

Translation of Culture-loaded Words in *Hong Lou Meng* Based on Eco-translatology Theory

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Abstract

The research is aimed to explore the reasons leading to the different translation of culture-loaded words and their transformation levels in the Chinese classic novel *Hong Lou Meng*. The qualitative method was adopted in the research. Guided by eco-translatology, the study compares the translation of culture-loaded words in the two English versions of *Hong Lou Meng* by David Hawkes and Yang Hsien-Yi from the three micro aspects of eco-translatology theory: language dimension, culture dimension and communication dimension. Based on the comparison, the reasons resulting in the differences will be explored from three perspectives of the translation ecosystem to reasonably explain the differences between the two translations. The findings show that both Hawkes and Yang tried to adapt to the ecosystem of the target language by adopting different methods. Hawkes managed to balance conveying the surface and implied meaning of the culture-loaded words in the source text and the readiness and acceptability of the target readers. Yang tended to spread Chinese culture to the target readers. The two translations have managed to adapt to the source and target ecosystems and achieved different levels of ecological transformation in the three dimensions. The three factors of the source text, the translation purpose and the press can well explain the differences between the two translations and provide a fair evaluation. It also shows the great explanatory power of eco-translatology. The study also shows the explanatory power of eco-translatology in the field of translation studies.

Keywords: *culture-loaded words, translation, eco-translatology, Hong Lou Meng*

Introduction

As an indispensable part of a nation's development, culture can embody the value system in a society and the particular way of living and thinking of people in a community (Hou, 2018). In translation studies, culture has been a crucial and demanding factor to strengthen the national soft power and improve international competitiveness (Hou, 2018). However, differences in culture make translation difficult and unfavorably transfer, causing the impossibility for the translator to locate the equivalent target language form during the translation process (Liu, 2009). The difficulty of translating cultural context not only lies in rendering the source words but also requires the deep understanding of the source and target norms and values.

In the translation of culture, culture-loaded words have always been a tough work for translators due to the cultural blanks between the different cultures (Liu, 2009). They are unique linguistic products influenced by multiple factors such as history, politics, economy, ecology and religion in a certain language environment (Liu, 2009). As a representative of Chinese classic, *Hong Lou Meng* is rich in traditional Chinese

culture and culture-loaded words. To explore the extensive culture in the book, an organization called Redeology has been established and a large number of scholars (Feng Qiyong, Zhou Ruchang, Liu Xinwu, etc) devoted to the book. It can be seen that the literary position of *Hong Lou Meng* is beyond comparison by other famous literature, such as Romance of the Three kingdoms, and The Golden Lotus. The book was praised as a crystallization of experience and ‘*Hong Lou Meng* is life’ (Wang, 2005).

Hong Lou Meng has played an important role in the spread of Chinese culture and can provide an excellent model for translating various culture-loaded words. To show the numerous aspects of life in the feudal society, the book covers the fields of literature, art and technology, involving common literary genres such as poetry, song and wine, riddles, and also storytelling, opera, sculpture, and other artistic depictions (Yang, 2015). According to Sun Xun (2005), there are more than 2000 culture-loaded words presented in *Hong Lou Meng* and classified into fourteen categories, which can act as an excellent source text to study culture-loaded words.

Carrying plentiful traditional Chinese culture, *Hong Lou Meng* has been translated into various languages for readers to learn about. The two most popular English translations produced by David Hawkes and Yang Hsien-Yi have brought readers an opportunity to enjoy a feast of reading. The two translations have achieved success in translation with precise and beautiful language. They both try to maintain the flavor of the original text with distinct approaches, which means that the two translations can be great samples for studying the translation of culture-loaded words.

Eco-translatology integrates translation into the ecosystem, providing both micro and macro perspectives deep into how to produce an excellent translated work. According to eco-translatology (Hu, 2004), translators have to consider many elements affecting the translation so as to reproduce the information of the culture-loaded words in the source text (Yang, 2015). Eco-translatology has been used in analyzing literary translation (Wei, 2022; Zhang, 2020; Fu, 2018, etc), and it shows that eco-translatology provides a new and broader perspective for translation and the analysis of translation proves the strong explanatory power and feasibility of the theory (Yan, 2017). Due to the influence of many factors in the translation ecological environment, translator may adopt different methods to achieve the ecological balance in translation. Therefore, it holds great significance to analyze how the two different translations of *Hong Lou Meng* were adapted and selected to the target ecosystem so as to provide insights for future literary translation.

Research objectives

- (i) To identify and compare the transformation levels of culture-loaded words in the two translations of *Hong Lou Meng* from the three dimensions of eco-translatology theory.
- (ii) To explore the reasons that contribute to the different transformation levels of culture-loaded words based on eco-translatology theory.

Research questions

- (i) What transformation levels have the two translations achieved of culture-loaded words in the two translations of *Hong Lou Meng* from the three dimensions of eco-translatology theory?
- (ii) What are the reasons that contribute to the different transformation levels of culture-loaded words based on eco-translatology theory?

