

Tibetan Literature Translation from Eco-Environment Perspective

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Abstract: In this study, the concept of Cronin's eco-translation and Hu's eco- environment of translation are drawn upon, as developed for the eco-translatology, extending and applying the concept to the study of Tibetan literature translation. The point is made by focusing on Hu's adaptation and selection in literature translation, which he describes metaphorically as the eco-balance between the elements of all participants in the translation process. The analytical approach involved the three systems of “ST- translator-TT”, “translational ecosystem-translator-translation” and “writer-translator-reader” that enabled the issues in Tibetan literature translation to be discussed by presenting the example of the translation of the epic King Gesar. In later analysis, the author uses the case to identify the role of the translator and cohesion with TT and the other elements in the environment. Through analysis of King Gesar's successful diffusion, the harmonious relationship between the translator and other elements help illustrate the points of eco-paradigm of translation.

1. Introduction

More scholars and researchers have long been admired for its combination of theoretical rigor and down-to-earth explanation of schools of translation studies after “the cultural turn” [1]. Like Cronin, Hu Gengshen put forward a new translation paradigm in his works and make unstoppably further discussion [2,3,4,5] which focused on the core concept of the adaptation and selection in translation and the mutual relationship between the source text, the translator and translational environment, based on the notion of ancient Chinese philosophy about harmonious relationship between humans and their environment. Hu's explanation in his new terms of eco-translatology is quite different from the understanding of Michael Cronin's *eco-translation* in which the theme of the global setting emerged as a very common concern across globalization on translation and other forms of cross-cultural communication by proposing the concept of eco-translation as “all forms of translation thinking and practice that knowingly engage with the challenges of human-induced environmental change”. [6] Tibetan literature like others was presented the readers who like the culture and religion of Tibet on the basis of communication across languages and cultures. The translated works was circumscribed by the text-oriented instead of the interactive roles in eco-environment including the writer, translator, TT reader, critic, client, and publisher etc. which are called the eco-system of translation. This issue discussed aims to analyze the reception of translation work in the foreign countries and understand the interactive roles of each element of the eco-environment, to report original research on some key areas for eco-translatology and inspire new reflections on the studies of the problem.

2. Derivation and Development of Eco-Translatology

As Valdeón once put, “eco-translatology presents an emerging paradigm with a great potential for research and study. It is also a model with clear connection with other schools”. [7] The derivation of eco-translatology should trace back the western translation theories to get deeper understanding of its development. Translation studies are marching their way to explore and establish its research area

which is comprehensive and interdisciplinary by presenting and discussing the new theoretical frameworks and the new terminology and concepts with comparative literature, contrastive linguistics, cultures and philosophies. Translation is the most popular way for the people to be mutually acquainted with each other. So, as Munday mentioned eastern or western scholars started early to discuss the issues of translation up to the twentieth century, which ranged over more than 2,000 years, including Cicero and Dao'an in ancient Rome and China, focusing on the “literal vs. free” translation debate, an imprecise and circular debate [8]. Translation studies didn't establish academic discipline unit 1972, in which James S. Holmes put forward in his academic seminal paper “The name and nature of translation studies”[9]. Gentzler made such a praise for this important event of translation studies as “generally accepted as the founding statement for the field”[10]. Significantly, Holmes firstly described an overall framework which tells the cover of translation studies as well as predicts the different translation theories, influenced subsequently the following translation scholars, for example, Toury in the “map” of translation studies. From then on, real translation studies stride their ways to make a link to other disciplinary branches to create the different theoretical schools of translation.

