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## Preserving ecological balance in the English translation of classical Chinese poetry: an eco-translatology approach

### 中国古诗英译中的生态平衡：生态翻译学视角

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#### Abstract

Based on eco-translatology, this paper explores how to effectively preserve the ecological balance of classical Chinese poetry during the English translation process. Classical Chinese poetry, as a vital component of Chinese culture, reflects Chinese ecological concepts and the spirit of unity between man and nature. Rooted in Chinese philosophy, eco-translatology resonates with ecological wisdom embedded in poems, sharing core similarities. However, past studies have often focused on literary and cultural transmission while neglect the ecological wisdom and poets' perceptions of natural environments and ecological balance embedded in classical poetry. Therefore, from the ecological perspective, this study employs the core translation method of eco-translatology—three-dimensional transformation (linguistic, cultural and communicative dimensions), to analyze whether translators effectively convey elements such as unity between man and nature, natural philosophy, and ecological ethics. It aims to help readers understand the ecological thoughts of ancient poets and to focus on preserving the ecological balance of poetry during translation, thereby conveying its unique ecological values in another context. This paper calls for researchers to pay more attention to the inheritance and preservation of ecological wisdom when translating classical poetry and thus promotes the dissemination and sharing of ecological values in cross-cultural exchanges.

**Keywords:** classical chinese poetry, english translation, eco-translatology, ecological balance.


#### Introduction

Embedded within China's ancient cultural legacy is a rich repository of ecological insights. The profound understanding of life and nature has consistently been a central value in Chinese philosophical thought

#### 摘要

本文基于生态翻译学理论，探讨在英译过程中如何有效保留中国古典诗歌的生态平衡。中国古典诗歌作为中国文化的重要组成部分，反映了古代中国的生态观念和“天人合一”的精神。生态翻译学根植于中国传统哲学，与古典诗歌中的生态智慧自然契合，二者在本质上存在共性。然而，既往研究多偏重于文学和文化遗产，忽视了古诗所蕴含的生态智慧及诗人对自然环境的感悟和对生态平衡的关注。因此，本研究从古诗的生态性角度出发，运用生态翻译学核心翻译方法三维翻译法（语言维、文化维、交际维），深入分析译者是否有效传译了其中蕴含的天人合一、自然哲学和生态伦理等元素，旨在帮助读者更全面地理解古代诗人的生态思想，并在翻译过程中关注如何保留诗歌的生态平衡，使其在另一语境中依然传达独特的生态价值观。最后，本文呼吁研究者在古诗词的英译过程中更加关注生态智慧的传承与保留，以促进跨文化交流中生态价值观的传播与共享。

**关键字：**中国古典诗歌；英译；生态翻译学；生态平衡。

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(Meng, 2004). Influenced by these ecological notions, poets in ancient China emphasized the symbiotic relationship between man and nature (Harte, 2023; Zhang, 2023), skillfully incorporating various elements of the ecological environment into their poetry composition. These works reveal a Chinese cultural emphasis on wholeness, balance, harmony, and coexistence, embodying profound and expansive ecological philosophical wisdom with far-reaching and rich implications.

Hence, classical Chinese poetry, a three-millennia-old poetic tradition, regarded as an essential component of Chinese cultural heritage, exhibits unique beauty in its structure, linguistic ecological connections, and artistic style (Jiang, 2018; Wei & Geng, 2022). It intricately captures the essence of “unity between men and nature” ingrained within Chinese classical culture. These literary masterpieces serve as potent vehicles for conveying ecological balance and cognitive paradigms, reinforcing the enduring notion of mutual symbiosis and prosperity between humanity and the natural world. This kind of ecological balance is deeply rooted in the creation of Chinese poetry (Lu, 2017), guiding individuals towards deeper reflections on life and nature, and awakening a sense of reverence and respect for the environment.

