



RESEARCH ARTICLE

Vol. 12. Issue 2. 2025 (April-June)

INTERNATIONAL  
STANDARD  
SERIAL  
NUMBER  
INDIA  
2395-2628(Print):2349-9451(online)

A Study on Translation of Culture-loaded Words in *Journey of Civilization*  
from the Perspective of Eco-translatology

FENG Hui<sup>1</sup>, JIANG Xue<sup>2\*</sup>

<sup>1</sup>Postgraduate, English Department, School of Foreign Languages, North China Electric Power University, Beijing, China

<sup>2</sup>Associate Professor, English Department, School of Foreign Languages, North China Electric Power University, China

\*Corresponding Author

[doi: 10.33329/ijelr.12.2.38](https://doi.org/10.33329/ijelr.12.2.38)



Article information

Article Received:15/03/2025  
Article Accepted:21/04/2025  
Published online:27/04/2025

Abstract

*Journey of Civilization* is a documentary produced by CCTV to publicize Chinese culture, and subtitle translation is an important tool for the cultural exchange of Chinese culture. There are a lot of culture-loaded words in *Journey of Civilization*, cultural-loaded words are specific cultural symbols of a nation, due to the differences between Chinese and Western cultures, the translation of culture-loaded words has become a difficult point in the translation process. The three-dimensional transformation of eco-translatology is adaptive selection in linguistic, cultural and communicative dimensions. From the perspective of eco-translatology proposed by Hu Gengshen, this paper analyzes the translation methods of culture-loaded words in the subtitle translation of *Journey of Civilization*, so as to help Chinese culture go global.

**Key words:** Culture-loaded words; Translation method; Adaptation-selection; Three-dimensional transformation.

INTRODUCTION

In July 2002, Sun Jiazheng, Minister of Culture, pointed out that to further expand international cultural exchanges, it is necessary to implement "Culture Going Global Strategy" (Sun Jiazheng, 2003). Since the strategy was put forward, the call for "Culture Going Global Strategy" from all walks of life has increased. CCTV has produced many well-made documentaries in response to this strategy, such as *Hexi Corridor*, *A Bite of China*, *Wild China*, etc. *Journey of Civilization* is also one of them. Chinese-English translation is a key means to overcome language and cultural barriers, to enhance international audiences' sense of identity with Chinese culture, and to show the world a colorful China and contribute to the construction of a good international image of China. *Journey of Civilization* focuses on the exchange of Chinese and foreign civilizations, showing diverse viewpoints with an international perspective. Therefore, there are many words with Chinese traditional cultural characteristics in the

---

subtitles, this paper discusses the translation methods of culture-loaded words from the perspective of eco-translatology.

## 1. Introduction to Eco-translatology

Eco-translatology is a translation theory proposed by Professor Hu Gengshen, a Chinese scholar. It draws on the concept of ecology, regards translation activities as an ecosystem, and emphasizes the mutual balance between translator, text, environment and other factors in the translation process. On December 6, 2001, Hu Gengshen delivered an article titled *“Preliminary Exploration of Translation Adaptation Selection Theory”* at the Third Asian Translators Forum of the International Federation of Translators (Liu Jie, 2023). In 2004, Hu Gengshen published a monograph entitled *“Translation Adaptation Selection Theory”*, in which he elaborated the relationship between evolutionary theory and translation process, and systematically introduced the translator’s subject status and the translation method of three-dimensional transformation. Then, the domestic research on eco-translatology has gradually increased, with equal emphasis on theoretical research and applied research. In 2013, Hu Gengshen published the book *“Eco-Translatology: Construction and Interpretation”*, which gave a panoramic description and interpretation of eco-translatology so as to construct a theoretical discourse system of eco-translatology. Subsequently, eco-translatology began to engage in a dialogue with the international translation community. In addition, cross-studies with other disciplines gradually increased, for example, eco-translatology is combined with sociology to reveal the social attributes of translation activities, and eco-translatology is combined with artificial intelligence to study the application of machine translation and promote the innovation of translation technology, which further enriches the theoretical connotation.

