

A Study on the Reproduction of Artistic Conception in English Poetry Translation: A Case Study of Li Qingzhao's Ci

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ABSTRACT

This paper focuses on the reproduction of artistic conception in English poetry translation, using the English translation of Li Qingzhao's Ci as a representative case study. By analyzing the unique linguistic style, rich cultural connotations, and profound emotional expression of Li Qingzhao's Ci, and combining multiple English translations, this paper explores how translators use various strategies and methods to accurately reproduce the artistic conception of the original Ci. The study finds that the flexible use of domestication and foreignization strategies, the appropriate handling of cultural imagery, and the grasp of poetic rhythm and rhyme are key factors in achieving artistic conception reproduction. This paper aims to provide a useful reference for English poetry translation practice and promote the effective dissemination of Chinese classical poetry in international cultural exchanges.

KEYWORDS

English poetry translation; Reproduction of artistic conception; Li Qingzhao's Ci; Domestication and foreignization

1 Introduction

1.1 Research Background

In today's era, the process of globalization is accelerating at an unprecedented speed. With increasingly convenient transportation and the rapid development of information technology, connections between countries and regions around the world are becoming increasingly close, and cultural exchanges are becoming more frequent. Art forms and ideas from diverse cultural backgrounds are colliding and merging globally, forming a rich and diverse cultural landscape. Classical Chinese poetry, a quintessential example of the profound and extensive nature of Chinese culture, shines like a shining pearl, emanating a unique and captivating charm. It carries the historical memories, emotional experiences, and aesthetic pursuits of the Chinese nation for thousands of years, imbued with rich cultural connotations and profound philosophical thought. From the pre-Qin "Book of Songs" and "Chu Ci" to the peak of poetry in the Tang and Song dynasties, and on to the lingering charm of poetry in the Ming and Qing dynasties, classical Chinese poetry, with its elegant language, sophisticated structure, and profound artistic conception, has become a treasure in the world's cultural treasury. Against the backdrop of global cultural exchange, classical Chinese poetry is increasingly attracting the attention and love of readers worldwide. Many international scholars and readers have begun to delve into classical Chinese poetry, seeking to appreciate the Eastern wisdom and aesthetic appeal it embodies. Li Qingzhao, a prominent female poet of the Song Dynasty, holds a pivotal position in Chinese literary history for her delicate emotions, unique artistic style, and profound cultural connotations. Her poems, imbued with both the heroic spirit of "living as a hero, dying as a ghost hero," and the subtle melancholy of "searching and searching, desolate and desolate, sorrowful and miserable," showcase the unique emotional world and artistic charm of a female poet. Li Qingzhao's poems have also enjoyed international acclaim, having been translated into numerous languages and disseminated worldwide. However, due to significant differences between Chinese and Western cultures in values, thinking patterns, and aesthetic concepts, as well as the distinct characteristics of vocabulary, grammar, and rhetoric between the two languages, accurately and vividly conveying the artistic conception of Li Qingzhao's poems to English readers has become a crucial challenge in the field of English poetry translation. Artistic conception is the soul of classical Chinese poetry, an artistic realm that transcends the surface of words. It is an aesthetic space created by the poet through depicting objective scenes and integrating subjective emotions, blending scene and emotion, and creating a cohesive interplay of reality and illusion. To enable English readers to truly understand and experience the artistic conception of Li Qingzhao's poems, translators need to overcome numerous difficulties and find appropriate translation strategies and methods.

1.2 Research Purpose and Significance

This study aims to explore effective approaches to recreating artistic conception in English poetry translation. Taking English translations of Li Qingzhao's poems as the specific research object, through detailed analysis and comparison of translations by different translators, this study examines the strategies and methods employed in their translations. Successes and shortcomings are summarized across multiple dimensions, including vocabulary selection, sentence

