

Translating *Chu Ci*: Divergence in Translation Styles in English Versions of *Chu Ci* by David Hawkes and Zhao Yanchun

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ABSTRACT: *Chu Ci* has profoundly influenced the spiritual core of Chinese literature through its unique symbolic system, mythological imagery, and lyrical tradition, while serving as a crucial medium for Western understanding of classical Chinese aesthetics in cross-cultural communication. This study focuses on David Hawkes' and Zhao Yanchun's English translations of *Chu Ci*. Through comparative analysis of their differing translation strategies regarding linguistic features, syntax, prosody, and imagery, as well as the role of translator subjectivity, it highlights translators' positions as cultural guardians. Employing textual analysis, comparative methodology, and case studies, the research reveals how cultural stances fundamentally shape translation strategies. Findings demonstrate that Hawkes prioritizes preserving the original literariness and cultural connotations, whereas Zhao tends to adapt texts for modern English readership. Translation emerges not merely as linguistic transference but as a negotiation of cultural power. The comparative study of dual translations holds theoretical value and practical significance for deepening Sino-Western poetic dialogues and reconstructing overseas dissemination pathways for Chinese literature.

KEYWORDS: *Chu Ci*; translation styles; divergence; David Hawkes; Zhao Yanchun

INTRODUCTION

Chu Ci, the first anthology of romantic poetry in Chinese literary history, centers on the works of Qu Yuan from the Warring States period. It established a literary tradition blending personal lyricism with extravagant imagination, and together with *The Book of Songs*, forms the dual foundational sources of Chinese poetry, known collectively as the "fengsao" tradition (referring to the lyrical "airs" of *The Book of Songs* and the "sorrows" of *Chu Ci*).

Chu Ci's literary significance is manifested in three aspects: First, it broke through the rigid four-character meter of *The Book of Songs*, creating the flexible and rhythmically liberated "sao-style" poetry, which expanded the expressive possibilities of Chinese verse. Second, through masterpieces like *Li Sao* and *Nine Songs*, it fused mythology, shamanistic rituals, and natural imagery to construct the symbolic system of "aromatic herbs and noble beauties" (Xiangcao meiren 香草美人), establishing the aesthetic paradigm for Chinese romantic literature. Third, Qu Yuan's tragic narratives unified individual existential consciousness with patriotic devotion, profoundly shaping the spiritual ethos and thematic concerns of later literati across generations.

Culturally, *Chu Ci* not only preserves the shamanistic customs, cosmological concepts, and philosophical thought of the ancient Chu region but also complements the rational framework of Central Plains ritual-music civilization with its distinctive primordial vitality, serving as an integral gene within the pluralistic-yet-unified Chinese civilization. Its timeless poetic expressions stand as both a core canon of Chinese cultural identity and a literary treasure for the world to decipher the spiritual landscape of ancient China.

LITERATURE REVIEW

The English translation history of *Chu Ci* can be broadly divided into three stages. The early exploratory phase, spanning from the late 19th century to the mid-20th century, was dominated by Western missionaries and sinologists. Notable translations from this period include James Legge's rendition published in the *Journal of the Royal Asiatic Society* (Volume 27, 1895), Arthur Waley's

version released by Constable and Company Ltd. in London in 1918, and British sinologist David Hawkes' *The Songs of the South* published by Oxford University Press in 1959. The translation strategies during this stage were primarily domestication-oriented, simplifying imagery and adjusting rhyme schemes to align with English readers' aesthetic preferences. Influenced by colonialist cultural perspectives, translators of this era often misinterpreted the shamanistic practices and symbolic systems unique to the Chu region due to cultural barriers.

The period from the latter half of the 20th century to the early 21st century marked the systematic translation and introduction phase, during which Chinese translators began to take the lead in translation practices. Key works include *Selections from Chu Ci* (《楚辞选》) by Yang Xianyi and Gladys Yang (1953), *Selected Poems of Qu Yuan in English* (《英译屈原诗选》) by Sun Dayu (1966), *Chu Ci* (《楚辞》) by Xu Yuanchong (1988), and *Library of Chinese Classics: Chu Ci* (《大中华文库·楚辞》) by Zhuo Zhenying (2006). Translators of this stage emphasized foreignization strategies, employing literal translation to preserve the symbolic system of "fragrant herbs and noble beauties", supplemented with annotations to provide cultural context. Sun Dayu's translation, for instance, was presented in the form of "thick translation", incorporating lengthy prefaces and extensive extratextual annotations to achieve nuanced cultural interpretation.

Since the 21st century, with the proliferation of new media and the internet, the dissemination of English translations of *Chu Ci* has expanded to encompass educational curricula, social media, and digital platforms, extending its audience from academic circles to the general public. Concurrently, translators' cultural identities have grown more diverse, encompassing efforts by overseas Chinese scholars to mediate cultural adaptation, as well as reflective translations by Western scholars grounded in postcolonial perspectives.

