difficult for translators to completely restore the rhythm and rhyme of the original text in the translation. Translator Xu Yuanchong flexibly adjusted the word order of the original text and transplanted rhythm and beauty of rhyme of the original text, so that the translation conveyed the meaning and depth of the original text.

Example 8: 过酒家 (王绩)

此日长昏饮，非关养性灵。

眼看人尽醉，何忍独为醒。

Translation: The Wineshop (Wang Ji)

Drinking wine all day long,

I won't keep my mind sane.

Seeing the drunken throng,

Could I sober remain?

In Example 8, the ending rhymes of the original text and the translation are similar. The rhyme pattern of the original is ABCB, and the rhyme pattern of the translation is ABAB. The number of lines in the translation is consistent with the original poem. In terms of narrative tone and punctuation, although the last line of the original "何忍独為醒." uses a period, the original "何忍 (how can I bear it)" is a rhetorical question. The translation "Could I sober remain?" ends with a question mark, which directly presents the rhetorical question of the original text. It can be seen that the rhyme form and chanting characteristics of the translation are highly consistent with the original text, which to a certain extent, restores the harmonious musicality and rhythmic beauty of Wang Ji's original poem and achieves the communicative purpose of the original poem.

Example 9: 游子吟 (孟郊)

谁言寸草心，报得三春晖?

Translation: Song of the Parting Son (Meng Jiao)

Such kindness as young grass receives

From the warm sun can be repaid?

Example 10: 原文：上阳白发人（白居易） **Translation:** The White-haired Palace Maid（Bai Juyi）

君不见：昔时吕向《美人赋》？ Do you not know a satire spread in days gone by?

又不见：今日《上阳宫人白发歌》！ Today for white-haired Shangyang Palace maid we'll sigh.

In order to achieve a balance of the communication ecology between the source language and the target language, the translator fully adapts to the theme of "游子吟(wandering children singing)" in the original text and makes selective adaptations in the translation, showing the restrained and touching maternal love in the original text and reproducing the communicative ecology. The original text means, who dares to assert that those children with filial piety as weak as grass can repay the deep nurturing kindness as warm as the sun in March? Here, the translator uses metaphors to compare the children who travel far away to the grass and the mother's love to the warm sun in March, expressing his true feelings and praising the great mother's love. The translator translated the keywords "寸草" into "young grass" and "三春晖" into "warm sun", which is in strict accordance with the original text. At the same time, the translator added "kindness" to illustrate the mother's kindness, and translated "报得" into "be repaid", which once again emphasized that it is difficult for children to repay their mother's love.

Let us look at "吕向《美人赋》" in Example 10. The author Bai Juyi added his notes to it, citing Lü Xiangxian's "美人赋" to satirize the story of Emperor Xuanzong of Tang Dynasty's extensive collection of beauties from all over the world to fill the harem, satirizing the feudal court's system of selecting concubines, and revealing the tragedy of countless palace maids and concubines who ruined their youth in the palace. The translator adeptly adopted the strategy of free translation and translated "吕向《美人赋》" into "a satire", and successfully transplanted and highlighted the original author's intention of satire, criticizing the feudal system of the ancient dynasty that destroyed humanity.

Overall, the translator Xu Yuanchong actively adapted to the ecological environment of the original language and the target language in transplanting the poetry text, focused on the form of the translation language, paid attention to the cultural connotation of the original language and the target language, and took faithful notice of conveying the communicative purpose and intention of the original language in the target language. Therefore, Xu Yuanchong's English translation of 300 Tang Poems equivalently reproduces the language ecology, cultural ecology and communicative ecology of the original language.

3.3 Adaptation and survival after translation

Based on Eco-translatology, text transplantation (i.e., translation) is an ecological behavior. The original language is transplanted into the target language ecological environment and exudes vigorous vitality, allowing its text life to be born, regenerated and preserved in a foreign land (Hu Gengshen, Wangyuan 2021:4).

This paper explores the post-translation survival status of Xu Yuanchong's English translation of "300 Tang Poems". It can be said that once the English translation of Tang poems came out, it was highly praised by readers both in China and the world. Now, it has formed an organic translation ecosystem, and its text life is regenerated, thrives and continues to grow.

