

Article

A Study on English Translation of Dialects in Desert Rites from the Perspective of the "Ten-tion" Eco-Translation Methods

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Abstract: With increasing cultural communications between China and the international community, dialects have become a significant vehicle for conveying local folk customs and aesthetics. The novel *Desert Rites*, written by Xue Mo and translated from Chinese into English by Howard Goldblatt and Sylvia Li-chun Lin, makes use of many dialectal expressions to describe the agricultural and pastoral life of the Hexi region. Through the utilization of Hu Gengshen's "Ten-tion" Eco-Translation Methods in the context of Eco-Translatology, this paper carries out a parallel reading of the Chinese original text and its English version. It studies the transformation process of various dialectical expressions in the translation process and the guiding principles of such transformations. Four strategies, namely "Source-Contextualization", "Target-Contextualization", "Adaptive Reduction" and "Imitationalization" have been found to be used by the translators in order to achieve a multidimensional balance in the translational ecosystem through the balancing of preserving the local characteristics of Liangzhou region and readability for the target readers.

Keywords: Eco-Translatology; "Ten-tion" Eco-Translation Methods; *Desert Rites*; Dialect translation

1. Introduction

With the deepening of the spread of Chinese culture to the outside world, literary works with strong regional color are becoming an important carrier to show local folk customs and folk life. As one of the most vital language components, dialect has its own unique charm [1]. However, there are many differences between Chinese and English in expression habits and cultural backgrounds. The delicate emotional appeal, local aesthetics and literary tension in dialects are often difficult to retain in English. Thus, preserving indigenous cultural features while taking into account overseas readers' acceptability has become a key challenge awaiting solution for the external translation of regional-color literature.

With a large number of Liangzhou dialects and oral expressions, *Desert Rites* by Xue Mo is a representative text for studying the dialects of the western region, which vividly describes the appearance of the rural areas in northwest China [2]. The English version translated by Howard Goldblatt and Sylvia Li-chun Lin has a good balance between narrative fluency and local flavor, which provides good language materials for the overseas dissemination of western folk culture [3].

Most of the existing studies on the interpretation of this translation are still based on the three-dimensional transformation framework of Eco-Translatology. There are few achievements in the systematic study of the English translation of Liangzhou dialect from the perspective of "Ten-tion" Eco-Translation Methods. Based on this, this paper takes the "Ten-tion" Eco-Translation Methods as the analytical framework, focuses on the expression of Liangzhou dialect in the text, and combs the core strategies of dialect translation and the ecological adaptation logic behind it through bilingual close reading and comparative analysis. This study can not only enrich the empirical accumulation of Eco-Translatology in the field of western regional texts, but also provide some reference

Received: 21 June 2026

Revised: 06 August 2026

Accepted: 19 August 2026

Published: 26 August 2026



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ideas for the research and practice of English translation of literary works with regional dialect characteristics.

2. An Overview of Eco-Translatology and the "Ten-tion" Eco-Translation Methods

Eco-Translatology is built on the basis of Hu Gengshen's "Translation as Adaptation and Selection". It not only integrates Chinese traditional ecological wisdom, but also absorbs Western ecological thoughts. With the background of traditional Chinese philosophy such as "harmony between man and nature" and "harmonious coexistence", this theory embodies the unique ecological thinking of the Chinese nation [4]. It puts forward three core propositions: "translation is text transplantation", "translation is adaptation and selection" and "translation is ecological balance". It integrates the continuation of text life, the development of translator's subject and the dynamic adjustment of translation context, forming a relatively complete research framework [5].

Western translation theory is bound by binary opposition and reductionism. The research often stops at the surface dimensions of language and culture, and it is difficult to get through the various complex correlations within translation activities. Eco-Translatology has built a three-tier theoretical system, from macro-translatology to meso-translation theory, and from micro-text analysis to micro-text analysis [6]. It complements the framework of translation studies from the perspective of holistic ecology and actually broadens the analytical paradigm of translation studies. In the practice of dialect translation, this theory can help resolve the inherent contradiction between "faithfulness to the original text" and "strategic adaptation", and also provide research ideas for the cross-cultural communication of culture-loaded texts such as dialects, and find a balance between retaining local culture and achieving cross-cultural communication.

