

On English Translation of the Indigenous Concept in *Diary of a Madman* from Perspective of Eco-Translatology

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Abstract

The role of the indigenous concept, which embodies clear national cultural information reflecting national politics, economy, and history, is becoming increasingly significant. This is especially true when showing cultural origin and emotional attachment to specific contexts in literary works. Based on the overall ecological environment, eco-translatology emphasizes the coordination process of selection and adaptation, starting from multiple dimensions to restore the indigenous concept in the source text as completely and faithfully as possible into the targeted language. This paper takes Yang Xianyi and his wife Gladys Yang's English translation of *Diary of a Madman* as an example to explain, from the perspective of eco-translatology, how the adaptive selection transformation of indigenous concepts in the linguistic, cultural, and communicative dimensions can effectively help translators achieve the dynamic balance of adaptive selection and selective adaption in the ecological translation environment. Aiming to provide a reference for the study of the English translation of indigenous concepts, the paper can also help Chinese excellent literature go abroad.

Keywords

English Translation of indigenous concept; Eco-translatology; *Diary of a Madman*.

1. Introduction

As an interdisciplinary approach to ecological translation research, eco-translatology, a holistic study that applies ecological rationality takes an ecological perspective on translation. The most typical feature of eco-translatology is to study translation from an ecological perspective, expanding the shared space between the ecology and translation (Feng, 2019:42). By doing so it can broaden the study field for the translation community. Lu Xun's *Diary of a Madman* is the first modern vernacular novel in China (Zhu, 2021:119). The study of its foreign translation is conducive to promoting the spread of modern Chinese culture to the outside world (Zhu, 2021:119). Lu Xun's *Diary of a Madman* contains a large number of indigenous concepts, which subtly reveal the historical and cultural characteristics of China at that time. There have been six English versions of *Diary of a Madman* in the history of English translation. This paper takes the English translation of Yang Xianyi and his wife as an example. Because Yang Xianyi had accepted the orthodox Confucian culture since in childhood, The translation of Chinese literary works with Gladys Yang was a combination of Chinese and Western works (Mi, 2021:102). Moreover, Lu Xun's works translated and published by the two are in the Foreign Language Press, a foreign publishing organization representing the image of new China, and it spreads Chinese culture from the perspective of national image (Mi, 2021:102). Taking the English translation of the novel by Yang Xianyi and his wife as an example, this paper discusses how the translators made adaptive selections from the linguistic, cultural, and communicative dimensions to achieve the "survival of the fittest" of indigenous concept and realize cultural exchange and communication from the perspective of ecological translatology.

2. Overview of Eco-Translatology

Eco-translatology was first proposed by Hu Gengsheng in 2001. As an interdisciplinary approach to ecological translation research, eco-translatology is an ecological paradigm and research field of "translation as adaptation and selection" (Hu, 2011:5). Eco-translatology explains the relationship between translation and nature: translation is the transformation of human language, various culture is transmitted and exchanged through language, different races have their own culture, and in the end, human beings are part of the natural world. Thus, the relationship between translation and nature is invariably established. As the research progresses, the "eco-translation environment" more clearly refers to the world constituted by the original text, the source language, and the translated language, which means the whole interactions of language, communication, culture, and society, as well as authors, readers, and clients. The elements of an "eco translation environment" include the source language, the original text, and the translated language systems, which is the overall environment of the translator and the translated text (Hu, 2011:7). It is not only a collection of factors governing the best adaptation and optimal selection of the translator, but also the premise and basis for the multidimensional adaptation and adaptive selection of the translator (Hu, 2011:7). Eco-translatology emphasizes the translator-centered principle, alternating cycle process of "adaptation and selection" and the three-dimensional transformation of linguistics, culture and communication.

Regarding the translator-centered principle, eco-translatology studies the translator and the ecological translation environment he/she faces, so the translator is the core of the contradictions in this ecological environment. When the creative translator is placed into the dynamic ecological translation, adapting to choose different translation methods, he/she meets the expectations of the external ecological environment, and finally, the translated text can achieve the survival of the fittest.

The theory of translation adaptation and selection holds that for the translator, both adaptation and selection are required (Hu, 2011:8). In other words, translators adapt in order to "survive" in an ecological translation environment, but the way to adapt is to make a selection, that is, to make the best choice for the translation, which also reflects the "survival of the fittest" of selection. The best adaptation features selective characteristics, and the best selection has characteristics of adaptive features (Hu, 2011:8).

