

Study of the English Translation of the Environmental Description in the Fantasy Novel "Dragon Prince Yuan" from the Perspective of Eco-translatology

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Abstract: Under the background of the era of "going out" of Chinese culture, Chinese online literature has developed rapidly overseas in recent years. As a bridge between Chinese culture and western readers, online literature translation has become a new way to spread Chinese culture. Therefore, the translation of online literature has also received more and more attention from the translation community. The environment is an important element in the novel, and the description of the environment provides the necessary background for the development of the plot of the novel. The book "Dragon Prince Yuan" contains a large number of environmental descriptions, which require special attention of the translator in translation. From the perspective of eco-translatology, discussing this kind of environmental description translation can reveal the characteristics and problems of the translator in transmitting the original function and reproducing the original effect. Based on the perspective of eco-translatology, this paper analyzes and discusses the translation of the environmental description in the Chinese fantasy novel "Dragon Prince Yuan" in order to provide reference for the English translation of Chinese online novels.

Keywords: Eco-translatology, Dragon Prince Yuan, Environmental description.

1. Introduction

Literature is an important carrier of human emotional exchange and communication. With the deepening of global integration, China has become more and more closely connected with other countries in the world, especially in terms of culture, which also benefits from the influx of foreign literary works. However, the successful translation of domestic and foreign novels by translators is the most important factor to promote cross-cultural communication among countries. Fiction translation is a kind of literary translation. This kind of translation requires the translator to have a deep understanding of the central idea and artistic techniques of the original text with the help of reasonable translation theories and strategies, and at the same time requires the translator to be able to express the content of the novel in another literary language, so that the target readers and the original readers have the same feelings. "Dragon Prince Yuan" is the famous work of the fifth full-length fantasy novel written by the great god of network fiction writer Tianchan Tuo. This novel is the top ten works of the year of the fourth Orange Melon Network Literature Award. The author uses a large number of environmental descriptions to create a depressing atmosphere and set off the image and quality characteristics of the characters in the novel from the side. This paper will try to discuss the translation strategies of environmental descriptions in the novel from the perspective of eco-translatology. It aims to provide some references for the field of literary translation.

2. An Overview of Eco-Translatology

The emergence of eco-translatology reflects the deepening of social research on translology. Since the 1960s, human society has gradually transformed from industrial civilization to ecological civilization. In 1972, the United Nations issued

the Declaration on the Human Environment, an important document, and pointed out that all mankind must pay attention to the protection of the natural environment. After that, China has paid more and more attention to the ecological environment, and has successively issued a series of development strategies, such as Scientific Outlook on Development. Based on this background, there are more and more social science research fields using the "ecological" dimension, which fully reflects the progress of the times. At the same time, it is also the inevitable trend of the transformation of modern philosophical concepts. Since the last century, the concepts in the field of thought and philosophy have changed from center to whole, from the dichotomy of subject and object to intersubjectivity. The emergence and development of Eco-translatology has a profound historical background and philosophical foundation. Through eco-translatology, Chinese traditional and simple philosophical thoughts such as "harmonious symbiosis" and "people-oriented" are fully reflected.

The theory of eco-translatology was first put forward by Hu Gengshen of Tsinghua University in 2001. Eco-translatology is to select the translated works from the intrinsic ecological structure of the original text, and to reproduce in another language by recycling the inherent ecological structure of the original text in the process of translation. Integrating ecology into translation and highlighting the importance of selection and adaptation is the so-called eco-translatology, in which the main emphasis is on the new description and interpretation of content on the premise that the whole translation system can maintain its integrity. The most basic theory of eco-translatology is to explain the selectivity and adaptability in translation. In other words, we hope that translation can restore the id to the greatest extent, so that translators can better adapt to the current environment. Only in this way can the integrity, adaptability and ecology of English translation be guaranteed to the greatest extent. After 2001, Professor Hu

Gengshen successively published a series of papers on eco-translatology, which attracted great attention from the academic community and laid the foundation for the study of eco-translatology. The eco-translatology theory proposed by Professor Hu is based on the theory of adaptive selection, which originated from Darwin's theory of biological evolution. Professor Hu likened the whole of "translation ecology" to "natural ecology". The rudiment of the theoretical basis of eco-translatology was established after a series of terms and concepts gradually formed a system, and translators had a certain understanding of the concepts of "translation ecological environment", "adaptation" and "choice". In 2008, Hu Gengshen put forward the term "eco-translatology" for the first time in his *Interpretation of Ecological Translatology*. Nowadays, many scholars are not so unfamiliar with the theory of eco-translatology. They apply the theory of eco-translatology to different fields for translation research.