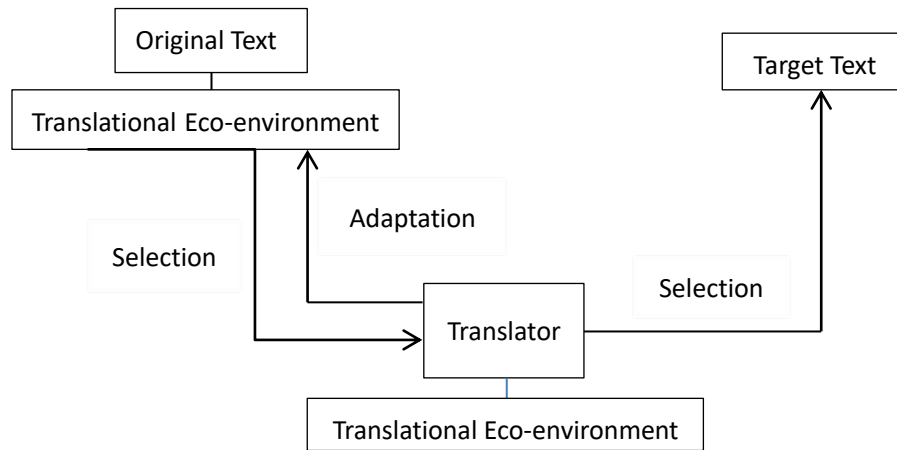
Adaptation and selection theory and three-dimensional transformation theory are the core theories of eco-translatology. The translation of the source text is the fruit of translator’s adaptation and selection, without translator’s adaptation and selection, there is no translation of the source text. “Multi-dimensional transformation” is one of the significant translation concepts and methods in eco-translatology, which relatively concentrates the adaptive selection of linguistic dimension, cultural dimension and communicative dimension.

### 1.1 Translator’s Adaptation and Selection

Adaptation means that the translator adapts to the translational eco-environment, and selection means that the translator chooses the language and style of the translation after adaptation. Based on Adaptation-Selection, translation is a translator’s adaptation and selection, which is led by the translator, relies on the text and aims at cross-cultural information conversion (Hu Gengshen, 2004). The detailed translation process can be captured in Figure 1. First of all, translators need to adapt to translational eco-environment. Translational eco-environment is a key term in eco-translatology, which refers to the world presented by the source text, the source language and the translator, that is, the “whole” of language, communication, culture, society, as well as author, reader and client. (Hu Gengshen, 2013). Translational eco-environment is a aggregation of factors that affect the translator’s adaptation and selection, including the source language, the original text and the target language system. Secondly, the translator should exert his own subjective initiative, choose and judge the generation of the target text, and coordinate the ecological balance between the original text and the target text in the translation process.

From the above description, it can be seen that “adaptation” and “selection” are more or less subconscious behaviors of translators. Hu Gengshen also introduced the concept of “Translational Eco-environment”. Eco-translatology emphasizes the translational eco-environment and the adaptation and selection of translators. These elements are inter-connected with each other, and the change of any one will lead to the changes of others in the ecological environment. Therefore, the ultimate purpose of translation is to maintain the balance of the ecological environment (Wang Jun, 2020). Translators are

at the core of Eco-translatology. Translation, in essence, is the selection of translators for the purpose of adapting to the ecological environment, and the process of translation is the cycle of continuous adaptation and selection, which is subject to the "survival of the fittest". The selection of translation strategies is the result of translators' adaptation to the translational eco-environment. Translators need to adopt different translation approaches to adapt to the translational eco-environment from the dimensions of language, culture and communication until producing the most suitable translation (Wang Jun, 2020).