"Three-dimensional" transformation enriches eco-translatology. Guided by the principle of "multi-dimensional adaptation and adaptive selection", the translator should translate and re-write in three dimensions: linguistic, cultural, and communicative aspects. The linguistic dimension is the adaptation of language forms, focusing on language styles and differences; the cultural dimension requires the translator to pay attention to the cultural differences between the two languages in the translation process; and the communicative dimension requires the translator to convey the communicative intent of the original text.

3. The Ecological Translation Environment of *Diary of a Madman*

The ecological translation environment is the sum of the interaction of subjective and objective factors related to the two languages and cultures that the translator constructs in the translation process (Fang, 2020:21). In the whole ecological translation environment, the ecological environment of the source language and the translated language are the two aspects that the translator must tackle with. Translators must try their best to transform the literal meaning and profound meaning of the source language to adapt to the ecological environment of the translated language.

3.1. The Ecological Translation Environment of Source Language

Lu Xun's *Diary of a Madman* is the first modern vernacular novel in China (Zhu, 2021:119). In the novel, Madman, a man suffering from persecution mania phobia, is ostracized because of his strange words and actions. The man believes that everyone around him is eating people and that he will one day be eaten or forced to eat people. When he was locked up, he refused to eat, and to accept medical treatment, and was always trying to persuade people to stop eating people. As the Enlightened One in Lu Xun's Writings, Madman's inner monologue reveals the essence of feudal ritual and shows the author's awakening and resistance to Chinese feudal culture. The novel is written in the first-person tone so that the reader can feel the nature of the cannibal ritual more intuitively. It is under the compulsion of a sense of sin that the protagonist gains human consciousness in facing his own "inhuman state" and thus develops a true "concept of human", which is the core and unique value of *Diary of a Madman*. This is the true "human cry" of the May Fourth Movement (Li and Wei, 2022:35). The novel was written during a period of cultural transition, and therefore indigenous concepts can be seen everywhere in the book. Translators should focus on analyzing the translation of such words when facing the ecological translation environment of the source language.

3.2. The Ecological Translation Environment of Target Language

Selected for this paper is the English translation of *The Diary of a Madman* by Yang Xianyi and his wife. In the process of globalization, cross-cultural exchanges between China and the West are deepening, and Western readers are increasingly receptive to Chinese elements and eager to learn about Chinese history and culture. Chinese literature must be suited for readers of different cultural levels, and the purpose of translating which is to help Chinese culture and convey Chinese culture, values, and spirit. Therefore, Yang Xianyi and his wife used simple language for cross-cultural communication in their translation, leveraging flexible and diverse sentence forms and plentiful vocabulary in the target language to present the flavor of the original text. Especially the translation of indigenous concepts, almost transmitted the unique cultural and emotional meaning it contains. At that time, as the whole world was pursuing a more open and democratic way of social life, the novel's rejection of feudal rituals almost resonated with the whole world. The text translated by Yang Xian Yi and his wife adopted a first-person narrative tone, which brought the readers closer to the madman and made it easier for them to feel the madman's powerlessness in the face of the Chinese feudal culture. The translation facilitates the cross-cultural exchange of *The Diary of a Madman*, and at the same time extends the depth and breadth of Chinese literature, making it easier for foreign readers to appreciate the ideas and features contained in Lu Xun's writing and the unique Chinese culture.

4. English Translation of Indigenous Concept in *The Diary of a Madman* from the Perspective of Eco-Translatology

Indigenous information refers to the specific concepts that a language community has developed in its history, culture, society, and way of thinking (He, 2010:211). It is foreign to another language community (He, 2010:211). The indigenous concept in *The Diary of a Madman* is the epitome and condensed imprint of traditional Chinese culture. For the translators, they should adopt appropriate translation methods and strategies, consider the principle of equality in cross-cultural communication, and spread the essence of Chinese culture to the greatest extent. Referring to Nida's criteria for the classification of cultural factors (Nida, 1993:67), this paper divides the indigenous concept words in *Diary of a Madman* into language, ecological culture, material culture, and social culture. Based on the "three-dimensional" translation method in eco-translatology, this paper constructs a bilingual parallel corpus and searches

representative examples from the bilingual parallel corpus of *Diary of a Madman* to explore how translators play the subjective role, adapt to the translation ecological environment from linguistic, cultural and communicative dimensions, and realize the adaptive selection of original concept words in English translation.