"Three-dimensional" transformation is the methodology of eco-translatology, that is, "under the principle of" multi-dimensional adaptation and adaptive selection", it focuses on the adaptive selection transformation of Linguistic Dimension, culture dimension and communication dimension. "Linguistic Dimension" refers to the translator's adaptive selection and transformation in language form, and this transformation is carried out in different aspects and at different levels. "Cultural dimension" means that the translator "should have cultural awareness in the process of translation, realize that translation is a cross-language and cross-cultural communication process, and pay attention to overcoming obstacles caused by cultural differences to ensure the smooth realization of information exchange." "Communicative dimension" means that the translator should not only pay attention to the transformation of language form and cultural connotation, but also focus on the communication level and pay attention to whether the communicative intention in the original text is reflected in the translation. In fact, in the specific translation process, the "three-dimensional" transformation is often simultaneous, inseparable, intertwined and interactive. However, this inseparable relationship does not deny that one of the dimensions is sometimes particularly prominent in the translation process.

3. An Overview of the Novel "Dragon Prince Yuan" and its Author

Dragon Prince Yuan, the fifth full-length fantasy novel written by Li Hu, a great writer of online novels, has been serialized in the Chinese website and *starting point chinese net*, and has now ended. This work is the top ten works of the 4th Orange Melon Network Literature Award, with the top ten animation IP and the top ten game IP. In September, 2021, it was selected into the overseas influence list of China Online Literature (2020).

The full text of *Dragon Prince Yuan* tells the story that Joo Won, the male master, should have been a genius with a sacred dragon fortune. He was born with a very high talent, but was taken away by the Wu family by conspiracy and given to their children. In order to protect him, his father Zhou Qing had his arm cut off by the Wu family. In order to save his life, his mother continued his life with her life every year. At the beginning of the plot, it was explained to us that it was difficult for Joo Won to practice when he grew up because his talent was broken, and it was even more difficult to avenge

the Zhou family.

And Joo Won's body, already buried a rage, his sacred dragon fate was taken, sacred dragon consciousness natural resentment. And that featuring also deliberately put this complaint into his body, Joo Won know when I was a child, the outbreak of anger, it is for this reason.

Joo Won, who was born unable to get through the meridians, was laughed at by his clan's children since childhood. The adventure in ancestor worship gave him the last chance. Under the guidance of the old man in black, he began to take revenge on Dawu Dynasty, and it was bound to recapture his sacred dragon's luck, setting a legend of dragon prince ...

Tiancan Tudou, whose real name is Li Hu. Born in Sichuan on December 28th, 1989, he is an online novel writer in China, a famous post-80s writer, and the vice chairman of Zhejiang Internet Writers Association. He is the top ten fantasy writers in the past 20 years, one of the top 100 great god writers, and one of the top 100 industry figures. In April 2008, he began to write his debut novel "World of Warcraft blade master" in qidian, and in May, he became one of the contracted writers in qidian.

In April, 2009, he wrote fantasy novel's novel "Breaking the Sky", which received more than 140 million hits in qidian. With the great popularity of this book, Li Hu became famous and became a platinum writer in qidian in 2009.

In April, 2014, after the listing of "The Old Legend of Medicine Breaking the Sky", it won the third place in the rich list of online writers in China again. His works have been adapted into online games and mobile games, all of which have been adapted into comics, and "Breaking the Sky" has been adapted into a movie by Wanda. On May 19, 2018, he won the Hall of Fame Award of the third "Orange Melon Network Literature Award".

4. English Translation of Environmental Description in "Dragon Prince Yuan" from the Perspective of Eco-translatology

This paper makes "multi-dimensional adaptation" and "adaptive choice" from the multi-dimensional perspective of eco-translatology theory, which is mainly reflected in three aspects: Linguistic Dimension, cultural dimension and communication dimension.