structure, and rhetorical devices. For example, this study analyzes how certain translators utilize target language expressions to convey the cultural connotations and symbolic meanings of Li Qingzhao's poems when translating their unique imagery. It also explores the techniques they employ in addressing the rhythm and rhythm of the poems to preserve the musical beauty of the original. This study can, on the one hand, provide theoretical guidance and practical reference for English poetry translation. Translators can draw on the successful experiences summarized in this study to avoid common errors and shortcomings, thereby improving the quality of their translations. Accurate translation can help English readers better understand and appreciate the charm of classical Chinese poetry, promoting its international dissemination and acceptance. When English readers truly appreciate the beauty of artistic conception in Li Qingzhao's poems, they will develop a deeper interest in Chinese culture, thereby promoting the global dissemination and exchange of Chinese culture. Furthermore, this study contributes to enriching translation theory. While there has been considerable research on poetry translation, the core issue of artistic conception reproduction remains underdeveloped and under-researched. Through in-depth study of Li Qingzhao's English translations, we can deepen our understanding of cultural transmission and artistic reproduction in translation. Understanding how to achieve effective cultural transmission and accurate artistic reproduction through translation in different cultural contexts can further promote cross-cultural communication and integration. In today's globalized world, cross-cultural communication is increasingly important. This study can provide a valuable reference for promoting mutual understanding and respect between different cultures.

2 Theoretical Foundation

2.1 The Connotation and Characteristics of Artistic Conception

Artistic conception is a core aesthetic category in classical Chinese poetry, acting as an invisible bond that closely connects the poet's subjective emotions with the objective world. Poets meticulously depict objective scenes, such as mountains, rivers, flowers, plants, birds, and animals, infusing them with their own subjective emotions, creating an artistic realm where emotion and scene blend, and reality interplays. This realm is not simply a collection of scenes and emotional expression, but rather an aesthetic space that transcends reality and is rich with imagination. Artistic conception possesses characteristics such as implicitness, haziness, and evocativeness. This implicitness is reflected in the fact that poets often avoid expressing their emotions directly, but instead use euphemisms, allowing readers to experience and comprehend them through the process of appreciating the poem. For example, Li Qingzhao's poem, "This feeling is beyond remedy; it has just left my brow, but now it is upon my heart," does not directly express the depth of her longing, but rather, through the description of the emotion flowing between her brows and her heart, allows readers to sense the deep attachment and helplessness. This haziness imbues artistic conception with a vague and uncertain aesthetic, leaving readers with ample room for imagination and allowing them to interpret it in different ways based on their own life experiences and aesthetic perceptions. Much like an ink painting, a few strokes can capture endless charm. Infectivity is a key characteristic of artistic conception, capable of touching the reader's heart and eliciting an emotional resonance. When readers immerse themselves in the artistic conception created by poetry, they are involuntarily drawn to the poet's emotions, experiencing similar emotions. The creation of artistic conception is particularly prominent in Li Qingzhao's poems. She skillfully employed delicate brushstrokes and unique imagery, skillfully blending personal emotions with natural scenery and everyday scenes. For example, in "Ru Meng Ling: Often Remembering the Stream Pavilion at Dusk," the poem reads, "I often remember the creek pavilion at dusk, so enchanted I forgot the way home. Returning to my boat late at night, I strayed into a deep lotus blossom. Struggling to cross, I startled a flock of gulls and herons." By depicting the creek pavilion at dusk, the deep lotus blossoms, and the startled gulls and herons, Li Qingzhao weaves her own joyful immersion in the beauty and the joy of enjoying the scenery, creating a fresh, vibrant, and vibrant artistic conception. In the poem "Sheng Sheng Man: Searching and Searching," the lines "Searching and searching, cold and desolate, sad and miserable. When the weather is warm but then cold again, it is most difficult to rest. Three cups of light wine, how can they withstand the evening wind!" create a mood of melancholy, sorrow, and loneliness through the description of the cold and desolate environment and the melancholy mood.

2.2 Theory of Artistic Conception Reproduction in Translation

Translation is not merely a matter of language conversion; it is also a form of cultural transmission and artistic reproduction. In poetry translation, the reproduction of artistic conception is one of the key criteria for measuring translation quality. The charm of poetry is largely reflected in the artistic conception it creates. If the translation fails to perfectly reproduce the artistic conception of the original poem, the poem's aesthetic value and cultural connotation will be greatly diminished. The theory of artistic conception reproduction emphasizes that translators should fully consider the artistic conception of the original poem during the translation process. This requires translators to not only have a precise understanding of the language of the original poem, but also to deeply grasp the cultural background, artistic

