

Study on the Chinese Translation of Emily Dickinson's Poems From the Perspective of Eco-translatology: Taking Zhou Jianxin's *Selected Poems of Emily Dickinson (601-900)* as an Example

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Abstract

Emily Dickinson is one of the pioneers of American modernist poetry, and 18 Chinese translations have been published so far, but some translations have problems such as language mistranslation, cultural misunderstanding, style deviation, etc. From the perspective of the textual transplant theory of Eco-translatology, this paper comprehensively interprets the translation strategy of Zhou Jianxin's Chinese translation, *Selected Poems of Emily Dickinson (601-900)*, in three stages, namely, the source-text selection, the translated text ecological construction, and the translated text survival, before, during and after translation, respectively, trying to show the characteristics of the ecological existence of the translation, and points out that Zhou's translation fully reflects the three stages of textual transplant, i.e., the "whole life" cycle, which is an excellent example of ecological translation. It is expected that this study will shed some light on eco-translation criticism of English-Chinese poetry translation.

Key words: Eco-translatology; Emily Dickinson's Poems; Chinese translation; Zhou Jianxin

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1. INTRODUCTION

Emily Dickinson (1830-1886) is one of the pioneers

of American modernist poetry. The poems of this cold and profound poetess (Luo, 2003) have enjoyed a high reputation all over the world because of their distinct theme, rich images, specular structure and obscure and tortuous contents.

After Dickinson's death, the 1955 complete collection of Dickinson's poems edited by Thomas Johnson includes a total of 1755 poems, of which more than 500 natural poems show ecology and beauty, and were called the model of ecological literature (Song, 2007). As soon as Johnson's complete collection of poems came out, it aroused strong research interest in Dickinson in the British and American academic circles. In comparison, the research on Dickinson by Chinese scholars is much more recent. It was not until the beginning of the 21st century that there was an upsurge of research on Dickinson in China (Zhou, 2013). In terms of Chinese translation, translations of Dickinson's poems by Chinese scholars had already appeared before 1949 (Zhou, 2012). The first Chinese translation of Dickinson's poems, *Selected Poems of Dickinson*, was published in 1984 (Zhou, 2011a). Up to now, more than 10 kinds of Chinese translations of Dickinson's poems have been published (Zhou, 2011b), but the quality is mixed. The shortcomings include language mistranslation, cultural misunderstanding, style deviation and so on, which make it difficult to faithfully convey the artistic conception and charm of Emily Dickinson's poetry, and also make readers confused, misunderstood, and even resisted. Among the translations, *Selected Poems of Emily Dickinson (601-900)* translated by Zhou Jianxin is the fourth volume in his series of Chinese translations of Dickinson's poems. Like the previous Chinese versions, this translation is rigorous and faithful, with concise language, which effectively expresses Dickinson's fresh, simple, implicit and aesthetic style, and helps to clarify readers' understanding of Dickinson. Zhou Jianxin has made great achievements in the study of Dickinson, and his translation has been

widely acclaimed in the translation circle (Chen, 2011; Wang, 2012; Li, 2013; Dou, 2013; Gan, 2014; WU & Chai, 2019), which to a large extent, solved the mystery of Dickinson's life and poetry for readers, so this paper selects Zhou's translation as the research object.

So far, some scholars have evaluated some translations (He, 2004; Zhou, 2004, 2011c; Hu, 2010; Niu, 2011; Zeng, 2012). Some scholars have conducted research on the Chinese translations of Emily Dickinson's poetry from various perspectives, including empirical analysis (Zhou, 2020, 2021a, 2021b, 2022a, 2022b, 2022c, 2022d, 2022e), theoretical analysis using systemic functional discourse analysis (Chen & Wang, 2020), Jin Di's equivalence theory (Wu & Chai, 2019), Nida's functional equivalence theory (Song, 2014), and translation rewriting theory (Hu, 2010), etc. However, it is still rare to analyze Dickinson's Chinese translation from the perspective of Eco-translatology.

Eco-translatology is an original translation theory with unique Chinese characteristics proposed by Professor Hu Gengshen in 2001. It is a holistic theoretical system for studying translation from an ecological perspective, which fills the missing "ecological dimension" in translation studies. The Eco-paradigm put forward by Eco-translatology is based on the isomorphic metaphor of translational ecology and natural ecology (Lan, 2018), and it is the paradigm of humanistic academic and interdisciplinary studies (Wang, 2021) that opens up new epistemological perspectives and methodological paths for exploring translation theory and translation practice (Hu & Wang, 2021).

The Eco-paradigm consists of three major concepts, that are "Translation as Textual transplants", "Translation as Adaptation and Selection", and "Translation as Eco-balance" (Hu & Wang, 2021, p.1). "Textual transplants" refers to the dynamic transplantation behavior of textual life in translation activities, including three stages before, during and after transplantation, namely before, during and after translation. These three stages constitute the "whole life" cycle of text. "Translator's Adaptation and Selection," refers to the translator's independent behavior of making adaptive selections to "translation community" and "translational eco-environment", where the "translation community" refers to the "people" involved in the translation activity, including translators, readers, authors, sponsors, publishers, reviewers, etc (Hu, 2013, p.92). "Eco-balance" refers to the harmonious balance of various elements of the translational eco-environment (Hu & Wang, 2021, p.3). The so-called elements include the state of each translation subject, the external environment, and the sum of the language and cultural environment, natural economic environment, and social political environment involved in translation activities (Fang, 2020).