4.1. Adaptive Selection of Linguistic Dimension

Language dimension is the translator's adaptive selection and transformation of language forms in the translation process (Hu, 2011:8). The original concept of linguistic dimension in *Diary of a Madman* can be roughly divided into idioms and allusions. In the process of translation, it is necessary to pay attention to language style and differences. Chinese emphasizes parataxis while English is hypotaxis. Chinese prefers verbs while English prefers static words. Idioms, proverbs, and colloquialisms with Chinese characteristics are dynamically developed in the form of concise and condensed meanings. When translating, the translator should make the adaptive selection in the linguistic dimension to present a hypotactic and static ecological translation environment.

4.1.1. Transformation of Idioms

Idioms are fixed-form words in Chinese vocabulary. Most of them have four characters, but there are also three, five, or even seven characters. As a major feature of Chinese traditional culture, idioms have fixed forms and sayings, and their meaning is incisive and often hidden in the literal meaning. Due to the influence of different cultures and ways of thinking, if the translator simply translates the meaning of the constituent parts of idioms from word to word, the so-called idioms cannot be understood by foreign readers, so the translator cannot adapt the translation to the ecological environment of the target language.

Example1:

ST: 他对我讲书的时候，亲口说过可“易子而食”；又一回偶然议论起一个不好的人，他便说不但该杀，还当“食肉寝皮”。

TT: When he was teaching me, he told me himself, "People exchange their sons to eat. And once in discussing a bad man he said that not only did the fellow deserve to be killed, he should "have his flesh eaten and his hide slept on."

This sentence is about the madman's suspicion of his elder brother's cannibalism, and he attempts to find clues of the fact. The phrase "易子而食" is from "The Gongyangzhuan": "易子而食之，析骸而炊之" The original refers to the Spring and Autumn period when the state of Song was besieged by the state of Chu, people who were starved to death could not bear to eat their starving children, but to survive, the two families exchanged their children as their food. The phrase "食肉寝皮" is from "The Spring and Autumn Annals", which refers to cutting someone's flesh to eat and skinning him to sleep. It describes the deep hatred towards the enemy. The meaning of the two idioms can be roughly inferred by Chinese people with ease. Here, the translator used naturalization method in the ten transformations of ecological translation, emphasizing the original ecological environment elements and keeping the original flavor. In this way, the original connotation translation enables foreign readers to understand the meaning through the literal meaning. and it adapted to the ecological environment of the translation. When translating "食肉寝皮", the translator did not use "skin" here but hide. Skin is the most common word, referring to the outer layer of a person's body, and hide refers to the thick skin of large animals. Here, the translator used the extending substitution method, paid attention to the extension and substitution of the inner meaning of the "皮", and translated the skin of a bad person into hide, implying that such "people" are not worthy of being human. And the word was more thoroughly described than the original text in the emotional sense. On the basis of the naturalization of two idioms, the translator adapted to different translation ecological environments with extending substitution method, which shows that the translator

has made the best adaptive selection under the ecological environment of the target language.

Example2:

ST: 吃了几筷，滑溜溜的不知是鱼是人，便把他兜肚连肠的吐出。

TT: After a few mouthfuls I could not tell whether the slippery morsels were fish or human flesh, so I brought it all up.

This sentence is from Chapter 4. The words reflect the inner monologue of the madman who is locked up, eating the meals sent in by the servant. The idiom of "兜肚连肠" means to belly and intestines and to tackle with everything together. Here the translator neither translated word-for-word nor over-translated the belly and intestines. The translator adopts adaptive reduction method to focuses on simplifying the ecological elements of the target language, refining the essence of the text elements, and reducing the amount of language in the target language. The translation brought it all up, emphasized that the mad man vomited out everything he ate. Under the ecological environment of excessive and redundant information in the source language, translators made adaptive selection to convey the meaning of the original text accurately to the readers.

4.1.2. Transformation of Allusions

Allusions contain unique Chinese historical stories, myths legends, and other cultural elements, and are an important part of Chinese excellent traditional culture. Allusions are usually stories or words in ancient books. Ancient Chinese people made good use of allusions to express their feelings directly and made their poems more concise and meaningful. Therefore, when translating allusions, translators should consider the selection of cultural significance, and the readability of the translation to the ecological environment of the target language, avoid misreading, and help the English translation of allusions to achieve selective adaptation.

