



# A Comparative Analysis of English Versions of *Visiting an Old Friend's Cottage* Grounded in Eco-Translatology Analysis Perspective of Source-ecologisation and Target-ecologisation

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## Abstract

With the spread of classical Chinese poetry abroad, so too has the emergence of research on translating poetry into other languages. The two basic ideas put forward by Eco-Translation are source-ecologisation and target-ecologisation; to this day, they have provided new directions for research on verse translation by stressing cultural-ecological adaptation and translators' choices in making such translations. However, most of the existing research on verse translation has been based on functional equivalence and Skopos theory, and relatively few studies have combined classical Chinese pastoral poetry with Eco-Translatology. Meng Haoran's *Visiting an Old Friend's Cottage* is chosen as the case study, and with the help of the two perspectives of source-ecologisation and target-ecologisation, it is investigated that at the three levels of cultural imagery, grammatical structure, and rhythm, the translation approaches of the four English versions by Xu Yuanchong, Tang Yihe, Zeng Peici, and Witter Bynner have been studied and compared. Based on the above research, the source-ecologisation method has the advantage of preserving the uniqueness of culture in the rendering of agrarian culture-loaded terms; at the same time, the target-ecologisation method is likely to facilitate imaginative development at the level of grammar and rhythm. These are not choices that need to be selected from; rather, a stratified and integrated translation blueprint should be developed in line with the levels of the text to achieve a good balance of total adaptation and selection in the translational ecosystem. This work provides theoretical support and practical experience for the study of ancient poetry translation and the application of translating classical Chinese poetry into foreign languages.

## Keywords

Source-ecologization; target-ecologization; *Visiting an Old Friend's Cottage*; Eco-Translatology

## 1. Introduction

With the intensification of globalisation and the continuous integration of literary cultures in China and other countries at present, translation of verse has begun to be studied actively by scholars from different countries (Wang & Zhuang, 2020). Meng Haoran's *Visiting an Old Friend's Cottage* is a representative work of High Tang pastoral

poetry and has achieved the artistic effect of being “bland but tasteful” (淡而有味), reflecting the philosophical idea of “unity of heaven and humanity” (天人合一) that is characteristic of Chinese pastoral poetry and the unique charm of agrarian culture. Its rendering is to promote the spread of classical Chinese verse and the construction of Chinese poetic aesthetic systems around the world in an all-Chinese way (Mao & Zou, 2022). How to accurately interpret the imagery expressions and internal aesthetic structures of this poem, and how to understand the basic differences between Chinese and Western verse in linguistics, subject matter, and structure, is a fundamental problem in contemporary poetic translation.

The two main types of support for the Ten “ecologisation” approaches in Eco-Translatology are source-ecologisation and target-ecologisation; they can show how translators systematically address cultural elements from the source language and the cultural context of the target language to provide a theoretical basis for poetic translation based on cognitive differences in Chinese and Western poetics (Fang, 2011). At present, most of the applications of the above framework have been in new rendering, cultural analysis, and translation of specific literary works, and research combining Eco-Translatology with the translation of classical Chinese poetry is relatively lacking (Liu, 2020).

Therefore, in this paper, *Visiting an Old Friend’s Cottage* has been selected as the research object, and based on the concepts of source-ecologisation and target-ecologisation, detailed comparisons have been conducted on the transmission of cultural images, development of syntactic structure and prosodic changes in the rendered versions. This paper aims to explore the translational factors of different editions in terms of the two dimensions of source-ecologisation and target-ecologisation, as well as their eco-adaptive effects, and thereby address the lack of application of Eco-Translatology in the translation of classical poetry. Through this, it hopes to offer some ideas and practice directions from the perspective of Eco-Translatology to improve methods of poetry translation and strengthen literary and cultural exchange between China and the world in the translation of classical Chinese poetry into other languages.

## 2. Theories of Source-Ecologisation and Target-Ecologisation.

Origin-ecologization and destination-ecologization are basic ideas in the Ten-Shift Framework of Eco-Translatology that aim to systematically characterize the translator’s techniques for handling the differences between the environment of the source language and the environment of the target language, motivated by the forces of accommodation and choice during translation.