During 1950s and 1960s, the structuralism dominated the study of language, the scientific linguistics theories made a great influence on the translation theory establishment. Structuralist Jakobson in his paper “On linguistic aspects of translation” [11] examined key issues of this type of translation, which marked the real beginning of discussion of translation in terms of linguistics with the popular theory of Eugene Nida's dynamic equivalence and the principle of equivalent effect [12], and the followers, Koller's “five types of equivalence relations” [13] Bassnett's “problems of equivalence” [14] Mona Baker's “different types of equivalence” [15] and Pym's “natural and directional” equivalence[16] and Peter Newmark's semantic and communicative translation. [17] No doubt that the theoretical significance of the linguistic approach makes creative exploration for the translation study with various trends in the following 50 years, in which the people are keen on not only the study of the translation products but also process, including strategies and specific translation procedures, translational stylistics. The following discourse analysis in applied linguistics was widely used in translation analysis, and House's model, Baker's, Hatim and Mason made the possible discussion in further pragmatic analysis, which is normally text-centered. Even now, the “corpus-based approach” [18] brings about the prosperity of translation studies in the digital age, which proves the linguistic approach has the potential strength to drive the translation studies forward.

From 1970s to 1980s, Germany functional theories mark a move away from linguistic branch towards a consideration of culture, which is the milestone of cultural school of translation, among which Snell-Hornby's “integrated approach” and Vermeer's “skopos theory” make the room for the study of text. The “cultural turn” marked the end of structuralism and the beginning of the post-structuralism in translation, and it was used for the description of the move from a cultural studies angle to the analysis of translation, which firstly put by Mary Snell-Hornby in her paper and later used by Bassnett and Lefevere as a metaphor for this cultural move. One could have expected that the following theoretical changes and various theories can be traced back to the cultural move, such as rewriting, gender translation, postcolonial translation, multilingualism and the “manipulating school”. At the end of the “cultural turn”, the scope of translation studies was broadened, which is focused on the translator, readers, clients, publishers as well as the ST and TT. Venuti clarifies the “value-free” norms and laws of translation in his work “Norms may be in the first instance linguistic or literary, but they will also include a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups.” [19], which implies the importance of elements the sociocultural framework. As for the term of translation, we also discuss them from the process of producing the translation, in which the traditional roles including the author and ST, the translator & TT, the reader, are more frequently taken into consideration than the other sociocultural factors such as clients, publisher, critic, the environment of translation, etc. Although the history of translation studies reveals the important role of the translator

from Cicero, St. Jerome, Schleiermacher, etc. in west and Dao'an, Kumārajīva, Xuanzang, Yanfu, etc. in China, the “source-text-centered” was increasingly replaced with “translator-centered” after the cultural turn, Venuti in *The Translator's Invisibility Interprets* the translator's situation and activities and analyzes the reasons of invisibility of the translator, and he points out “by the way the translated texts are typically read in the target culture: A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent” [20], which implies each of these elements in the process has a particular position and role within the dominant cultural and political agendas of their time and place, even the translators themselves are part of that culture, and decide whether they rebel against in their translation or not. The translation studies blossomed its way to foster a large group of translation scholars and brilliant theories from 1950s to 2000, and afterwards it came to the deadlock without more creative theoretical exploration, and Cronin as well as Hu appropriately proposed the new school on the ground of the circumstance of globalization and the sense of global community.

In the recent decade, eco-paradigm of translation studies gradually draws scholars' attention, which is firstly expressed as eco-translatology by Hu Gengshen in 2013, and the theoretical thinking paraphrases the translation as “a translator's adaptation and selection activities in a translational eco-environment”. The term of ecology which is from Greek, is initially defined by the Germany scientist Haeckel as the study of the relationship between the living thing and environment highlighting the ecological balance, which is scientific methodology and perspective of looking at the world. Hu borrowed this ecological concept to apply it to his new study of the translation because of the similarity between the natural eco-environment and the surrounding of the translation. Hu points out that “ecology” used in the translation commenced with Peter Newmark in his five “cultural categories”, that is, “ecology; material culture; social culture; organisations; customs, activities, procedures, concepts; gesture and habits”[21], which adapting Nida, offers some explanation about the translation of foreign cultural words by presenting the examples of “local word” with geographical features which can be commonly differed from other cultural terms and the diffusion relies on the significance of their country of origin and their degree of specificity. When giving a comprehensive view of the culture and environment, David Katan also introduces and interprets the environment of translating of “physical environment, political environment, climate, space, the built environment, dress, olfaction and food, temporal setting”[22].