In the aspect of Linguistic Dimension transformation, this paper analyzes whether the translation adopts translation strategies such as literal translation, free translation and ellipsis, as well as words and phrases adjustment, part-of-speech conversion, addition and subtraction of words, etc., and whether the translation retains the language characteristics of Chinese and whether the Chinese-English translation language equivalence is realized. For sentences rich in culture-loaded words without special communicative intention, the cultural dimension needs to be transformed in the "three-dimensional" transformation. The translation of these words can be analyzed through domestication and foreignization, and whether the translation can make the target readers understand the cultural background in Huangdi Neijing and understand the traditional cultural factors of China contained in these words. As for the communicative dimension, it is necessary to analyze whether the original text with communicative purpose conforms to the reading habits of the target readers and whether the story is readable when

translated into the target language.

4.1. English Translation of Environmental Description in "Dragon Prince Yuan" from Linguistic Dimension

Adaptive selection transformation in Linguistic Dimension means that the translator needs to transform the language form when translating into English, in other words, the translator should consider analyzing the pronunciation of the translation. The transformation of word meaning, glyph, sentence pattern and so on. The translator should also consider whether literal translation should be used in the translation. Free translation, ellipsis and other translation strategies, as well as various translation techniques, in order to achieve language equivalence between Chinese and English. English and Chinese are two completely different languages, so the ecological environment contained in these two languages is also different, so the ways of thinking represented by these two languages are also completely different, which requires translators to be faithful to the original text as much as possible, and to use various translation strategies and techniques reasonably to make the translation more selective. The English version of this book has far more words than the Chinese version, so we should try our best to adapt and choose the language form with refined sentences while translating the novel "Dragon Prince Yuan". The following are examples:

1. ST: 幽暗的森林中,一株株参天大树耸立,枯黄的树叶铺满了地面,厚厚的树叶深处,隐隐有着黑影掠过,充满着危机。

TT: Towering trees stood within the gloomy forest while dried yellow leaves carpeted the ground. Shadows flashed within the dense foliage. The place was brimming with danger.

From the original text, we can see that the Chinese text structure usually has the layout of "starting, inheriting, turning and combining", which often gives a macro framework first and then describes the details, which is quite different from the English paragraph development method of opening the sentence and pointing to the proposition. English attaches great importance to hypotaxis in language form, focusing on the neatness of language, so it has more complex sentence structures; Chinese emphasizes parataxis and expressiveness in language form, so sentences are short and pithy. Therefore, paying attention to the different characteristics of English and Chinese from the perspective of Linguistic Dimension is a problem that translators need to pay attention to in the process of translation.

2. ST: 大周府后山,绿茵葱郁的山峰上,有着一道银河般的瀑布垂落,轰隆隆的声音传遍着整个山脉,气势颇壮。

TT: In the mountains behind the Great Zhou Institute was a lush and verdant mountain peak where a silver-river-like waterfall was located. The rumbling sounds of crashing water spread throughout the entire mountain range. It was a very majestic sight indeed.

The Milky Way mentioned in the original text refers to a milky white bright belt across the starry sky. China was also called Tianhe, Hehan, Yinhan, Xinghe, Xinghan and Yunhan in ancient times. The translator translated this word into "silver-river", which seems to be faithful to the original text, but in fact may have misread the author's original intention. In the west, this word should be called the Milky Way. Therefore, in terms of vocabulary, the translator should pay attention to the meaning of vocabulary and the cultural

connotation behind it.

At the same time, from the perspective of Linguistic Dimension, translators can also use annotated English translation methods, especially in the absence of target language equivalents, to restore the original original style as much as possible, to retain the original Chinese characteristics, and to make up for the information that may be lost in the translation. Parentheses play a role in supplementing the literal ellipsis of the original text, making the translation content complete, grammatically correct and logically clear.