The three concepts restrict and depend on each other.

Translation ecology affects not only the adaptation and selection of translators, but also the state of the textual life. In order to promote the harmony and balance of the translation ecology, the translators actively adapt to the translational eco-environment, selectively adapt and adaptively select translation strategies, and coordinate translation subjects and the external environment, etc., so that the life of translation can be born, grow and thrive in the new translational eco-environment (Hu & Wang, 2021).

Based on the textual transplant theory of Eco-translatology, this paper uses qualitative analysis and literature research to analyze the "whole life" cycle state of *Selected Poems of Emily Dickinson (601-900)* translated by Zhou Jianxin before, during and after textual transplant, that is, before, during and after translation which compose the three stages. A comprehensive interpretation of the translation strategies of Zhou's translation, namely, the source-text selection, translated text ecological construction, and the translated text survival in three stages, is made to show the characteristics of the ecological existence of the translation and shed light on the survival and longevity of the English-Chinese translation of English poetry.

2. AN ECO-TRANSLATION ANALYSIS OF ZHOU'S SELECTED POEMS OF EMILY DICKINSON (601-900)

According to the textual transplant theory of Eco-translatology, a complete textual transplant, namely translation, is a three-level system, that is the source-text selection before translation, translated text ecological construction during translation, and the translated text survival after translation (Hu & Wang, 2021, p.2).

2.1 The Source-Text Selection Before Translation

Generally speaking, translators will select the source text before the textual transplant, namely before translation, based on the function of translation and the translational eco-environment they are in (Fang, 2020). The source-text selection is not only the initial embodiment of the translator's adaptation to the translational eco-environment, but also the most crucial step (Hu & Guo, 2017). This selection mainly involves two elements: one is that translators select representative and transplantable texts according to their foreign language proficiency, poetic sensibility, text preference and so on. The Second is to select the text according to the cultural background of the target language, reader group, social needs, etc (Lin, 2018). Transplantability refers to the ability of the translated text to have textual life and make it survive, adapt and bear the existing translational eco-environment (Hu & Wang, 2021, p.2).

Professor Zhou's source-text selection before translation is as follows:

Firstly, the selected source text possesses significant academic value and representativeness. As a result of historical factors, Emily Dickinson's poetry collections were published posthumously. However, the 1955 edition of *The Poems of Emily Dickinson*, edited by Johnson, was the first and most authoritative complete collection of her poetry. It has a landmark significance in Dickinson research (Liu, 2007), and it has driven the development of global Dickinson studies for decades. The source text for Zhou's translation is precisely the 1955 annotated edition of *The Poems of Emily Dickinson* edited by Johnson.

Secondly, translating Dickinson's poetry is highly challenging, yet the text remains transplantable. Poetry, as a unique genre, is more resistant to translation (Ye, 2018). On the whole, Dickinson's poems are known for their brevity and conciseness, with simple words but profound emotions. What's more, her style is often unconventional and unique. Irregular syntax, such as capitalization, italics, ellipsis, and dashes in the poem, complements rhyme, imagery, etc. The unique language art of Dickinson's poetry is one of the fundamental reasons that make her poetry stand out (Dong, 1994). The unique language style of the source text is indeed the difficulty in translation (Lv & Liu, 2019). As for Zhou's translation of *Selected Poems of Emily Dickinson (601-900)*, as the translator stated in the preface, Dickinson's poems 601 to 900 have fewer breaks and jumps in form and most of them are affectionate, slow, or calm (cold) narration. This part of the poem is more abstract, making it difficult for readers to understand (Zhou, 2021c, p.1). Moreover, even if readers can understand Dickinson's poetry, they may not be able to fully comprehend the poetic soul of the original work (Jiang, 2006). It can be seen that Dickinson's peculiar poetic style makes her poems particularly difficult to translate. However, statistics at present show that there are already 17 Chinese translations of Dickinson's work in China, excluding Zhou's version (Zhou, 2012), some of which have sold significantly well over several decades, and some have been included in textbooks for primary, middle, and high school students, having a huge impact (Zhou, 2011a). It can be said that although Dickinson's poetry presents great challenges to translators, it still has transplantability.

Thirdly, the adoption of the Chinese-English comparative format serves to advance research and dissemination of Emily Dickinson's poetry in China. Presently, only Professor Zhou's translation offers a Chinese-English comparative edition, whereas other translations offer solely the Chinese translation without the original text, thereby restricting the access of Chinese scholars to Dickinson's oeuvre. It has been observed that, currently only a small number of Chinese scholars

conduct research on Dickinson's work on the basis of the original texts, whereas over 400 scholars rely on Chinese translations. These translation-based studies demonstrate that Emily Dickinson is the forerunner of modernism from the perspectives of poetics, theme and form (Hong, 1998), and analyze the ecological ideas in Emily Dickinson's nature poems (Zhang, 2007). Moreover, such studies compare the women's consciousness in Dickinson's love poems with that of Li Qingzhao's (Mi, 2011), and undertake a systematic analysis of her "Civil War poetry" (Wang, 2021) among other perspectives. However, studies based solely on translations may have certain limitations. In this regard, Professor Zhou's Chinese-English comparative format avails a faithful and natural translation, while providing an authoritative original text for comparison, thereby promoting reader's comprehension and contributing to the healthy advancement of Dickinson studies in China.