Hu's eco-translatology is a study of translation from the ecological prospect, and this term is transplanted concept from the two disciplines, with the three key points: adaptation and selection, translator-centeredness and Chinese philosophical thinking about human being and nature, which reflects the different scope of translation study from that in western scholars. Michael, Cronin indeed updated his earlier research from translation ecology to eco-translation in his two books. In *Translation and Globalization*, he put forward translation ecology when discussion the translation and minority languages in a global setting, and he emphasize an ecology of the translation implying a healthy balance between all the languages, which is used to describe Hu's harmonious relationship between the TT, the translator, and the translation environment. Cronin extended the term of “eco-translation” first employed by Clive Scott in 2015 and then expressed in his latter book of *Eco-Translation: Translation and Ecology in the Age of the Anthropocene* [23], which is one of the series books of “New Perspectives in Translation and Interpreting Studies” and is also the first translation book concerning about the relationship between the nature and the human beings from the perspectives of ecology and translation in Britain. He broadens his scope of translational concepts in this book, which “covers all forms of translation thinking and practice that knowingly engage with the challenges of human-induced environmental change. “. Nevertheless, Hu attached very importance to the adaptation in terms of the Darwinian principle of natural selection and its interpretation from the Chinses philosophy. Though his pioneering thinking was criticized by some domestic scholars owing to the conflicts of “figurative reference” and “real reference”, the translator-centered hypothesis, the framework, and the confusion about eco-translatology and translation ecology, [24,25,26,27] frankly

speaking, most of scholars prefer to discuss the further development and prospect the construction and improvement. [28,29]

A cursory glance at the eco-translation or the eco-translatology set up an interesting problem about the harmonious relationship between the all participants in the ecosystem, which paves the way for the translation study of the minority's classics.

3. Eco-Environment of the Translation of Tibetan Literature

Tibetan literature is mysterious and glamorous like the place and its religion, which is one of the reason to explain why Chinese and foreign scholars, scientists, travelers paid a constant visit at the Tibetan area early 20th century, and they used their pen to made the people an unforgettable impression in its miracles and metaphorical image at the top of the world. Instead, neither the ethnic literature, nor other religious and cultural works were translated into the west and Chinese inland. Small portion of Chinese ethnic classical works in minority languages are gradually translated in the first part of the 20th century and multiplied after 1979. Contrarily, strong needs out of curiosity and respects drive the translation of the Tibetan literature to speed up after the new century, especially in the change of political surrounding, the development of economic, and cultural globalization. We could have expected that this change take place simultaneously with the different trend of writings on translation. After the cultural turn mentioned above, “understanding the complexities of textual transfer through translation is of especial importance at the present time, for multilingualism, and the cultural interactions that it entails, is the norm for millions throughout the world.” [30] Translating Tibetan literature makes the people in China and other countries intrigue in the distinctive culture and religion as well as the special culture and literature. During the past two decades, Amount of the translating works about Tibetan culture and religion rapidly increases and makes its name in the word.

In order to clarify it, the example about the overseas translation of *King Gesar* will be listed in the following statements. *King Gesar*, the most magnificent Tibetan epic -- Chinese Homer's initially diffused in minority languages, took up the popularity in the Tibetan-inhabited areas, the Mongolian and other nonwestern regions in China as well as in part of European countries. *King Gesar*, a widely-known and much-loved hero, is also an ancient, epic hero-story with the same name that spread orally among the Tibetans for centuries, which is also about the ancient Tibetan culture. Hundreds of story-tellers have elaborated on in Tibetan and Mongolian area, which created hundreds of different episodes and versions with the style of chant-fable. In most popular versions, people often sing the hero, *King Gesar* for his miraculous birth and growth, the splendid action, and feats. One believes that *King Gesar* is the most important historical figure whose deeds are admired and written in fable and myth.