Literature Review

In literature review, there are two parts that will be discussed. The connotation and essence of eco-translatology theory will be discussed, mainly including the transplantation process of translation and key factors in the translator-centered process of translation. The three dimensions of eco-translatology will be explained in detail. Then previous studies on the culture-loaded words in *Hong Lou Meng* and eco-translatology will be reviewed to show the contribution of this research.

Eco-translatology

Eco-translatology theory was proposed by Hu Gengshen, a Chinese academic, at the end of the twentieth century. Based on “Ecological Holism”, “Eastern Ecological Wisdom” and “Adaptive Selection Theory”, eco-translatology focuses on the overall environment of translation activities, translations and translators, as well as the correlation and role between the three (Wei, 2022). It integrates ecology and translation, elucidating and enriching the essence, characteristics, principles, methodologies, and the entire translation process and phenomena. Hu (2004) points out that translation refers to the 'transplantation' of a text from one linguistic ecosystem to another. Text transplantation is the essence of eco-translatology, which means it focuses more on the 'transplantability' of the source text (Yang, 2015). The overall transplantation process of ecological environment of translation in eco-translatology can be shown in the chart.

In the process of transplantation, the role of the translator might be questioned to be identified as the subjective statue of the translated text since the original author, the translator and the reader can all have an impact on the text (Zhang, 2022). However, the leading role of the translator in the process of translation cannot be ignored and the translator will manifest a two-way activity of adaptation and selection (Hu, 2004). According to eco-translatology, the translator needs to adapt to the environment on the one hand based on survival and development. On the other hand, the translator has to select the environment for the survival of translation so as to affect the realization of the value of the individual (Hu, 2004). This means that the translator must act in both directions due to the ecological environment of translation. Thus, adaptation and selection in ecological translation theory are mutually influencing and supporting the dualistic structure, which means that the translator can determine his center and dominant position in the text through selection and adaptation (Hu, 2004).

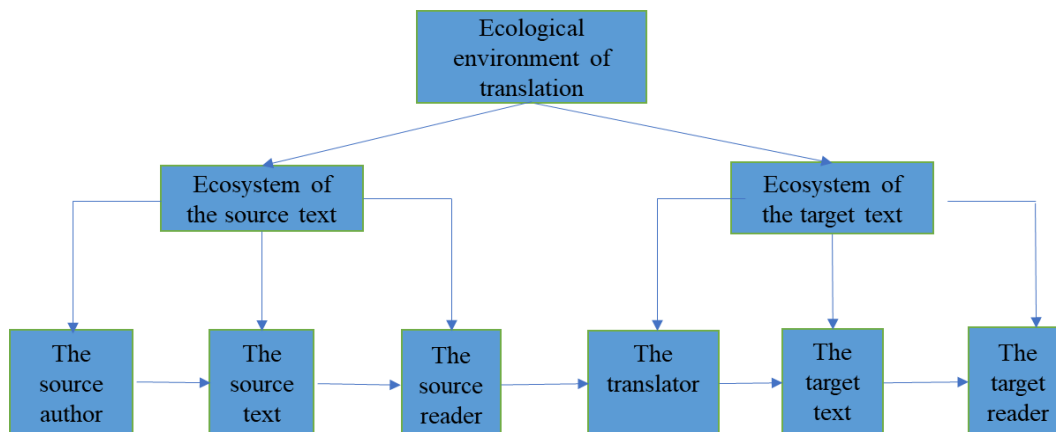


Figure 1: Transplantation of ecological environment of translation (Hu, 2004)

In the view of eco-translatology, the goal of translation is to transplant a text from one ecological system to another and it is a transplanting process to adapt to the ecological environment of translation with the translator as the main body and the text as the carrier (Zhang, 2022). Three parts of the transplanting process need to be given careful consideration: the transplant of language ecology, culture ecology, and communication ecology (Hu, 2004). Specifically, the language dimension is formed through the adaptation of language forms; the culture dimension is created based on the transformation of cultural backgrounds and connotations between two different languages, and the communication dimension is formed through the adaptation of the final results of communication and application (Hu, 2004).

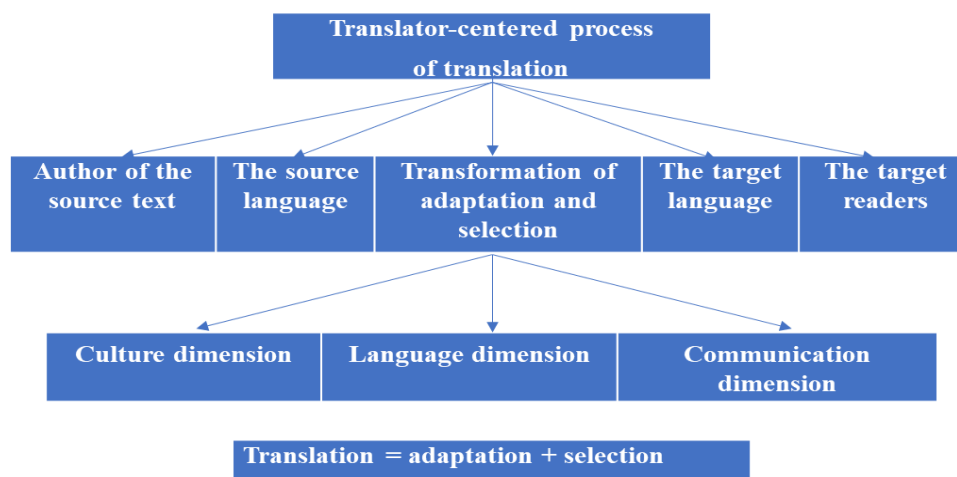


Figure 2: Translator-centered process of translation

Generally speaking, if the translated text has a high degree of multidimensional adaptability and adaptive selectivity, it correspondingly has a high degree of adaptability and selectivity, and is therefore considered to be the best translation (Hu, 2008). The principle of superiority applies to translators and their