**Figure 1: The Translation Process of Translator's Adaptation and Selection (Hu Gengshen ,2013:87)**

### 1.2 Three-dimensional Transformation of Eco-translatology

Hu Gengshen put forward the framework of three-dimensional transformation, emphasizing that translation is an ecological process of adaptation and selection, that is, the transformation in linguistic dimension, cultural dimension and communicative dimension. Theoretically, three-dimensional transformation is related to the three meta-functions of language proposed by Halliday to some extent. Logically, translation is the transformation of language, language is the carrier of culture, and culture is the accumulation of communication. From the perspective of maintaining the text ecology, the translator's adaptation-selection should not only maintain the three-dimensional ecology of the original text, but also make the transformed three-dimensional ecology survive in the target language.

The linguistic dimension refers to the translator's adaptive selection and transformation at different language forms in the translation process. Due to the difference between Chinese and English languages, the translator must adapt to the different language forms of the target language, and make proper choices and transformations. The transformation in cultural dimension highlights that translators should pay more attention to the culture system of bilingual culture on the basis of fully understanding the connotation and differences of bilingual culture, and accurately convey and interpret the cultural information contained in the source language. As Nida said: "To truly do a good job in translation, mastering two cultures is more important than mastering two languages, because words have meaning only when they are used in a specific culture." (Nida, 1998) Each language is rooted in its unique culture, and culture-loaded words are the best carrier and external form of expression. The communicative dimension refers to the translator's emphasis on the communicative level in addition to the conversion of language information and the transmission of cultural connotations. Theoretically, the transformation of this dimension is the result of the further deepening and development of the transformation of the above two dimensions (linguistic and cultural dimension). (XiuWenqiao, JiangTianyang, 2018)

Moreover, translational eco-environment is composed of multiple dimensions and elements. When emphasizing one dimension, it does not mean that other dimensions do not play a role in translation. In fact, in the process of translation, linguistic, cultural and communicative factors are often interwoven and interconnected, and it is difficult to separate them completely (Hu Gengshen, 2004). All in all, the translation process, translation methods and translation principles of eco-translatology provide a new perspective for translation studies.

## 2.Introduction to *Journey of Civilization* and Culture-loaded Words

*Journey of Civilization* is a high-end documentary launched by China Central Television. There are many culture-loaded words in this program, and then the author will give a detailed introduction to *Journey of Civilization* and culture-loaded words.

### 2.1 Introduction to *Journey of Civilization*

Since the "Culture Going Global Strategy" was put forward in 2002 (Sun Jiazheng, 2003), CCTV has put this strategy into practice and produced numerous excellent works, documentaries have taken a large proportion in the dissemination of Chinese civilization. *Journey of Civilization* focuses on the exchange of Chinese and foreign civilizations, and strives to build a platform for dialogue among different civilizations, carrying specific cultural information in both form and content. *Journey of Civilization* began airing in December 2010 and ended in April 2018, with 343 episodes, each about 40 minutes long. In each episode, the program group will invite relevant industry authorities as guests to explain professional knowledge to the audience. The 343 episodes can be divided into seven themes: intangible cultural relics; code of conduct; traditional Chinese medicine; Chinese classics; traditional festivals; Chinese character and historical figures. Due to the large number of episodes, this paper only selects episodes broadcast in 2018 in *Journey of Civilization* as the analysis object and interprets the study of English translation of culture-loaded words under the theoretical framework of eco-translatology. In 2018, there are 12 episodes of the program, including three episodes of Chinese classics, three episodes of cultural relics, two episodes of traditional festivals, and four episodes of code of conduct. *Journey of Civilization* is rich in a large number of culture-loaded words, carrying Chinese classical literature, customs and festivals, national treasure charm, traditional architecture and other Oriental mainstream culture.