The source-ecologisation approach is to retain as many linguistic patterns, cultural symbols and cognitive frameworks from the original language as possible in the translation; it is an extremely loyal depiction of the initial situation of the source-language cultural ecosystem. The concept behind this method is that translation is not just about moving data but also about cross-cultural communication, and to keep the characteristics of the original language, it is necessary to perform a rendering (Fan & Li, 2022). The source-ecologisation way of poetic translation is to restore the cultural symbols precisely, present the culture-bound expressions directly without elaborate explanations, and follow the grammatical structure in the original language. Its main reason is to acknowledge that readers of the target language have the right to experience and learn about different cultures, and therefore, in translation, one should aim for “adequacy” rather than simply “acceptability” (Zhu, 2021; Nida, 1964).

The goal of target-ecologisation is to use imagination to bridge two language systems, and translation is often considered a kind of creative writing influenced by bilingual environments but possessing considerable agency. The translator has their own cultural background, so they are able to feel the beauty and aspiration of poetry, “recreate” the original work in the process, and achieve a kind of transformation for it that expresses new beauty within the limitations of the other language. The objective-ecological model is not the same as the naturalisation model; that is, it also considers and emphasises the artistic value and originality of the translated work as an independent work. Therefore, the translator will expand the range of expression for new words in the gaps of the two languages and carry out imaginative restructuring when the text is “untranslatable” (Bassnett, 2002).

The above ideas are in a logical sequence; first, there is the “maintenance of alterity”, then there is “transformative creation”, and finally, there is “localized adaptation”, which can provide some specific evaluation indicators for eco-adaptive research in translation criticism. The two views are not contradictory; rather, they belong to different levels of narrative and have different ecological concentrations of cultural data; thus, a stratified and integrated translation adjustment framework can be built in conjunction with them to achieve the harmonious co-existence of the translational ecosystem.

### 3. An Analysis of the English Translations of *Visiting an Old Friend's Cottage* Based on Eco-Translatology

#### 3.1 The Source-Ecologisation Dimension: Preservation and Transmission of Cultural Images

The source-ecologisation approach requires that the linguistic system, cultural symbols, and cognitive models of the original language be preserved as much as possible in the translation. During the translation of traditional Chinese poetry into English, culturally specific metaphors and rich-in-culture vocabulary from the source text must be treated appropriately by the translator. The basic idea of this source-ecologisation method is that the translator should fully respect the specialness and completeness of the heritage of the original language, and avoid diminishing, diluting, or standardising cultural differences in order to meet the expectations of the target language audience. *Visiting an Old Friend's Cottage* has many terms and motifs that are specific to rural civilisation and frequently do not have direct equivalents in the English cultural environment. How these parts are shown will affect how well the cultural ideas of the first poem are inherited.

##### 3.1.1 A Comparative Analysis of the Translation of “鸡黍”

The phrase “鸡黍” (chicken and millet) is mentioned in the first line of *Visiting an Old Friend's Cottage*: “故人具鸡黍，邀我至田家”，and it has deep cultural and ecological connotations. It is based on the story of “the bond of chicken and millet” (鸡黍之约) mentioned in the “Biography of Fan Shi” in the Book of the Later Han; during the Eastern Han Dynasty, Fan Shi and Zhang Shao developed a deep friendship and pledged to visit Zhang Shao's home in two years, at which time Zhang Shao killed a bird and prepared millet for his host. Afterward, “Ji Shu” gradually changed within the Chinese cultural system and became a symbol of the genuineness and simplicity of rural life, as well as deep family ties, rustic charm, and sincere hospitality. The main problem in the translation of this expression is how to transfer the many layers of meaning contained in this integrated cultural symbol to the English ecological environment.

Xu Yuanhong translates “chicken and food” for “jiu” (Bassnett, 2002). Substitute this idea for a general word, such as “food” in place of the specific one, “millet” (or “steamed yellow rice”). “Chicken” has not changed, but now the particular image of “shu” that holds the spirit of rural culture is gone. The term “food” is too general to inspire the audience to have any specific idea of “steamed yellow rice”, and it also fails to carry the cultural connotations of “the bond of chicken and millet”. From the aspect of source-ecologisation, it has been significantly eroded by cultural amnesia in recent years.

Tang Yihe calls it “chicken and millet” (Tang, 2005), and the English word “millet” is a direct translation of the Chinese terms “黍” or “小米” (millet) and has been well-established in the English language for a long time. This way, both the physical components of the first expression, such as chicken and steamed yellow rice, are still available to the English audience; through this material culture, they will feel the modesty and honesty of a poor family's welcome. Although the metaphorical meaning of “the bond of chicken and millet” cannot be directly expressed in English, the whole of the material iconography will provide readers with an initial experience of Chinese culture.