Finally, the selection of the translation object is in accordance with the characteristics of the translational eco-environment, including the reader's reading interest, market demand, etc. Since the turn of the twenty-first century, a wave of research and reading on Dickinson has been sweeping China (Zhou, 2013a), and the research team of Dickinson has grown increasingly. Certain translated versions of Dickinson's poetry have experienced sustained popularity, greatly enhancing readers' acceptance of her poetry to the extent that some scholars believe that Dickinson is almost the only well-known foreign poetess in China at present (Li & Jiang, 2019). It can be seen that the number of Chinese readers of Dickinson's poetry is not small, and yet, despite being "Except for Shakespeare, Dickinson manifests more cognitive originality than any other Western Poets since Dante." (Bloom, 1994, p.272), Dickinson Dickinson has not been able to enter the mainstream publishing ranks of Chinese translation (Zhou, 2011a), indicating that the market demand for Dickinson's translation is large. In response to the interests and market demands of Dickinson's readers, Zhou Jianxin presents to Chinese readers the translation that best fits the style of Dickinson's original work.

To sum up, Zhou Jianxin's translation of *Selected Poems of Emily Dickinson (601-900)* is the result of proper selection of source language texts before translation. The chosen source text is distinguished by its authoritative character, transplantability, academic significance, and the utility of the Chinese-English parallel format which facilitated comparative reading and study. Additionally, the translated work has been well-received by its target readers and is in high demand by society. Therefore, professor Zhou's meticulous approach to source text selection is worth using for reference by fellow translators and scholars alike.

2.2 The Translated Text Ecological Construction During Translation

The construction of the target language ecology during translation refers to that in the process of textual transplant, namely translation, the translator uses subjective initiative to reconstruct the linguistic ecology, cultural ecology, and communicative ecology of the source language in the target language, thereby achieving a balance between “humanism” and “textualism” (Wang, 2011), which reflects the ecological aesthetics of translation.

The ecological construction of the target language refers to the translator's adaptive transformation of the source language form in the process of textual transplant. The cultural ecological construction of the target language requires the translator to pay attention to the interpretation and transmission of the cultural connotation of the source language. In addition to transforming language information and conveying cultural connotations, translators also need to reconstruct a target language communicative ecology, that is, to focus on embodying the communicative intention of the source language text.

2.2.1 Linguistic Ecological Construction During Translation

The disparities in thinking between China and the West determine that English and Chinese are two distinct modes of language expression. The Johnson version of *The Complete Poems of Emily Dickinson* uses the phonemic language, typical of the Indo-European linguistic family, recording fragments of speech with a single syllable. The language used in Zhou's translation is a morpheme of the Sino-Tibetan language family, which can convey comprehensive semantic meaning with a single syllable (Ye, 2018). In other words, there exist substantial dissimilarities in the expression of language between the source language text and the target language text. In this light, translators need to employ appropriate target language strategies in the process of textual transplant to reconstruct the linguistic ecology of the source text.

Professor Zhou adapted the language form of the source text to reproduce the poetic style of Emily Dickinson's poetry, which often omits verbs, auxiliary verbs, subjects, and implicit pronouns with rich vocabulary, rigorous and complex structures, and profound philosophical meanings. To achieve this, he employed translation strategies such as part-of-speech conversion, word selection, sentence adjustment, and transformation from hypotaxis to parataxis, constructing the target language ecology that maintains, coordinates, and balances the source language ecology. The following examples are given:

(1) **Part-of-speech conversion:** Part-of-speech conversion refers to the conversion of a part of speech in the source language into another part of speech in the target language, making the target language

more fluent and comprehensible. English, the source language, is a static language that commonly uses nouns, pronouns, or prepositions, etc. to express both actions and characteristics. However, in contrast to the target language, Chinese is a dynamic language, and the frequency of verbs is relatively high.

Example 1: 601 Translation:

A still--Volcano--**Life**-- 一座沉寂的--火山--是生命--

Example 2: 605 Translation:

He piles from Nought to Nought-- 他往来于空无--
In unsubstantial Trade-- 忙着虚幻的业务--

In example 1, the noun “Life” in the source text lacks a predicate verb before it, so the translator converted it into the Chinese verb “是生命”. In example 2, the word “in” in the source text is a preposition that can indicate time, location, state, clothing, tools, etc. in English. However, when translating “In unsubstantial Trade,” the translator converted the preposition “in” into the Chinese verb “忙着” (“busy with”), indicating that this is the action of the subject “He”, thus making the expression in the translated sentence more clear and more precise. In addition, the use of the verb “忙” rhymes with the previous line's “往”, making the two lines of poetry sound smooth and rhythmic. It can be seen that the translator converts the nouns or prepositions in the source language into verbs in the target language to conform to Chinese reading habits, thus faithfully conveying and reproducing the meaning of the source text.