Later, with the practice of Eco-Translatology, Hu Gengshen further put forward an operable "Ten-tion" model under the guidance of new Ecologism. This model is summed up as "one general principle, two major strategies, three approaches, and four techniques", which enriches the practical methodology of this discipline. Among them, "Text-Balancing Scrutinization" is the top-level general principle, which runs through the whole translation process. From the perspective of the "Textual Ecology-Translator Community-Translational Eco-environment" relationship, it coordinates the triple ecological balance among source language, target language, and the translated text [7]. "Source-Contextualization" adapts to the source-language cultural system, while "Target-Contextualization" fits into the target-language ecology, and the two function as complementary strategies. "Naturalization" preserves the original texture of the source text, "Vitalization" highlights the organic vitality of texts, and "Multi-Transformation" realizes multi-dimensional shifts; jointly, they enhance the narrative expressiveness of texts. The four micro-techniques, namely "Imitationalization", "Extending-Substitution", "Adaptive Reduction" and "Adaptive Addition", conduct refined rhetorical adjustments for dialects and short sentences from the perspectives of image imitation, semantic extension, simplification, and information supplementation, so as to guarantee the effective survival of textual life within the target-language ecology [8].

Previous studies have yielded abundant achievements concerning Eco-Translatology. In terms of research objects, existing research mainly focuses on films and television works, literary classics, and international publicity texts. From the theoretical perspective, scholars mostly adopt the "three-dimensional transformation" framework for analysis, while the application of the practical "Ten-tion" Eco-Translation Methods remains to be further explored. As for research content, studies on the English version of *Desert Rites* mostly concentrate on culture-loaded words, Hexi folk-custom images, and narrative rhetoric. Few have carried out systematic investigations into a large number of Liangzhou proverbs and distinctive dialect expressions rooted in local rural life under the "Ten-tion" analytical framework. Domestic empirical studies of the "Ten-tion" Eco-translation Methods are largely centered on ancient classics and political publicity texts, and special research applying this theory to the translation of northwestern Chinese regional dialects is relatively scarce.

Therefore, taking the "Ten-tion" Eco-Translation methods of Eco-Translatology as the analytical framework, this paper selects distinctive Liangzhou dialect expressions in *Desert Rites* as its research object. It mainly explores how translators adopt four strategies, including "Source-Contextualization", "Target-Contextualization", "Adaptive Reduction", and "Imitationalization", to handle the cross-cultural transfer of the Liangzhou dialect. This study expands the application scope of the "Ten-tion" Eco-Translation Methods in the field of dialect translation, provides references for the English translation practice of similar regional-color texts, and facilitates the international dissemination of regional folk culture in Northwestern China.

3. Analysis of Dialect Translation Strategies in *Desert Rites* from the Perspective of the "Ten-tion" Eco-Translation Methods

As the core linguistic carrier endowing regional-literature with a distinct regional identity, dialects can vividly shape local characters and authentically represent regional features. Carrying profound folk-custom heritage, dialects serve as an important support for the living inheritance of regional culture [9]. The English translation of the Liangzhou dialect in *Desert Rites* constitutes a vital channel for the overseas dissemination and cross-cultural continuity of northwestern Chinese regional culture.

3.1". Source-Contextualization" Strategy

As a core strategy of Eco-Translatology, the "Source-Contextualization" strategy follows the norms of the source-language ecology. It complies with the linguistic patterns, cultural connotations and stylistic features of the source text, retains the linguistic traits and regional cultural landscape of the source language to the maximum extent, and effectively delivers the original cultural properties of the literary work [10].

[Example 1]

ST:沙娃娃形似壁虎, 但不是壁虎.沙湾人把壁虎叫蛇鼠子.沙娃娃不是蛇鼠子.

TT: Sand babies look like geckos, which the Shawan residents call snaky rats; but sand babies are not snaky rats.

This example adopts the "Source-Contextualization" translation strategy to conform to the source-language ecology and preserve the local cultural characteristics embedded in the Liangzhou dialect. Both "沙娃娃" and "蛇鼠子" are folk appellations for reptiles used among local residents in Liangzhou. The suffix "娃娃" in "沙娃娃" adds an affectionate tone to the animal's name. The term "蛇鼠子" is compounded from snake and rat, depicting the physical appearance of geckos. These two names reflect Gobi dwellers' daily understanding of creatures around them and their native emotional cognition.