The diffusion of *King Gesa* normally includes three approaches: Tibetan to other ethnic languages, Tibetan to Chinese language, Tibetan to foreign languages, among which the first two may be shown in the intralingual translation, and the last is shown in interlingual translation based on the Jakobson's categories. This article just focuses on the interlingual translation, i.e., Tibetan vs other foreign languages, especially, English, with the referential study of intralingual translation. Therefore, there are three different origins, including Tibetan, Mongolian, and Chinese origin, which is the complement because the minority languages are undeveloped in the ancient time and Tibetan, Mongolian origins are carried on orally at very beginning and then diffused in print. The following data can to some extent prove that the change of the version, languages, and other information, as shown in Table 1, in which the main data is from Dr. Wang [31].

Table 1 Covers in Three Origins and More Versions

Version	ST	TT	Translated	Time	Other information
Beijing	Mongolian	Russian	1776	the first foriegn version, P.S Pallas translated	
wood-engraved		Mongolian	English	1802	
version		Mongolian	Germany	1839	1 st version, reprint in 1925, I.J.Schmidt translated

Mongolian	English	1927	reprint in 1997
Mongolian	Russian	1930	
Mongolian	Russian	1961	
Mongolian	Mongolian	1985	In Outer Mongolia
Mongolian	English	1991	American first version
Tibetan	unknown	Tibetan	1893 beginning of the diffusion in Tibetan area
Transcript	Tibetan	English	1905 <i>A lower Ladakhi Version of the Kesar Saga</i>
Tibetan	Tibetan	1931	orally ST
Tibetan	French	1931	“ <i>Lagran Eporeya del Tibet</i> ”, translator: A.D.Neel
Tibetan	English	1933	Neel's version
Tibetan	Germany	1965	Neel's first Germany version
Tibetan	Germany	1980	
Tibetan	English	1996	Neel's version in America
Tibetan	French	2003	rewriting, <i>Gesar de Ling</i> , Douglas J. Penick edited
	Tibetan	English	2004 Neel's Version, America
Tibetan	English	2009	Neel's version, Reprint in America
Chinese	Mongolian	Chinese	1960
Rewriting	Tibetan	Chinese	1981 Guide's version
Tibetan	Japanese	1987	Guide's version
Tibetan	Chinese	1985	Chinese translation : <i>Huoling Battle</i>
Tibetan	Chinese	1987	Rewriting of <i>Huoling Battle</i> (Three Volumes)
Tibetan	Chinese	2008	New updated rewriting by Jiangbianjiacuo, Wuwei
Tibetan	English	2009	the version of Jiangbianjiacuo, Wuwei
Tibetan	Chinese	2009	Maodun literature award winner: Alai
Tibetan	English	2013	Alai's version

The three collections about King Gesar, Mongolian, Tibetan and Chinese transcripts involved Chinese and some foreign scholars in the three stages of translation. The different versions diffused in main western countries, Russia, German, France, Britain, America, and Japan, which are dated from different origin. The foreign translators opted for the minority languages, just due to the approach of gaining and the way to get in Tibetan area. Three Target languages, Germany, French, English, generally started with the Russian, the Germany and the French and the other languages. At the beginning of the diffusion on abroad, Mongolian version played very important role, which is firstly translated to the world in Russia in 1776, subsequently, Tibetan version was explored and translated into the French by the famous translator, Alexandra David-Neel, whose version is influential to other translators in western world and translated in following English and Germany during 1930s to 2009. English translation dominated the modern world and more reprints and more versions, as presented in Table 2 which shows the data change of the version, the translator, languages, and publisher.