(2) **Word selection:** Emily Dickinson's poems often uses simple, everyday language, occasionally interspersed with obscure and archaic vocabulary. Generally speaking, the vocabulary used in his poems is implicit and rich in meaning (Liu, 1997). Take a look at the following example:

Example 3: 605 Translation:

The **Spider** holds a Silver Ball 蜘蛛捧一个银球
In unperceived Hands-- 用无形的手
And dancing softly to Himself 然后独自曼舞
His **Yarn of Pearl**--unwinds-- 他的蛛丝展开--悠悠--

According to Longman Advanced American Dictionary, “pearl” refers to “珍珠、珍珠母、有见识的评说、优秀的人以及（液体的）珠状物”. “Yarn” is defined as “由棉或毛编织而成的纱（线）、奇闻逸事”. In the context of the poem “His Yarn of Pearl,” the pronoun “His” refers to the spider, indicating that “Yarn of Pearl” undoubtedly refers to the silk of spiders. Therefore, the translation “蛛丝” faithfully reflects the meaning of the source text by exploring the contextual implications of the poem and selecting an appropriate word that accurately conveys the original meaning and presents the

vivid imagery of Dickinson's poetry to the target language readership.

(3) **Sentence adjustment:** Many of the original poems in *Selected Poems of Emily Dickinson (601-900)* make extensive use of ellipses and dashes, and some poems have loose and messy sentence structures, making their meanings obscure and difficult to interpret. As a result, these poems can be seen as opaque. For example:

Example 4: 629	Translation:
No Hunger--had she--nor an Inn--	她不感--饥饿--
也无旅店	
Her Toilette--to suffice--	供她--洗漱--
Nor Avocation--nor Concern	没有嗜好--不关注
For little Mysteries	谜一般的细碎事物

In the above example, the first two lines of the original text are inverted structures, and the normal word order should be "She had no hunger, nor had she an inn to suffice her toilette". However, it is difficult to express meaning when using the inverted structure in the target language, which does not conform to the Chinese expression habits. For this reason, the translator uses a normal word order, and puts the translation "她" at the beginning of the translated sentence, so that the translation convey the intended meaning smoothly, while completely retaining the dashes of the original text. This approach not only faithfully conveys the original meaning, but also maintains a concise and concise expression in the translated text.

In addition, the translator has a profound understanding of the connotation of "mysteries" in the original poem and translated "little Mysteries" as "迷一般的细碎事物" which can refer to the tiny but mysterious aspects of life, death, or the afterlife, thus faithfully conveying the rich meaning of the original text. The incomplete rhyme of "suffice" and "mysteries" in the second and fourth lines of the original poem is fully rhymed in the second and fourth lines of the translated text with "物" and "漱", making the translated text more sonorous and expressive.

(4) **Transformation from hypotaxis to parataxis:** English puts emphasis on hypotaxis and relies on explicit conjunctions and relational words to express the logic and semantics of sentences, while Chinese places emphasis on parataxis, and makes sentences semantically coherent through the implicit logic and connection relationship of the context. The transformation from syntax to semantic cohesion in Zhou's translation is mainly reflected in the logic and semantics of the translated text. For example:

Example 5: 706	Translation:
Life, and Death, and Giants--	生命, 死亡, 巨人--
Example 6: 712	Translation:

We passed the School, **where** Children strove 我们经过学校, 正逢课间休息

In Example 5, the original text uses two "and" to highlight the coordinating relation between "Life,"

"Death," and "Giants," which is an obvious hypotaxis structure. However, in the translation, the conjunction "and" that represents parallel relationship was not translated into a conjunction "和" in Chinese, but directly juxtaposes the translations of "Life", "Death" and "Giants". Due to the expression characteristics of parataxis in Chinese, these three translated phrases still form a coordinating relationship, and the expression is more concise and poetic. In other words, the translation rejects the conjunctions that embody the characteristics of hypotaxis, and transforms the hypotaxis of the source language into parataxis that conforms to the expression habits of the target language. The expression form has changed, but the meaning remains the same, and the expression form is more concise which is more in line with the succinct style of poetry.

In terms of example 6, the original text uses "where" to indicate the affiliation relation and location of the related event. This way of expressing meaning through place adverbial and subordinate structure demonstrates the hypotactic characteristics of English expression. In contrast, Chinese expressions often do not need such complex hypotactic structures and conjunctions. It only needs to coordinate the head word, and the meaning can be expressed through parataxis with the help of context. Zhou's translation reflects this by juxtaposing the main and subordinate clauses of the original text and translating the location indicator "where" as "正逢" that reflects the synchronization in time. In this way, the meaning of the original text can be expressed and it is more vivid.

Upon reviewing the translations of Zhou's *Selected Poems of Emily Dickinson (601-900)*, it is evident that, aside from the difficulty in reproducing the original text's uppercase and lowercase letters, the translation and the original text basically correspond word by word and are unified in an organic linguistic ecological environment. In addition, the printing and layout of this translation are carefully crafted, as seen in the use of different fonts and characters to highlight the italicized words in the original text of the 663rd poem. Overall, Zhou's translation has successfully reproduced the source language ecology of Dickinson's poems in the target language by utilizing appropriate language expression strategies.

2.2.2 Cultural Ecological Construction During Translation

Language is a carrier of culture, rooted in a specific cultural background. If the target language only reconstructs the source language ecology, it is difficult to fully present the cultural connotation and aesthetic value of the source language. Therefore, translators need to pay attention to the cultural systems of the source and target languages, as well as the differences in the meanings of the same image in the two cultures, and make adaptive selections in the cultural dimension to ensure that the target language conveys complete and accurate cultural

information of the source language.