### 2.2 Classification of Culture-loaded words

Culture-loaded words contain rich cultural and historical accumulations of a nation, reflecting the consciousness, thinking, myths and historical legends of a nation. Explicitly speaking, culture-loaded words are language units that distinguish from other ethnic groups. Implicitly speaking, culture-loaded words are unique symbol of national culture (Ruan Lidong, 2010). In the academic history of China and abroad, different scholars have different classifications of culture-loaded words. Chinese translator Liao Qiyi pointed out: "culture-loaded words are words, phrases or idioms unique to a country or a nation. These culture-loaded words reflect the national color and cultural personality accumulated in the long history of the nation (Liao Qiyi, 2006)." He believes that language is one of the most fundamental systems of culture and the most direct reflection of culture, and the existence of culture-loaded words is of positive significance to the communication and development of various nations. Eugene Nida (2004) classified culture into 5 categories, (1) ecology, (2) material culture, (3) social culture, (4) religious culture, and (5) linguistic culture. According to the classification of culture, culture-loaded words are correspondingly divided into 5 categories: material culture-loaded words, ecological culture-loaded words, social culture-loaded words, language culture-loaded words and religious culture-loaded words. Compared to other classification standard, Eugene Nida's classification of culture-loaded words is widely accepted by the academia, so this paper also adopts Eugene Nida's classification standard. The author provides a quantitative analysis of culture-loaded words in the 2018 programs in *Journey of Civilization* in Table 1.

Material culture-loaded words reflect material production activities and their specific products, such as clothing, food, housing, architecture, etc. In *Journey of Civilization*, the material culture-loaded words are mainly reflected in cultural relics and dish name. Social culture-loaded words refer to those words reflect a society's customs, habits, etiquette systems, living norms, etc, including social structure, customs, social phenomenon, education, entertainment, festivals and Solar Terms, law and politics and so on. In *Journey of Civilization*, the social culture-loaded words are mainly reflected in social structure. Religious culture-loaded words refers to the words which reflect the religious beliefs and values of all nationalities. In *Journey of Civilization*, the religious culture-loaded words are mainly reflected in religious belief. Ecological cultural-loaded words refer to words that reflect the local climate, nature and geographical environment, such as rivers, lakes, animals and plants, etc. In *Journey of Civilization*, the ecological culture-loaded words are mainly reflected in the name of plant. Language culture-loaded words are representative words with language structure, such as colloquial sayings and four-character idioms in Chinese. In *Journey of Civilization*, the language culture-loaded words are mainly reflected in fore-character structure.

Compared to other classification standard, Eugene Nida's classification of culture-loaded words is widely accepted by the academia, so this paper also adopts Eugene Nida's classification standard. The author provides a quantitative analysis of culture-loaded words in the 2018 programs in *Journey of Civilization*.

Table 1: Number of Culture-loaded Words Appearing in the 2018 Programs in Journey of Civilization

Classification	Number
Material Culture-loaded Words	32
Social Culture-loaded Words	19
Religious Culture-loaded Words	11
Ecological Culture-loaded Words	16
Language Culture-loaded Words	39

### 3. Research on the Translation of Culture-loaded Words from the Perspective of Three-dimensional Transformation

#### 3.1 Characteristics of Subtitle Translation

Subtitle translation is limited by time and space, and the acceptability of the target audience should be fully considered. In general, subtitle translation has three characteristics. Firstly, its instantaneous nature demands exceptional conciseness. Subtitles for TV production appear in rows and columns, and the time they stay on the screen is very short, usually only a few seconds. This requires subtitle translation to be as concise and clear as possible, avoiding lengthy, so that the audience can easily capture the key information in a short time. Secondly, popularity proves crucial. Subtitle translation has a strong popularity, especially the documentary is full of a large number of dialogues. Therefore, in the process of film and television translation, the translator should pay attention to the control of language style, and try to make the translation content conform to the education level of the common people. Thirdly, as television productions serve as mass cultural communication vehicles, which demands subtitle translation exerts the function of communication. Therefore, the essential feature of subtitle translation is communication, and the interactive relationship between the audience and the film and television works should be fully considered. While translating subtitles, the translator should have the ability of cross-cultural communication, and the target text should make the audience feel the charm of the source text.