translations. For translators the fittest survive and thrive, and for translations, the fittest survive and thrive. The theory is revolutionary because it places the translator at the center and emphasizes the centrality and dominance of the translator in the translation process.

Studies on culture-loaded words in *Hong Lou Meng*

As the pinnacle of Chinese classical novels, *Hong Lou Meng* not only portrays the tragic marriage triangle between Jia Baoyu, Lin Daiyu and Xue Baochai from a subtle point of view, but also explores the life and rise and fall of the four great families, Jia, Wang, Shi and Xue. The novel also comprehensively analyzes the contradictions between aristocratic families and feudal society in order to express the decadence, moral decline, and extravagance of the aristocrats in the feudal society from a critical standpoint. In modern society, international exchanges are becoming more and more frequent. Spreading Chinese culture better and faster is in line with the needs of the current age. *Hong Lou Meng*, as an encyclopedia of social life in the late feudal period of our society, is capable of carrying such a hefty burden in literary terms.

According to the electronic search of literature with the theme of ‘*Hong Lou Meng*, culture-loaded word’ during the period from 2010 to 2023 of CNKI (a main database of Chinese academic journals, core journal, doctoral dissertations and master’s dissertations), the following data can be obtained.

Previous studies on culture-loaded words in *Hong Lou Meng* can be classified into three categories---study on the different types of culture-loaded words, study on translation strategies and methods, and application of theories to culture-loaded words.

First, some studies are conducted from a macro perspective, taking a certain type of cultural-load word as a whole, such as religious culture-load words (Bai & Li, 2015), material culture-loaded words (Zhang & Chen, 2017; Sun, 2019; Wang & Zheng, 2018; Qian & Ji, 2011), etc. Some other studies are conducted from a micro perspective, such as study on culture-load words of flowers (Liu, 2012), animals (Fu, 2018; Xu, 2013), food (Guan, 2021), etc. The studies mainly focus on the semantic connotation and cultural connotation of culturally-load words.

Second, since the translations of *Hong Lou Meng* have received great popularity among readers, it is of significance to study the translation strategies and methods the translators have used to reproduce the culture-loaded words in the source classic. Some studies compared different translations of *Hong Lou Meng* from the strategies of domestication and foreignization (Zhao, & Ni, 2021), while some focused on the concrete methods in the translations (Zhang, 2020; Wang, & Song, 2020; Li & Xi, 2018). They tried to explore how the translators conveyed the source culture-loaded words and to provide references for future translation.

Translation of Culture-loaded Words in *Hong Lou Meng* Based on Eco-translatology Theory