Imagery is the source of power for poetry (Brooks & Warren, 2004, p.196). The researcher Ye Yuhui (2018) believes that cultural differences in poetry translation are mainly reflected in the use of images and metaphors. In other words, the representation of images and metaphors is an important way of cultural transmission. English and Chinese respectively carry two different cultures, including different religious beliefs, traditional thoughts, historical backgrounds, ways of thinking, values, standards of conduct, customs and habits, etc., using similar or different images or metaphors. Emily Dickinson, as a pioneer of the Anglo-American Imagist Movement, used a large number of distinctive, ingenious and strange images in her poetry to condense infinite sense, sensibility and Western cultural appeal into limited lines. It could be seen that profound implications were expressed in her poems through concrete images, including visual images (such as P660: Busy Grass; P659: Divering Golds), auditory images (such as P700: Observe - "Twas only a Balloon"), olfactory images (such as P604: So Spices - stimulate the time), and abstract images (such as P838: Impossibility, like Wine), etc. Taking a comprehensive view of Zhou's translation, the translator adopts the strategies of literal translation, free translation and substitute translation to convey the image or metaphor of the original text, reproduce the cultural ecology of the source language, and achieve a balance between the cultural ecology of the source language and the target language. Examples are as follows:

(1) Convey exotic allure through literal translation

Throughout her life, Emily Dickinson withdrew from society and lived in seclusion in Amherst, Massachusetts. Her use of language reflected the specific characteristics of western history, culture, geography and so on. In order to stimulate the reader's interest in reading and convey the exoticism of the original text, the translator selects the translation strategy of foreignization, literally translating the meaning of the words themselves and retaining the historical, geographical, and cultural concepts contained the original text.

<p>Example 7: 715 Mine be the Ministry When thy Thirst comes-- And Hybla Balms-- 利的甘露-- Dews of Thessaly, to fetch-- 香膏--</p>	<p>Translation: 我这里是供给部 当你口渴难熬-- 就给你找来, 塞萨 还有希布拉的</p>
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"Hybla" in the original text, an ancient town on the island of Sicily, Italy, is a name that cannot be found on modern maps, and is not included in most dictionaries. For Chinese readers, "Hybla" is an unfamiliar word that poses significant difficulties for understanding. The translator literally translated it as "希布拉", retaining

the exotic color of the original word, while adding explanatory notes and detailed annotations to help readers not only understand the meaning of the entire poem, but also appreciate the historical and cultural information conveyed by "Hybla" as an image and metaphor. In the translation of this poem, the translator adopts the strategy of foreignization, directly translating the culture-loaded words of the source language, successfully reproducing the cultural ecology of the source language in the target language, enabling readers to feel the specific characteristics of Western history, geography and culture in the poem.

(2) Facilitate cultural exchange through free translation

There are many culture-loaded words in the original text of *Selected Poems of Emily Dickinson (601-900)*. The images or metaphors presented by these words carry rich connotations of foreign cultures, which often lead to cultural comprehension and communication obstacles for target language readers. In view of this, the translator adopts the domestication translation strategy to paraphrase the culture-loaded words of the original text, and convey the cultural information of the source language in the target language, which is easy for the target language readers to understand and read. This helps target language readers to correctly understand the cultural connotation of the source language and promotes cultural communication.

Emily Dickinson had a strong emotional connection to Christianity (Shi, 2002, p.71). In Zhou's translation, there are a considerable number of cultural-loaded words about religion, which reflect the unique characteristics of Western religious culture. Some of these words may hinder readers' understanding, and the translator employs free translation strategy to help readers comprehend the cultural connotations of the original words. For instance:

<p>Example 8: 620 Wild flowers--kindle in the Woods-- 遍了山林-- The Brooks slam--all the Day-- 整日里-- No Black bird bates his Banjo-- 鸟会调低琴音-- For passing Calvary-- 地--</p>	<p>Translation: 野花--红 溪水欢戏-- 没有一只黑 当经过耶稣受难</p>
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In the above example, "Calvary" in dictionaries is generally defined as "髑髅地", located on a hill west of Jerusalem where Jesus was crucified. Since entering modern times, many Chinese writers have mentioned the story of "the Crucifixion of Christ" in their works, such as Lu Xun's *Revenge II* (1924), Xu Zhimo's *Calvary* (1925), Ai Qing's *The Death of a Nazarene* (1934), Mao Dun's *The Death of Jesus* (1942), and Duanmu Hongliang's *Resurrection*, etc (Cao, 2019, p.140). It can be said that

compared with the word “髑髅地”, Chinese readers are more familiar with the word “耶稣受难”. The translator translates “Calvary” as “耶稣受难地” rather than “髑髅地”, which uses domestication translation strategy. It is easier to convey the Christian cultural information carried by the original word and reproduce the cultural ecology of the source language.

(3) Preserve the cultural differences through substituted translation

In English, some words have developed rich meanings and cultural connotations in long-term use, and thus are not only polysemous but also carry metaphorical functions. Poetry is a highly condensed literary genre, and some words in poetry are often metaphorical. When translating such words, it is important to avoid only translating their literal meanings and neglecting their metaphorical meanings. This is particularly evident in the poetry of Emily Dickinson, where metaphors abound. Professor Zhou, the translator of *Selected Poems of Emily Dickinson (601-900)*, sometimes uses the method of substituted translation to reveal the metaphorical connotations of words.