---

### 3.2 Transformation in Linguistic Dimension

In *Journey of Civilization*, the transformation in linguistic dimension is mainly reflected in the translation of language culture-loaded words, mainly analyzing the English translation of four-character structure. The four-character structure is a unique feature in the evolution of Chinese Character. Eco-translatology emphasizes the ecological balance between the source text and the target text, so the translation of four-character words brings the translator challenges, and the accurate transmission of the cultural information contained in the source text is the key for the translator to translate the text.

#### Example 1

ST(Source Text)好，他就一会儿在池子那儿，这个角度画，一会儿跑到后头，那个角度画，别人在那儿吃得高高兴兴，他画得汗流浹背。

TT(Target Text)Well. Then he went to the pond to draw for a while and then went to the back to draw for another while. When others having fun at the banquet, he was sweating like a pig for drawing.

The episode depicts the famous painting *Bunian Tu* drawn by Yan Liben, a premier of the Tang Dynasty. The translator adopts free translation to describe Yan Liben's concentration when he was addicted to painting. Because pigs can't sweat through sweat glands, they can only sweat through pores on the surface of their skin, so they sweat a lot in high temperatures. Vivid simile leaves space for foreign readers to imagine, which is also in line with the characteristics of colloquial language in the documentary. The main purpose of documentary is to allow the audience receive information and acquire particular culture. On the basis of understanding the idiom, the translator reconstructed the ecological environment of the translation according to the target language environment, without deliberately copying the characteristics of the four-character structure, so as to maintain the balance between the original ecology and the translated ecological environment.

#### Example 2

ST:新的雷峰塔雄伟壮观，富丽堂皇，夜晚霓虹璀璨，倒映在西湖水面，美不胜收。

TT:The new Leifeng Pagoda is majestic and magnificent. With bright lights shining on the Pagoda in the evening, its reflection in the water of the West Lake is a feast for the eyes.

“美不胜收” means there are too many beautiful things to appreciate. The magnificence of Leifeng Pagoda, the neon lights at night, and the reflection of the water surface make people overwhelmed. The translator adopts free translation and translate “美不胜收” into “a feast for the eyes”, which enhances the expression of the translation and the imagination of the readers. The target text expresses the beauty of Leifeng Pagoda, the unique charm of the integration of ancient and modern. From the perspective of eco-translatology, the translator's adaptive selection makes the target text shows strong acceptability and avoids cultural default to the greatest extent. From the perspective of linguistic dimension, the expression of emotion in four-character structure is unique to China. The translator abandons formal equivalence and pursues emotional equivalence, which enhances the literariness of the target language.

#### Example 3

ST:它实际上在讽刺那些考官。他就是讽刺越坏的越能够考中。肉眼凡胎。

TT: He actually satirized those examiners. He satirized those who wrote bad articles could pass the examination. They are shortsighted and good-for-nothing.

Chinese belongs to the Sino-Tibetan languages, English belongs to the Indo-European languages, so the language forms of the two are quite different. “肉眼凡胎” refers to the ordinary people who have

no good insight. In the process of translation, the translator transforms the nouns into adjectives, which not only makes the translation more clear, but also makes the sentence structure more reasonable. The conversion of parts of speech makes the language more vivid and humorous, fresh and interesting.

### 3.3 Transformation in Cultural Dimension

Language is the mirror of culture, the two are closely linked and inseparable. In view of the language barrier caused by the cultural differences between China and the west, it can be effectively resolved through the flexible adaptive selection of cultural dimension. The translator needs to grasp the essence of the target language culture, as well as the source language culture, and precisely select the expression form of the target language that best fits the reader's expectation. In order to reduce the sense of distance caused by the lack of vocabulary in the target text, the translator adopt free translation as well as transliteration and annotation to make readers better understand and accept the target text mostly. The transformation in cultural dimension is mainly embodied in material culture-loaded words and social culture-loaded words.

