

From the Perspective of Eco-Translatology to Analyze the Cultural Reflections on the English Translation of the Qiang Minority Shibi-Drama

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Abstract—As an important representative of the oral culture of the Qiang nationality, Shibi-Drama has accumulated the long history and culture of the Qiang people. From the perspective of cross-cultural communication, the English translation of ethnic minority classics such as Qiang Shibi-Drama should not only respect the local knowledge tradition of the ethnic group, but also fully consider the cultural appeals of the target language. Therefore, we are supposed to comprehensively use a myriad of translation strategies and means to activate cultural interaction through the way of interculturality and maximize the transmission of the national cultural factors of the Qiang nationality.

Index Terms—Qiang ethnic minority, Shibi-Drama, translation, eco-translatology, cultural reflection

I. INTRODUCTION

Shibi opera is a unique “ceremonial” folk drama of the Qiang nationality. As an important part of oral tradition, Shibi drama is mainly completed through Shibi. Shibi is not only the host of religious ceremonies, but also the performer of folk drama. In this process, Shibi sings Shibi scriptures about gods, personnel, and ghosts in the Qiang language, and inherits many historical and realistic features of the social history, production, life, and customs of the Qiang nationality. In fact, due to the lack of local knowledge retention and inheritance of the Qiang nationality, as well as the marginalization of the Qiang nationality as a minority, the translation of Shibi Opera is often dissociated from the perspective of cultural studies, which also provides the necessity and logical starting point for this study.

II. SHIBI DRAMA OF QIANG NATIONALITY FROM THE PERSPECTIVE OF ECOLOGICAL TRANSLITERATION REVIEW STAGE

A. Eco-translatology Reviews

The well-known biologist Ernst Haeckel first defined the term “Ecology” in 1866 as the science that studies the relationship between organisms and their surrounding non-biological and biological environments. “Translatology” is the law and art that focuses on exploring the transformation of language information between the source language and the target language. At the beginning of the 21st century, on the basis of Darwin’s “survival of the fittest”, Hu [1] drew

on the ecological wisdom of the East and proposed “Eco-translatology”. He put it in a new position and fully explored it, and for the first time an original translation theory was put forward by a local scholar, which is of great significance to translation studies. As a new translation research paradigm, eco-translatology focuses on the integrity of the translation ecosystem. From the perspective of eco-translatology, it uses the narrative method of eco-translatology to make new descriptions and explanations of the essence, process, standards, principles and methods of translation, as well as translation phenomena. Especially, the translation process is the translator’s adaptation and choice. Adaptation refers to “adapt to” the ecological environment of the translation, including the source text, the source language and the target language. While the “choice” includes the adaptation to the ecological environment of the translation and the “choice” of the final text of the translation [1].

B. The Understanding Path of the Combination of Ecological Translatology and Shibi Drama

As mentioned above, the Qiang drama, as an important embodiment of the Qiang people’s “oral tradition”, mainly spreads orally, and takes the folk stage as its main performance, constantly accumulating history, culture, transmitting beliefs and ideas through the unique form of the drama itself in order to gather national emotions. From the perspective of ecological translatology, the interdisciplinary “marriage” of ecology, translatology and ethnology all provide the cultural basis for the analysis of the cultural context of Shibi opera of the Qiang nationality. In other words, the discussion of the translation and cultural theory of Qiang Shibi opera from the perspective of ecological translatology is actually a study of the origin and history of Qiang Shibi opera. According to the direction of deep and shallow description put forward by Clifford Geertz in the interpretation of Culture, this kind of technical investigation of language encounter has more anthropological interpretation and cultural reference significance. In Geertz’s view, deep drawing describes the points on the meaning web, connects them to form a network, expands the meaning network, and uses this network to explain other points [2]. If it cannot be explained in combination with the nature of culture, it is bound to reconstruct the object of cultural deep description [3].