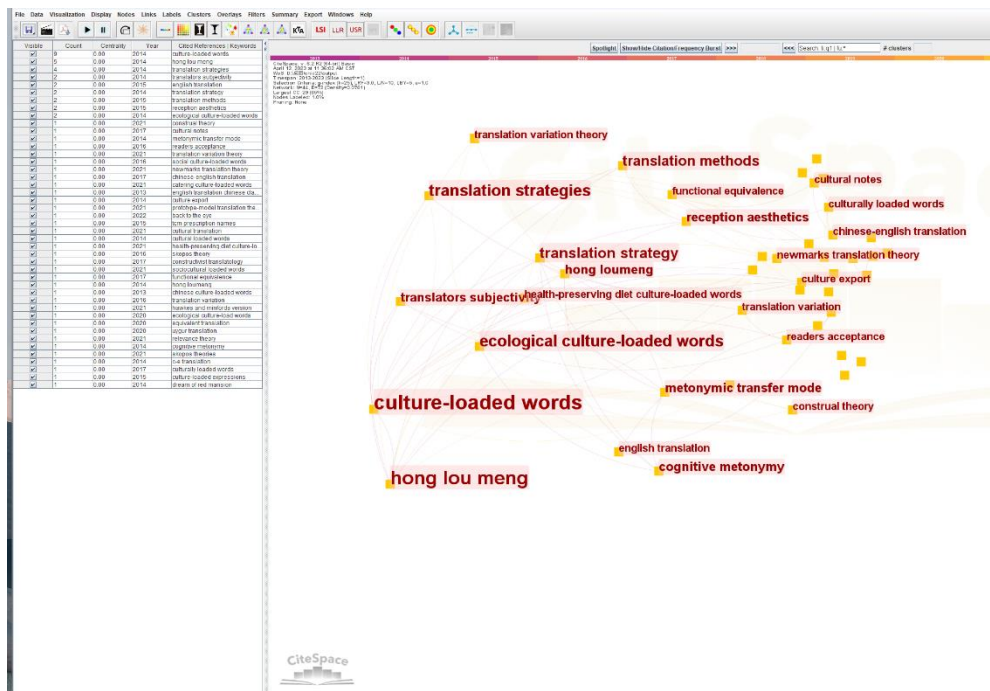


Figure 3: Previous studies on culture-loaded words in *Hong Lou Meng*

Many studies combined the translation of culture-loaded words in *Hong Lou Meng* with various translation theories, such as skopos (Yue, 2021; Ke, 2020), intertextuality theory (Li, 2017), cultural translation theory (Lv, 2021; Zhao, & Ni, 2021) and eco-translatology. With respect to the translation from the perspective of eco-translatology, most of the articles are concerned about the translation strategies and methods adopted in the translation of culture-loaded words in *Hong Lou Meng*. Li Chen (2022) explored and compared the translation of the names of the characters in the two translations of *Hong Lou Meng* by Yang Xianyi and David Hawkes respectively from the linguistic, cultural and communicative dimensions of eco-translatology. He also discussed the translation methods of the names, the double meanings of the names, as well as the degree of fidelity of the translations to the original text with a view to providing inspiration for the translation of personal names. Guided by the theory of eco-translation, Zhang Milin (2020) analyzed the translation of *Hong Lou Meng* by Yang Xianyi and the translator's trade-offs in adapting to the choices from three aspects: linguistic, cultural, and communicative dimensions. She also combined the theory of eco-translatology with the idea of "unity of heaven and mankind". Fu Cuixia (2018) compared and analyzed the translation of four types of animal idioms in the two different versions of *Hong Lou Meng*, aiming to find new methods for translating animal idioms. Due to the differences in the ecological environments in which the two translators are situated, the choice of methods for translating animal idioms varies a lot, and the preferred methods of "three-dimensional" conversion are also very different.

However, previous studies on culture-loaded words based on eco-translatology are restricted to the micro linguistic level, tending to analyze the translation methods from the three dimensions and compare which translation is better. The reasons why translators conveyed the source text from the three dimensions on different transformation levels have not been explored much. Therefore, based on the comparison of different transformation levels, macro aspects of the ecological system of translation should be explored to provide elaboration for the different translation of culture-loaded words and offer reasonable assessment of the translations. This study tries to cover more types of culture-loaded words and compare the different translation methods used in the two translations of *Hong Lou Meng* from the three dimensions of eco-translatology. Based on the analysis, the macroecological aspect of adaptation and motivations behind translators' translation of culture-loaded words will be explained to provide enlightenment for the translation of culture-loaded words.

Methodology

The qualitative approach was adopted in this research as it analyzes non-numerical data. By conducting qualitative research, researchers are able to study the meanings and interpretations (Crossman, 2020). This study compares the different translations, so description and illustrations will be given based on the theory.

The data collection will be conducted in five steps. First, the research will read the source text and figure out typical culture-loaded words. Second, the corresponding translation of the culture-loaded words will be found in the two translations. Third, the translations will be analyzed from the three dimensions of eco-translatology theory to explore their transformation levels. Based on the comparison, the reasons leading to the different levels will be discussed from three aspects of the translation ecosystem, including the source text, the translation purpose and the press. Finally, rational interpretation of the different transformation levels of the two translations will be provided from the perspective of eco-translatology instead of assessing that one is better than another.

Findings

The style and genre of literary fiction are complex and varied, often rich in rhetoric (Yan, 2015). Therefore, the translation of literary fiction is the most controversial. As the main body of translation, the translator should consider the means of translation from the linguistic, culture dimension and communication dimension to achieve the appropriate three-dimensional conversion transplanted. While focusing on linguistic transformation, we should not neglect cultural and communicative transformation. In this section, the translation of the concrete culture-loaded words will be analyzed to explore and compare whether and how the culture-loaded words have successfully transformed among the three dimensions.

Language dimension

The translation of language dimensions mainly refers to the translation of the form and meaning of the language by the translator in the concrete translation process. It describes how a translator changes the linguistic form of the original language while translating. "Translators' adaptive selection of language dimensions is carried out in different aspects and at different levels" (Hu, 2014), such as phonetics, semantics, sentence structure and so on. Whether the translation achieves the best conversion at the linguistic level needs to be reflected from the two basic requirements of fidelity and readability. In order to fully highlight this transformation, it is necessary to achieve it through diversified transformation methods. Translators tend to be more inclined to the meaning of the translated language and the form is comparable.

In *Hong Lou Meng*, the titles of the 120 chapters are characterized with the most distinctive language structures. The title of every chapter is composed of two phrases, each with eight Chinese characters in neatly paired sentences, mostly subtle couplets, which are pleasing to the eye and catchy to the ear, combining visual and auditory beauty in one. Thus, it is worth discussing how to convey the source information as well as preserve the original linguistic forms in the translation.