If replaced with standard biological terms such as "lizard" or "gecko", the translation may achieve referential equivalence. Nevertheless, it will remove the local flavor created by anthropomorphized word-formation in the source dialect and abandon locals' unique cognitive mode, which deprives the target text of its distinctive regional linguistic features.

Employing the "Source-Contextualization" strategy, the translators imitate local word-formation logic and coins the compound "sand babies" for "沙娃娃", and literally renders the folk term "蛇鼠子" as "snaky rats". Such treatment semantically distinguishes the two reptiles and reproduces the plain, unadorned linguistic habit of people in daily life. Since these names are spoken by Shawan villagers within the novel, this strategy vividly reconstructs local people's special understanding of nature in the Northwest Gobi, as well as the real-life atmosphere of co-existence between human beings and living creatures in Liangzhou's rural society.

[Example 2]

ST:"黄犟子"是个叫人"咬牙"的鹰, 性子暴, 难务息.

TT: Stubborn Yellow was an exasperating bird, hard to care for, with a violent temper.

This example uses the "Source-Contextualization" translation strategy."黄犟子" is a jargon in the circle of hawk tamer in Liangzhou, which is only called by local hunters, with a unique mark of hunting life in the Hexi desert. The translator did not simply apply

English common words such as "a hawk" and "an eagle", but tried to retain the core meaning of this local appellation. They translated this name into "Stubborn Yellow," which is just the simple way for Liangzhou hunters to name raptors according to their temperament. From a cultural perspective, this treatment preserves the unique dialect ecology and naming tradition of the desert eagles, and also allows the oral expression of the northwest eagle hunting culture to remain as original as possible in the target language environment.

[Example 3]

ST:枉费了尕妹的意思.

TT: A waste of Little Sister's feelings.

To undertake the above context "the young man has no affection for me", this sentence "枉费了尕妹的意思" is written after the lyrical subject's emotional mispayment of loneliness. In these expressions, "尕妹" is the core word with the most dialectal and stylistic value. It is the custom of young women in Northwest Hua'er folk songs, and it is also a key link in the unique pronoun system of this kind of folk songs. "尕" is a characteristic word in the northwest dialect, which means "little". It is used in the salutation with a kind of intimacy and tenderness. Together with the "妹", it has become a fixed self-declaration of the female role in the flower, which has both dialect flavor and stylistic recognition of folk songs.

If we replace "尕妹" with "my love" and "darling" which are common in English lyrics, or simply use a generic "girl", the basic referential function can be realized, but the unique pronoun system and dialect characteristics in Hua'er will disappear, and the original stylistic heterogeneity and regional cultural imprint will be lost in the translation.

The translator here adopts the "Source-Contextualization" translation strategy, translates "尕妹" into "Little Sister", and preserves the stylistic recognition of the fixed pronoun system of Hua'er folk songs. The word "意思" is not literal, but translated into "feelings", so that the emotional meaning wrapped in the dialect is functionally equivalent. Semantically, this accurately conveys the melancholy of the lyric subject's lack of response; culturally, it also retains the original stylistic features of Hua'er folk songs expressed by dialect spoken language. The emotional expression of female lyric subjects in northwest folk songs is reproduced across languages.

3.2". Target-Contextualization" Strategy

As a core complementary strategy to "Source-Contextualization", the "Target-Contextualization" strategy does not rigidly adhere to the superficial form of the source language. Instead, it focuses on adapting to the target-language ecology. It adjusts the text in accordance with target-language linguistic norms, cultural contexts and recipients' cognitive characteristics, resolves conflicts in cross-cultural transplantation, and guarantees the smooth dissemination and effective communication of the translated text within the target context.

[Example 4]

ST:背不住个烫面条儿.

TT: You buckle under pressure.

"背不住个烫面条儿" is a figurative dialect that Liangzhou people often hang around their mouths. Literally speaking, it is the burning of hot noodles that cannot be carried. In fact, it is from the physiological feeling of hot noodles to the state that people can't bear things and can't carry pressure in their hearts. Pragmatically, it is that the joker can't stand grievances and toughness is not enough.

If it is translated into "cannot stand scalding hot noodles" word by word, the metaphor of the source language is retained in form. However, English readers lack the cognitive background of Chinese food culture, and it is difficult to link the two meanings of "hot noodles" and "poor ability to bear pressure". This sentence originally mocks the communicative intention of others.