style, and emotional world of the poet. For example, when translating Li Qingzhao's *ci*, the translator must understand the social and cultural context of the Song Dynasty, the living conditions of women, and Li Qingzhao's personal experiences and emotional changes in order to accurately grasp the artistic conception created in the *ci*. At the same time, the translator must employ appropriate translation strategies and methods to convey the artistic conception of the original poem as fully as possible in the translation. This includes vocabulary selection, sentence structure adjustment, and the use of rhetorical devices. For example, when selecting vocabulary, one should seek English words that are similar in meaning and emotionally consistent with the original poem. When adjusting sentence structure, one should adhere to English grammatical rules and expression conventions, ensuring that the translation conforms to English language norms while retaining the rhythm and rhyme of the original poem. When employing rhetorical devices, one should strive to imitate the rhetorical methods of the original poem to enhance the translation's appeal and expressiveness. Through these strategies and methods, one can create an aesthetic effect similar to that of the original poem, allowing English readers to experience a similar aesthetic experience as Chinese readers.

2.3 Domestication and Foreignization Strategies

Domestication and foreignization are two commonly used strategies in translation, and they play an important role in recreating the artistic conception of poetry translation. Domestication emphasizes that the translation should conform to the cultural habits and reading expectations of the target language readers. During the translation process, familiar expressions in the target language are used to make the translation read naturally, fluently, and easily understood. For example, when translating cultural concepts with Chinese characteristics, they can be converted into similar English concepts. For example, translating "dragon" as "dragon" (龍)—although the cultural connotations of "dragon" in China and the West differ—can, to a certain extent, make it easier for English readers to understand. When translating Li Qingzhao's poems, if certain words or expressions with Song Dynasty cultural characteristics are encountered, the translator can adopt a domestication strategy, explaining them with similar cultural elements in English to facilitate English readers' acceptance. Foreignization focuses on preserving the cultural characteristics and linguistic style of the original text, allowing readers to experience the exoticism of the source language culture as much as possible. It emphasizes respecting the cultural differences of the original text and avoiding excessive adjustments or changes. For example, when translating some of the unique imagery in Li Qingzhao's poems, it's possible to retain the original words directly and provide annotations alongside them to help English readers understand their cultural connotations. For words with traditional Chinese cultural characteristics, such as "玉簪" and "溪亭," the use of a foreignization strategy can preserve the cultural charm of the original text and promote exchange and interaction between different cultures. In English poetry translation, the application of both domestication and foreignization strategies plays a significant role in recreating artistic conception. Translators need to flexibly select and apply these two strategies based on the specific circumstances. Sometimes, domestication is appropriate to make the translation more compatible with English readers' reading habits and easier for them to understand; in other cases, foreignization is necessary to preserve the cultural characteristics and artistic style of the original text and highlight the unique charm of Chinese classical poetry. Only by organically combining these two strategies can the artistic conception be effectively recreated in the translation.

3 Characteristics of Li Qingzhao's *Ci* and Translation Difficulties

3.1 Linguistic Features

3.1.1 Exquisite Diction

Li Qingzhao's *ci* utilizes diction with remarkable precision. She is a master of language, adept at employing precise and vivid vocabulary to express delicate emotions and depict vivid scenes. Each word is like a carefully selected gem, inlaid within her *ci*, emitting a unique brilliance. For example, in "Ru Meng Ling: Last Night's Rain Sparse, Wind Blowing," the phrase "绿肥红瘦" (green, fat, red, thin) is a classic. "绿" (green) and "红" (red) refer to green leaves and red flowers, respectively, succinctly and vividly depicting the contrasting colors of the natural scenery after the rain. "肥" (fat) and "瘦" (thin) are even more masterful, vividly depicting the scene of the crabapple blossoms flourishing with green leaves and withered red flowers after the rain. These two characters not only imbue the plants with human form and emotions, but also subtly express the poet's lament about the passage of time and the fleeting beauty of all things. This ingenious use of words is difficult to find a perfect equivalent in translation. In English, it's difficult to express the multiple meanings of lush green leaves, withered red flowers, and the sentiment of time with a single, concise word combination. Translators need to understand the original word's artistic conception and find the closest English equivalent, but this often sacrifices some of the original word's subtlety, presenting a significant challenge.