Take the title of the fourth chapter as an example:

Source Text (ST): 薄命女偏逢薄命郎 葫芦僧乱判葫芦案

Hawkes: The Bottle - gourd girl meets an unfortunate young man

And the Bottle - gourd monk settles a protracted lawsuit

Yang: An ill-fated girl meets an ill-fated man

A confounded monk ends a confounded case

The structure of the title is clear and concise, with the same syntax and neat pairing. The repetition of 薄命 and 葫芦 makes it possible for the readers to perceive the beauty of the language from the auditory dimension. From the perspective of language form, the two translations both try to be loyal to the source text and keep the neat pairing. But the translation by Hawkes changed the original repetition, while Yang's translation strictly kept the source pairing. In terms of the content, differences exist in the two translations. Hawkes translated 薄命女 as Bottle - gourd girl, which has little to do with the original meaning and the translation of 葫芦僧 literally as Bottle - gourd monk might be a misunderstanding of the source text. 葫芦 has the homophony of '糊涂', which means 'confuse' or 'muddle'. That means Hawkes' translation has not conveyed the source content accurately to the target readers. Yang's translation has achieved wonderful effects in terms of both the language form and content. He used the two words 'ill-fated' and 'confounded' in repetition, reproducing the two words of 薄命 and 葫芦 in the source text. This translation has produced the

same auditory effect as the source text and conveyed faithfully the content, style and form expressed in the source text.

ST: 情切切良宵花解语 意绵绵静日玉生香

Hawkes: A very earnest young woman offers counsel by night

And a very endearing one is found to be a source of fragrance by day

Yang: An eloquent maid offers earnest advice one fine night

A sweet girl shows deep feeling one quiet day

The two lines are in the form of couplets, with a clear and skillful structure. In the source text, there are three pairs of imagery corresponding to each other, “情切切” to “意绵绵”, “良宵” to “静日” and “花解语” to “玉生香”, showing the profound artistic power of the text, and the soothing charm and flavor of the ideas in the lines that can be experienced in the reading. Here 花 refers to 花袭人 (Xi-ren) and 玉 represents 林黛玉 (Dai-yu).

Hawkes' translation focuses on presenting the content of the original text, and also tries to reproduce the original language structure. But in terms of the three pairs of correspondence in the source lines, Hawkes fails to fully present the stylistic form and structural features of the original Chinese language. The two verb constructions "offers" and "is found to be" do not correspond with each other, which makes the translation rigid in structure.

In Yang's translation, the articles, adjectives, nouns, and verbs all correspond to each other, completely presenting the rhythmic and stylistic characteristics of the original text, neatly and concisely. The translation has reproduced the charm and beauty of the original text and also the content for the target readers to experience and enjoy. Therefore, the translation by Yang Hsien-Yi has successfully completed the adaptive conversion of language dimension and achieved equivalent selection.

ST: 滴翠亭杨妃戏彩蝶，埋香冢飞燕泣残红

Hawkes: Beauty Perspiring sports with butterflies by the Raindrop Pavilion,

And Beauty Suspiring weeps for fallen blossoms by the Flowers' Grave”

Yang: Pao-chai Chases a Butterfly to Dripping Emerald Pavilion,

Tai-yu Weeps over Fallen Blossom by the Tomb of Flowers

According to the book, this chapter mainly describes the two scenes of Baochai fluttering the butterfly (first line) and Daiyu burying the flowers (second line). In the first line, 杨妃 (Yang Fei) refers to Yang

Yuhuan, the consort of Emperor Xuanzong of the Tang Dynasty, who was born with a beautiful and fertile body. In the second line, 飞燕 (Fei Yan) refers to Zhao Fei Yan, who was famous for her slenderness and skill in dancing. They are both famous figures in China for their beauty. In this plot, they represent Baochai and Daiyu respectively. Taking into account the characteristics of style and title, both translators conform to the form of the original language, without illustrating the historical allusions in detail.

Hawkes used the word beauty to refer to the Baochai and Daiyu, highlighting their most important features. Beauty Suspiring successfully showed the personality trait of Daiyu, who always sighs about everything. Hawkes fully conveyed the source information and also preserved the beauty and style of the source language. The translation replaced the source culture-loaded words with figures that are more easily accepted by the target readers, reproducing the poetics of the source lines. In Yang's translation, he directly pointed out the referents of the two culture-loaded words, which could transmit the source information to the target readers, with a loss of the description of the characters' features and the beauty of the source language.

Therefore, the translation by Hawkes not only retains the concise antithetical expression form of the source language, but also conveys the cultural information of the two female characteristics in the novel. The transformation of language dimension here successfully maintains the balance of the source language ecology and the target language ecology.

Culture dimension

The adaptive conversion of cultural dimension refers to the cultural awareness possessed by the translator in the process of translation, focusing on the transformation and interpretation of different cultural connotations. In the process of translation, in order to make the target readers obtain the same or similar reading experience as the source readers, the translator not only has to make adaptive choices at the language level, but also makes more important adaptive selection at the cultural level. This requires that the translator has to accurately understand the cultural information of the original language and tries to fill the cultural gap between the two languages. Another important responsibility of the translator is to familiarize himself with the cultural differences and similarities between the original language and the target language, and pay more attention to the reconstruction and explanation of the cultural connotations.