In order to make up for this cultural gap, the translator uses the "Target-Contextualization" strategy to directly replace the original metaphor with the

commonly used "buckle under pressure" in English. In this way, the core meaning of "can't bear the pressure" is conveyed in place, and the tone of ridicule is not lost. It also removes the obstacles to understanding caused by cultural differences in food culture, and realizes cross-cultural functional equivalence at the pragmatic level. English readers can accurately capture the speaker's sarcastic meaning when they read it. From the perspective of target-language ecology, this is precisely a typical application of "Target-Contextualization," which removes reading barriers posed by exotic cultures through cultural adaptation and transformation.

[Example 5]

ST:这事全靠接口气.

TT: It's the way he said it.

"接口气" is a folk saying in Liangzhou dialect. It says that the good and bad omens in the words will come true. Speaking auspicious words can bring good results, and saying unlucky is easy to cause trouble. This concept is rooted in the folk worship of language, and can also see the local people's beliefs and views on language. There is no corresponding folk concept in English culture, and no equivalent word can be found.

If it is literally translated into "connect the breath", the morpheme is correct in form, but the English readers cannot read the meaning of the folk belief behind it, and the communicative function of this sentence cannot be realized.

The translator uses the strategy of "Target-Contextualization", not sticking to the literal meaning of "接口气", but using "It's the way he said it" to simplify and explain the core meaning, which is to say that the way and content of speaking will affect the result of things. The complex concept of folk beliefs in the source language is thus transformed into a daily statement that English readers can understand. This processing preserves the cross-language transmission of the core information at the semantic level, and also enables English readers to understand the power hidden in the language. As a typical example of the "Target-Contextualization" strategy, it simplifies and reinterprets the concept of folklore rooted in the source language culture.

[Example 6]

ST:谁家都是精肚子上勒草腰子.

TT: Every family is strapped for cash.

"精肚子上勒草腰子" is a local statement used to describe the state of poverty in Liangzhou dialect. "精肚子" refers to the abdomen exposed outside, the lack of clothing shelter, "勒草腰子" is tied to the waist with grass rope. These two pictures, one showing the appearance of abdominal exposure, one showing the state of grass rope waist, together constitute a picture of life with extreme economic constraints, which is used to suggest that the family has long been unsustainable. The metaphor can be established, which is inseparable from the specific rural life experience and the realistic perception foundation formed in the era of material shortage.

If literally translated into "tie a grass rope around the bare belly", the figurative image in the source language is preserved, but the target language readers lack the corresponding life background. When faced with this expression, they are likely to understand it only as a description of a specific action, and it is difficult to identify the metaphorical direction of poverty. In this way, the pragmatic functions that the original sentence should play cannot be realized.

According to the "Target-Contextualization" strategy, the translator chooses to abandon the specific images such as "精肚子" and "草腰子" and use the idiomatic phrase "strapped for cash" in English. This translation method directly conveys the core meaning of "tight money and economic difficulties" to readers. From the cultural perspective, the vividness of the local metaphors in the source language is indeed damaged; however, from the perspective of semantic communication and pragmatic effects, this approach achieves functional equivalence in cross-cultural communication. The target readers can understand at a glance that the speaker is describing economic distress. This translation example embodies the core operational logic of the "Target-Contextualization" strategy,

replacing the metaphorical carriers in the source language culture with the idiomatic expressions familiar to the target language readers.

3.3". Adaptive Reduction" Strategy

As a micro-adjustment technique in Eco-Translatology, the "Adaptive Reduction" strategy enables translators to screen and filter redundant statements, auxiliary information and common-sense content according to the translational ecological environment. It refines core textual elements, streamlines target-language structures and condenses the length of translation so as to achieve concise textual expression.

[Example 7]

ST:你说这世道, 活叨活抢哩.

TT: What's the world come to? Robbing people in broad daylight.

This sentence is a monologue of a character in the novel, expressing dissatisfaction with social chaos. "活叨活抢" is a very distinctive exaggeration in Liangzhou dialect. It borrows the specific picture of biting and snatching when beasts prey, and superimposes the two actions of "叨" and "抢" together to describe how powerful groups are recklessly oppressing the bottom people.

If translated literally, the metaphor carried by the word "叨" in the source language is difficult for the target language readers to understand. Moreover, redundant descriptions such as action repetition are not in line with English expression habits, and it is difficult for target readers to quickly grasp the kind of social injustice that the speaker really wants to accuse.