Zeng Peici calls it a “country feast” (Tang, 2005). “Feast” refers to a “banquet” or “sumptuous meal”, and “country” is the place in the countryside. This translation does not specify the images of both “chicken” and “millet”, but rather uses the general idea of a “country feast”. This way of expressing the idea that “the old friend had a good time” can still be understood, but it loses the simplicity and domestic warmth of the original “chicken and millet”. In English, “feast” is often used to mean extravagance or lavishness; thus, it is not suitable for the humble life of the farmhouse.

Qwen Bynner translates it as “chicken and rice” (Bynner, 1929); “chicken and rice” is easy to remember and natural-sounding in English, and it can easily trigger associations in the minds of English readers about basic “home-cooked meals”. However, Bynne's choice of “rice” (米) to represent “yellow millet” (黍) is also a kind of mismatch. Millet is one of the characteristic crops of dryland cultivation in northern China, and rice is the traditional product of paddy-field farming in the south. Although it is generally the same at the basic level of “grain”, this replacement lacks the particular local characteristics of northern Chinese rural civilisation.

According to the perspective of source-ecologisation, Tang Yihe's version is still the most outstanding. By using “millet”, which is an already existing equivalent expression in English, he has achieved an accurate transmission of cultural symbols through full reverence for the variations in cultural ecologies.

### 3.1.2 Comparative Analysis of the Translation of “场圃”

“场圃” is one of the surfaces of the couplet, and it refers to a particular concept of agricultural space in China’s rural civilisation. In the ninth month, as recorded in the “Qi Yue” section of the Classic of Poetry (《诗经》), “the threshing floor and vegetable garden are arranged”; a farming family takes the same piece of land as a threshing floor (场) all season long and grows vegetables (圃) on it for the rest of the year. This idea reflects the seasonal knowledge of soil management in China’s traditional agricultural environment and has no corresponding expression in English; thus, it is one of the most difficult culture-bound lexemes.

Xu Yuanchong has shown the “field and ground” in many different works. The replacement method is to use the relatively general English words “field” (田地) and “ground” (土地) to match “场圃”. Although this rendering presents the basic space of “open farmland”, it loses all the detailed functions and environmental information of “场” (threshing yard) and “圃” (vegetable garden).

Tang Yihe regarded it as “a place for threshing and a vegetable patch”. Among the four renderings, this is the only one that tries to fully express the dual function of “场圃”, with “threshing ground” directly showing the threshing function of “场” and “vegetable plot” directly showing the planting function of “圃”. Such a way of “literal translation and elaboration” increases the length of the translation and loses some conciseness, but it retains the cultural data in the original language to the greatest extent possible and is thus an exhaustive source-ecologised management of agricultural culture-laden terms.

Zeng Peici designates it as “the courtyard”, but “courtyard” (庭院) refers to a closed outdoor space inside a house, and “场圃” is used for farmland where people do agricultural work; the two are different in function and structure. Therefore, there will be a substantial loss of cultural data, and at the same time, there will be a significant error in space; thus, the audience will misunderstand where the first verse is located.

Qwen Bynner shows it as “garden and field”. Generally, “garden” (花园/菜园) is closer to “圃”, and “field” (田地) is generally closer to “场”. Although this rendering does not provide a detailed explanation of the specific function of “threshing”, the phrase “garden and field” does convey a general idea that it is a “rural farming area”, and the terminology is brief and elegant. In terms of source-ecologization, this kind of translation is quite positive in terms of being brief and containing rich information.

### 3.1.3 A Comparative Analysis of the Translation of “桑麻”

The word “桑麻” appears in the neck couplet, as shown in the phrase “开轩面场圃，把酒话桑麻”. Mulberry and hemp plants were the main cash crops grown in the countryside of ancient China; the leaves of mulberry trees were used to feed silkworms for silk production, and the hemp fibres were extracted to weave clothes, thus providing the basic materials for the clothing of agrarian clans. Therefore, “talking about mulberry and hemp” is a talk of agricultural affairs and thus represents the characteristic life in the countryside. This idiom uses concrete pictures to show abstract ideas, and like traditional Chinese poems, these pictures are also full of art; thus, they can express emotions and pictures for us.