Research on the English translation of *Chu Ci* has gradually emerged as a focal point in Chinese academia since the 1980s, with its research approaches and outcomes evolving from isolated discussions of translation techniques to the construction of interdisciplinary theoretical frameworks. Early studies predominantly focused on case analyses. Scholars such as Li Yiying (1992), whose critical evaluation of David Hawkes' translation pioneered domestic research in this field, emphasized the "harmony of form and spirit" in translated texts as a core concern.

As research deepened, case studies gradually expanded into the dimension of cultural interpretation. Yan Xiaojiang (2012), adopting the perspective of reception aesthetics, conducted a systematic examination of how cultural imagery was handled in translations by Xu Yuanchong, Zhuo Zhenying, and others, revealing strategies such as "image omission" and "image transplantation" and their role in reconstructing the aesthetic value of the original poetry. Meanwhile, significant progress was made in comparative studies. Hong Tao (2002), through parallel analysis of eleven translations of *Shan Gui*, demonstrated the multiple interpretive pathways different translators took toward the symbolic system of Chu culture. Wei Jiahai (2017), employing imagology (the study of cultural representation), undertook a critical study of the differences in cultural interpretation across translations and annotations by Hawkes, Burton Watson, and Stephen Owen, highlighting the tension between "sacralization" and "secularization" in the construction of cultural images within Western sinologists' translations.

In the realm of translation history and dissemination studies, academic research on the Western translation history of *Chu Ci* has been progressively systematized. Feng Jun (2017), through historical textual research and communication studies analysis, revealed the multifaceted interactions among translator communities, translation strategies, and dissemination channels. He proposed that a dynamic equilibrium between domestication and foreignization serves as the key to enhancing the efficacy of cultural communication.

The introduction of interdisciplinary methodologies has become a defining feature of recent research. Zhang Xian (2013), drawing on the "three-dimensional interpretation" theory from cultural anthropology, dissected the cultural holism in Sun Dayu's translations. Meanwhile, scholars like Liu Kongxi (2012) pioneered the use of corpus-based techniques to quantitatively analyze the distribution of high-frequency imagery across translations, marking a methodological shift from qualitative dominance to an integration of qualitative and quantitative approaches. Notably, Yan Xiaojiang (2015), in her monograph, systematically constructed a translation theory framework centered on traditional Chinese poetics, integrating core concepts such as zhi (intent), qing (emotion), xing (form), jing (context), and shen (spirit) with the practice of *Chu Ci* translation. This work provides a paradigm for the development of localized translation theories, bridging classical Chinese literary philosophy with contemporary cross-cultural translation studies.

However, significant limitations persist in current research. On one hand, there is a notable imbalance in scholarly coverage. Among the approximately 40 existing translations, fewer than ten—such as those by David Hawkes and Xu Yuanchong—are frequently analyzed, while important renditions by Western sinologists like Stephen Owen and Burton Watson have long remained marginalized in scholarly discourse. On the other hand, methodological innovation lags behind the demands of disciplinary advancement. Most studies still rely on traditional approaches like close textual reading and empirical summarization, whereas the application of emerging technologies—such as corpus linguistics and multimodal analysis—remains in its nascent stage, limiting the depth and scope of contemporary *Chu Ci* translation studies.

Furthermore, there remains a disconnect between macro-level theoretical frameworks and micro-level practical research. Historical accounts of translation and dissemination often adhere to linear narratives, failing to delve deeply into the reception mechanisms and discursive reconstruction processes of translated texts within target cultures. In response to these issues, scholars advocate for enhanced interdisciplinary integration, combining *Chu Ci* philology, communication studies, and digital humanities methodologies. This approach would be complemented by audience surveys and longitudinal tracking to refine translation strategies. The ultimate goal is to navigate the dialectical relationship between “cultural adaptation” and “preservation of cultural authenticity”, thereby transforming *Chu Ci* from a subject of one-way cultural export into a catalyst for profound cross-civilizational dialogue.

Two English Translation Versions of *Chu Ci*

This study selects two English translations of *Chu Ci* as comparative case studies: David Hawkes’ *The Songs of the South*—regarded by Western academia as the authoritative version of *Chu Ci* translation—and Zhao Yanchun’s translation of *Chu Ci*—a groundbreaking 21st-century rendition by a Chinese scholar.

David Hawkes’ Translation

Published by Oxford University Press in 1959, Hawkes’ translation stands as a seminal work in the systematic introduction of *Chu Ci* to the English-speaking world. His translation strategy is predominantly domestication-oriented, prioritizing the reconstruction of poetic rhythm and readability. For instance, he simplified mythologically rich imagery unique to Chu culture—such as the symbolic system of “fragrant herbs and noble beauties”—to align with Western readers’ aesthetic sensibilities. He even employed paraphrasing or restructuring of particularly complex verses to enhance narrative fluidity. While this approach may have compromised the cultural depth of the original poetry, it proved highly effective in lowering barriers to cross-cultural reception. By presenting *Chu Ci* in a form resonant with English literary traditions, Hawkes’ work served as a critical bridge for Western academia’s initial engagement with classical Chinese poetry, fundamentally shaping its early interpretation and reception in the West.