3.1.2 Reduplication

The use of reduplication is another striking manifestation of Li Qingzhao's linguistic characteristics. Like a skilled musician, she skillfully employs reduplication to imbue her poetry with a unique rhythmic beauty and sense of rhythm, while also more vividly expressing the poet's emotions. For example, the opening line of "Sheng Sheng Man: Xunxun Mi Mi" ("Sheng Sheng Man: Searching for My Home"), "Searching for my home, cold and desolate, sad and miserable," consists of seven repeated words, resonating like a string of beautiful musical notes in the reader's ears. This repetition vividly captures the poet's inner loneliness, solitude, desolation, and sorrow. "Searching for my home" depicts the poet's lost search, feeling lost and lost; "cold and desolate" creates an atmosphere of emptiness, silence, and desolation; and "sad and miserable" further intensifies the poet's grief and sorrow. Finding an exact equivalent to Chinese reduplication in English is difficult. While repeated words in English can serve as emphasis, they lack the rich rhythmic variation and emotional expression of Chinese reduplication. Preserving the rhythmic beauty and emotional expression of reduplication in translation is a crucial challenge for translators. Translators may need to adjust sentence structure and employ repetitive rhetoric to mimic the original reduplication's effect.

3.2 Cultural Connotations

3.2.1 Cultural Symbolism of Imagery

Li Qingzhao's poems employ numerous unique images. These images, like cultural symbols, carry rich cultural connotations and profound symbolic meaning. They are an integral part of traditional Chinese culture, reflecting the values, aesthetics, and emotional experiences of the Chinese people. For example, in Chinese culture, "geese" often symbolize homesickness, the wanderings of wanderers, and the delivery of letters. In ancient times, wild geese often migrated at the turn of the seasons. Seeing them flying south or returning north would evoke memories of distant loved ones, triggering homesickness. Geese were also considered a symbol of loyalty, as they typically flocked together and never left each other. In Li Qingzhao's poems, "geese" may express her longing for her distant loved ones or her concern for her husband. "Yellow flowers" (chrysanthemums) symbolize purity, steadfastness, aging, and loneliness. Chrysanthemums bloom in autumn, not competing with other flowers for beauty, and embody a sense of solitary, self-satisfied elegance and aloofness. In Li Qingzhao's poems, "yellow flowers" may reflect her own character and experiences, express her determination to stick to herself in difficult situations, or express her feelings about the passage of time and aging. However, in Western culture, the symbolic meaning of these images is very different from that in Chinese culture, and there may not even be corresponding cultural concepts. In Western culture, wild geese may just be an ordinary bird without so many cultural connotations; although chrysanthemums also have certain ornamental value, their symbolic meaning is completely different from the "yellow flowers" in Chinese culture. Therefore, in the translation process, how to accurately convey the cultural connotations of these images is the key to recreating the artistic conception. Translators need to use annotations, explanations, and other methods to let English readers understand the special meaning of these images in Chinese culture.

3.2.2 Historical Background and Emotional Expression

Li Qingzhao lived in the turbulent period between the Northern and Southern Song dynasties, an era of turbulent change and social unrest. The Northern Song enjoyed economic prosperity and flourishing culture, and Li Qingzhao's early years were relatively comfortable, allowing her to fully indulge in literary creation. Her ci poems often depict leisurely boudoir life and sweet love, with a light and lively emotional tone. For example, in "Dian Jiang Chun: After Playing on the Swing," the lines "After playing on the swing, I rise and lazily straighten my slender hands. The dew is thick, the flowers are thin, and my thin clothes are soaked with sweat." This vividly depicts the charming and innocent posture of a young girl after playing on the swing, full of youthful vitality. However, during the Southern Song, the Jin army invaded and the Northern Song Dynasty fell. Li Qingzhao experienced the destruction of her country, the loss of her family, the death of her husband, and other tragedies. Her life underwent tremendous changes, and her personal destiny also experienced ups and downs. This historical context and life experience had a profound impact on her ci poems, imbuing them with rich and complex emotions. Her later poems became melancholy and sorrowful, filled with anxiety about the fate of the country and lamentations about her own life. For example, in "Wulingchun: Spring Evening," the lines "The wind has died, the dust has settled, the flowers have faded, I weary of combing my hair at dusk. Things have changed, people have changed, everything has ceased, tears flow before I can speak." express her grief and helplessness after the fall of her country and her family. When translating, translators must fully consider these historical contexts and emotional factors, accurately grasping the emotional connotations contained in the ci poem, and only then can they recreate the original ci's artistic conception in their translation. Translators must understand the historical context and social conditions of the transition period between the Song and Song dynasties, as well as Li Qingzhao's personal life

experiences and emotional changes, in order to accurately convey the emotions of the original ci poem to English readers.