Eco-translatology, an original Chinese translation theory, offers “a totally novel”, or “formerly nonexistent” perspective (Hu, 2020a) into translation studies, since it has its roots in ecology (Hu & Tao, 2016), a field that offers not just a longstanding philosophical perspective but also significant value through its emphasis on holism. Hu has drawn an analogy between the translation ecosystem and the natural world. According to this translation theory, humans (i.e., translators) are seen not only as integral members of society but also as components of the broader ecosystems that sustain life. This holistic approach, central to ecological wisdom, shapes our understanding of the relationship between men and nature, making it a fundamental principle (Yang et al., 2019). Drawing on ancient Chinese concepts like “unity between man and nature” and “moderation and balance”, translation activities are viewed through an ecological lens, emphasizing a holistic understanding akin to natural ecosystems. It involves a thorough examination of the translation process, considering elements such as “nature,” “life,” “wholeness,” and “harmony” (Hu, 2013). This approach examines the interconnectedness, dynamics, and equilibrium of the translation system. Furthermore, Eco-translatology emphasizes preserving ecological balance during the translation process, ensuring that the translated text aligns with broader cultural and aesthetic values. This principle underscores the importance of achieving a harmonious integration of ecology and culture through translation which impart deeper significance to cross-cultural communication endeavors.

Therefore, Eco-translatology, as an interdisciplinary approach, examines translation activities from the perspectives of ecological rationality, ecological perspective, and ecological significance (Hu, 2020a). Its philosophical roots coincide with the ecological balance found in classical Chinese poetry. In classical Chinese poetry, there are elements such as “the Doctrine of the Mean” (中庸) and “the unity between man and nature” (天人合一) (Hu, 2020b; Liu, 2022). These elements highly embody the essence of ecological balance and manifest the essence of Chinese spirit and thinking paradigm. Therefore, from the perspective of traditional Chinese culture, there is an essential commonality between classical Chinese poetry and Eco-translatology (Chen, 2020). Both should adhere to the philosophical wisdom embodied in eco-translatology during the process of English translation. Guided by this notion, translator’s task is to perceive the poetic sentiments and reproduce the poetic essence. By deeply understanding the connotations of poetry, the translator can transform its ecological wisdom into English expression and be able to convey the profound cultural implications of Chinese culture.

Over the years, research in Eco-translatology has focused on classical Chinese poetry translation (Chen, 2021). However, a common trend in previous research was to prioritize linguistic translation, with minimal attention given to the ecological concepts present within the original poems. This may have resulted in translations that failed to capture the profound ecological implications. To address this, this study places a greater emphasis on exploring the ecological aspects inherent in classical Chinese poetry and attempts to examine the natural philosophy, ecological ethics, and reverence for nature embedded within these poems. Such research aids in understanding how ancient poets expressed their perceptions of the natural environment and their concerns for ecological balance through poetry. Consequently, in the translation process, researchers can more comprehensively consider how to retain these ecological balance in English translations, ensuring that the poetry continues to convey its unique ecological values in another linguistic context.

In the following chapters, theoretical framework eco-translatology which establishes the theories on which the study is based will be elaborated on, the methodology including the selection criteria for poems and

methods for analyzing poem translation will be established in a descriptive way. Results and discussion parts will specify the major findings through three dimensions, namely, linguistic, cultural and communicative, and finally, the conclusion parts will conclude the whole in a clear and concise way.

## Literature Review

In *Translation as Adaptation and Selection*, Hu (2003) explored in detail a translation methodology that integrates the Western “Darwinian Theory of Evolution” concepts of “adaptation/selection” with translation theory. He established a comprehensive and systematic ecological translation theory, and later formally introduced the research paradigm of “eco-translatology” (Hu & Tao, 2016). Eco-translatology’s theoretical framework, grounded in ecological principles, views translation as an integral component of the cultural ecosystem. It metaphorically equates the translation process to an ecosystem, encompassing the cultural, social, and linguistic contexts of both source and target languages. This perspective emphasizes the dynamic interaction between translation activities and their environments, necessitating adaptation across diverse cultural and social landscapes (Hu, 2013). The field underscores the diversity and complexity of the global linguistic and cultural ecosystem, which advocates for respect of cultural differences while promoting cross-cultural understanding and effective communication. As explained by Hu (2013; 2020b), the defining characteristics of Eco-Translatology encompass the following fundamental principles: (1) the emphasis on holistic integrity and relevance, which underscores the interconnectedness of various translational elements within their respective ecological contexts; (2) the pursuit of dynamics and balance, advocating for a harmonious interplay between the stability and adaptability in translation practices; (3) the reflection of eco-aesthetics, which incorporates ecological values and aesthetics into the evaluation and appreciation of translation outcomes; (4) the identification of the “translation community,” recognizing the collaborative nature of translation as a social endeavor involving multiple stakeholders; (5) the adherence to translation ethics, emphasizing the importance of ethical considerations in guiding translation practices and decisions; and (6) the highlighting of unity/diversity, which acknowledges the simultaneous presence of both uniformity and variation in translation, reflecting the complex and multifaceted nature of the discipline.