Zhao Yanchun’s Translation

In contrast, Zhao Yanchun’s translation embodies Chinese scholars’ commitment to cultural authenticity. His strategy is rooted in foreignization, prioritizing the preservation of the original poems’ rhythmic structures and symbolic imagery. For example, he employs alliteration and assonance in English to approximate the phonological features of *Chu Ci*, while strictly adhering to literal translations of symbolic terms like “fragrant herbs” and “ornaments”, supplemented by annotations to elucidate their cultural significance. This approach, previously demonstrated in his translation of the *Three Character Classic*, where he recreated the text’s concision and rhythm through tripartite phrasing and rhyme schemes, reflects his consistent pursuit of formal equivalence and aesthetic resonance.

In his translation of *Chu Ci*, Zhao further emphasizes “harmony of form and spirit”, striving to convey the wild vitality and philosophical depth of Chu culture through linguistic transplantation. For instance, in his rendition of *Li Sao*, he retains the long syntactical structures and metaphorical density of the original, compelling English readers to confront the poem’s inherent complexity.

The translations by Hawkes and Zhao Yanchun respectively exemplify the domestication strategies of Western sinologists and the foreignization tendencies of Chinese translators, creating a stark tension between “cultural adaptation” and “cultural fidelity” in cross-cultural communication. The selection of their works for comparative analysis is motivated not only by their divergent methodologies—which constitute paradigmatic models of cross-cultural translation—but also by how they reflect distinct translational objectives shaped by differing historical contexts and cultural stances.

Hawkes’ domestication-oriented translation embodies the reader-centric logic of mid-20th-century Western sinology. While his

strategies of simplification and restructuring were constrained by colonialist cultural perspectives, they laid the groundwork for *Chu Ci*'s internationalization, making the text accessible to Western audiences through familiar literary conventions. In contrast, Zhao Yanchun's foreignization-driven approach aligns with 21st-century Chinese scholars' self-conscious efforts to advance cultural outreach. By faithfully transplanting linguistic forms and systematizing scholarly annotations, Zhao seeks to reassert the discursive authority of Chinese poetics within the globalized cultural sphere, positioning *Chu Ci* not merely as a translated artifact but as a dynamic participant in cross-civilizational dialogue.

Purpose and Significance of the Study

This study aims to systematically reveal the strategic differences and underlying subjectivity characteristics of the two translators in handling the original language, sentence structure, phonology, and cultural imagery by comparing and analyzing the English translations of *Chu Ci* by David Hawkes and Zhao Yanchun.

David Hawkes' domesticating translation, through simplifying the Chu mythological system and reconstructing the poetic rhythm, demonstrates the translator's intention as a cultural intermediary to "adapt" the original text to the aesthetic habits of English readers. In contrast, Zhao Yanchun's foreignizing strategy, by translating core symbolic terms literally and simulating the phonological structure of ancient Chinese, highlights his stance as a "cultural guardian" in preserving the poetic authenticity of *Chu Ci*.

This divergence in strategies not only reflects the translation ethical choices derived from the cultural stance differences between Chinese and Western translators but also provides a paradigmatic reference for balancing "readability" and "fidelity" in the retranslation practice of *Chu Ci*. By analyzing the strengths and weaknesses of the two translations in cross-cultural communication, the study attempts to offer methodological insights for classical translation that combine academic rigor and effective dissemination. This, in turn, promotes a deeper dialogue between China and the West in literary interpretation—both enabling the English-speaking world to access the philosophical connotations and Chu cultural spirit of *Chu Ci* through translations and guiding Chinese academia to reflect on the global expression of indigenous poetic discourse. Ultimately, it constructs a more inclusive and interpretive translation poetics framework for the international dissemination of Chinese civilization in the dynamic balance between "cultural adaptation" and "authentic representation".

Methodology and Content of the Study

This study takes the English translations of *Chu Ci* by David Hawkes and Zhao Yanchun as research objects and systematically examines the interactive relationship between strategy selection and cultural stance in cross-cultural translation by integrating the methods of documentary research, comparative analysis, and case analysis.

The documentary research method focuses on tracing the theoretical trajectory of the study of English translations of *Chu Ci*, drawing particularly on the holistic perspective of cultural anthropology and the hermeneutic framework. The aim is to reveal the deep constraints that textual polysemy and cultural heterogeneity impose on translation practice. On this basis, the comparative analysis method emphasizes the strategic differences between the two translators in three dimensions: the transformation of linguistic forms, the transplantation of cultural imagery, and the reconstruction of poetic functions. David Hawkes' domesticating strategy is manifested in the metrical adaptation of the original text's rhythm system to English prosody, the simplification and adaptation of the cultural symbolic system, and the linear reorganization of the narrative logic, reflecting the translator's adaptive stance as a cross-cultural intermediary. In contrast, Zhao Yanchun's foreignizing strategy is characterized by the phonetic simulation of the ancient Chinese phonological structure, the literal retention of core cultural vocabulary, and the academic supplementation of the annotation system, highlighting a translation ethical orientation centered on the maintenance of cultural authenticity. The case analysis method involves in-depth textual exegesis of core chapters of *Chu Ci*, verifying the efficacy of translation strategies in conveying the philosophical connotations of the original poetry through the reconstruction of semantic networks at the micro level and the restoration of cultural contexts at the macro level. The study pays particular attention to the translators' treatment of the shamanistic traditions of the Chu region, cosmological concepts, and poetic metaphors, examining the reception tension of domesticating and foreignizing strategies within the target culture.