In accordance with the strategy of "Adaptive Reduction," the translator abandons the unique images with animal color in the dialect, and also discards the repetitive rhetorical shell, and directly extracts the core meaning of "plundering openly." Specifically, this generalization transformation is completed with the help of the expression "robbing people in broad daylight", which is common in English. This translation ensures that the core information of exploitation can be transmitted across languages. As far as the sentence pattern is concerned, it is relatively simple, which reduces the threshold of cross-cultural understanding, and also conforms to the concise norms in the target language narrative. This translation example can be used as a representative demonstration to show how the "Adaptive Reduction" works when dealing with longer and dialectal expressions in the source language.

[Example 8]

ST:男人们都喝得红头黛脸.

TT: The village men drank until their faces turned bright red.

This sentence describes the daily scene of villagers getting together for a drink. "红头黛脸" is a four-character descriptive phrase with local characteristics in Liangzhou dialect. It compares the two colors of "红" and "黛", and outlines the appearance of people's red face and purple face after drinking high, and their hair is scattered. This delicate description of color and body parts constitutes the unique interest of this kind of local rhetoric.

If you translate literally and retain all the color information of "红头" and "黛脸", the sentences will appear long and wordy. What's more, in the context of English culture, the word "black face" refers to a traditional practice in Western theatrical performances, that is, actors blacken their faces. When the target language readers see this, they are likely to think in the direction of stage performance. They can not think of drunkenness at all, and it is difficult to understand that "黛脸" is actually the purple face after drinking.

According to the strategy of "Adaptive Reduction," the translator cuts out the overlapping parts of the body. The purple details carried by "黛" are also omitted, and only the core visual information of "red face after drinking" is extracted and simplified into "their faces turned bright red". This translation method retains the key narrative information in the scene and compresses the target text more briefly. In terms of rhetoric, the unique rhythm and multi-level color contrast of the four-character phrases in the

source language are indeed discounted; however, from the perspective of narrative function, it completely explains the scene of men getting drunk and conforms to the straightforward narrative habit of the target language. For the specific description of the complicated arrangement in the dialect, the strategy of "Adaptive Reduction" has been truly reflected in this evidence.

[Example 9]

ST:疼呀, 差点闭气过去..... 人家早猫颠狗蹿了井.

TT: It hurt, almost knocked the wind out of me. Then she kept running over to the well site.

"猫颠狗蹿" is a local oral rhetoric in Liangzhou dialect of Hexi. It borrows the picture of cats and dogs wandering around in the countryside, taking the animal's disorderly running as an example, implying that people do things in a hurry and their movements are not stable. This kind of meaning with modality, tied to the local life experience is very tight, and hidden in the animal related metaphor carrier.

Taking the "Adaptive Reduction" strategy to deal with, the translator stripped the rhetorical shell attached to the animal image in the source language, and the specific and local modifiers in the dialect were also screened out. Only the propositional meaning of "go to the well" was put forward, and then the verb phrase "kept running over" was used to make a generalization.

This translation method does not reproduce the original rhetorical effect of dialect, but gives priority to maintaining the integrity of narrative semantics and reducing the burden of understanding brought by cross-cultural images to readers. It conforms to the concise narrative logic of the target language, and embodies the typical characteristics of "Adaptive Reduction" strategy. It extracts the core semantic content and deletes the redundant rhetoric with regional color, so as to preserve the narrative information.

3.4". Imitationalization" Strategy

As a micro-translation technique focusing on literary-artistic representation, the "Imitationalization" strategy conducts artistic processing of the target text by imitating concrete images, rhetorical structures and textual rhythm of the source text. It reproduces the original image system and expressive style so as to preserve the inherent aesthetic features of the source work.

[Example 10]

ST:你们是一路鬼, 狗肚子里的酥油谁不知道.

TT: You two are windbags with nothing worth boasting about, like butter in a dog's guts!

"狗肚子里的酥油谁不知道" is a folk saying with metaphorical nature in Liangzhou dialect. Literally, it is said that the dog's belly is hidden butter this thing no one is not clear. In terms of actual usage, this sentence is mocking the small abacus that others have long seen through the hearts of the two parties.

In terms of literal translation, the target language readers do not have the relevant cultural background of "酥油" in northwest China, so they cannot establish the semantic association behind this metaphor. In this way, the satirical tone of the whole sentence is difficult to be effectively conveyed in the translation.