#### Example 4

ST: 因为贞观年间了，一帆风顺的时候到了，来了都改了名字了，都是相当于我们中原人比较容易接受的这种名字。就是我们历史上看到的那好马，像绝影啊，爪黄飞电啊等等，就是这样性质的名字就出来了。

TT: It was already the era of ZhenGuan, when people were living a peaceful and smooth life, so people changed the steeds' names, the steeds' name were changed into those that were better accepted by people in the Central Plain. Good names of those good steeds in history including Jueying(Rapid Shadow), Zhuahuangfeidian(Yellow Storm) and others appeared.

During the turbulent period of The Three Kingdoms, horses were an important force in ancient warfare, being used to transport supplies, carry messages, and directly participate in battles. “绝影” and “爪黄飞电” are Cao Cao's steeds, “绝” has the meaning of “disappear”, “绝影” was still able to run with three arrows in his body, and was finally hit by random arrows in the eye before falling down. The word “Yellow” translates the characteristics of “爪黄飞电” —the whole body is white, and the four hooves are pale yellow, “爪黄飞电” has noble temperament and extraordinary pride. The word “storm” accurately conveys the horse's tall, mighty and heroic character to the audience. Subtitle translation has the characteristics of communication, which demands effective interaction between audiences and subtitles. The translator adopts the method of transliteration and annotation, which can not only retain the original style of Chinese characters, but also facilitate readers to understand the text information. It can be seen that adaptive selection from the cultural dimension can effectively become a bond of cultural exchange between the source text and the target text.

#### Example 5

ST: 那 G20 (峰会) 国宴上还有什么菜是出自《随园食单》的呢？你像这个龙井虾仁啊，蟹黄小笼包啊等等，好多品，这些都是明确地见于《随园食单》上记载的。

TT: What other dishes on the state banquet of the G20 are from the “Food lists of the Garden of Contentment”? For example, Shrimp stir-fried with Dragon Well Tea, Crab-Butter-Filled Xiaolongbao and many others, and these are explicitly recorded in the “Food lists of the Garden of Contentment”.

“Food lists of the Garden of Contentment” is an ancient Chinese cooking book, recording the acclaimed cuisine of the Ming and Qing Dynasties. “龙井虾仁” and “蟹黄小笼包” belong to Jiangnan

cuisine. The buds of Longjing tea are mixed with river shrimp or lake shrimp, which has a light color and unique taste. The translator made an adaptive selection in the translation, adding the word “stir-fried” to emphasize the production process of the dish, which is in line with the translation principle of the Chinese dish name “main ingredient +with/in+ sauce”.(北京市人民政府外事工作室, 2007) The addition of the word “butter” of “蟹黄小笼包” is due to the use of drunk butter (wine + crab roe oil). Xiaolongbao and dumplings are two very different kinds of delicious food. If translated “小笼包” into “soup dumplings”, it will be confused with dumplings. The translator adopts transliteration of “Xiaolongbao” to reduce unnecessary information while retaining its unique cultural flavor in international exchanges.. From a three-dimensional point of view, the translator accurately conveys the source language culture and increases the sensory experience for the audience.

#### Example 6

ST:最有名的就是有一篇叫《续黄粱》, 是一个姓曾的, 刚刚考上进士, 他就想当大官, 有一个相面的就告诉他, 你可以当 20 年太平宰相,

TT:The most famous story is called Continue the Good Dream, a person who just became a successful candidate in the highest imperial examination wanted to become a high official. A fortuneteller told him he could be a chancellor peacefully for 20 years.

In ancient imperial examinations, those who passed the last level of examination were called “进士”. “进士” will be further selected, of which the first is called “状元”, the second is called “榜眼”, and the third is called “探花”. In short, “进士” is the person who passes the final level of examination and is awarded an official position. Subtitle translation has the characteristics of popularity, the translator adopts free translation and translates “进士” as “a successful candidate”, which accurately expresses the meaning of “进士” in the imperial examination system and achieves the purpose of cultural exchange.