In terms of Chinese research objects and citation frequency, there are 235 papers on CNKI that take Xu Yuanchong's translation of Tang poems as the research object, including 122 academic journal articles, 3 doctoral theses, 74 master's theses and 2 conference papers. At the same time, the author used "300 Tang Poems" as the cited theme and Xu Yuanchong as the cited author to conduct a citation search on CNKI. It was found that Xu Yuanchong's translated Tang poems have been cited no less than 1300 times. In addition, according to the author's search in the Duxiu Database, both English and French translations of Tang poems were translated by Xu Yuanchong. Currently, the earliest available Tang poems are 150 Chinese English translations published by Shaanxi People's Publishing House in 1984. Since then, there have been 27 translations of Tang poems, including 26 English translations and 1 French translation. These translations are collected by libraries in major provinces and cities of China for readers of different ages to read. It can be seen that the Tang poems translated by Xu Yuanchong are deeply loved by many domestic Chinese researchers and English lovers.

Mr. Xu Yuanchong has attracted much attention in China, and his poetry translation has also won wide acclaim in the international translation community. In 2014, he was awarded the highest honor in the international translation community, the "Northern Lights" Award. This award is specially established for translators who have made outstanding contributions to the development of literary translation and global cultural exchanges, which shows Mr. Xu's outstanding contribution to translation. In addition, although there are currently no other versions published in the globe except for the translation published by Penguin Press mentioned earlier, it can still be seen that Xu Yuanchong's English translation of Tang poetry is well acknowledged in the academic community in the world. For example, Gu Yuxiu, a renowned scholar at the University of Pennsylvania in the

United States, once highly praised the translator's translation of "300 Tang Poems" (also known as "The Song of Immortality") for its harmonious, dynamic and natural phonetics, showcasing the aesthetic beauty of ancient Chinese poetry (Ma Hongjun, 2006:57); A couple from the University of Connecticut also thought highly of the 150 Tang poems translated by the translator for their beautiful language (Zhang Zhizhong, 2006:37).

In summary, the text of 300 Tang Poems, translated by Xu Yuanchong, is in a relatively good state of survival, which is inseparable from the selfless efforts of the translator. His English translations of Tang poetry have been published and reprinted by significant publishing houses in China, and have attracted more and more English readers abroad. During this process, the translator continued to revise the manuscript, striving for perfection and seeking a better translation in terms of language, culture and communication. In summary, the text of 300 Tang Poems, translated by Xu Yuanchong, is in a relatively good state of survival, which is inseparable from the selfless efforts of the translator. His English translations of Tang poetry have been published and reprinted by major publishing houses in China, and have attracted more and more English readers abroad. Meanwhile, the translator continued to revise the manuscript, striving for perfection and seeking a better translation in terms of language, culture and communication.

4. Conclusion

4.1 Major Findings

Chinese classics embody the wisdom of the ancients, and the language is concise, beautiful, and full of ancient charm. Generally speaking, translators who are not well-versed in both Chinese and Western culture and are not knowledgeable and talented dare not quickly try to translate classics into English, for fear of ruining the connotation and essence of Chinese culture.

The English translation of "300 Tang Poems" by Xu Yuanchong takes Tang poems as the translation object, and selects authoritative and representative texts in the Chinese classic cultural system; the English readership has a high acceptance of this translation, and there is a great demand for it both in China and the world. In addition, the translator is familiar with the Chinese and English cultural and ecological environment and has a high English literacy. Therefore, the pre-translation selection of this English translation meets the requirements of pre-translation text transplantation in Eco-translatology. Besides, the language, cultural, and communicative ecology of the original language are perfectly reproduced in the target language. Since its publication, the reading and research enthusiasm for "300 Tang Poems" translated by Xu Yuanchong has been very high in China and around the globe, indicating that the translation has adapted to the new translation ecological environment after translation and has obtained sufficient favorable conditions for regeneration and growth.

Based on Eco-translatology, this paper finds that Xu Yuanchong, the English translator of "Three Hundred Tang Poems", fully adapts to the various text transplantation stages before, during and after translation, providing a faithful, easy-to-read and highly artistic translation for the target language readership, effectively expressing the simple, beautiful and elegant style of the original poem. It is hoped that this study will serve as an inspiration for the exploration of English translation of Tang poetry.

4.2 Limitations and Suggestions

This study has a few limitations: Firstly, due to the length of this article, only ten poems were selected as examples, and more poetic examples were not provided. Secondly, the analysis of Tang poetry translations may carry a certain degree of subjectivity. Thirdly, the analysis of the poetic examples is mainly confined to the linguistic, cultural, and communicative dimensions within Eco-translatology.

Based on these limitations, the following suggestions are proposed: Firstly, future research should include more typical poetic examples, covering Tang poetry translations from different periods and of various styles. Secondly, quantitative tools or linguistic theories could be applied to objectively analyze the translations. Thirdly, other concepts or dimensions from Eco-translatology, such as eco-environment and translator's subjectivity, could be integrated to further expand empirical research on the English translation of Tang poetry.

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