Table 2 : Covers In English Translation

ST/ TT Time	Translated Tranlator	Publisher	Other Information
Mongolian	1802 unknown	unknown	
/English	1927 Ida Zeitlin	George H.Doran	<i>Gessar Khan A Legend of Tibet</i> close to ancient English in language style
	1991 Wallace, Zara	Dharma Publishing	adoption, illustrations by Julia Witwer <i>Gesar! The Wondrous Adventures of King Gesar</i>
Tibetan	1905 A.H Francke	Calcutta	<i>A Lower Ladakhi Version of the Kesar Saga</i>
/English	1931 Lorimer D.L.R	Folklore	<i>An Oral Version of The Kesar Saga From Hunza</i>

1933 Violet Sydney Four presses *The Superhuman Life of Gesar of Ling*
 1942 Roerich G.N JRASB *The Epic Of King Gesar Ling*
 1987 A. D-Neel & Yongden Shambhala Publications reprint in 2001 and 2004
 1996 Douglas J. Penick Wisdom Publications Neel's version, rewriting

²⁰⁰⁴ a. d-Neel & Yongden Kessinger Publishing Neel's Version, America

2009 Douglas J. Penick Mill City Press Rewriting of Gessar' story
The Warrior Song of King Gesar

2011 Douglas J. Penick Mill City Press Rewriting of Gessar' story
The Brilliance of Naked Mind: Secret Visions of Gesar, King of Ling

Chinese 2009 Wang Guozhen, Zhu China Intercontinental Press *King Gesar*,
 Jiangbianjiacuo's version
 /English Yongmei, Hanjia

2013 Howard Goldblatt Canongate Books Ltd. Alai' version, *The Song of King Gesar*

The data shown above indicates the tendency and interests of the increasing Tibetan research about *King Gesar*, which is one branch of the Tibetology, and scholars in the west did their part in the early of 20th century to make the world rapid concern about Tibetan Myth and culture. There is no doubt that translated works about Gesar satisfy the readers who like the Tibetan mythological story, mysterious religion and culture. We can figure out the facts in table 2, as follows:

1). The different storytellers and source texts make its way to diffuse in specific period and region, which is presented in different legend and story about King Gesar, but the main clues depict generally the similar situation and background contents of story. The long history of the epic of *King Gesar* make the room for creation based on the three origins and Tibetan and Mongolian source texts receive more attention and discussion than the Chinese one, and the reason is quite complicated. The following three target texts unavoidable took the promotion of the translation in other languages, in which undoubtedly, P.S Pallas' version is the most important when it was firstly translated in 1776 from the Mongolian Gesier into Russian. The following Germany version in 1839 and English versions in 1802 followed up P.S Pallas' story and it was reprinted over times in 1925, 1927, and 1997, and 1991, Wallace, Zara in America adopted the same story to create *Gesar! The Wondrous Adventures of King Gesar* illustrated by Julia Witwer. [32] Secondly, the French version of *Lagran Eporeya del Tibet* [33] or *La vie surhumaine de Gue'sar de Ling* was the important target text when we mention Gesar' translation, most popular English and Germany translations are based on her magnificent description of the story, especially, it was rewritten and reprinted in 1987, 1996, and 2004 for many times in America, among which Douglas J. Penick do many rewritings and recreation on the ground of A. D-Neel's story to make his own: *The Warrior Song of King Gesar*[34], *The Brilliance of Naked Mind: Secret, Visions of Gesar, King of Ling, Crossing on a Bridge of Light: The Songs and Deeds of Gesar, King of Ling*. Thirdly, Alai' version, which was dated from the Chinese rewriting of story, is updated and won the reputation in western world after 2013, since it gave the readers the different understanding of Tibet and its culture in the new age. In addition, there are another two important source texts discovered in the early time of 20th century, and one is Ladakhi Version and the other is Guide's version in Qinghai of China, which provided the material for the study of the Gesar epic in chapters.