As Hu (2020b) states, its distinctive three-dimensional transformation which aims to comprehensively transform linguistic forms, cultural meanings, and emotional content could be used as the core strategy and methodology of translation. In the linguistic dimension, translators need to focus on the language forms (Wei, 2023) such as vocabulary choices, syntactic structures, and rhythmic patterns of the source language to ensure that the style and rhythm of the translation match those of the original text. The translator must adapt to the linguistic environment of the target language, thoroughly understand its linguistic characteristics, and be aware of the language preferences of its readers to effectively select and transform linguistic dimensions (Hu, 2013; 2020b). The transformation of the cultural dimension refers to the adaptation to the cultural background, symbolic meanings, historical allusions, and cultural customs reflected in the original text (Hu, 2013). It requires the translator not only adjust to the linguistic nuances of the target language but also attend to the distinct differences that exist between bilingual cultures in order to ensure the effective transmission of cultural connotations and mitigate obstacles in cultural exchange (Jun, 2020). To transform communicative dimension, translators should consider the effectiveness and acceptability of the translation in the target language environment and make sure that the translation resonates with and emotionally engages target readers (Hu, 2013). The main purpose of translation is to build bridges between different languages and cultures to facilitate effective communication (Yu, 2022).

Overall, the extent of the translator’s adaptability across various dimensions directly correlates with the appropriateness of their adaptive selection, and the holistic degree of adaptation and selection, which can “make target text ‘survive’ and ‘thrive’ in the translational eco-environment of target text” (Tao & Chen, 2020, p.127). Ultimately, the goal is to ensure translations convey the cultural values and emotional resonance of the original work across different cultural contexts, thereby advancing the protection and promotion of cultural diversity and ecological balance.

Among all related literature, applied research on eco-translatology holds the largest proportion and is notably interdisciplinary (Sun & Wang, 2022). This indicates that eco-translatology is highly explanatory and operable in translation practice research. These studies primarily focus on analyzing various translated texts, using the three-dimensional transformation from eco-translatology to assess the reliability and validity of translations. The text types studied are diverse, including the translations of literary works (Guo, 2021), external publicity (Xu & Zhou, 2015), film and documentary subtitles (Zhou & Zhang, 2019), public signs (Ma, 2014; Zeng, 2019), and advertising slogans (Bo, 2014). This research not only examines the

feasibility of translation methods but also provides an in-depth analysis of practical translation applications. These studies offer empirical foundations for translation research and valuable insights for the development of future translation practices and methodologies. Clearly, eco-translatology demonstrates broad applicability in interpreting different types of texts.

In the field of eco-translatology, the English translation of classical Chinese poetry has been a prominent topic of interest (Chen, 2021). Examining these translations through the lens of eco-translatology, especially in preserving ecological balance, represents a crucial direction in current research. Overall, approaching the English translation of classical Chinese poetry from an eco-translatology perspective is challenging but holds significant research value. However, existing literature reviews indicate some progress, yet unresolved issues and areas for further exploration remain. Just as Dasca & Cerarols (2024), state, the discipline of Eco-translatology is an emerging and little-worked area which deserves our attention. Past research often lacked a deep investigation into the ecological aspects of classical poetry, focusing primarily on literary and cultural transmission while neglecting the ecological balance embedded within the poems. This emphasis on linguistic translation over the ecological concepts of the original works may overlook the profound ecological insights of classical Chinese poetry, conveying only the surface-level language. Thus, future research should prioritize exploring the inherent ecological aspects of classical Chinese poetry, looking into elements such as natural philosophy, ecological ethics, and reverence for nature. Such studies can aid in understanding how ancient poets expressed their reflections on the natural environment and concerns for ecological balance through poetry. Consequently, researchers can more comprehensively consider how to preserve these ecological insights in English translations, and ensure that the poetry continues to convey its unique ecological values in a different linguistic context.