It should be noted that the encounter between ecological translatology and Qiang Shibi opera is closely related to the former in terms of paradigm characteristics, philosophical basis, practical application, and so on. In terms of the paradigm characteristics of ecological translatology, it pays attention to the ecological orientation of translation and

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attempts to make a new description and explanation of the nature, principles, and methods of translation and translation phenomena through the interdisciplinary cooperation of “ecology” and “translatology”. In this process, the theory of translation adaptation and choice makes use of the connection and commonality between translation activities and the natural rule of “survival of the fittest” to guide the study of the vision and thinking of translation activities [4]. Following this model, language, culture, society, and translators reach a dynamic balance of interconnection, thus forming an ecological environment with adaptability and choice space. As some scholars have pointed out, “the translation has also been widely accepted and spread for a long time in a foreign cultural environment” [5]. Based on this paradigm, we realize that the philosophical approach to the translation of Shibi opera at the level of ecological translatology inevitably involves the organic integration of the technical operation of translation and the ecological wisdom of the Qiang nationality. However, the translation of Shibi opera must be rooted in the philosophical thinking of the localization of the Qiang nationality, find the basis for constructing a reasonable translation from the traditional culture of the Qiang nationality, highlight its academic independent posture, and seek equal communication with the Western discourse. Of course, due to the interdisciplinary boundaries of eco-translatology, it is urgent to improve its theoretical construction and practical application. Especially at the level of crossing the boundary between nature and humanities, the organic integration of the two is one of the important contents [6]. The realistic examination of Shibi opera translation enriches the theoretical system of ecological translation and improves the explanatory power of translation behavior with an open attitude.

C. The Significance of National Language Creation in the Translation of Shibi Drama

In fact, the translation process of Qiang Shibi opera is also the process of the creation of the Qiang language. From the perspective of ecological translatology, the creation of national languages is inseparable from the traditional paths of input hypothesis, interaction hypothesis, and output hypothesis [7]. First of all, the translation of Qiang Shibi opera should be based on the input of language and should be exposed to a large number of Qiang languages. Based on the input theory, the input content of the Qiang Shibi opera translation should be in line with the actual language level of the classics and documents, and the input content should be large enough to allow the translator to focus on meaning understanding and processing. However, the creation of ethnic language is one of the comprehensible input forms, and the feedback of translation behavior is slightly higher than the input content [8]. Secondly, the translation of the Shibi Opera of the Qiang nationality should let the internal mechanism of the translator play a role on the basis of understandable input, which is to realize the importance of input and improve the comprehensiveness of the interaction between the two. In the interaction, it is necessary to improve the two sides in two ways. Finally, if we only pay attention to the input content but not the output content in the translation process of Shibi opera, it is also difficult to ensure accuracy in the use of grammar.

In a word, the creation of the Qiang language promotes the positive and negative transfer of language and thinking [9]. As we all know, the positive and negative transfer of language and thinking is convenient to promote the learning progress of translators. On the one hand, we should consider the relationship between language and the creation of a national language [10]. There are great differences in pronunciation and intonation between the Qiang language, Chinese, and English from initial consonants, vowels, and tone to pronunciation. Different phoneme systems lack the same phonemes, and the pronunciation positions of similar phonemes are also different, resulting in negative phonetic transfer. Due to the non-literalization of the original state of Shibi opera, it is also difficult to explore the corresponding expressions in the process of translation, even if the English and Chinese parts of speech are roughly the same. Only similar to the distinction between countable and uncountable words, the ways and habits of language collocation cannot be mechanically transferred to translation. On the other hand, we're supposed to focus on the significance of thinking differences to the creation of a national language in the translation of the Qiang Shibi opera. The creation of a national language is the display of thinking and perception, and each language has a unique world outlook. When we acquire the Qiang language or Chinese, we form an established world outlook and way of thinking, which is deeply marked by the characteristics of the Qiang nationality. When we try to express some phenomena and cultural representations in our society in English, we will inevitably encounter a blank of words, and many expressions can only be expressed in Chinese, but not in English. Usually, we often use the method of borrowing translation or transliteration to make it meaningful [11]. The Qiang Shibi opera uses basically standard English as its core and uses Qiang characteristic vocabulary and sentence patterns to express the cultural phenomena and concepts of things with Qiang characteristics. For the audience of the Qiang Shibi opera translation, it is very beneficial for the thinking activities of the language to be able to naturally integrate into the environment and participate in the process of language translation. This is exactly what ecolinguistics is about. On the contrary, if the translator lacks the ability to logically analyze the essence of the language and formulate the direction of thinking according to the attributes of the language, the focus of language translation may fall into a rut in the interpretation of language rules. Therefore, the translation of Qiang Shibi opera should pay full attention to the thinking path of the creation of Qiang language, conduct organic dialogue between subjects on the basis of full understanding of social and cultural thinking, and impart creative value on the basis of empirical reflection. By using aesthetic vision and value judgment, the concept of translation is constructed with knowledge reflection and systematic concept. From the perspective of thinking, we consider the factors that affect the effect of translation, and through logical judgment, prudent reasoning, and critical analysis, we can adjust and control the content, improve the quality of translation, and constantly improve the thinking experience.