Xu Yuanchong is called “farm labourer”. This rendering simply presents the main idea of “agricultural affairs” that “桑麻” represents, but entirely neglects the material depiction of “mulberry” and “hemp”. Given the problem of data transmission, this rendering is also useful to show that the poet is talking about rural life. However, in terms of literary expression, “farm labour” lacks vivid imagery and depth; it cannot make the reader create an image of mulberry bushes and hemp stalks in their mind, thus weakening the profound rural ecological symbolism of the original verse.

Tang Yihe takes the phrase to be “mulberry and hemp”. Mulberry is the name of the mulberry tree; Hemp refers to the hemp plant. This translation keeps the specific visual image of the original verse intact, and the English readers can clearly picture the poet and his friend “drinking wine and talking about mulberry and hemp”. Although “mulberry and hemp” may seem somewhat remote to native English speakers, it is precisely this sense of mild unfamiliarity that is characteristic of Chinese rural culture. From the aspect of source-ecologisation, this is the most desirable option.

Zeng Peici’s rendering does not include any corresponding expression for “桑麻”. Therefore, it is absent from the visual information of this part of the source poem and thus damages the entire cultural background. Bynner is known as “mulberry and hemp” in China, which is in line with Tang Yihe’s modification; a similar way of source-ecologization and specific symbolization has also been employed.

The above contrasts can show that the source-ecologisation approach has its own advantages: Although particular metaphors may make it more difficult for the audience to understand initially, what is transmitted is the core idea of “the true essence of Chinese cultural ecology in its original form”. If every instance of “桑麻” were consistently translated as “agriculture”, the English-speaking world would remain uninformed about what the “mulberry” and “hemp” frequently appear in Chinese rural poems actually refer to, and also unaware of their cultural and ecological significance.

### 3.1.4 Cultural Inheritance of “菊花”

The word “菊花” appears in the final couplet, in the part “待到重阳日，还来就菊花”. This chrysanthemum is known for having profound and important meanings in Chinese culture; as the annual flower of the Double Ninth Festival, it is a crucial part of this traditional celebration, and it is also closely associated with Tao Yuanming’s verse, “I pluck chrysanthemums beneath the eastern hedge, / And gaze afar towards the southern hills”, making it a symbol of the nobility and untainted integrity of the hermit; at the same time, it represents the spirit of defiant blooming in the face of the cold.

All the translated versions have correctly translated “菊花” as “chrysanthemum”. The word comes from the Greek “chrysolos” (gold) and “anthemon” (flower), and after being adopted by English in the 18th century, it has gradually been used to name all types of chrysanthemums in East Asia. Direct representation will be used to keep the original symbols from the source-ecologisation. However, it should be noted that for the vast majority of English speakers unfamiliar with Chinese culture, “chrysanthemum” may only be perceived as a common ornamental plant that flowers in autumn, and thus miss the implicit cultural-environmental connotations of loneliness, high moral ideals, and unyielding spirit in Chinese culture. Therefore, it can be concluded that the source-ecologization method has the problem of cultural unfamiliarity due to its word-for-word morphological translation. Given the necessity of conveying cultural images fully, more help will be provided through context, glosses, etc.

In short, the source-ecologisation approach is necessary for the translation of words rich in agricultural culture. Tang Yihe’s adaptation is one of the most outstanding in this group. His accurate and expressive literal translations of “鸡黍”, “桑麻” and “场圃” retain the cultural characteristics of Chinese rural poems to a great extent. However, this way also has its problems; either the translation is too direct, or the number of cultural differences is too large, resulting in a translation that is stiff and unintuitive for readers in the target language. Fundamentally, only linguistic preservation is insufficient to bridge the gap in concepts and nurture a deep ecological consciousness of heritage, so comprehensive contextual support and other interpretive methods must be added.

## 3.2 The Target-Ecologization Dimension: Creative Transformation of Structure and Prosody

The aim-ecological way of looking is to reveal the creative intermediate function of interpreters in the linguistic environment and the cultural-poetic inheritance of the two languages. Alterations in the arrangement of grammar and metre are the main forms of target-ecologization in the expression of old Chinese poetry. Diverging from naturalization, target-ecologization does not aim to produce an English version that is “as good as” the original Chinese poetry; rather, it believes that translation is a form of literary creation with its own aesthetic value and cultural significance.