The study ultimately constructs a composite analytical framework of "theoretical tracing—strategy comparison—effect verification", which not only deepens the understanding of the translators' subjectivity mechanisms but also provides theoretical support for the "cultural adaptation" path in classical translation. By revealing the dynamic interplay between translation strategies

and poetic traditions as well as cultural power, this study not only expands the theoretical boundaries of cross-cultural translation research but also establishes a methodological paradigm for the international dissemination of Chinese classical literature that balances academic rigor and effective communication.

The Linguistic Characteristics of the Original Text of *Chu Ci*

As the first collection of romantic poetry in the history of Chinese literature, *Chu Ci* demonstrates unique artistic charm in its language style, sentence structure, phonological features, and use of imagery, profoundly reflecting the essence of Chu culture.

Language Style

With romanticism at its core, *Chu Ci* is characterized by its ornate diction and rich imagination. Its romanticist features stem from the absorption of the shamanistic culture of the Chu region and the exuberant expression of the poets' individual emotions. In Qu Yuan's *Li Sao*, the opening lines “帝高阳之苗裔兮，朕皇考曰伯庸” connect the poet's personal destiny with mythological ancestors, endowing the poem with a grand sense of time and space and extraordinary imagination. Moreover, lines such as “驾八龙之婉婉兮，载云旗之委蛇” construct fantastical scenes of celestial travel with gorgeous imagery and exaggerated elaboration, reflecting the linguistic characteristic of “elaborate and exaggerated description”. This style originates from the ritualistic expressions of Chu shamanistic culture and is deepened by Qu Yuan's transcendent contemplation of reality, forming a literary realm of “startling talent and lofty ambition”.

Sentence Structure

Breaking through the limitation of the four-character line that dominates *The Book of Songs*, *Chu Ci* employs a mix of long and short lines, using parallelism and antithesis to enhance expressive tension. Its sentence structure is highly flexible and varied, ranging from three to eight characters per line in an irregular pattern. For example, in *The Nine Songs*: the lines “若有人兮山之阿，被薜荔兮带女萝” alternate between five-and six-character lines, with the word “兮”(an interjection) used to regulate the rhythm. This not only retains the singing quality of folk songs but also expands the capacity for lyrical expression. The use of parallelism and antithesis strengthens the emotional progression. In *Li Sao*, the lines “朝饮木兰之坠露兮，夕餐秋菊之落英” use neat antithesis to express noble aspirations. In *Nine Chapters*: the lines “忠不必用兮，贤不必以” use parallelism to directly express the frustration of political disappointment, creating a rhythmic sense of ups and downs.

Phonological Features

Chu Ci integrates the phonetic features of the Chu dialect, creating a unique musicality and sense of rhythm. Its rhyming patterns are not confined to fixed modes but often freely shift according to the flow of emotion. For example, in *The Nine Songs*: the lines “沅有芷兮澧有兰，思公子兮未敢言” rhyme on “兰” and “言”, using the dialect's pronunciation to enhance regional color. The word “兮”, a signature modal particle in *Chu Ci*, not only serves as a punctuation mark but also creates a lingering and graceful rhythm in recitation. In *Nine Chapters*: the lines “心婵媛而伤怀兮，眇不知其所蹠” the word “兮” extends the mournful emotion into a prolonged sigh.

Use of Imagery

Chu Ci constructs a metaphorical system of personality and morality through a wide variety of plants, with the use of fragrant herbs being particularly prominent. These herbs are not merely decorative elements in the poetry but also a concrete expression of the poets' inner spirit. Qu Yuan often compared himself to fragrant herbs such as angelica, radix angelicae, and autumn orchids. For example, in the line “扈江离与辟芷兮，纫秋兰以为佩”, the act of wearing fragrant herbs transforms the self-proclamation of noble character into a sensory experience of sight and smell. In *Li Sao*, the system of fragrant herbs is further endowed with ethical connotations: “蕙”“茝” symbolize loyalty and integrity, while “艾草” represents treachery and slander, forming a plant symbol system of good and evil opposition. For instance, in the line “户服艾以盈要兮，谓幽兰其不可佩”, the contrast between “兰” and “艾” metaphorically alludes to the conflict between loyal and treacherous forces in the political environment.