#### Example 7

ST:因为在中国, 这个古代陵墓神道前有这个石人石马, 这是从汉朝就有的一个传统。但是昭陵六骏, 它不是神道上那些没名没姓的石人石马, 它是, 首先它是在献殿(北侧)这样的地方来刻画这样的六匹马。

TT:Because in China, it was a tradition to put stone figures and horses in front of the sacred way of an ancient mausoleum from the Han Dynasty on. However, the six steeds of the Zhao mausoleum are different from the stone figures and horses which are hardly known on the sacred path. First of all, the six steeds were depicted at the shrine.

“献殿” is a high-standard altar, which is used to place offerings during sacrifices. The translator did not use literal translation to translate it into “Xian Hall”, but adopted free translation to translate it into “shrine”, which shows the main function of “献殿” to the audience, so that the audience could quickly grasp the cultural connotation of “献殿” within the time when the subtitles changed.

### 3.4 Transformation in Communicative Dimension

Translation is a kind of language activity, whose core lies in using one language to accurately and completely reproduce the meaning contained in another language. This requires the translator to not only pay attention to the transmission of the original text information, but also pay attention to the target reader’s ability to accept the target text in order to achieve the communicative purpose.



## Example 8

ST:到地狱里，阎王爷就查了，查一查这个家伙干了些什么坏事儿，说干了这个坏事儿该上刀山，干了这个坏事儿，该下油锅。

TT:In the hell, the king of the hell investigated, how many bad things he did, as for this bad thing, he should be stabbed many times, as for that one, he should be put into boiling oil.

The background of this episode is about the image of corrupt officials portrayed in *Strange Stories from a Chinese Studio*, which is acclaimed as “Stories of Ghosts and demons Pu Songling wrote are better than those of others. His sarcasm about the greedy and the brutal is so impressive.” “上刀山，下油锅” is an old saying, which means that people who enter a life-threatening situation. The translator adopted free translation when translating “上刀山”. The word “stab” means to push a sharp, pointed object, especially a knife, into somebody, killing or injuring them (Oxford English Dictionary, 2020). From the communicative dimension, the translation can reflect the vicious of corrupt officials, the ideal outcome of karma conforms to the will of the people of the world. The translator will translate “下油锅” into “put into boiling oil”, which from a three-dimensional perspective retains the characteristics of the Chinese intention, but also makes the idiom easy to understand and easier for the audience to understand.

## Example 9

ST:赵老师，我觉得今天应该给您准备炉灶，让您现场，也可惜了，您在这儿真是“巧妇难为无米之炊”。

TT:Mr. Zhao, I think we should have prepared cooking utensils for you, so that you could cook here. We're sorry for that. Now you can't make dishes without ingredients or cooking utensils here.

Yuan Mei once wrote in “Food lists of the Garden of Contentment”: “rice, the essence of all tastes.” When it comes to China's staple food, rice is found almost everywhere in the country. But for Westerners, bread is their staple food. The translator translated “米” into “ingredients”, which fills the cultural gap caused by the difference between Chinese and western diets, adapting to the cultural habits of the audience of the target language. The addition of “cooking utensils”, reflecting the translator's adaptive selection under the three-dimensional transformation. From the perspective of communicative dimension, the translation does not cause the omission of cultural transmission, and the information transmission is clear. Therefore, it can be seen that appropriate addition in translation can be appropriately adopted in the transformation of communicative dimension.

## Example 10

ST:最有名的一篇叫做《梦狼》，它写的就是一个白老头儿，他的儿子在南方做官，他想去看自己的儿子，这个时候有一个姓丁的，他可以“走无常”，就是他可以在人间和阴世间来回地走动。

TT:The most famous story is “Dream of the wolf.” It's about an old man surnamed Bai. His son was an official in South China. He wanted to visit his son. At this time, a person surnamed Ding found him. This person could walk for ghosts in the hell. That is, he could move between the human world and the hell.