Example 9: 863	Translation:
That Distance was between Us 距离	我们之间的
That is not of Mile or Main -- 大道--	不是沧海或
The Will it is that situates-- 意志--	位于期间的是
Equator--never can-- 到--	赤道--绝对办不

In example 9, “Mile” is a unit of distance or length, meaning “英里”. “Main” means “主线路”, etc., but it also has historical implications, meaning “high sea (无边的海/远海/公海)” in Old English. In the context of the poem, “Mile or Main” should not be literally translated as “英里或主线路”. The translator adopts the method of substituted translation, translating “Mile” as “大道” and “Main” as “沧海”, and translating “Mile or Main” as “沧海或大道”. The adjustment of word order in the translation is for the sake of the end rhyme, to correspond to the original rhyme scheme.

“Mile or Main” in the original text is a metaphor for vast and boundless space. The translation “沧海或大道” not only conveys this meaning, but also reflects the characteristics of China’s regional culture, as “大道” has a strong connotation of Chinese philosophy and culture, representing a wide road or the right path, while “沧海” is an ancient Chinese name for the East China Sea, named for its boundlessness and the blue-green color of its deep waters. The translation uses words with unique Chinese cultural connotations to translate expressions in the source language with Western cultural connotations, achieving the transplantation of cultural images while ensuring that the translation is smooth, natural, and appropriate.

The approach of transplanting the source language, culture, and communication information through methods such as substitution in translation aligns with the principles of translation advocated by translators. Namely, in order to respect readers, when dealing with difficult-to-read and difficult-to-understand poems, the specific form and content of the author’s original text as well as the personalized understanding and translation of the translator must make appropriate compromises to the reader’s reading and understanding (Zhou, 2013b). Therefore, on the premise of being faithful to the original work, translators properly transform the source language expressions that may cause cultural distortion, adopting domestication translation methods such as free translation or substitution, in order to achieve dynamic cultural equivalence between the source and target languages. For this reason, Zhou’s translation allows readers to be suddenly enlightened after reading translated poems when they cannot understand the original text (Tan, 2011).

To sum up, in the process of translating English poetry into Chinese, the translator exerts subjectivity, and pays attention to the differences between Chinese and Western cultural images. Through the transformation and transplantation of Western culture in Chinese, the translator maintains a balance between the cultural ecology of the source and target languages.

2.2.3 Communicative Ecological Construction During Translation

Language is an important tool for communication. The construction of the target language ecology involves not only the construction of linguistic ecology and cultural ecology, but also the construction of communicative ecology. This means that the translator must focus on the accuracy of both language expression form and content, in order to ensure consistency between the source and target texts in terms of communicative intention.

In terms of genre, the communicative intent of poetry is relatively vague (Ye, 2018), as poetry is primarily about expressing emotion and poetic quality through sensation (Luo, 2003). As such, its communicative intention is often elusive. In addition, prosody also carries meaning and has a certain communicative nature. Therefore, the balance of communicative ecology between the source and target languages in poetry translation is also reflected in the prosodic transformation. According to the translator’s research, the rhythms of Dickinson’s poems are irregularly distributed, often in the form of hymns that rhyme with a quatrain (Zhou, 2008), and the rhymes are mainly divided into three types: full rhyme to approximate rhyme (including assonance, consonance and ararhyme), approximate rhyme to full rhyme, ABA rhyme (starting with one rhyme, shifting to a different one, and then returning to the original rhyme pattern) (Zhou, 2006). In *Selected Poems of Emily Dickinson (601-900)*, the translator who is familiar with Dickinson’s life can

sense Dickinson's heart and emotion, and fully reproduce the rhythm of the original text in the translation. This approach aims to make the readers of the translation to receive the poetic intention and message in a manner consistent with that of the original reader to the maximum extent. Examples are provided below.

(1) Reproduce the rhythm and musicality of the original Poem in translation by re-creation

The rhythm and harmony of English poetry are determined by meter, foot, and rhyme scheme. In contrast, the metrical rules of Chinese poetry are based on formal structures such as the five-character and seven-character quatrains as well as regulated poetry, "Ping Ze", unstressed and stress syllable, rhyme and antithesis, etc (Luo, 2014). Due to the different language features and prosodic means of Chinese and English, it is difficult to achieve a complete conversion of language form and content. Professor Zhou, a renowned translator of English and Chinese poetry, is well-versed in the rhythmic rules of both languages. He is skilled at flexibly recreating the unique rhythmic features of the original text, transplanting the communicative characteristics of the source language's prosody, and reproducing Dickinson's musical beauty and artistic appeal. The following is an example to discuss the conversion of end rhyme in Chinese translation.