## Methodology

This study uses a qualitative case study approach to analyze poetic texts, employing the core principles of eco-translatology, specifically the three-dimensional transformation, including linguistic, cultural nuances, and communicative dimensions. It examines how ecological elements are expressed and preserved in selected representative English versions of classical Chinese poems and explores how effectively these translations convey original ecological themes. The study aims to illuminate how translation practices contribute to conveying and maintaining the translated ecological environment of literary works, offering both theoretical insights and practical implications for the field of translating classical Chinese poetry.

### *Selection Criteria for Poems*

The selection criteria for poems prioritize ecological themes, cultural and philosophical relevance, diversity in poetic styles and authors, and literary merit, as outlined:

#### Ecological themes

- Poems rich in clear and vivid descriptions of natural scenery, wildlife, and environmental interactions.
- Poems that reflect ecological balance and concepts like “unity between man and nature”.

#### Cultural and philosophical relevance

- Poems that illustrate the ancient Chinese ecological philosophy and traditional ecological ethics.
- Works that express the poet's sensitivity and reverence towards nature.

#### Diversity in poetic styles and authors

- Inclusion of various poetic forms and styles, to ensure a comprehensive study.
- Selection of works by different poets to highlight diverse perspectives on ecological balance.

#### Literary merit

- Poems that are well-regarded for their literary quality and artistic expression.
- Works that have been influential in Chinese literature and have a significant impact on cultural heritage.

### **Methods for Analyzing Poem Translation**

The analysis of selected poems is structured around the three-dimensional transformation of eco-translatology: linguistic, cultural, and communicative dimensions. This framework ensures a holistic evaluation of how ecological elements are translated and preserved.

#### **Linguistic dimension**

The linguistic dimension attends to the precise depiction and lexical selection of ecological elements in classical poetry. Natural landscapes, climatic phenomena, and ecological environments in the original text must find accurate counterparts and expressions in the target language to preserve the poetic ambiance and intricacies. For instance, rendering “青山绿水” would involve selecting terms like “verdant mountains and clear Waters” that convey both color and scenic imagery. It is important to examine whether translators select appropriate vocabulary and sentence structures to describe ecological elements such as mountains, rivers, flora, and fauna, while maintaining the original poem’s phonetic harmony and rhythmic cadence.

#### **Cultural dimension**

The cultural dimension focuses on the symbolic significance and aesthetic value of ecological elements within culture. Natural scenes in classical Chinese poetry not only depict objective existence but often carry profound cultural connotations and emotional symbolism, which should be reflected in translations. For instance, in Chinese culture, “松柏” (pine and cypress) symbolize resilience and longevity. Such symbolic meanings should be conveyed in English translations through cultural explanations or annotations, enabling target readers to understand the cultural connotations behind them. Thus, attention should be paid to whether translators comprehend and convey the cultural background and symbolic meanings of ecological elements in these poems.

#### **Communicative dimension**

The communicative dimension focuses on the reception of translations in the target language environment and the emotional resonance of ecological elements. Ecological elements in classical Chinese poetry are often closely tied to the poet’s emotions, and translations should evoke similar emotional resonance among target readers. For example, when describing “春风又绿江南岸,” translators should find words that convey the warmth and vitality of spring, such as “spring breeze once again greens the southern shores,” to create a vibrant and natural scenery of spring in the text. When analyzing the poems, it is vital to see whether translators consider the ecological sensitivities and aesthetic preferences of target readers to ensure that ecological elements in the translation resonate with them.

### **Results and Discussion**

Through textual analysis, it can be observed that the three-dimensional transformation comprehensively considers the linguistic, cultural, and communicative functions in the practice of translating classical Chinese poetry into English. This approach ensures that translations are not only linguistically accurate and fluent but also convey the ecological beauty and cultural significance of the original poetry, evoking emotional resonance among target readers. Some examples of English translations of classical Chinese poetry will be examined below from three dimensions to underscore the significance of preserving ecological balance in literary translation.

#### **On linguistic dimension**

Here are the two versions of Wang Wei’s <鹿柴> (Deer Enclosure) “空山不见人，但闻人语响” (kōng shān bú jiàn rén ,dàn wén rén yǔ xiǎng ).