Buddhism and Taoism culture had an immeasurable influence on the development of Chinese civilization. Chinese and Western religions are different, which requires translators to do adaptation and selection in the process of translation. “无常” is a Buddhist term that means that nothing in the world can last, and it was later extended to equal “death is coming.” “走无常” is a supernatural phenomenon that refers to the living who go to the underworld as an errand and return to the earth

after the errand is finished. the translator adopts the free translation to translate “走无常” into “work for ghosts in the hell”, which avoids the religious culture default of China and the West from the perspective of communicative dimension, enables the audience to understand the meaning of “走无常” more clearly, and conforms to the characteristics of instantaneous subtitle translation.

#### 4. Conclusion

*Journey of Civilization* is a documentary focusing on Chinese civilization, the translation of many culture-loaded words should not only retain the cultural connotation, but also adapt to the target audience's language habits. Eco-translatology takes the theory of adaptation and selection as its core, and emphasizes that translators need to achieve a dynamic balance in the three-dimensional transformation of linguistic, cultural and communicative dimensions, which provides a theoretical framework for translation studies. By analyzing the case of the subtitle translation of *Journey of Civilization*, this paper explores the adaptive strategies of the translation of culture-loaded words under the eco-translatology and finally concludes that the translators mostly adopt free translation and addition to overcome cultural barriers in the translation of culture-loaded words, aiming to provide references for cross-cultural communication and subtitle translation practice. The English translation of culture-loaded words conveys traditional Chinese culture, and translators should flexibly choose translation methods to tell Chinese stories and enhance self-confidence in Chinese culture.

#### References

- [1]. Sun, Jiazheng. “On the Cultural Construction in the Period of Strategic Opportunity.” *Literature and Art Studies*, no. 1, 2003, pp. 5–16.
- [2]. Liu, J. “A Case Study of Eco-translatology.” *Journal of Education and Educational Research*, vol. 4, no. 3, 2023, pp. 189–192.
- [3]. Hu, Gengshen. *An Approach to Translation as Adaptation and Selection*. Hubei Education Press, 2004.
- [4]. Hu, Gengshen. *Eco-translatology: Construction and Interpretation*. The Commercial Press, 2013.
- [5]. Jun, W. “Translator's Subjectivity in Eco-Translatology.” *Journal of Critical Studies in Language and Literature*, vol. 1, no. 3, 2020, pp. 14–19.
- [6]. Nida, Eugene A. *Language, Culture and Translating*. Translated by Jiusheng Yan, Inner Mongolia University Press, 1998.
- [7]. Xiu, Wenqiao, and Tianyang Jiang. “Translation of Science Fiction Works from the Perspective of Language, Culture and Communication: A Case Study of Liu Ken Kun's Translation of *Folding Beijing*.” *Chinese Science and Technology Translators Journal*, vol. 31, no. 1, 2018, pp. 46–48, 64.
- [8]. Ruan, Lidong. “The Cultural Deficiency of Culture-loaded Words in the Process of Chinese-English Translation.” *Journal of Teaching and Management*, no. 12, 2010, pp. 75–76.
- [9]. Liao, Qiyi. *Exploration of Contemporary Western Translation Theories*. Yilin Press, 2006.
- [10]. Li, S., and W. Tan. “Subtitle Translation of Nature Documentaries from the Perspective of Eco-translatology: A Case Study of *Song of Life*.” *International Journal of Education and Humanities*, vol. 13, no. 1, 2024, pp. 189–194.
- [11]. Nida, Eugene A. *Toward a Science of Translating*. Shanghai Foreign Language Education Press, 2004.
- [12]. Foreign Affairs Office of Beijing Municipal Government. *The Beijing Speaks Foreign Languages Program: Chinese Menu in English Version*. World Affairs Press, 2011.
- [13]. *Oxford English Dictionary*. Oxford University Press, 2020.