Example3:

ST: 易牙蒸了他的儿子，给桀纣吃，还是一直从前以前的事。

TT: In ancient times Yi Ya boiled his son for Jie and Zhou to eat; that is the old story.

This sentence is an allusion to Yi Ya, a famous chef in the Spring and Autumn Period who was valued by Duke Huan of Qi when the madman tried to advise his elder brother to stop eating human flesh. Once, the Duke of Qi joked with Yi Ya, "I have tasted all the delicacies in the world, but I regret that I have not eaten human flesh." Yi Ya believed it and went home and cooked his 4-year-old son for lunch for Duke Huan of Qi. As a translator, the most essential principle is to correct obvious errors in the author's writing when translating. The allusion is about Yiya and Duke Huan of Qi, but Lu Xun wrote it as Yi Ya and Jie and Zhou. Writing in this way could indirectly set off the "insaneness" of the madman and echoed the beginning of the novel "I took the diary away, read it through, and found that he had suffered from a form of persecution complex. The writing was most confused and incoherent, and he had made wild statements." When translating to foreign readers, the translator should take into account the original author's intention, that is, to translate this allusion as Yi Ya and Jie and Zhou, and at the same time to add a correct comment at the end to avoid misinterpretation of Chinese culture by the target language readers. Here, the translator should adopt adaptive addition method, focusing on the ecological factors of the target language, and emphasizing the translator's adaptive selection under the ecological translation environment such as idioms and allusions in the source language. The translator should add some information of allusions to make up for the missing important elements of the text. In this English version, the translator did not add too many additions or comments to Yiya and Jie and Zhou, which brought certain confusion to the target language readers. Among the many factors that restrict the translator's optimal adaptation and optimization selection, the translator didn't adopt appropriate translation methods to adapt to the ecological environment of the target language.

4.2. Adaptive Selection of Cultural Dimension

The adaptive selection transformation of cultural dimension means that translators pay attention to the transmission and interpretation of bilingual cultural connotations in the translation process (Hu, 2011:8). The indigenous concept of cultural dimension in *Diary of a Madman* can be roughly divided into two categories: material culture and ecological culture. These two kinds of the indigenous concepts need to be paid attention to in translation the differences of culture in nature and content between the source language and the translated language in translation, and focus on the interpretation and transmission of cultural connotations. In this part, the paper will take two categories, namely, ecological culture and material culture, as the starting point to analyze how translators deal with cultural problems to achieve a balanced ecological translation environment.

4.2.1. Transformation of Indigenous Concept of Ecological Culture

Newmark has expressed the ecological character of translation in relation to the classification of culture (Newmark, 1988:95). From this, the indigenous concept of ecological culture involves all organic plants and animals and the surrounding environment on which they depend. Due to the differences between the geographical environments of China and the West, the translation of such words needs to follow a holistic view of the ecological translation environment and leverage appropriate translation methods to achieve better communication of indigenous concepts.

Example4:

ST: 他们是只会吃死肉的！—记得什么书上说，有一种东西，叫“海乙那”的，眼光和样子都很难看；

TT: I remember reading somewhere of a hideous beast with an ugly look in its eye called "hyena," which often eats dead flesh.

This sentence is from Chapter 7, where the madman associates the dog of the Zhao family with Hai-yi-na and thinks that even the dog of the Zhao family is going to eat him. Hai-yi-na which is known as hyena, a carnivorous beast, is a creature described in the late Qing Dynasty. The translator adopted target-contextualization method and used inherent English word hyena, focusing on adaption of the linguistic form and cultural connotation in the target language ecosystem and preserving the equivalence of sound and meaning. On the basis of realizing the content transmission of the original text, it also highlighted the target text and retained the inherent attributes of this indigenous concept word. It could be seen that the translator has made the best selection.

Example5:

ST: 狮子似的凶心，兔子的怯弱，狐狸的狡猾.....

TT: The fierceness of a lion, the timidity of a rabbit, the craftiness of a fox...