III. THE CHARACTERISTICS AND INFLUENCING FACTORS OF THE TRANSLATION OF QIANG SHIBI DRAMA AND THE TRANSLATION OF MINORITY CLASSICAL BOOKS

China’s “One Belt, One Road” initiative and the “going out” development strategy of ethnic minority cultures have brought important opportunities for the development of ethnic minority culture translation studies. Under this opportunity, the research on the translation of ethnic minority cultures in my country has continued to advance and has achieved great results, but there are still some deficiencies. Generally speaking, the breadth and depth of our research on translation strategies, translation methods, and translation

theories adopted in the translation of minority literature have increased, and the scope of research has continued to expand. However, we are facing problems such as the diversity of minority cultures, the lack of research talents, and the shortage of research funds. Some scholars have carried out bibliometric analysis on journal papers, master and doctoral theses, conference papers, books and monographs, and newspaper and media articles related to translation studies of ethnic minority cultures in my country from 1999 to 2019, so that researchers can understand the current situation of translation studies of ethnic minority cultures in my country. The main data obtained are shown as Table I.

TABLE I: GENERAL LIST OF DOCUMENTS ON CULTURAL TRANSLATION STUDIES OF ETHNIC MINORITIES

Category	Journal Papers	Master and Doctoral Theses	Conference Papers	Books and Monographs	Newspaper	Total
1999–2009	5	0	2	13	15	35
2010–2019	124	115	18	60	15	333
Total	129	115	20	73	30	368

We can see from the data that before 2010, the overall development of ethnic minority cultural translation research in my country was flat, and after 2010, it showed an increasing trend year by year.

As the pearl of the traditional culture of the traditional culture of China, the Shibi Opera of the Qiang nationality is an indispensable part of Chinese culture. In order to spread it to other corners of the world, eco-translatology theory provides a good perspective for the translation of Qiang Shibi Opera. Although the English translation and study of Qiang Shibi opera is a useful supplement to minority translation practice and theoretical thinking, from the perspective of Qiang culture shown in the English translation of Qiang Shibi opera, we should also fully carry forward the existing characteristics of Qiang culture. stimulate the vitality of mutual understanding in the cultural collision, and then constantly improve the characteristics of the translation of ethnic minority classics.

A. The Characteristics of the Translation of Ethnic Minority Classics in the Context of Ecological Translatology

First of all, the same words have connotative differences in minority cultures. The lexical difference is one of the important connotations in the translation of the Shibi opera of the Qiang nationality in the social context. For Qiang Shibi opera translators, in order to avoid lexical differences in Qiang Shibi opera English versions, it is necessary to master its literal meaning and understand its extended meaning at the same time. Qiang people’s way of thinking is multi-image thinking, and Westerners’ way of thinking is more abstract and classified. Qiang’s thinking focuses on experience, while Western thinking focuses on abstraction. Secondly, there are formal differences between grammar and syntax. From the perspective of the translation of Qiang Shibi opera, the grammatical differences are mainly reflected in the sentence structure and discourse patterns. From the perspective of sentence structure, compound sentences are more commonly used in English, and the focus of the structure is more forward. In the English context, the main content and information are often placed directly in front of the sentence, and then other contents are added so that the sentence is linear. English

sentences are mostly subject predicates as the core, with the help of conjunctions, adverbs, and prepositions to explain the components of the attributive complement, from primary to secondary, gradually superimposed. However, simple sentences are more often used in Chinese. Its focus is mainly on the beginning of the sentence to explain its surrounding environment, and then the finishing touch to express the most important content and information. In addition, Qiang culture emphasizes people-oriented, emphasizes the ecological balance between man and nature, and regards man as the center of observing the world. On the other hand, Western philosophy is dualism, which emphasizes the separation of subject and object and the influence of external things on people.