3.3 Translation Difficulties

3.3.1 Barriers to Understanding Caused by Cultural Differences

Significant differences exist between Chinese and Western cultures in vocabulary, imagery, and thought patterns, creating numerous obstacles to translating Li Qingzhao's poems into English. Some culturally loaded Chinese words, such as "玉簟" (jade mat) and "溪亭" (stream pavilion), are difficult to find exact equivalents in English. "玉簟" refers to a bamboo mat decorated with jade. It's not just a daily necessity; it also embodies a sense of elegance and refinement. In English, no single word can capture both the elegance of "jade" and the function of "簟." A direct translation of "jade mat" might confuse English readers, who would be unable to grasp the special status and symbolic significance of this item in Chinese culture. "溪亭" (stream pavilion) is the name of a building with Song Dynasty cultural characteristics. It was typically located by a stream and served as a place for scholars to relax and enjoy the scenery. In English, there's no readily available word that accurately captures the meaning of "溪亭," requiring translators to expend considerable effort to interpret the cultural context of this term. Furthermore, Chinese and Western cultures differ in their understanding of the symbolic meaning of imagery. For example, the special symbolic meanings of "wild geese" and "chrysanthemums" in Chinese culture may not exist in Western culture. Western readers may not understand why "wild geese" are associated with homesickness and letter delivery in Chinese poetry, nor do they understand the noble and steadfast qualities represented by "chrysanthemums." These cultural differences increase the difficulty of translation, requiring translators to perform appropriate cultural conversion and interpretation during the translation process to ensure comprehension by English readers.

3.3.2 Difficulties in Recreating Artistic Conception

Artistic conception is the soul of poetry. It is the artistic realm of blending emotion and scene, and the interplay of reality and illusion, created by the poet through depictions of natural scenery, scenes of life, and the expression of emotion. Li Qingzhao's poems are renowned for their unique artistic conception. Her works often capture vast imaginative potential and profound emotional depth within limited text. However, preserving the original poetic beauty and accurately conveying its emotional atmosphere presents a significant challenge in translation. Due to cultural and linguistic differences between China and the West, English readers may struggle to directly grasp the profound emotions and unique artistic conception imbued in the original poem. For example, the delicate emotions and subtle atmosphere in Li Qingzhao's poems, such as the lingering longing expressed in the line "One kind of longing, two places of idle sorrow," are difficult to capture precisely in English. English, while often more direct and concise, lacks the subtle and ambiguous aesthetics that Chinese employs through euphemisms and sentence structures. Translators need to employ appropriate translation strategies and techniques to closely replicate the original poetic beauty. This may require employing a variety of translation methods, including literal translation with annotations, paraphrase, and cultural substitution. At the same time, the translator must also consider the reading habits and aesthetic needs of English readers, so that the translation can not only retain the cultural characteristics and artistic style of the original words, but also be understood and appreciated by English readers. However, it is very difficult to fully reproduce the artistic conception of the original words, which is also a major problem in the English translation of Li Qingzhao's poems.

4 Domestication Strategies and Reproduction of Artistic Conception in the English Translation of Li Qingzhao's Ci

4.1 Domestication at the Lexical Level

4.1.1 Handling Culturally Loaded Words

In cross-cultural translation, the handling of culturally loaded words remains a core challenge. For example, Xu Yuanchong's naturalized translation of the iconic image "荷花" (lotus flowers) in Li Qingzhao's poems, as "lotus flowers," demonstrates the translator's balanced consideration of cultural readability and artistic integrity. In the English translation of "Ru Meng Ling: Chang Ji Xi Ting Ri Mu," a literal translation of "失入荷花深地" (lost in the depths of lotus roots flowers) would retain the botanical character but weaken the aesthetic conception of the original word. Xu's choice of "lotus," a symbol of purity in English culture, maintains the visual imagery of the aquatic flower while achieving emotional resonance through cultural substitution. While this approach weakens the cultural association of "荷花" (lotus root) as a food ingredient, it allows Western readers to more seamlessly immerse themselves in the poet's depiction of a boating trip at dusk, experiencing the dynamic beauty of "startling a flock of gulls and herons."