### 3.2.1 Creative Transformation of Syntactic Structure

The syntactic system of Chinese five-character regulated verse (五言律诗) is characterised by considerable conciseness; that is to say, each line consists of five characters and, owing to the economy of language, frequently omits subjects, prepositions, etc., resulting in a beautiful effect through the harmonious arrangement of pictures and ideas. Given that it is a hypotactic language, English cannot directly reproduce this linguistic pattern and style; therefore, the interpreter needs to carry out an inventive cultural-ecological transformation.

Example: “绿树村边合，青山郭外斜”

The first parts are subjectless constructions. “绿树” (emerald woods) and “青山” (sombre mountains) are introduced as names of nature; “合” (to surround or to merge) and “斜” (to be slanted) are used to show the shape of the scenery; “村边” (next to the village) and “郭外” (outside the city gate) indicate a place. There is no fixed predicate framework in this couplet; it can build a whole picture of rural life on its own.

The methods of transforming different iterations are all different. Xu Yuanchong writes that the verse is “Green

trees surround the hamlet; Blue mountains are on the other side of the town's ramparts", and he gives subjects to "Green trees" and "Blue mountains" and uses active verbs such as "encircle" and "slope" to show that the landscapes and sites are in motion. This translation is a reordering of the visual-spatial characteristics of the original poem in the English subject-predicate structure; thus, the audience can clearly "feel" that there is green surrounding the village and blue mountains stretching past the fortified city.

Tang Yihe writes that "Greenery circumscribes the village; Azure peaks extend past the city gate", which is based on the same structure as Xu Yuanchong's, but there are slight differences in the words chosen. "Circumscribes" has a more pronounced sense of being surrounded and enclosed than "surround", and "extend" carries the profound meaning of having a great distance in length compared to "slant".

Zeng Peici writes that there is a "green woods nestle near the hamlet's brink, and azure peaks slope past the city's ramparts"; this is in line with the style of Xu Yuanchong and Tang Yihe, but he has chosen different verbs. "Nestle" is used in place of other terms such as "surround" or "encircle" because it has a more emotionally moving effect; it can be thought of as the green trees in life that live in harmony with their environment, so it is more suggestive and full of emotion. At the same time, "slope" has been retained to describe the position of the blue mountains according to Xu Yuanchong's choice, and a relatively symmetrical parallel structure has been employed in the syntax to maintain a rhythmic flow and clear visual effect under the constraints of English linguistics.

Witter Bynner presents these lines as: "We gaze upon the green woods surrounding your village / and the light blue of the distant mountains". Bynner cleverly adds the pronoun "we", placing the landscape in the perspective of "our gaze", and thus the inherently lonely "realm of the self-effacing" (无我之境) in the original verse is changed into a personal experience. Target-ecologization is used to analyze this transformation; it is a new form of adaptation of poetry that focuses on the poet and other creators in the tradition of English poetry. Although there is a certain change in the underlying philosophical idea, this way will be more in line with the cognitive patterns of English speakers.

The three kinds of interpretations have different paths to target-ecologisation; Xu Yuanchong, Tang Yihe and Zeng Peici prefer to "imaginatively replicate" the spatial arrangement of the source verse in the structure of English grammar, and Bynner chooses to "imaginatively rebuild" the narrative perspective of the original poem according to the norms for English poetry. The other way of housing falls under a different division according to its purpose.

### 3.2.2 The Reinvention of Prosody and Rhythm

The first verse is a five-character regulated poem (五言律诗), and it uses oblique rhymes (仄韵) for the syllables 家 (jia), 斜 (xia), 麻 (ma), and 花 (hua); the terminal words of the second, fourth, sixth and eighth stanzas follow the tonal pattern, showing alternating levels and oblique tones (平仄交替), and strict parallel construction is employed, such as "绿树" being paired with "青山", and "村边" being paired with "郭外". Due to its own linguistic characteristics, English cannot replicate the tonal system or the structure of five-character poems in Chinese, so different translators have employed different methods of prosodic reconstruction.