The process of the translator's cultural transformation is the process of adapting to the cultural information of the source language context and selecting the essential information that can be accurately accepted by the readers in the target language context culture. In this process, the less cultural information is lost in the source language and the more readable the target language readers are, the more successful the translation is (Yang, 2015).

ST: 如今便赶着躲了；料也躲不及，少不得要使个‘金蝉脱壳’的法子——

Hawkes: There isn't time to hide. I shall have to do as the cicada does when he jumps out of his skin: give them something to put them off the scent--

Yang: Well, it's too late to hide now. I must try to avoid suspicion by throwing them off the scent...

Yang, in consideration of the understanding of the readers, omitted the original culture of the idiom and directly translated the meaning of the culture-loaded word in practical use. This way of translation would remove understanding obstacles and bring convenience to readers, with a loss of the opportunity to learn about the culture of the Chinese idiom.

From the analysis, it can be seen that Hawkes has successfully completed the adaptation of conversion from the point of culture, but Yang sacrificed the transmission of culture for the ease of understanding.

ST: 宝玉心中想到：“难道这也是个痴丫头，又象颦儿来葬花不成？”因又自笑道：“若真也葬花，可谓‘东施效颦’了；不但不为新奇，而且更是可厌。” (C30P21S2)

Hawkes: ‘Can this silly maid come here to bury flowers like Frowner?’ he wondered.

He was reminded of Zhuang-zi's story of the beautiful Xi-shi's ugly neighbor, whose endeavors to imitate the little frown that made Xi-shi captivating produced an aspect so hideous that people ran from her in terror. The recollection of it made him smile.

‘This is “imitating the Frowner” with a vengeance,’ he thought, ‘--- if that is really what she is doing. Not merely unoriginal, but downright disgusting!’

Yang: “Can this be another absurd maid come to bury flowers like Tai-yu?” he wondered in some amusement. “If so, she's ‘Tung Shih imitating His Shih,’ which isn't original but rather tiresome.”

(Footnote: His Shih was a famous beauty in the ancient Kingdom of Yuch. Tung Shih was an ugly girl who tried to imitate her ways.)

东施效颦 tells the story of one ugly lady imitating one beauty mindlessly, only producing disgusting reaction from people around. Hawkes elaborated the original culture of the idiom in detail, which could show Bao-yu's love to Dai-yu. In Yang's translation, he literally translated the culture-loaded word in the

text with a footnote added. This way also made it possible for readers to understand the meaning of the idiom. However, the translation by Yang was not as clear as that of Hawkes, which might cause confusion in understanding. Therefore, both Hawkes and Yang have managed to achieve the transformation of culture dimension, but Hawkes completed the conversion to a higher extent.

ST: 令郎真乃龙驹凤雏，非小王在世翁前唐突，将来‘雏凤清于老凤声’，未可量也。

Hawkes: ...the prince observed to Jia Zheng that ‘the young phoenix was worthy of his sire’.

‘I trust I shall not offend you by saying so to your face,’ he said, ‘but I venture to prophesy that this fledgling of yours will one day “sing sweeter than the parent bird”.’

Yang: “Your son is truly a dragon’s colt or young phoenix. May I venture to predict that in time to come this young phoenix may even surpass the old one?”

龙(dragon) and凤(phoenix) are two animals in Chinese culture, which is usually used to represent extraordinary people. In translating 龙and凤in the source text, Hawkes omitted the imagery of dragon and used free translation to interpret the source culture-loaded word so that the target readers could easily understand the connotation of the idiom. This way of translation could better convey the communicative purpose of the source text. Yang kept the two imageries in the translation and conveyed the source culture, which has achieved the adaptive selection of culture dimension. Therefore, Hawkes focused more on transmitting the meaning of the source idiom, while Yang attached more importance to transmitting the culture.

Chinese culture has a long history, and its strengths complement each other with those of the West. As a communication medium of two completely different cultures, translators should pay attention to the transformation of culture dimensions in translation, and should not be biased to either side. Translators should devote themselves to the dissemination of Chinese culture in the target language and give full play to its imperceptible role, while taking into account the transmission and living conditions of the target language.

Communication dimension

The adaptive transformation of the communication dimension refers to the transformation of the communicative purpose of the original text in the translation process. The basis of the communication dimension lies in the information that the author wants to convey to the reader. Such information can be mined from the original text and reproduced faithfully and accurately by the translator in the translated text.

In *Hong Lou Meng*, every poem, a place, and even the name of every character, contain a certain moral meaning, suggesting to the readers the beginning, development and result of the clues, refracting the encounters and destinies of the characters, and at the same time embodying the author's intention of communication.

ST: 霍启

Hawkes: Calamity Yang: Huo Chi

ST: 娇杏

Hawkes: Lucky Yang: Chiao-Hsin

ST: 平儿

Hawkes: Patience Yang: Ping-erh

In the translation of names, Hawkes and Yang adopted different methods. Since each name in the story reveals certain aspect of the plot, including the role, personality and even fate of the characters, Hawkes tried to reproduce the connotations of the names, while Yang tended to use transliteration.