B. An Analysis of the Main Factors Influencing the Translation of Shibi Opera of the Qiang Nationality

Based on the ecological translation theory, the main factors affecting the translation of the Shibi opera of the Qiang nationality focus on lexical and syntactic levels. At the lexical level, it is mainly the use of redundant words and the misuse of words in the process of translation. On the one hand, the translated words of Qiang Shibi opera often have the characteristics of Qiang culture. Most of them are part of the Qiang language and can be transformed according to the pronunciation of the Qiang language. On the other hand, the Shibi drama itself often uses Chinese words to express English through translation, coupled with the fact that the Qiang language is translated into Chinese and then translated into English, which has English meaning. In the process of vocabulary dissipation, the vocabulary of the English translation of the Shibi drama of the Qiang nationality exceeds the normal needs, the components are superfluous and complicated, which runs counter to the characteristics of concise English expression. For example, in the Qiang Shibi opera, the sentence “茗西呀，迎春花开，黄花绿叶逗人爱” can be translated into “Ah, my beautiful shaoxi, as the pretty flower and greeny leaves in spring are adorable to all” and sentence “春来迎春花已开，花插花瓶放神台” can be translated into “Spring comes flowers are in blossom, put the min to the vase on the latex”. In fact, the words “茗西” and “神台” mentioned above are both in the Qiang

language. In the process of specific translation, transliteration can be adopted to ensure the original ecological characteristics and foreign cultural attributes of the language. However, the problem is that if we blindly use the original literal translation of the Qiang language, it will often cause some reading obstacles for other readers. Therefore, proper annotations must be made in translation to better promote the transmission and understanding of knowledge. On the other hand, the native language adopted by the Qiang Shibi opera has the characteristics of large volume and flexible translation, so it is convenient for it to express its own meaning accurately. However, the words after several translations are not only easy to cause confusion in thinking and acceptance but also not conducive to getting closer and reaching a consensus through the Qiang Shibi drama. On the other hand, it also shows that the meaning of the words in the English translation of Qiang Shibi opera has gone beyond the normal connotation and denotation to some extent and has the opposite meaning. To a certain extent, this wrong way of expression transfers the expression of Chinese vocabulary to the expression of English, which makes both Qiang and native English speakers feel ambiguous.

The main problems in the translation of Qiang Shibi opera at the syntactic level lie in the improper position of modifiers and the excessive use of overhanging modifiers. On the one hand, for the translators of Shibi Opera, both the Chinese and English versions of Shibi Opera of the Qiang nationality are the same. The difference is that the former is closer to national norms, while the latter is often more difficult to understand. The reason lies in the improper use of modifiers in the process of translation. Different positions of English expressive modifiers can cause the shift of the key points of expression. Then, the translators of Qiang Shibi Opera formed the English translation of Qiang Shibi Opera through the grasp of details. The misuse of sentences is more obvious in the case of non-transitive verbs, as well as the situation of transitivity and passivity. On the other hand, the hanging modifier is the grammatical and logical dislocation between the modifier and the modified element, so that it no longer belongs to the same logical subject. It is worth noting that the Qiang Shibi opera pays more attention to the phonological meaning of the suprasegmental segment from the phonological point of view, that is to say, the emphasis on stress, weakening, linking and so on is clearer. For example, in the Qiang Shibi opera, “若您爱花快来采，莫到花落空徘徊！” The sentence can be translated into “If you fall in love with me, grasp the time. Hesitation might lead to the others bride.” Obviously, we can see that the English readers of the Qiang folk culture concepts such as “花落”，“采花” and “空徘徊” will not understand it and will not be able to realize the equivalent transmission of culture. As a result, the Qiang Shibi opera can adopt relatively standardized standards so as not to attach importance to its understanding while neglecting the understanding of the recipients of language and culture.