4.2. English Translation of Environmental Description in "Dragon Prince Yuan" from Cultural Perspective

There are always some cultural differences between languages in different countries. When translating, translators should not only adapt the language to the choice, but also adapt the culture contained in the source language to the culture in the target language and make a reasonable transformation. When translating the environmental description of "Dragon Prince Yuan" into English, translators should not only change the language form, but also consider the differences between the two cultures, so as to make it easier for readers to understand and accept by changing the cultures between them. As we all know, the origin and development of Chinese fantasy novel and western magic novels come from two completely different cultures with their own characteristics. Chinese fantasy novel, its basic theory and language not only embody the characteristics of China's Taoist thought, but also have humanistic and philosophical characteristics, which is essentially different from the western magic theory. Therefore, from a certain point of view, the English translation of China fantasy novel represents the exchange, collision and integration between Chinese and western cultures. Therefore, when translating, the translator needs to translate the differences between two novels with different styles, and at the same time, the translator should be able to retain the fantasy characteristics of China. In the process of translation, the translator should also maintain the authenticity of translation. Although words and languages will change, the content and form should remain unchanged. Therefore, the core of China and fantasy novel's translation lies in preserving the cultural characteristics embodied in fantasy novel, China. In order to achieve this goal, alienation is undoubtedly the most effective method. However, alienation does not only mean diluting the concepts and thoughts of China and fantasy novel, but also trying to make readers understand this meaning. In addition, translators should also realize that readers' acceptance of foreign cultures goes through a process, from unfamiliarity to exclusion to understanding, absorption and application, so translators also need to have certain adaptability and selectivity when translating. Here are some examples:

1. ST: 灯火通明的内殿之中,金碧辉煌,气势威严,殿内有着长明灯燃烧,其中燃烧着一颗青石,袅袅的青烟升腾而起,盘绕在殿内。那是青檀石,燃烧起来会释放出异香,有着凝神静心之效,乃是修炼时必备之物。

TT: The brightly lit inner palace was a dazzling yet imposing sight. Green smoke rose in spirals from the green rock that burned within each oil lamp, and weaved about in the palace. The green rocks were blue sandalwood. They gave off a rare fragrance when burnt that had a meditative effect and was one of the necessities for cultivation.

The "ever-burning lamp" in the original text is a lamp lit by every household on New Year's Eve. Once it is lit, it cannot be blown out until the oil runs out and the candle goes out by itself. This is an ancient traditional custom. However, the translator translated it as "oil lamp" when translating, which obviously ignored the traditional culture of China contained in this word, regretfully missed the connotation of China culture and deprived the target readers of the opportunity to understand China culture. And from the following, we can know that the raw material of the ever-burning lamp in the original text is celadon, not the fuel used in ordinary lamps, so we can find that it is not accurate to translate the ever-burning lamp into oil lamp. According to historical records, there is a ever-burning lamp in the tomb of Qin Shihuang; People in China have a tradition of regarding death as life, and the mausoleum after death is also called a ghost house. Kings pay special attention to the mausoleum as a residence after death, and they also hope that the lights will be as bright as the palace before death, so there will be ever-burning lamps. Therefore, translating this word into "Eternal Fire" can better retain the connotation of China traditional culture.

The adaptive selection and transformation of cultural dimension usually uses compilation to overcome the obscure contents in the original text, which is easy to understand and has good readability. Foreignization method can be used to translate the words with Xianxia culture in Chinese, aiming at restoring the original text to the greatest extent, promoting the cultural combination of the source language and the target language, and combining domestication and foreignization, which can not only meet the learning needs of foreign scholars, but also conform to the characteristics of Xianxia culture in China.

4.3. English Translation of Environmental Description in "Dragon Prince Yuan" from Communicative Dimension

Communicative dimension, in addition to the transformation of language information and the transmission of cultural connotation, translators focus on the communicative level and pay attention to whether the communicative intention in the original text is reflected in the translation. The adaptive selection transformation of communicative dimension refers to "the adaptive selection transformation in which the translator pays attention to bilingual communicative intention in the process of translation". China and fantasy novel's translation is a functional text for the target readers to understand the traditional culture of China and Taoism. The English translation of the environmental description in "Dragon Prince Yuan" by China and fantasy novel should follow the communicative rules and convey the information needed by the target readers in a form that conforms to the norms of the target text. On the one hand, the translator should consider the communicative intention of the source text, on the other hand, the translator should consider the acceptability of the potential readers, fully grasp the professionalism, psychological needs and knowledge background of the target readers, and pay attention to the acceptability of the target readers.

For ordinary readers who don't have the concept of Taoism, the translation should be simplified. For those experts and researchers, it is very important to carry out equivalent translation. For ordinary readers who lack knowledge relatively, they often understand things through experience.