2). The ST and TT are difficult to obtain and the information of translators is also difficult to be traced to, except the famous translation and translator. One of reasons for the classic versions kept in the following rewritings and translations and memorized by the followers thanks to the translators. The translators of *King Gesar* are mostly real scholars and the sinologist, among which Alexandra David-Neel, remarkably won her name not because the contribution but her brilliant talent. As a explorer, journalist, author, and the real buddhist, she was the first woman who came into Lhasa to make a deep exploration of the oriental myth and mystery in Tibet, and then she became a specialist and researcher to study the orientalism and Tibetology. Therefore, her translation is somehow the sense of myth, which is attractive and incredible. Another translator are expected to be mentioned,

Howard Goldblatt, the extraordinary translator of Alai's *The Song of King Gesar*, [35] is entitled "The top translator of Chinese literature" because of his long-termed systematical research on Chinese literature and the efficient and wider diffusion in the western world, and he translated a large amount of classics and masterpieces of Chinese modern literature, including the works of Mo Yan's, the Nobel Prize Winner, such as *Red Sorghum*, *The Republic of Wine*, and other modern Chinese writers, such as *Ruined City* (Jia Pingwa), *Binu* and *The Great Wall: The Myth of Meng* (Su Tong), *Red Poppy* (A Lai), etc.

3). The scholars, who are interested in the mythological story of King Gesar, started with the translation and then the study on these topics which are supported by some organizations and smart publishers. American sinology studies have not been marvelous until the second half of 20th century, and surprisingly, American in translation of the epic of *King Gesar* not only caught up the pace of European countries in early of 20th century, but also made a great change later. It is not difficult to find out many classic translations are introduced into America and some of which are printed or rewritten over times, which serves the sinology and Tibetology more or less. Evidently, in table 2 above, three publishers in American support the publication of the translation work of *King Gesar* and its studies, including Shambhala Publications, Dharma Publishing and Wisdom Publications. Excluded the development of economy and the rise of interest and desire for Tibetan culture and China study, the friendly relationship between China and US and the world environment are the reckoned factors to make the diffusion of the epic of *King Gesar*.

4. Interpretations in the Perspective of Eco-Translatology

The long history of the translation of the epic *King Gesar* reveals the fact that the classic Tibet literature translation should do some research about its diffusion overseas that the local translator can make the TT more acceptable than Chinese translator, but the rewriting or creation of the story by the local writer, on the other hand, may destroy the story itself. We can not deny that the complexities of *King Gesar* translation is excel the other Tibetan literature translation, but it can provide some reflection and experience. The translation of Tibetan literature aims to diffuse the Tibetan culture and promote the cross-cultural communication between the minority and the people of the world, to make people know the style of living in Tibet area, and to understand the Tibetan literature. Although thousands of Tibetan literatures could be listed, including, poetry, fiction, prose etc., in the past two decades, translation of Tibetan literature into western world did not develop as the people expected. Hu Gengshen emphasized the translator-community [36] in translational ecosystem which is a community of "participants" involved in all activities about translation including the author of ST, target-text (TT), readership, translation critics, translation reviewers, publishers, marketers, patrons, consigners, et al., which indicts the central position of translators. The Translation mode of *King Gesar* can be applied to the other Tibetan literature works.

When translating, translators usually make an adaptation and selection, aiming to promote the readability of TT to make the readers accept and like. As Hu said, the appropriate selection of language, style, the way of telling according to the environment of translation, can be acceptable and efficient. The popularity of translators P.S Pallas, A. D-Neel and Howard Goldblatt mentioned above can prove that acknowledgement of the research background, readers right, and publication needs, the translator's selection of qualified versions and languages can also win the reputation of his work. Nevertheless, we should admit that the translator of the classic epic *King Gesar*, long poem like Homer's is not normal translation which needs the remarkable writing techniques in ST and TT. The lack of enough qualified translators keeps the diffusion of Tibetan intangible cultural heritage at bay. In the translation of Tibet literature and culture spanning recent 20 years, Tibetan literature were increasingly translated abroad, such as Tsangyang Gyatso's poems, the mantra and sutras of Tibetan Buddhism, and the modern Tibetan novels, among which a set of translated books about Tibetan writers' literature work are criticized by other scholars because the the translators, who may not know more about Tibetan culture, cannot deliver the real understanding of Tibeian life and their value. The