IV. INTERCULTURAL GUIDANCE ON THE TRANSLATION AND DISSEMINATION OF CLASSICAL BOOKS OF ETHNIC MINORITIES

As mentioned above, we study the translation topic of Shibi opera, which is characterized by “oral”, in order to summarize the characteristics presented in the translation of

Qiang cultural heritage, to further expand the use of ethnic minority language from the intercultural level of cultural subject interaction, enhance the sense of ethnic minority language identity, and enrich the ecological value of Qiang language.

A. The Extension of the Language and Cultural Characteristics of the Qiang Nationality

Based on the value system of Qiang Shibi opera based on ecological translology, it is necessary to make clear the respect for national language and culture in the translation of national language and opera forms. This kind of translation with national characteristics should not only absorb more language and value systems through the relevant support of professionals but also promote the development of cultural cognition and emotion at the translation level through active communication in daily life. Specifically, it is necessary to make a survey of the existing ethnic translation resources, classify them reasonably, and work out feasible development strategies and specific implementation plans. Based on the current situation and various problems, study and formulate relevant countermeasures. In addition, given the relative shortage of characteristic translators in ethnic minority areas, it is necessary to cultivate translators, which is an important basis for promoting the level of translation allocation of minority values.

B. The Modern Reflective Model of Ecological Translation

The values of the Qiang Shibi opera are bound to strengthen the external cultural influence to realize the integration of the translation model. The research on the values of the Shibi Opera of the Qiang nationality has begun to show the trend of cross-cultural research. It is necessary to fully learn from the cross-cultural translation model, put the Qiang Shibi opera in the cultural environment, strengthen the influence and regulation of its culture on the psychology and behavior of the Qiang Shibi opera translators, and adopt appropriate translation methods and translation contents as far as possible. It is necessary to accurately understand the individual differences in different cultures and pay attention to the characteristics of the translation of Qiang Shibi opera. At the same time, the subclassification of relevant languages and cultures should be selected according to the characteristics of the Qiang area, and the relevant ecological translation operation mode should be established.

C. The Modern Excavation of the Language and Culture of the Qiang Nationality

Under the background of ecological translology, there is a phenomenon that culture plays a role in shaping the translation values of Shibi opera of the Qiang nationality in the process of translation of ethnic minority classics. In fact, there are differences in the recognition of values in the Shibi opera of the Qiang nationality in China. For Han and Qiang Shibi opera translators, due to cultural differences, there are cognitive differences among different translators. From the perspective of cross-cultural studies, exploring the specific consciousness inheritance of values, as well as the cultural foundation, it is essential to explore the emotional and value structure of cultural groups, seek the commonness of regional culture, and enhance the academic rationality and values of translation studies. It is necessary to fully explore the changing factors that affect the process of translation, shape a modern translation system that integrates the culture of

ethnic minorities, avoid the negative risks of minority traditional cultures, eliminate the threat like the encounter of cultural systems, and ensure the translation and dissemination of ethnic minority cultural classics.

The study on the translation of Qiang Shibi Opera is conducive to the dissemination of Qiang culture, and is of great significance to the spread and development of Chinese traditional culture to the world. Eco-translatology theory enables translators to give full play to their subjective choices and adaptations in the process of translation. This requires the translator to find the balance between the two languages under the ecological environment of cultural, social, linguistic and other factors. Through the translation of the Qiang Shibi Opera, the wonderful language of the Qiang people has been spread to the world. At the same time, people will deeply feel that ecological translation has a good adaptability to the English translation of ethnic minorities. This article hopes to help scholars who are interested in Qiang Shibi opera, and provide some reference for future related research.

CONFLICT OF INTEREST

The authors declare no potential conflict of interests.

AUTHOR CONTRIBUTIONS

Cui Dan: Writing Original Draft, Conceptualization, Methodology, Validation, Formal analysis, Visualization, Writing Review and Editing, Project Administration; Qin Yan: Writing Original Draft, Conceptualization, Validation, Formal analysis, Visualization, Writing Review and Editing,

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