This sentence, from Chapter 6, adds to the extensive psychological description of the madman, using the characteristics of the animals to portray the figure of the people around him who want to eat him. Many animals have different meanings in the two languages due to cultural and geographical differences. Here the translator explored the imagery of lions, rabbits, and foxes in both English and Chinese languages and found that these three animals have the same imagery in human thinking. For example, People in England and America are used to equating the lion with brutality, and the rabbit with timidity, and the expression "a sly old fox" is also used in the West to indicate the fox's cunning. Therefore, the translator adopted the method naturalization to maintain the natural factors and original colors in the source language ecology. The translator kept the primary element and did not make major changes. By tapping into this kind of translation method, the metaphorical imagery of the original text was preserved, and at the same time, the target language readers could easily imagine the characteristics of people

who want to eat people in their minds. The cultural awareness possessed by the translator in the translation process is exactly what is needed for the adaptive selection of the cultural dimension.

4.2.2. Transformation of the Indigenous Concept of Material Culture

Material culture is the civilization embodied in the material products created by human beings. The ecological translation environment includes both the material environment and spiritual environment (Hu, 2011:7). Translators should attach importance to the material environment in translation so as to achieve the balance of the ecological environment in translation. Because people in different regions have various ways of production and life, the material civilization created in this process is also very different, so the connotation of original concept words related to material culture will also appear various. Therefore, in the process of adapting to the ecological translation environment, translators should adopt appropriate translation methods and skills to bring Chinese elements into the target language in an ingenious way.

Example6:

ST: 他们的祖师李时珍做的“本草什么”上，明明写着人肉可以煎吃；

TT: That book on herbs by his predecessor Li Shizhen states explicitly that men's flesh can be boiled and eaten;

Here the madman thinks that the doctor who treats him wants to eat him too. "本草什么" refers to the traditional Chinese medicine classics written by Li Shizhen. Since the madman could not remember the specific title of the book, the translation had to be correspondingly ambiguous. Here, the translator adopted adaptive reduction and naturalization methods, emphasizing the adaptive selection was made by the translator under the visually assisted environment in the source language and the translator maintained the natural elements of the source language ecology. "本草什么" was translated into That book on herbs, which not only preserved the original color, but also Extracted the core information. In doing so, the target readers could easily understand that this is a medical book about herbs. From the perspective of culture, the translator faithfully conveyed the original text. The translation was not linked with any medical words to avoid unnecessary misinterpretation of information. This adaptive selection harmoniously integrated Chinese elements into the target language environment to achieve unhindered cultural transmission.

Example7:

ST: 劳君远道来视，然已早愈，赴某地候补已。

TT: "I appreciate your coming such a long way to see us," he said, "but my brother recovered some time ago and has gone elsewhere to take up an official post."

This is from the preface to the text of this book. "候补" was the official system of the Qing Dynasty, through the imperial examination or donation and other ways to obtain official titles, but did not have actual position. The officials were distributed by lot to a ministry or a province, waiting for the commission. This word means an official post with the characteristics of traditional Chinese culture. In the face of the default of this original concept word in the target language, the translator only adopted adaptive reduction method to translate the word as "official post" and did not translate waiting for the commission. Maybe the translator could consider adaptive addition and source-contextualization methods to translate it as await a substantive official appointment, or to add an await or a comment to the original translation. Therefore, the translation of the volume of the target language is increased, and the translation makes up for the lack of Chinese cultural connotation in the whole text. Here the translator only took care of the plot of the original text in the ecological translation environment, and there was still a lack of adaptive selection of cultural ideology.

4.3. Adaptive Selection of Communicative Dimension

The adaptive selective transformation of the communicative dimension means that translators pay attention to the adaptive selective transformation of bilingual communicative intention in the translation process (Hu, 2011:8). The adaptive selection of the communicative dimension requires the translator to lay emphasis on the communication. To realize the intention of original communication, translators should first adapt to the selective transformation of linguistic and cultural dimensions and then carry out the transformation of communicative dimensions. The Indigenous concept involves the activities related to people, the relationship between people, and the way of communication. These indigenous concept words reflecting the social customs, are the derivative of the whole social activities. This part will take indigenous concept words related to social culture as the starting point, analyze a large number of appellations, social style, and other words in *Diary of a Madman*, and find how the translator achieves the intention of communication based on the transformation of linguistic and cultural dimensions.