Therefore, when translating, the translator should try to simplify the cultivation terms and use more easy-to-understand and vivid language to make it easy to understand, such as "breakthrough", "soaring eight veins" and "sacred dragon fate", and so on. Literal translation can be used as a clear and direct translation method. For those who have some professional knowledge, we should try our best to seek equivalent translation when translating. This does not mean that the concepts and theories in China and fantasy novel's "Dragon Prince Yuan" are completely and equally transferred to western fantasy novels, but to find a balance between the two ideas and concepts. Some concepts in fantasy can't be completely equivalent in fantasy novels, only similar expressions can be found. Generally speaking, when the target readers are professionals, translators need to make full use of western languages and structures and try to make translation more professional. Translation is a bridge of cultural exchange, which promotes the further development of human civilization and promotes the cultural exchange, transmission and integration between different countries. Communicative translation regards translation as a communicative process, which takes place in a specific social environment. In the communicative translation, the translator will regard the source text as information, not just a simple combination of language units, and then convey the intended intention to the reader through transformation. The following is an example:

1. ST: 府试台，坐落在大周府的北苑。巨大的广场铺就开来，广场中，有着高低起伏的五座高台，而这高台，就被称为府试台。此时，在广场周围，早已是人山人海，几乎所有大周府的学员都是云集于此，甚至连大周城内，都是有着不少人前来围观。震耳欲聋般的声音，回荡在天地间。

TT: The class ranking exam site was the northern district of the Great Zhou Institute. An enormous field sprawled across the place. Five tall platforms of varying heights rose on the field, platforms which were also known as the class ranking exam stages. At this current moment, the surroundings of the field was already a sea of people. Practically all of the students had gathered here and even quite a number of people from the city had come to watch. Thunderous noises echoed across the field.

Communicative dimension mainly means that the translation can break through the imprisonment of the original text and convey the meaning expressed in the original text in its own way. Concise and clear sentences can make the audience quickly understand what they want to express under the limited time. People from all sides in the original text and translation gather here to accurately describe the scene and the purpose of the people, and successfully embody the communicative intention of the original text in the translation. As Professor Hu Gengshen pointed out, translators can choose their own translation skills flexibly to achieve the purpose of communication, so as to achieve the ecological environment balance of communication dimension.

A typical concept of China, "Yin" and "Yang", also appeared in the novel. It can't find the corresponding word in English. Nowadays, "Yin" and "Yang" have become a common concept accepted by scholars at home and abroad. Therefore, scholars nowadays tend to use Chinese Pinyin for translation. At the end of the 20th century, westerners knew little about China's online novels. Because of the limitation of

translation ecological environment, “Yin” and “Yang” have different meanings in different contexts, and western medical historians or readers who have knowledge of traditional Chinese medicine can understand the author's communicative intention. However, it is relatively difficult for ordinary western people who lack basic knowledge of traditional Chinese medicine to understand. On the contrary, at the beginning of the 21st century, both "Yin" and "Yang" are widely accepted concepts, both for practitioners and enthusiasts in the Chinese medicine industry. Therefore, the translation of “Yin” and “Yang” is the best way to convey the author's communicative intention.

The theory of eco-translatology holds that in the process of translation, the translator should adapt and choose from three dimensions: linguistic dimension, cultural dimension and communicative dimension. In translation, the more dimensions the translator has in translating the translation, the higher the adaptability of the translation, and the better its integration adaptability. The best translation is the translation with the highest degree of integration, adaptation and selection.

5. Conclusion

To sum up, Eco-translatology, a translation theory initiated in China, has integrated many traditional ideas of China, including "people-oriented", "harmony between man and nature" and "survival of the fittest". Guided and explained by the theory of eco-translatology, the foreign translation of China's online novels and China's traditional culture can be better developed and spread internationally. The English translation of environmental description in “Dragon Prince Yuan” can not only enrich the theory itself and confirm its practicability, but also broaden the thinking perspective for

the English translation of environmental description in “Dragon Prince Yuan”, and also analyze and transform the original content from different dimensions, which is convenient for the readers and users of the target language to understand and remember, and expands the influence of China traditional culture in the world. The successful translation of Chinese culture and fantasy novel plays a very important role in promoting cultural exchange, the cross-cultural spread of China traditional culture contained in fantasy novel, and the prosperity of online novel industry.

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