4.1.2 Transformation of Rhetorical Devices

The exquisite rhetoric in Li Qingzhao's poems faces a dual challenge in cross-cultural translation. In the English translation of "Ru Meng Ling: Last Night's Rain Sparse, Wind Gulch," Xu Yuanchong transforms the personification of "green plump, red lean" into "The red should languish and the green must grow." By choosing the verbs "languish" and "grow," he retains the contrasting imagery of plant growth while reconstructing the personification effect through the idiomatic subject-predicate structure of English. This transformation differs from the original text's morphological descriptions of "fat" and "thin," but through the choice of dynamic vocabulary, it reconstructs the sense of life in English as spring blossoms wither. Yip Wei-lian's translation, "The green plump, the red lean," employs adjective antithesis, which, while closer to the original, requires a high level of cultural decoding skills to grasp the life philosophy expressed.

4.2 Domestication at the Syntactic Level

4.2.1 Adjusting Sentence Structure

The conflict between the semantic cohesion of Chinese poetry and the formal cohesion requirements of English is particularly striking in the translation of "A Cut Plum: Red Lotus Fragrance Remains, Jade Mat Feels Autumn's Chill, Lightly Undressing My Silk Gown, Alone on the Orchid Boat" (Yi Jian Mei). Xu Yuanchong breaks down the line "Red lotus faded, sweet scent gone, Jade mat feels autumn's chill, I doff my silk gown" into three independent phrases. Restructuring it into the sentence structure "Red lotus faded, sweet scent gone, Jade mat feels autumn's chill, I doff my silk gown," he maintains the imagery density of the original while conforming to the grammatical conventions of English subject, predicate, and object. This approach contrasts with the imagery juxtaposition employed by Pound in his translation of "Changgan Xing," demonstrating the different translators' strategies for handling Chinese poetic space. Through word order adjustments, the translation successfully recreates the perceptual flow of the original line, from visual (red lotus) to tactile (jade mat) to action (undressing).

4.2.2 Adding Connectives

In his translation of "Three cups, two cups of pale wine, how can we resist him, the evening wind is so strong" from "Sheng Sheng Man-Xun Xun Mi Mi," Xu Yuanchong adds the interrogative structure "how can... ward off," establishing a clear causal logic. This approach differs from the implicit antagonistic relationship in the original text, but allows English readers to more clearly grasp the poet's dilemma of being unable to dispel his sorrow through drinking. Wang Honggong's translation, "Three cups, two cups of pale wine Could not dispel the evening gale," creates a new image contrast through the figurative transformation of quantifiers. These two strategies, respectively reflecting the different translation approaches of logical explicitness and image intensification, collectively point to the creation of an artistic conception of the fusion of object and self in the original word.

4.3 The Effectiveness and Limitations of Domestication Strategies

Naturalized translation has achieved remarkable results in cultural accessibility. For example, Xu's translation of "Drunk in the Flower Shade" (Dongli) as "atop the eastern fence" weakens the cultural depth of Tao Yuanming's allusion, but enables English readers to intuitively perceive spatial orientation. However, there are limitations in preserving artistic specificity. For example, when "Anxiang Yingxiu" (Anxiang Yingxiu) is translated as "My sleeves are filled with fragrance," the implicit aesthetic of the word "an" is lost. This loss is even more pronounced in the translation of "Dan Liu Yan Nong" (Dan Liu Yan Nong) in "Yong Yu Le: Sunset Melting Gold." When "yan" is naturalized as "mist," the visual synaesthesia of willow color and mist in the original lyric is simplified to a meteorological description, weakening the unique hazy poetic atmosphere of Yi An's ci.

5 Foreignization Strategies and Reproduction of Artistic Conception in the English Translation of Li Qingzhao's Ci

5.1 Foreignization at the Lexical Level

5.1.1 Retaining Culturally Loaded words

In his translation of "Dian Jiang Chun: Cu Ba Qiu Qian," Kenneth Rexroth fully preserves the transliteration of "qiuqian" (a Chinese character for "swing") and, through annotation, explains its cultural function as an ancient boudoir entertainment device. This strategy also works well in his translation of "wutong" (a Chinese character for "parasol tree") in "Sheng Sheng Man." When "parasol tree" is literally translated as "wutong tree" and annotated as "symbol of sorrowful

autumn," it not only preserves the botanical characteristics of the original word but also establishes a cross-cultural correspondence. This approach echoes Venuti's theory of alienation, forcing English readers into the aesthetic system of Chinese poetry by creating a linguistic defamiliarization effect.