Different Translation Strategies in Language Styles

Chu Ci is centered on romanticism, characterized by its unrestrained emotions and bizarre imagination. It often employs gorgeous diction to construct surreal artistic conceptions, focusing on the expression of subjective feelings. It possesses a strong romantic spirit and a distinct tragic hue. In the translation process, the presentation of the original romanticist style and the handling of its ornate diction are of great significance, as they have a crucial impact on readers' ability to fully understand the emotions conveyed in *Chu Ci*.

The translations of *Chu Ci* by David Hawkes and Zhao Yanchun demonstrate two entirely different cross-cultural interpretative paths. These translations not only reflect the translators' varying understandings of the romanticist core of the original text but also mirror the collision and integration of Chinese and Western poetic traditions in linguistic expression. Hawkes' translation is a form of "domesticated romanticism". By psychologically and philosophically rewriting the text, he portrays Qu Yuan as a universally significant tragic hero. His translation, prioritizing "readability", broadens the acceptance of *Chu Ci* by focusing on cultural interpretation. He conveys the overall artistic conception through conventional English vocabulary and reconstructs Qu Yuan's spiritual world within the English context.

In contrast, Zhao Yanchun's translation is "foreignized romanticism". He deliberately retains a sense of linguistic estrangement, exposing English readers directly to the unique intensity and peculiarity of Chu culture. His translation prioritizes "fidelity", safeguarding the cultural genes of the poem. It emphasizes the faithful reproduction of the original form and imagery, striving for a harmonious combination of sound and form. Zhao attempts to creatively reproduce the original text's charm. The two translations form a stark contrast in their handling of "romanticist style" and "ornate diction".

The following analysis of the differences in language style between the translations by David Hawkes and Zhao Yanchun will be illustrated with specific content from *Chu Ci*.

Example 1: 亦余心之所善兮,

虽九死其犹未悔。

David Hawkes : For this that my hearts takes most delight in,
And though I died nine times, I should not regret it.

Zhao Yanchun : O to remain worthy and pure I try;
I won't regret even if nine times I'll die.

This verse is from *Li Sao*, which epitomizes Qu Yuan's unwavering commitment to his ideals and his resolute willingness to make sacrifices. The first part, "余心之所善" directly points to the noble ideals that the poet firmly upholds, such as the ideal of a beautiful government and a noble character, which are at the core of his values. The second part employs the rhetorical exaggeration of "九死" emphasizing the poet's unyielding will to never compromise even at the cost of his life, conveying intense and tragic emotions.

David Hawkes translates "余心之所善" as "what my heart takes most delight in", using the word "delight" to soften the tragic tone of the original sentence and instead emphasize the spiritual pleasure derived from the pursuit of one's innermost desires. This choice resonates with the tradition of "pursuing pleasure" in English romantic poetry (such as John Keats's *A thing of beauty is a joy forever*), making it easier for the target language readers to empathize. However, this treatment also partially dilutes the gravity of "善" in Qu Yuan's context—in *Li Sao*, "所善" is not only a personal interest but also a political ideal related to the rise and fall of the Chu state. Hawkes' translation of "九死" demonstrates cultural adaptation. "Though I died nine times" retains the cultural specificity of the number "nine" (九 jiu) (in Chu culture, "九" signifies the ultimate number), but by using the past tense "died" and the subjunctive mood "should not regret it", he transforms the original fervent oath into a hypothetical statement. This avoids confusing English readers with the literal meaning of "dying repeatedly" and conveys the intellectual's rational persistence through the restrained expression "should not". While this translation weakens the overwhelming momentum of the original structure of "虽...犹未", it explains the symbolic meaning of "九" in the footnotes, achieving a balance between scholarship and readability. Overall, Hawkes' translation is more like a cultural decoding. He interprets "romanticism" as the exuberant expression of individual spiritual freedom. Thus, by using words like "delight" and "died nine times", he constructs an image of Qu Yuan that is both exotic and philosophically profound. This allows English readers to appreciate the splendid imagination of *Chu Ci* without being overwhelmed by an overly alien cultural fog.

Zhao Yanchun's translation, however, presents an alternative aesthetic pursuit. He translates "余心之所善" as "O to remain worthy and pure I try", directly highlighting the moral attribute of "善" with "worthy and pure" and intensifying the lyrical intensity through the vocative "O". This approach aligns more closely with the *Li Sao*'s tradition of using fragrant herbs as metaphors for virtue. Compared to Hawkes' abstract interpretation, Zhao Yanchun chooses to emphasize the ethical dimension of the original text, firmly anchoring Qu Yuan's "所善" in the realm of personal integrity. In his translation of "虽九死其犹未悔", Zhao Yanchun

strictly adheres to the original sentence structure, using “even if nine times I’ll die” to preserve the literal meaning of “九死” and the future tense. He employs an inverted structure with “I’ll die” and the rhyme “try/die” to create a resounding rhythm, attempting to restore the “startling and exquisite” linguistic texture of *Chu Ci*. Although this literal translation strategy may invite skepticism from English readers regarding the logic of “dying nine times”, it maximizes the retention of the original rhetorical power. When “nine times” and “die” repeatedly clash within the English poetic line, the ultimate romanticist spirit of sacrificing oneself for an ideal becomes even more impactful due to cultural differences. It is worth noting that Zhao Yanchun translates “未悔” as “won’t regret”, using the future tense and an absolute negation. Compared to Hawkes’ “should not regret”, this choice more effectively conveys Qu Yuan’s solitary bravery of “knowing it is impossible but doing it anyway”. While this decision sacrifices some linguistic fluency, it enhances the solemnity of the original text as a political declaration.