霍启 (Huo Qi), the homophony of which is 祸起 (Huo Qi), refers to the origin of all disasters, implying a very ominous meaning. In the story, Huo Qi led to Zhen Yinglian's abduction due to improper care. In the translation, Hawkes considered the significant information the name conveys in the source text and translated it as Calamity. 娇杏 (Jiao Xing), whose homophony is 侥幸 (lucky), implied that the girl changed her whole life just because of her luck. Hawkes' translation as Lucky could make it possible for the target readers to associate the destiny of the character with the development of the plot. 平儿, as the maid of Wang Xifeng, was smart, patient and kind. The translation as Patience could show the target readers the characteristics of Pinger. The translation might be strange to readers at the beginning, but by knowing more about the plots of the story, they may understand the connotation of the name.

It can be seen that the names translated by Hawkes not only represent the characters, but also convey the source connotations. He managed to realize the transplantation of the communication dimension. In comparison, the translation of names by Yang kept the original pronunciation with a loss of underlying meanings. Therefore, the translation by Hawkes has better adapted to both the source and target ecosystem and transformed the source information to the target readers.

The transformation of communication dimension in literary translation is a process in which the subjective translator adapts to the expression mode of the source language, understands the intention of the message, chooses the appropriate translation strategy to convey the intention to the maximum extent, and

successfully realizes the communicative purpose. In this process, through the combination of various translation methods, the translator promotes the interaction between the author and the target readers, so that the target readers can understand the expression of the author, and then resonate with the author in terms of thought and emotion, and finally achieve the communication purpose.

Culture-loaded words	Hawkes' translation	Yang's translation	Transformation level in language dimension
薄命女偏逢薄命郎 葫芦僧乱判葫芦案	H: The Bottle - gourd girl meets an unfortunate young man And the Bottle - gourd monk settles a protracted lawsuit	An ill-fated girl meets an ill-fated man A confounded monk ends a confounded case	Hawkes kept the language form, but failed to convey the meaning; Yang transformed both the language form and content, achieving auditory effect.
情切切良宵花解语 意绵绵静日玉生香	A very earnest young woman offers counsel by night And a very endearing one is found to be a source of fragrance by day	An eloquent maid offers earnest advice one fine night A sweet girl shows deep feeling one quiet day	Hawkes tried to reproduce the language structure, but failed to keep the three pairs in structure; Yang better preserved the stylistic language form and complete the conversion of language dimension.
滴翠亭杨妃戏彩蝶 埋香冢飞燕泣残红	Beauty Perspiring sports with butterflies by the Raindrop Pavilion And Beauty Suspiring weeps for fallen blossoms by the Flowers' Grave	Pao-chai Chases a Butterfly to Dripping Emerald Pavilion Tai-yu Weeps over Fallen Blossom by the Tomb of Flowers	Hawkes preserved the beauty and style of the source language; Yang literally translated the words, with a loss of language style.

Figure 4. Transformation level in language dimension

Culture-loaded words	Hawkes' translation	Yang's translation	Transformation level in culture dimension
金蝉脱壳	do as the cicada does when he jumps out of his skin: give them something to put them off the scent	to avoid suspicion by throwing them off the scent	Hawkes reproduced both the culture of the idiom and its meaning in the text; Yang directly transmitted the meaning.
东施效颦	“imitating the Frowner” with a vengeance	‘Tung Shih imitating His Shih,’ which isn’t original but rather tiresome	Hawkes elaborated the story of the idiom in detail in the text, reproducing the cultural content; Yang simply explained the two figures using footnote
龙驹凤雏	the young phoenix was worthy of his sire	a dragon’s colt or young phoenix	Hawkes used ‘phoenix’ to represent ‘龙’ and ‘凤’; Yang used two separated words to refer to the two, better conveying the source culture.

Figure 5. Transformation level in culture dimension

Culture-loaded words	Hawkes' translation	Yang's translation	Transformation level in communication dimension
霍启	Calamity	Huo Chi	Hawkes' translation represent the figure and their connotations of destiny; Yang used the original pronunciation, failing to convey the underlying meanings.
娇杏	Lucky	Chiao-Hsin	
平儿	Patience	Ping-erh	

Figure 6. Transformation level in communication dimension

The comparison shows that both Hawkes and Yang tried to adapt to the source and target ecosystem with different intentions. Hawkes tended to use domestication and spared no effort to convey both the surface and implied meaning of the source text and tried to preserve the original flavor. He also paid much attention to the cultural differences in various aspects and made the translation easier for target readers to understand. The translation by Yang conformed more to the features of Chinese culture and foreignized the translation. The comparison is shown in the following figures.

To translate different types of culture-loaded words, different methods should be adopted to better adapt to the original and target ecosystem. The three dimensions of eco-translatology should be weighed and evaluated to decide which dimension should be given priority to. In translating sentences that attach more importance to the language structures, such as paired sentences, couplets and poems, language dimension should be considered first. When translating idioms or other culture-loaded words that cover more fixed Chinese cultural stories, translators should focus more on the transplantation of culture dimension to achieve the adaptive selection. Communication dimension should be given priority when translators encounter culture-loaded words that contain more information than their basic meanings and different translations may influence the communicative effects of the words.