5.1.2 Transliteration with Annotations

In her translation of "yellow flower," Yu Baolin employs the transliteration and annotation method of "huanghua (chrysanthemum)," preserving the cultural specificity of the original word while supplementing botanical information through parentheses. This strategy is even more complex in the translation of "梅心" (plum heart) in "孤雁儿·藤床纸障朝眠起" (Lonely Goose) When "梅" (plum) is translated as "mei flower" and annotated as "plum blossom, symbol of resilience," the translator effectively constructs a three-level symbolic system: transliteration of the Chinese character, plant entity, and cultural symbol. This multi-layered interpretation not only ensures academic rigor but also provides a foundation for understanding for the general reader.

5.2 Foreignization at the Syntactic Level

In his translation of "Ru Meng Ling·肇夜雨疏风骤," Yip Weilian deliberately maintains the fragmented syntax of the original text: "Last night, scattering rain, sudden winds, deep slumber could not dispel the wine's remains." This approach, by omitting conjunctions and maintaining a short sentence rhythm, successfully recreates the original text's temporal leaps and flow of consciousness. In contrast, Xu Yuanchong's rewrite constructs a complete narrative logic by adding subjects and conjunctions. These two strategies correspond to the translation philosophies of formal equivalence and functional equivalence, respectively. The former pursues the transplantation of poetic structure, while the latter emphasizes the efficiency of information transmission.

5.3 The Effectiveness and Limitations of Foreignization Strategies

Alienated translation has achieved remarkable results in preserving cultural fidelity. For example, the transliterations "qiuqian" and "wutong" retained in Kenneth's translation have become a unique window into Chinese culture for the English-speaking world. However, there are obstacles in terms of aesthetic reception. Due to cultural barriers, ordinary readers often find it difficult to decipher the symbolic system of "jade mat." This dilemma is particularly prominent in the translation of "things remain, people have changed" in "Wulingchun: The Wind Stops, the Dust Fragrance, the Flowers Have Gone." While a literal translation of "things remain, people have gone" maintains literal correspondence, it requires readers to possess cross-cultural interpretation skills to grasp the existentialist philosophical message.

6 Conclusions and Recommendations

6.1 Research Conclusions

This study confirms that recreating artistic conception in English translations of Li Qingzhao's poems is an art of dynamic balance. Domestication strategies effectively enhance the readability of translated texts through cultural substitution (e.g., "lotus flowers" replacing "ou hua") and logical explicitation (e.g., adding conjunctions). Foreignization strategies successfully maintain the cultural specificity of the original words through phonetic preservation (e.g., "qiuqian") and sentence structure imitation (e.g., fragmented syntax). The interplay of these two strategies is particularly evident in the translation of reduplicated characters in "Sheng Sheng Man." The 32 English translations of 14 reduplicated characters demonstrate both the translators' diverse interpretations of phonological beauty and the complexity of cross-cultural poetic transformation.

6.2 Recommendations for English Poetry Translation

Construction of cultural dimension: Establish a three-level translation system of "core image - cultural annotation - aesthetic interpretation". For example, when translating "wild goose", in addition to providing the basic meaning of "wild goose", its symbol of homesickness in Chinese literature should be supplemented.

Rhyme Compensation Mechanism: Develop rhythmic alternatives for the tonal balance of Chinese poetry. For example, converting the double-tonal form of "One Cut Plum" into English iambic, recreating the rhythm of the original lyrics through stress patterns.

Reception Aesthetics: Adopting a "gradual foreignization" strategy, the first edition maintains high readability, the annotated edition provides in-depth cultural analysis, and the scholarly edition retains complete formal features to meet

the needs of diverse readers.

Digital Humanities Application: Construct a corpus of English translations of Li Qingzhao's poems and analyze the frequency and acceptability of foreignization strategies through text mining techniques to provide data support for translation decisions.

This study provides a dynamic and balanced practical framework for the translation of classical poetry. Future research can further explore the impact of digital technology on the reproduction of artistic conception, as well as the interpretation perspective of Li Qingzhao's words by non Western translators, in order to promote the creative transformation of Chinese poetics in the world literary field.

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