Example 2: 抚长剑兮玉珥,

璆锵鸣兮琳琅。

David Hawkes : We grasp the long sword’s haft of jade,
And our girdle pendants clash and chime.
Zhao Yanchun : I stroke my long sword, o sheath ears blink;
My pendants cling-clang, o trinkets clink.

The original sentence constructs the solemnity and splendor of a sacrificial ceremony through dense jade imagery and onomatopoeic words such as “玉珥” “璆锵” and “琳琅”. David Hawkes translates “玉珥” as “haft of jade”, using the utilitarian description of “haft” to weaken the decorative nature of “珥” as jade ornaments, but retaining the preciousness of the material through “jade”; “璆锵” is translated as “clash and chime”, employing two conventional onomatopoeic words. Although this does not fully restore the specificity of “璆锵” (the crisp sound of jade clinking together) in *Chu Ci*, it creates a layered effect with the force of “clash” and the melodiousness of “chime”, in line with the alliteration tradition in English poetry. “琳琅” is translated as “girdle pendants” (waist ornaments), discarding the independent imagery of “琳” (beautiful jade) and “琅” (the sound of jade), but implying the abundance of jade pendants through the plural form “pendants”. This domesticating translation, while diminishing the original’s elaborate description, reconstructs the coherence of the action of holding a sword hilt and wearing jade ornaments in English through the consonant echo between “girdle” and “grasp”.

Zhao Yanchun’s translation is more experimental: he translates “玉珥” as “sheath ears blink”, using the unfamiliar combination of “sheath ears” (sword scabbard ear ornaments) to retain the object details of “珥”, but by adding the verb “blink”, he endows the static jade ornaments with dynamic visual effects. Although this deviates from the literal meaning, it amplifies the visual splendor of “玉”. “璆锵鸣” is translated as “cling-clang”, a self-created compound onomatopoeic word that blends the sharpness of metal clashing with the crispness of jade tapping, which is closer to the *Chu Ci*’s meticulous depiction of sound effects than Hawkes’ translation. “琳琅” is translated as “trinkets clink”, where the general term “trinkets” (small ornaments) sacrifices the specificity of “琳” and “琅”, but the short syllable of “clink” forms a rhyme with the previous line’s “blink”, and together with the interjection “o”, attempts to restore the chanting rhythm of Chu songs. This translation method challenges the English readers’ acceptance boundaries with unconventional word combinations but densely arranges sound-effect words like “cling-clang” and “clink” to recreate the opulence of “璆锵琳琅” on the auditory level, even with a touch of avant-garde modern poetry. Compared to each other, the former transforms ornate diction into an understandable ritual scene, while the latter makes the diction itself a sonic marvel that transcends time and space.

Differences in the Treatment of Sentence Structure

Chu Ci employs a mix of long and short lines, using parallelism and antithesis to enhance expressive tension. How to preserve its unique syntactic structure and artistic charm in translation is a great challenge for translators. Taking specific content from *Chu Ci* as an example, we will analyze the differences in sentence structure between the translations by David Hawkes and Zhao Yanchun.

Example 1: 悲莫悲兮生别离,

乐莫乐兮新相知。

David Hawkes: No sorrow is greater than the parting of the living;
No happiness is greater than making new friendships.

Zhao Yanchun: Sad, very sad, comes the hour o we part;
Glad, very glad, I'll meet mine, o sweet heart.

The translations by David Hawkes and Zhao Yanchun demonstrate two entirely different strategies for reconstructing sentence structure: Hawkes dissolves the chanting rhythm of *Chu Ci* through logical English expression, while Zhao Yanchun attempts to restore the original rhythm and emotional intensity through linguistic experimentation. The core charm of the original sentence lies in the extreme rhetoric of “悲莫悲” and “乐莫乐” as well as the repetitive structure linked by the word “兮”—the former uses the double negative of “莫” to push emotions to the peak, while the latter forms a pause akin to an aria through the pivot of “兮”.

David Hawkes' translation completely abandons the phonetic marker “兮”, instead maintaining the antithetical relationship through semicolons and parallel sentence structures. The grammatical structure of “No...is greater than...” accurately corresponds to the semantic logic of “莫...兮...”, but it transforms the unique lyricism of *Chu Ci* into a stern philosophical judgment. This approach sacrifices the musicality of the verse, converting the shamanistic chanting of *Chu Ci* into English aphoristic maxims. While this facilitates cross-cultural understanding, it strips away the emotional vortex created by the original text through repetitive sentence structures and the lingering effect of modal particles.