critical comments about the these translation is limited within the faithfulness and expressiveness, which is static research without thinking of the other elements in the process of translation. The translators' will and the sociable surroundings increase the complexity of translational criticizing as well. As table 2 said, we can find out that they face the difficulties, foreign translators' concerning about the understanding of Tibet ST, instead, the domestic translators' focusing on the ancient ST and foreign TT, and most minority translators had the problems in foreign language learning while the others had the difficult in Tibetan language. So, the best model to translate the Tibetan literature is the native specialist in target language plus the Chinese scholar or specialist who masters the Chinese or Tibetan, or both. The rewriting of the ST or TT indicates, to some extent, the translators' confusion and their creation in the new context and environment, but it is the reasonable alternative or choice to deal with the source and target text. Alai's Chinese rewriting is an good example to reflect that more and more Chinese writers can involve themselves into the creation of the new literature works based on the good understanding of Titeban folks, stories and poems. And on the other hand, more local Tibetan writers and translator are expected to devote to the exploration and translation of Tibetan culture. As for the translation and minority language, Michael Cronin pointed out "for minority languages themselves, it is crucial to understand the operation of the translation process itself as the continued existence of the language, and the self-perception and self-confidence of its speakers are intimately bound up with translation effects." [37], and Venuti make a collection of bibliography about *Translation and Minority* to prove his opinion of its devotion to translation studies.

The balance of eco-environment of translation focuses on the relationship between the "ST-translator-TT", "translational ecosystem-translator-translation" and "writer-translator-reader", in which each role plays its part at the whole system. Translator may be the center of the whole environment, the other elements in the chain of translating action should be concerned. We believe eco-environment of translation is one harmonious system in which every part works. The harmonious balance implies the good relationship of the contents, forms, languages, for example, if the ancient Tibetan literature was translated, the reader's requirement and surrounding of the standard language needs be considered. Meanwhile, the consumer and their supporter should be considered, Comparing Alai' version with Wang Guozhen's, the translation critics, reviewers, and publishers, and marketers plays crucial part in overseas spreading of the translation by Howard Goldblatt. The activities of translating firstly draw the reader's attention just because Howard Goldblatt has made a great number of Chinese literature translation with good reputation, including another book *Red Poppy* with same writer. *The Song of Gesar* is part of Canongate's brilliant Myths series and it's a vital addition, and the publisher of *The Song of King Gesar*, Canongate launched a project in which it is the the first time the Tibetan story has appeared in English, with the aims to help children acquaint themselves with the world cultural heritages and respect and love their own classic myth, and they captured the oppotunity to make cooperation with the Chongqing Press to publish the Tibetan myth of King Gesar, which is one of the world's great epics, as significant for Tibetans as the Odyssey and Iliad were for the ancient Greeks. The publisher and marketers of "Canongate myth" dug their way to guide the readers to get acquaintance with the Alai's works and managed to occupy the market, and then the foreign critics and reviewers wrote the comments about the book and its translation on the scientific journal and its official website, for example, *Wales Arts Review* [38], *Eclectica Magazine* [39] and *That's Shanghai* as well as the *Amazon* website abroad and domestic market. However, Wang Guozhen's got the chilly reception because of the reputation of the translator and the publisher's aims and attitudes and it is true of the literature translation of Tibetan writers sponsored by China Translation Press, whose focuses on the translation task not for the real diffusion in the overseas market result in the frustration.

5. Conclusion

Taken together, the articles and books in the issues, with their diverse theoretical perspectives of eco-translatology, provide *King Gesar's* translation as an example to illustrate how the translator made the adaptation and selection of source text and target text in the interaction of participants of

environment of translation. These perspectives help enhance our understanding of what translators do to change their methods by rewriting and recreation in the new context of Tibetan literature translation. King Gesar's translation and study also shed light on the latter study of Tibetan modern literature and by giving the approach of translation. Translator-centered does not mean its dominance of translation and it cannot go without the other elements of translation ecosystem. By emphasizing translator's role and activities of selection and adaptation invites more reflection on the harmonious relationship of eco-environment in the process of translation.

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