Example 10: 723	Translation:
It tossed--and tossed--	它颠簸--颠簸--
A little Brig I knew--o'ertook by Blast--	我认识的一艘小双桅船--被风浪折磨--
It spun--and spun--	它旋转--旋转--
And groped delirious, for Morn--	胡乱地寻找, 黎明的出现--
It slipped--and slipped--	它踉跄--踉跄--
As One that drunken-- stept--	像个醉汉--向前闯--
It's white foot tripped--	它白色的足跌倒--
Then dropped from sight--	就再也看不到--
Ah, Brig-- Good Night	啊, 双桅船--晚安
To Crew and You--	对你和船员--
The Ocean's Heart too smooth--too Blue--	大海的心太定--太蓝--
To break for you--	不会为你碎散--

Comparing the original text with the translation, it is evident that the translation not only conveys the rhythmic features of the original poem, but also maintains conciseness and a lively rhythm. The rhyme scheme of the original poem is approximate rhyme followed by full rhyme, with the rhyme scheme AABC DDDE EFFF. Apart from the end rhymes "spun" and "Morn" in the last two lines of the first stanza, lines 1-2, 5-7, 8-9, and 10-12 all rhyme in full, but they are not regular, with two-line rhymes, three-line rhymes, and cross-stanza rhymes,

respectively. The irregular and unstable rhyme in the first two stanzas of the original poem simulates the violent shaking before the shipwreck, giving people a sense of mental confusion like drunkenness. "You", "Blue" and "you" at the end of the last three lines of the third stanza are full rhyme, which demonstrate the calm after the ship has sunk.

The sentence length and line count of the translation are highly similar to those of the original text, and the rhyme scheme is AABB CCDD EEEE, which also presents the rhyme form and singing characteristics close to the original text.

Like the original text, the first two stanzas of the translation also rhyme with the four rhymes A, B, C, and D. Although the rhyme pattern is slightly more regular than that of the original text, it is very close to the rhyme change characteristics of the original text. In the original poem, the last three lines of the third stanza rhyme, while the last four lines rhyme in the translation, which basically maintains the same rhythm as the original text, implying the calm sea after the shipwreck. Overall, the translation effectively reproduces the musicality and rhythmic beauty of Dickinson's original work, and realizes the communicative purpose of the original text.

(2) Restore the communicative context and reproduce the dim beauty of the original text

Cristiane Miller (1987), a researcher on Dickinson, believes that Dickinson's poetry and its condensed language to a large extent indicate the polysemy of her poetry, and also explain the characteristics of her enigmatic poems that have always been debated. It can be seen that the condensed and implicit language of the original poem naturally creates an open communication context, which triggers readers' infinite reverie. This is also one of the reasons why "Shi Wu Da Gu (a poem can not be interpreted to its exact meaning)". Examples are as follows.

Example 11: 657	Translation:
I dwell in Possibility--	我居住在可能性里--
A fairer House than Prose--	它比散文的房子更美--
More numerous of Windows--	窗户更多--
Superior--for Doors--	门庭--更宏伟--

"Possibility" indicates a kind of uncertainty and an imagined possibility. The original text defines "Possibility" as a house that is more beautiful than prose, with more windows and a grander door, etc. This kind of comparison and contrast constructs an open and polysemous communication context that can convey different meanings to different readers, forming the communicative effect of "Shi Wu Da Gu". According to the context of the original text, "possibility" can be interpreted in at least three ways: firstly, it refers to the artistic world of poetry in which Dickinson immersed; secondly, it points to a

cozy room where she stayed; and thirdly, it metaphorically refers to her spiritual destination in terms of religious faith. In order to completely transplant the polysemy of the original context, the translation needs to maintain the open communicative context of the original text. Observing Professor Zhou's translation, he uses concise and meaningful language which corresponds rigorously to the original text, constructs an open context similar to the original text, and reproduces the dim beauty of the original text, providing unlimited imagination space for readers, and realizing the communicative function of the original context.

(3) Convey the communicative intention of irony in the original text through creative imagery

The Selected Poems of Emily Dickinson (601-900) characterized by concise language, rich philosophical thoughts, and abstract emotions, which make them difficult for readers to understand (Zhou, 2021c). For example, although some of the original poems are intended to be satirical in nature, their expressions are surprisingly fresh and rich in meaning, testing the reader's understanding. When translating, the translator Zhou Jianxin, on the basis of understanding the communicative intention of the original poem, adopts the method of skillfully creating images to sublimate the gist of the original text and effectively transplant the communicative intention of the original text into the target language. For example:

Example 12: 717	Translation:
The Cruel--smiling--bowing World-- 笑--鞠躬的人世间--	那冷酷--微笑--鞠躬的人世间--
That took its Cambric Way-- 的方式--	遵循彬彬有礼的方式--
Nor heard the timid cry for "Bread"-- 求“面包”的怯弱叫喊--	听不见祈求“面包”的怯弱叫喊--
"Sweet Lady--Charity"-- 士--发发慈悲"--	还有“亲爱的女士--发发慈悲"--

The original text conveys a discernible ironic tone. The opening line depicts a world with “微笑”, “鞠躬” and “冷酷” at the same time, forming an ironic contrast. In such a world, people don't hear the faint cry of the weak begging for “面包” and “发发慈悲”, but they do not treat them with indifference or turn a blind eye, but rather in a “Cambric” way. Consequently, “Cambric” should not be translated according to its literal meaning of “麻纱、细白棉布”, but should be translated into a translation that corresponds to the word meaning and the context of the original poem. The translator ingeniously translated the original text “Cambric Way” into “彬彬有礼的方式”, which highlights the “polite” image of the world in the poem, enhances the contrast, further highlights the irony and successfully transplants the ironic communicative intention of the original text.