Zhao Yanchun's translation, however, presents a completely different aesthetic pursuit. He employs the repetitive structure of “Sad, very sad” and “Glad, very glad” to approximate the extreme expression of “悲莫悲” and “乐莫乐” through a rhetorical device rarely used in English. The first “sad/glad” corresponds to “悲/乐”, while the second “very sad/glad” intensifies the negative comparative of the word “莫”, achieving a similar effect without a direct translation of “莫”. Moreover, Zhao Yanchun creatively disrupts the conventional order of English sentences by using the inversion “comes the hour” and the future tense “I'll meet mine”, drawing a boundary of time and space between the pain of “parting in life” and the hope of “new acquaintance”. This boundary, like the word “兮” in the original sentence, connects two different states of life and death, prompting deep contemplation.

Example 2: 朝饮木兰之坠露兮。

夕餐秋菊之落英。

David Hawkes: In the mornings I drank the dew that fell from the magnolia;
At evening ate the petals that dropped from chrysanthemums.

Zhao Yanchun: O at dawn from magnolia leaves I drink dew;
At eve chrysanthemum petals I chew.

The original sentence constructs a ritualistic image of Qu Yuan's “daily adherence to nobility” through the strict antithesis of “朝” and “夕”, “饮” and “餐”, “木兰” and “秋菊”, “坠露” and “落英”, as well as the repetitive rhythm linked by the word “兮”. David Hawkes' translation forms a superficial antithesis with the adverbial phrases “In the mornings” and “At evening”, the verbs “drank” and “ate”, and the objects “dew” and “petals”. However, the delicate balance of the original is subtly dissolved in the expansion of English syntax. The first half, “the dew that fell from the magnolia”, elaborates details with a relative clause, while the second half, “the petals that dropped from chrysanthemums”, though structurally similar, creates a subtle difference in the texture of action due to the substitution of “dropped” for “fell”. This approach, guided by semantic accuracy, transforms antithesis into logical parallelism but sacrifices the “adherence” theme reinforced by the repetition of sound and sentence structure in the original sentence.

Zhao Yanchun's translation is more formally experimental. By eliminating all conjunctions and articles, he compresses the verse into an extremely minimal structure of “adverbial of time+plant imagery+verb+object”, reconstructing the antithetical skeleton with “at dawn” and “at eve”, “drink” and “chew”, “dew” and “petals”. He even introduces a rhyme(/u:/) in English that is lacking in the original sentence through “drink dew” and “chew petals”. The choice of the verb “chew”, which may seem jarring, is actually a deliberate effort to emphasize the physiological nature of the action. This translation transforms the original's neatness into a

modern linguistic tension through simplified antithesis and repetitive parallel structures.

Differences in the Conveyance of Phonological Features

The musicality of *Chu Ci* is reflected not only in the free and varied rhyming patterns but also in the unique chanting effect constructed by the modal particle “兮” and the rhythm of sentence structures. The following analysis, combining phonology and poetics, is based on typical sentences.

Example: 帝子降兮北渚,

目眇眇兮愁予。

袅袅兮秋风·

洞庭波兮木叶下。

David Hawkes: The Child of God, descending the northern bank,

Turns on me her eyes that dark with longing.

Gently the wind of autumn whispers;

On the waves of the Dong-ting lake the leaves are falling.

Zhao Yanchun: This lady does light o on North Shoal;

She attracts my eyes, O lures my soul.

Autumn wind, o sough and sough;

Lake Cavehall sees tree leaves o failing now.

The modal particle “兮” serves as a hallmark of *Chu Ci*, fulfilling dual functions of rhythmic segmentation and emotional prolongation. Its repeated occurrence forms a rhythmic fulcrum throughout the text, simulating the extended breath of chanting in shamanistic rituals. In the original line “帝子降兮北渚，目眇眇兮愁予。袅袅兮秋风，洞庭波兮木叶下”，the word “兮” links four sets of imagery. Its phonological magic lies in the end-rhyme of “降—渚”“眇—予”“风—下”，and the duple rhythm created by the placement of “兮” in the middle of the line. When translating the text, it is essential not only to accurately convey the content of the original but also to consider whether the translation adequately handles the phonological features of the original and reflects its unique characteristics.

David Hawkes’ translation dissolves the physical presence of the word “兮”: he translates “帝子降兮北渚” as “The Child of God, descending the northern bank”, using the continuous sound effect of the present participle “descending” to simulate the dynamic of the character “降”. However, the end-rhyme between “bank” and “longing” in the next line (/æŋk/and/ɒŋŋ/) only has a faint echo. The unique softness of the alliterative word “袅袅” in “Gently the wind of autumn whispers” is also simplified to the fricative/s/ in the word “whispers”.