Example8:

ST: 最奇怪的是昨天街上的那个女人，打他儿子，嘴里说道，“老子呀！我要咬你几口才出气！”

TT: The most extraordinary thing was that woman on the street yesterday who was spanking her son. "Little devil!" she cried. "I'm so angry I could eat you! "

This is from the scene where a madman meets a woman on the road to scold his son. There are so many dialect words similar to "老子呀". "老子呀" here is the Zhejiang dialect, which is generally the self-proclaimed "me" of adults. On the basis of adapting to the environment of the source language, the translator used adaptive reduction and target-contextualization methods to simplify the ecological environment elements of the target language, and translated "老子" into "I" to realize the transformation of linguistic dimension. Although the cultural connotation of the source language was lost, the style of writing focusing on the target language achieved certain communicative intention, which could help the targeted reader to understand well the scene: Here was a woman beating and scolding her child on the street. At the same time, the translator also used extending substitution method to add "Little devil!". It adaptively supplemented the behavior of a specific woman scolding a child in the source language ecology, which not only explained the child's naughty but also expressed the mother's anger at that time. In Zhejiang, people only call themselves "老子" when they are extremely angry. Without the amplification, the readers would not be able to appreciate the mother's anger in the story. The adaptive reduction and target-contextualization methods enabled the translator to translate the word "老子" as "I" and added "Little devil" to made the target language readers feel the same emotion that the original readers have, and realized the win-win situation of communicative intention and emotional meaning.

Example9:

ST: 大哥说，“今天请何先生来，给你诊一诊。”

TT: "I have invited Mr. He here today to examine you. "

This is from the scene where the madman's brother let a doctor make a diagnosis for the madman. The "诊一诊" here combined with the following word "看脉" should be the same thing. Feeling one's pulse is a way for Chinese doctors to use their fingers to touch the patients, touching, and pressing a certain part of the patients to examine the body condition. By translating it as "examine", the translator only conveyed the general meaning of a doctor giving a patient a physical examination, but did not realize the communicative meaning which means the translation here was too vague, resulting in a certain lack of communication, nor did it allow the target language readers to understand the culture of traditional Chinese pulse sensing. The

translator adapted to the ecological translation environment of the target language, but it oversimplified the ecological and environmental elements of the target language and failed to make the optimal selection. If the extending substitution method was used to add a pulse, it could avoid the "post-punishment" after the translation of the translator's choice and make the "survival of the fittest".

Example10:

ST: 我晓得他们的方法，直捷杀了，是不肯的，而且也不敢，怕有祸祟。

TT: I know their way: they are not prepared to kill outright, nor would they dare, for fear of the consequences.

This sentence comes from the madman's surmise, who imagines that his brother, the doctor who treats him, and the people around him with strange looks want to eat him, thus he reasoned about the psychology of these people. The "直捷" here belongs to the Jiangsu and Zhejiang dialects. Because the Shaoxing dialect pronunciation of "捷、接和截" is the same in Chinese, these three words can supersede each other in the meaning of the straightforward statements or words, so the "直捷" in the text is equivalent to "直接". Based on the correct grasp of the dialects of the source language, the translator, leveraging target-contextualization method, translated the dialects of the source language as "outright", which adapted to the linguistic form and cultural connotation of the target language ecosystem, and achieved the transformation of linguistic, cultural and communicative dimensions. At the same time, the "祸祟" in this text is an original concept word with typical traditional Chinese characteristics. It often means "灾祸" or "悲剧" in spoken Chinese. The translator translated it as a "consequence" in the way of extending substitution, focusing on the extension of inner meaning and in the communicative dimension, it showed that "cannibalism" will lead to tragedy. Because the word "consequence" carries a derogatory meaning in the environment of the target language, which generally means a bad result. In this way, the extending substitution method retained the meaning of the core concept "tragedy", completed the transformation of the communicative dimension, and made selective adaptations to the cultural and linguistic dimensions of the target language.

5. Conclusion

Eco-Translatology provides a new theory and approach for the dissemination of excellent literary works in China, and supplements and expands the translation theory in the translation field. Its research focus and theoretical perspectives, such as the translator-centered principle, ecological translation environment, adaptation and selection, and three-dimensional transformation, provide new ideas for the study of the English translation of indigenous concepts. Translators can exert their ability of adaptation and selection, adopt multi-dimensional adaptive transformation, and realize the "survival of the fittest" of Chinese indigenous concept vocabulary in the ecological translation environment of the target language. The purpose of this paper is to call on translators to pay attention to the dissemination of excellent Chinese classics and literary works, especially the English translation of indigenous concepts with profound connotations and the national spirit, grasp the overall ecological translation environment, choose the best translation strategy, and realize Chinese culture to go global.

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