Xu Yuanchong has a strict AABB rhyme scheme (friend/food, ground/slant, ground/sight, be/see). The first couplet rhymes, followed by the next one, and this pattern is repeated in the rest of the verse. The above is a common way to arrange English verse for pleasant listening. By adopting the lyrical style that Westerners are accustomed to, he has managed to convey the spirit of Chinese pastoral poetry and achieved considerable success in this new area of ecologisation. Tang Yihe uses an ABAB interlaced rhyme scheme (friend/hamlet, surround/town, ground/out, again/chrysanthemum). The first and third lines rhyme, and the second and fourth lines also rhyme. The rhyming scheme here is not as simple as AABB; thus, it can show a more nuanced change in emotion in English works of literature. Zeng Peici generally writes in free verse, does not use a strict rhyme scheme, but sometimes adds alliteration and assonance for a sense of rhythm, focusing more on showing pictures with words and following the natural flow of writing. Bynner also uses free verse to write the poem, does not follow the rules of rhythm, and thus gives up regularity in meter in favour of ordering and arrangement for pictures.

Based on the concept of target-ecologisation, the prosodic functions of Chinese regulated verse and English poetry are fundamentally different in essence, and all kinds of prosodic techniques are creative adaptations in response to the lack of connection between Chinese and English poetic prosody. In Chinese, the combination of level and oblique tones with rhyme is not only for musical embellishment but also conveys meaning; some tonal patterns and variations in level and oblique tones can express different emotional expressions. English does not have this trait, so any

prosodic method will be a “new creation” rather than an “imitation”. Xu Yuanchong has chosen a traditional English poetic form to allow the spirit of Chinese poetry to be transmitted through a form familiar to English readers and has thus established a recognisable aesthetic path; Bynner, on the other hand, prefers free verse and is therefore in line with the trend of moving away from strict meter in 20th-century English poetry. The two choices have resulted in different orientations of translational poetics and eco-adaptation by the translators.

The particularity of the target-ecologisation approach is that it believes that translation is neither a subordinate form of “secondary” composition nor merely an expression of the source text; rather, it is an inventive activity with its own artistic value. In the rendering of *Visiting an Old Friend's Cottage*, whether it is Xu Yuanchong's skillful adaptation in managing the AABB rhyming pattern or Bynner's boundary-pushing efforts between Imagism and classical verse, both show that the translator has been in an intellectually demanding state, grappling with the two languages and the two poetic traditions. Target-ecologisation is not “disloyalty”, but a higher level of loyalty; it is devotion to the spirit, aesthetic world, and ecological philosophy of the original verse, rather than a rigid conformity in surface syntax.

#### 4. Conclusion

Based on the two main axes of source-ecologisation and target-ecologisation in Eco-Translatology, this paper will examine in detail the translation techniques and their ecological effects of all four English versions of Meng Haoran's *Visiting an Old Friend's Cottage*, translated by Xu Yuanchong, Tang Yihe, Zeng Peici, and Witter Bynner, focusing on how they treat some images and related verses. In terms of source-ecologisation, in the process of handling terms rich in agrarian culture and deep cultural-ecological meanings, Tang Yihe's literal translation method can retain a large number of the cultural specificity of Chinese pastoral poetry. Nevertheless, the source-ecologization approach has a problem; that is to say, cultural inheritance at the level of words does not guarantee cultural understanding. Xu Yuanchong and Bynner have taken different ways of creative adaptation in the direction of target ecolisation. Xu Yuanchong has rebuilt the visual space and atmosphere of the original poem under the restrictions of English syntax, and Bynner uses Imagist poetic techniques to rearrange the syntactic system and modalities of perception in the source text for cross-cultural poetic exchange.

The two aspects of source-ecologisation and target-ecologisation in Eco-Translatology are not in conflict, but rather can be used together to demonstrate the ecological complexity at various levels of adaptation and selection in translation. In the process of translation practice, a stratified and integrated strategy needs to be formed according to the layers of text to ensure that the rendered text can incorporate cultural verisimilitude, artistic ingenuity, and communicative efficiency to the maximum extent possible. In the future, further research will be conducted to expand the application of Eco-Translatology to other kinds of poetry, such as frontier verse, farewell verse and historical poems; at the same time, the corpus will be extended to include translations by a large number of authors for comparative analysis, thus deepening our understanding of the ecological mechanisms and patterns of translation and promoting the cross-cultural spread of the implications and aesthetic ideas of classical Chinese poetry, fostering more interaction, shared understanding and ecological harmony among Chinese and Western literary and cultural traditions.

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