Hawkes and Yang tried to achieve the transformation in the three dimensions on different levels. The reasons lead to the differences can be attributed to many internal and external elements. From the perspective of eco-translatology, translators considered factors, such as adaptation to the source text, the translation purpose and the press. in the translation process. The factors together influence the ultimate translated product. Translators with different backgrounds and positions adopted various methods to adapt to the target translation ecological environment. The reasons leading to the different translation of culture-loaded words will be discussed from three aspects.

Adaptation to the source text

The translator's adaptation to the original text is to grasp the overall structure of the original text (Li & Zhang, 2012). Without the understanding of the original text, it is impossible to discuss the translator's adaptive selection of translation standards and strategies. On the basis of understanding and adaptation, the translator, as a bridge, should grasp the historical background of the original creation and consider the author's intention "in his position" (Li & Zhang, 2012).

Due to the accurate grasp of the content and background of the novel, Yang translated the book as *A Dream of Red Mansions*. Yang uses the plural form of Mansion, which can vividly show the devolvement of the novel around the two houses of Rong and Ning. In order to avoid the misunderstanding of "red" by Western readers, Hawkes, who is well-versed in the differences between Chinese and Western cultures, took *The Story of Stone* as the main title of the translation as a compensation measure, and took *THE DREAM OF THE RED CHAMBER* as an alias, cleverly blending the two on the cover of the book. This not only adapts to the culture of the target language and the needs of the target readers, but also takes into account the intention of the original work and the author.

Adaptation to the translation purpose

Translators have different purposes when translating the original text. Yang Hsien's translation of "*A Dream of Red Mansions*" aims to spread culture to the Westerners who gradually open the communication between China and the West. To some extent, it has a political task (Li & Zhang, 2012). Hawkes was a temperamental man who admired literature and respected talented writers. His commission to translate *Hong Lou Meng* was motivated by his love for Cao Xueqin's masterpiece and his eagerness to share its pleasures with Western readers. In the face of the Chinese-English translation containing cultural characteristics, Yang's translation is related to culture, Hawkes' translation is oriented to readers (Li & Zhang, 2012). Yang's translation is faithful to the original work and fully conveys the values of Chinese culture. The version by Hawkes conforms to English habits and does not adhere to the structure of the original text, but well combines elegance and innovation.

Adaptation to the Press

As one of the most crucial factors in translation, the press or sponsor is always "manipulating" the whole process of translation activities (Yang, 2015). Translation is not an isolated act, but is closely related to social, economic, political and other factors. Most translators translate well and safely within the space permitted by social, epochal and political authorities (Lefevere, 1992). The sponsor is interested in the development prospects of translated literature, the direction and process of translation activities and the social status of translators. It plays a crucial role in the manipulation of translation activities.

At the invitation of the Penguin publishing company, Sinologist Hawkes began to translate *Hong Lou Meng* in the 1970s. Penguin's style has always been that the translation should be highly readable and easy to understand (Li & Zhang, 2012). Hawkes took his own translation inspiration and translation method to the extreme, and was recognized as a translation with "less academic content and more popular with English readers" (Li & Zhang, 2012). The market positioning of Yang's translation is aimed at professional readers, and the audience is not so broad (Li & Zhang, 2012). Gladys Yang, Yang's wife, once commented that the translation by Hawkes was more creative and flexible than Yang's translation that tended to be literal translation.

Conclusion

The different translation of culture-loaded words by the two translators can reasonably be explained from the three aspects of their adaptation to the source text, their different translation purposes and adaptation to the press. As a translator shouldering the responsibility of spreading Chinese culture and the request of the Foreign Languages Press, Yang Hsien-Yi managed to convey both the content and style of the source text. Therefore, he paid more attention to the source ecological environment, but still tried to balance the source and target ecosystems. In contrast, bearing in mind the purpose of introducing the foreign culture to entertain the readers and the requirements of the Penguin, Hawkes managed to seek ecological balance in his translation.

In the process of translation, translators adopted different methods to reproduce the source text from the dimensions on different levels. Due to the different ecological environment of the translators, the two translations differ greatly in their adaptation choices in the three dimensions. However, both translations reproduce the linguistic information of the original text as completely as possible, convey the cultural intention and communicative intent of the original text in their respective translation ecologies. The differences can be elaborated from the internal and external perspectives of translation ecological environment, including adaptation to the source text, the translation purposes and the press. Domestication and foreignization can coexist, which means that loyalty and the pursuit of loyalty need not be so harsh and strict (Han, 2013).

Using eco-translatology to study translation introduces a broader non-linguistic environment (ecological environment), which emphasizes the coordination and balance of various factors in the translation ecological environment. The theory also focuses on the interaction between the translator and other subjects in translation practice, and the impact of the overall translation ecological environment on the translator and the translation. The content discussed by using this theory goes beyond the limitation of translation behavior and translation quality itself, and provides a more inclusive and broader perspective for the translation of culture-loaded words. Eco-translatology advocates a holistic perspective in the relationship between translators and translation environment, in the selection of translators' strategies, and even in the evaluation of the

quality of translated works. There is no reliance on a certain strategy and method to constrain translation practice.

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