Version One:

I see no one in mountains deep,  
But hear a voice in the ravine. (Xu, 2000, p.56)

Version Two:

Deep in the mountain wilderness,



Where nobody ever comes,  
Only once in a great while,  
Something like the sound of a far off voice. (Rexroth, 1970, p.176)

Eco-translatology posits that translation is an adaptive and selective activity in the translational eco-environment (Hu, 2013). Xu (2000) translates “空山” as “mountains deep,” which accurately captures the original poem’s imagery. The term “mountains” indicates tall peaks, emphasizing their height and depth, which conveys the expansive and serene feeling of “空山.” For “不见人,” the translator uses “see no one” and adds the subject “I,” making the translation more vivid and concrete. This choice allows readers to follow the poet’s perspective and experience the solitude of the deep mountains. Furthermore, “ravine” in “但闻人语响” preserves the poem’s mysterious tone by leaving the source of the voice ambiguous, aligning with the original’s sense of solitude and introspection. Xu’s translation achieves a rhythmic quality through rhyming pairs and maintains clarity and conciseness, respecting the poem’s aesthetic integrity (Hu, 2013).

In contrast, Rexroth (1970) translates “空山” as “mountain wilderness.” Although “wilderness” conveys a sense of desolation, it strays from the tranquil and serene nature of “空山,” making it seem excessive and inaccurate. For “不见人,” he uses “Where nobody ever comes,” which involves a lot of subjective interpretation and diverges significantly from the original meaning. This translation lacks an objective description. Lastly, “但闻人语响” is translated as “Only once in a great while, something like the sound of a far-off voice,” which introduces uncertainty with the word “like” and disrupts the poem’s clarity and simplicity. Rexroth’s translation, while descriptive, sacrifices the original’s rhythmic structure and aesthetic coherence as denoted in the theory (Hu, 2013; 2020b).

In conclusion, analyzing the poetry translations through the lens of linguistic dimension underscores the importance of fidelity to the original’s linguistic nuances and aesthetic qualities. Xu’s translation aligns closely with the principles of ecological balance in translation, which preserves the poem’s imagery and rhythm. Rexroth’s translation, while descriptive, illustrates the challenges of balancing descriptive detail with fidelity to the poem’s original linguistic and aesthetic integrity. This analysis highlights the critical role of the linguistic dimension in maintaining the ecological balance and cultural resonance of translated poetry, emphasizing the ecological wisdom embedded in classical Chinese poetic traditions (Chen, 2021; Wei & Geng, 2022).

### On cultural dimension

Here is the translation of the line “烟花三月下扬州” (yān huā sān yuè xià Yángzhōu) from Li Bai’s poem <送孟浩然之广陵> (Seeing Meng Haoran Off to Yangzhou in the Blossoming March) :

“The smoke-flowers are blurred over the river”. (Ezra, 2003, p.199)

Countless classical Chinese poems praise Yangzhou City, but this line is arguably the most famous, making Yangzhou’s beauty widely known. The line features the cultural imagery of “烟花三月” (yān huā sān yuè). As an important cultural imagery in the original poem, “烟花” does not refer to actual fireworks, but rather uses the scenery to express the splendor of spring. From an ecological perspective, the phrase “烟花三月” cleverly integrates natural landscapes with human emotions. The character “烟” can be seen as an adjective modifying “花”. Imagine in the misty rain, with willows fluffy catkins fluttering in the wind and flowers blooming in clusters—what a fresh, elegant, and vibrant scene of spring! This imagery merges the natural world with the poet’s emotions, reflecting the classical Chinese literary tradition’s ecological concept of unity between humanity and nature (Meng, 2004; Zhang, 2023).

Ezra’s (2003) translation of “烟花” as “smoke-flowers” aims to evoke the fleeting and sorrowful nature of farewell, which is akin to the transient beauty of fireworks. While the translation indeed creates a hazy beauty, this literal translation fails to fully convey the ecological and cultural connotations of this imagery in the original poem. It focuses more on emotional expression rather than the fusion of natural scenery and emotions in spring. As noted in previous eco-translatology studies (Hu, 2013; Hu & Tao, 2016), translations should strive to maintain fidelity to both the linguistic and cultural dimensions of the original text to ensure ecological balance and resonance across languages. It is evident that Ezra’s translation has flaws, lacking in effectively conveying the ecological elements and cultural imagery. It does not enable readers of the

target language to fully grasp the world of meaning depicted in the original work, failing to achieve consistency between the source and target language ecologies.