The "Imitationalization" strategy is fully reflected in this sentence. It goes along the rhetorical framework of the source language, and retains the straight and impulsive oral rhythm in the sentence. The core picture of "狗肚子" and the fat inside the belly is completely moved to the translation. As for the "酥油" with northwest local color, it is replaced by the "butter" familiar to English readers, which realizes local cultural replacement without changing the overall metaphor system.

The expression of "like butter in a dog's guts" brings out the undisguised sarcasm in the source language, and at the same time preserves the original image structure, as well as the ironic aesthetic features. In addition, the translator rearranges the semantics of the two clauses and achieves cross-cultural functional equivalence at the pragmatic level. The target readers can fully perceive the ironic attitude of the speaker.

Taking the application of the strategy of "Imitationalization" strategy as an example, the practice of this translation example is to give up some foreign images that are not easily accepted by readers, but to preserve the core metaphor, so as to complete the cultural replacement in a local scope.

[Example 11]

ST:嘴是个蜜钵钵, 心是个刺窝窝.

TT: With a honey jar for a mouth and a pincushion for a head, she could gossip with anyone about anyone.

"嘴是个蜜钵钵, 心是个刺窝窝" is an oral saying with the characteristics of confrontation, which is often used to evaluate a person's character in Liangzhou countryside. By comparing the two images of "蜜钵钵" and "刺窝窝", it describes someone who says sweeter than honey on his mouth, but is mean and calculating in his heart. This kind of expression is quite common in the northwest rural spoken language, and its prominent feature is the sharp contrast between the two parts.

As far as image processing is concerned, "蜜钵钵" and "刺窝窝" belong to the more distinctive daily objects in Hexi rural areas, and foreign readers have no life experience in this regard. The translator translates "蜜钵钵" into "honey jar" and "刺窝窝" into "pincushion". The advantage of this approach is that it not only retains the basic metaphorical mode of comparing people to objects, but also replaces specific objects with things that the target readers can understand, and the metaphorical logic in the source sentence is not lost. This is in line with the operation path of the "Imitationalization" strategy.

Furthermore, the perspective of structural imitation. The source language places two sets of vehicle and ontology pairings side by side, matching the mouth with a "honey pot" and the heart with a "thorn nest," thereby creating a contrast between praise and disparagement. The translation adopts the phrase format of "A for B" to form two parallel structures of "a honey jar for a mouth" and "a pincushion for a head". It inherits the comparative logic of double metaphor, and makes the ontology and the vehicle correspond one by one. The rhetorical framework of the original colloquialism is reproduced, and the rhetorical tension is also preserved.

In terms of style imitation, the translation tries to imitate the stylistic temperament of the source language. This saying is originally from the rural oral comments, the sentence is short and popular. The translation uses two concise noun phrases to convey the meaning, and the compact sentence pattern restores the simple and straightforward oral features of the source language.

In general, the "Imitationalization" strategy is more comprehensive in this translation example. It gives priority to retaining the metaphor mode, antithesis structure and oral flavor, and at the same time, it makes a moderate replacement of specific images. Finally, a balance is found between the source language features and the target language readability.

4. Conclusion

This paper takes Hu Gengshen's "Ten-tion" Eco-Translation Methods as the analytical framework, and relies on the bilingual corpus of Liangzhou dialect in *Desert Rites* to discuss. Among these four core strategies, the "Source-Contextualization" strategy holds the core of local folk culture. The "Target-Contextualization" strategy is to promote cross-cultural communication through cultural adaptation. The "Adaptive Reduction" strategy deletes those redundant expressions and condenses the core meaning of the text. The "Imitationalization" strategy focuses on restoring the rhythm of rhetoric, so that the texture of the original simple local literature can be preserved.

These four strategies are flexibly matched, which not only inherits the local culture of the source language, but also takes into account the acceptance needs of the target language audience. The dialect text has thus achieved a multi-dimensional ecological balance at the three levels of language, culture and aesthetics. This shows that the

application of "Ten-tion" Eco-Translation Methods to the English translation of rural dialects in Northwest China has both theoretical basis and practical value.

On the whole, the research results of this paper provide a feasible analytical perspective for the English translation of rural dialects in Liangzhou, enrich the empirical cases of the "Ten-tion" Eco-Translation Methods in the field of rural dialect translation, and also provide some ideas for the international communication of folk culture in the northwest region.

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