With the help of the image constructed by this Chinese idiom, the poem more forcefully expresses Dickinson's

satire on the hypocrisy and cruelty in the society at that time, as well as his sympathy for children who are poorly clothed and fed. The words in this translation are beautiful and full of charm, which not only effectively conveys the meaning of the original text, but also facilitates readers' understanding. This reflects the translator's appropriate selective adaptation and adaptive selection in constructing communicative ecology.

It can be seen that Zhou's translation fully respects the original text and equivalently conveys the communicative intention of the original text. In terms of form, it creatively transforms the form of the end rhyme of the original text to maintain a unique sense of rhythm; in terms of content, it reproduces the implicitness, conciseness, and dim beauty of Emily Dickinson's poems, while also emphasizing readers' reading experience. Therefore, this translation has both phonological beauty and readability, and has gained vitality in the ecological environment of the target language.

2.3 The Translated Text Survival After Translation

Derrida believes that the task of a translator is not only to ensure the survival of language, but in fact to ensure the survival of life (Derrida, 1985). The theory of Eco-translatology holds that after the source text has been transplanted, its pure objectivity has been lost, and it has inherent survival and vitality (G. Hu & D. Luo, 2021), which allows the source language text to continue, grow and develop in a foreign land.

The translator of *Selected Poems of Emily Dickinson (601-900)* is familiar with Dickinson's poetic spirit, and has a profound understanding of the reproduction of the original style, poetic elaboration and language norms. As a result, he can freely construct the text the three-dimensional ecological environment of language, culture and communication, generate a Chinese translation of Dickinson with vivid life, and present Dickinson's most authentic poetry and style to the readers, which is full of vitality in the Chinese world. *Selected Poems of Emily Dickinson (601-900 Poems)* is the fourth in a series of translations of Johnson's complete works of 1775 poems published in batches by the translator. Prior to this, the first book, *The Poems of Emily Dickinson (200 poems)*, the second book with 1-300 poems, and the third book with 301-600 poems have been published. According to the search results of Chinese National Knowledge Infrastructure, short for CNKI, since the publication of Zhou Jianxin's series of translated texts, the number of downloads and the frequency of citations have increased year by year, and have attracted increasing attention from researchers. At the same time, according to the Superstar Learning Retrieval System, more than 100 units in China have collected the paper version of the Zhou's translation in the library as data preservation, and also made them available for borrowing in the reading room. These include the National Library of China;

public libraries in the central areas of major provincial capitals and national first-class public libraries, such as: Shanghai Library, Shandong Library, Sun Yat-sen Library of Guangdong Province, Nanjing Library, etc.; College libraries, such as: Tsinghua University Library, Peking University Library, East China Normal University Library, Guangdong University of Foreign Studies Library, etc., and public institutions, such as: Tianjin Airport Economic Area Cultural Center, etc. In addition, the electronic version of Zhou's translation can be searched and obtained in digital resources platforms such as Unite Combined Digital Reference Services, short for UCDSR, Digital Library League of Pearl River Delta, and Online Literary resources retrieval platform.

The survival of text life is a dynamic and continuous transformation process (Lu, 2021), therefore, the translation and reception of poetry is also a dynamic, complex and developing process. We should view the activity of poetry translation from a historical and developmental perspective. Zhou's translation has truly reconstructed Dickinson's spirit and style in the Chinese context, and it is expected that this translation will continue to benefit future readers and scholars.

3. CONCLUSION

John Dryden, a British translator, once said: "The work of translating poetry can only be done by poets." Zhou Jianxin, himself a contemporary poet, has immersed himself in the study of Emily Dickinson's poetry for many years. With his profound poetic knowledge, he has translated such a rigorous, appropriate, vivid and beautiful translation of Dickinson, which facilitated the face-to-face communication between the author and readers across time and space.

From the perspective of the textual transplant theory of Eco-translatology, *Selected Poems of Emily Dickinson (601-900 poems)* has a complete and vigorous "whole life" cycle. In the process of textual transplant, the translator of *Selected Poems of Emily Dickinson (601-900)* dynamically adjusted himself to adapt to the whole translational eco-environment system. In terms of the source-text selection before translation, the translator selects the complete collection of Dickinson's poems edited by Johnson with authority, academic value and transplantability. In the construction of the target language ecology in translation, the translator exerts his subjectivity and reconstructs the three-dimensional ecology of language, culture and communication of Dickinson's poems in the Chinese context. It can be said that Zhou's translated text, *Selected Poems of Emily Dickinson (601-900)*, has realized the interaction and harmony of "environment, text, and translator". As for the survival of the translated text, after the textual transplant, Zhou's translated text expands the space for the survival

and acceptance of Dickinson's poetry translation in the Chinese world, and feeds back the life of the original text, making it obtain more vigorous vitality.

It is evident that, in the Chinese translation of Dickinson's poems, only by paying attention to the "whole life" cycle of textual transplant, fully "adapting and selecting" the translational eco-environment at all stages, properly selecting the source text before translation, and efficiently reconstructing the linguistic, cultural and communicative ecology of the target language during translation, can we produce the translation with the best translation effect, and promote and maintain the survival and longevity of the translated text.

Zhou's translation, *Selected Poems of Emily Dickinson (601-900 Poems)*, is an excellent example of ecological translation that meets the requirements of the "whole life" cycle of the textual transplant theory of Eco-translatology. It is expected that this study will shed some light on English-Chinese poetry translation.

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