In conclusion, while Ezra's translation effectively conveys emotional resonance, it falls short in fully conveying the ecological and cultural richness of Li Bai's original imagery. Scholars like Chen (2020) argue that translating cultural metaphors requires not only linguistic fidelity but also an understanding of their cultural significance. Therefore, it is notable that translators should attach great importance to the cultural sensitivity and ecological fidelity in translating classical Chinese poetry and ensure that the poetry's profound cultural and ecological messages resonate authentically in the target language (Jiang, 2018; Wei & Geng, 2022).

### On communicative dimensión

Look at the translation of the line “思君如满月，夜夜减清辉” (sī jūn rú mǎn yuè, yè yè jiǎn qīng huī) from Zhang Jiuling's <赋得自君之出矣> (Ever Since You Left):

“For thinking of you, I am like the moon at the full, that nightly wanes and loses its bright splendor” (Kotewall & Smith, 1962, p. 59).

In the original poem, the faithful woman thinks of her husband every night, longing for the day they will reunite as she gazes at the full moon with hopeful anticipation. Kotewall & Smith (1962) keeps the poem's metaphorical style intact with phrases like “I am like the moon at the full,” which can maintain the moon imagery despite cultural differences. This approach retains the poem's simple yet deeply touching emotion. The line “夜夜减清辉” vividly captures her restless thoughts, likening them to the moon gradually losing its brightness. This mirrors her physical and emotional decline due to longing. The word “减” perfectly conveys this feeling, and the translator's “that nightly wanes” not only describes the moon's fading light but also the woman's diminishing beauty from yearning, fitting well with “loses its bright splendor.” This creates a powerful and imaginative image. Notably, this translation integrates human emotions with natural scenery, embodying the ecological concept of unity between man and nature (Chen, 2020).

The translation preserves this ecological element, using “full moon” and “nightly waning” to convey the emotional symbolism of the moon's changes and fading, suggesting a symbiotic relationship between humans and nature. This translation not only remains faithful to the cultural and ecological context of the original poem but also enables readers to appreciate the profound connotation of unity between heaven and humanity. It allows readers in the target language to understand the beauty of a different culture and share the same emotional depth as the original readers (Hu, 2013). Thus, the translation shows a skillful adaptation and faithful representation of the original poem.

As Yu (2022) states, the main goal of translation is to bridge different languages and cultures, and to facilitate smooth communication. This translation fosters a shared understanding of the interconnectedness between the human experience and the natural world. Therefore, translators should not only attempt to convey the poem's profound emotional depth but also promote cultural empathy, encouraging readers from diverse backgrounds to appreciate the ecological wisdom and emotional resonance embedded in the original work.

### Conclusions

This study examines the ecological aspects of Chinese classical poetry, utilizing core principles of eco-translatology to analyze whether translators effectively convey the natural philosophy and ecological ethics embedded in the original poems. The aim is to help readers gain a deeper understanding of ancient poets' ecological thoughts and to ensure that the ecological balance of the poetry is preserved in translation, thereby maintaining its unique ecological values in a different linguistic context. As Yang et al. (2019) mentioned, ecological wisdom is distinctly practical integrates science, technology, management, and culture and, hence, goes beyond the philosophical level. Therefore, integrating this into the translation principle, can ensure that translations not only retain the poetic beauty but also the embedded ecological wisdom to foster a holistic appreciation of the original texts.

Overall, Chinese literary translators should adopt an ecological perspective when translating Chinese cultural works. This perspective views translation as an integrated and harmonious system, recognizing the

diversity within the global language and cultural ecosystem. Seeking common ground while preserving differences is the optimal approach. Translators should have a clear and objective understanding of the current state and future development trends of Chinese translation theory and cultural translation practices. They should strive to discover more targeted translation methods and principles, aiming to create more refined and exquisite translations. As the Chinese language gains global prominence as a communication tool, traditional poetry education is poised for reappraisal and integration into international language instruction and cultural exchange endeavors, as highlighted by Wei and Geng (2022). To maintain vitality and relevance on a global scale, Chinese cultural classics need dedicated transmission across generations. Therefore, translators shoulder a responsibility to integrate outstanding Chinese traditional culture into the global cultural framework, enriching and harmonizing the global language and cultural ecosystem. This effort aims to achieve a harmonious and ideal translation ecology within the broader environmental context.

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