Zhao Yanchun’s translation pays particular attention to conveying the phonological features of the original text. He translates “兮” as “o”, which is not a simple substitution of symbols—in Old English, “o” was often used in the vocative case. This choice not only highlights the chanting tradition of *Chu Ci* but also creates a resonant cavity similar to the word “兮” in English. “帝子降兮北渚” is translated as “This lady does light o on North Shoal”, reconstructing the rhyme of “渚—予” in the original sentence through the alliteration of the /l/ sound in “light” and “Shoal”, as well as the end-rhyme echo between “Shoal” and “soul” in the following line. More notably, he translates “She attracts my eyes, O lures my soul” for “目眇眇兮愁予”, using the transitive verbs “attracts” and “lures” to transform the visual aspect of “眇眇” into a psychological sensation of “attraction”. For “袅袅兮秋风”, he abandons the direct translation of adjectives and instead captures the essence of the wind’s sound, using the self-created phrase “sough and sough”(rustling)—which not only approximates the nasal murmur of “袅” with the onomatopoeic/sao/ but also creates a layered sound wave of the autumn wind brushing through the treetops through repetition. This strategy of substituting phonetic effects for semantic meaning reaches its peak in the final line “洞庭波兮木叶下”: “Lake Cavehall sees tree leaves o failing now”, where “failing now” concludes with the gliding sound/feɪlɪŋ naʊ/, simulating the lingering posture of falling leaves.

Overall, David Hawkes’ translation strategy centers on “cultural interpretation”. Aware that the phonology of *Chu Ci* is inseparable from the Chu dialect and the shamanistic chanting tradition, he chooses to weaken the phonetic markers of characteristic modal particles like “兮”, instead indirectly conveying musicality through the natural flow of English and supplementary footnotes. Although this sacrifices the original’s dense sound effects, it adapts to the auditory habits of English readers with a prose-like fluent

rhythm. Additionally, he provides detailed explanations of the phonological features and cultural background of *Chu Ci* through footnotes and paratexts(a 60-page preface), allowing readers to complete the symbolic meaning of the phonology in the annotations rather than relying on the musicality of the translation itself.

Zhao Yanchun's translation, however, places greater emphasis on "formal correspondence" and "phonological restoration". He attempts to reconstruct the phonological structure of *Chu Ci* in English, even breaking conventional grammar to approximate the musical qualities of the original poem. He deliberately employs unconventional syntax and end-rhyme design to embed the chanting rhythm of *Chu Ci* into English, sacrificing some readability to preserve the raw tension of the shamanistic chanting in *Chu Ci*. Although this may create reading difficulties, it enhances the poetic quality of the translation.

Different Translation Strategies in Imagery Representation

"Imagery" is a fundamental and core category in traditional Chinese aesthetics. David Hawkes, as a Western Sinologist, and Zhao Yanchun, as a contemporary Chinese translator, standing in different cultural contexts, adopt different translation strategies for imagery nouns with unique cultural connotations.

The translation strategies of plant imagery in *Chu Ci* by David Hawkes and Zhao Yanchun reflect significant differences in cross-cultural interpretation. In specific examples, Hawkes tends to preserve the cultural specificity of the original text through foreignization strategies. For instance, he translates "江离" as "selineas"(a combination of Latin roots and an Anglicized form), "杜衡" as "asarums"(an Anglicized variant of the Latin name *Asarum*), and "揭车" as "cart-halting flower"(adding the qualifier "cart-halting" to explain its function). These translations echo the method he proposed in the preface to *The Songs of the South*: using Latinized names, creating new words, or supplementing cultural connotations with qualifiers. This strategy aims to restore the shamanistic cultural background and historical symbolism of the plants in *Chu Ci* through academic expression. For example, "蕙纕" is translated as "orchid girdle", which retains the botanical attribute of "蕙"(orchid) and enhances the ritual nature of wearing it through the word "girdle"(waistband), resonating with Qu Yuan's metaphorical system of self-cultivation with fragrant herbs.

Zhao Yanchun, on the other hand, adopts a domesticating strategy, which profoundly reflects his cultural stance and poetic pursuit. By integrating domesticating translation with dynamic construal, he constructs a cross-cultural interpretative model that is both close to the target culture and conveys deep metaphors. This strategy is closely related to his academic background and the mission of cultural dissemination.

Firstly, when translating plant imagery, Zhao Yanchun often uses generalization or equivalent substitution to dissolve cultural barriers. For example, he translates "蕙" as "tonka beans"(a common spice in Western culture)instead of the strict botanical name, symbolizing noble character with a familiar spice. This choice retains the functional association of "香草" while avoiding reader confusion from unfamiliar terms. It stems from his emphasis on the "sociality" and "culturality" of translation—translation is not just a conversion of symbols but also a reshaping of cultural cognition. Another example is translating "艾" as "warmwood"(a general term for mugwort plants), which downplays its specific negative connotation as "evil grass" in Chinese culture. Instead, he uses a rhetorical question like "Who says green orchids are not flowers chaste?" to directly highlight moral criticism, making the metaphor more accessible to modern readers. This strategy echoes his view presented at the 4th Seminar on the Translation of Traditional Culture: translation should change the traditional concepts and ways of understanding traditional culture. By simplifying the complexity of culture-loaded words, it helps transform *Chu Ci* from a "historical text" into a "sympathetic lyric poem".

Secondly, Zhao Yanchun focuses on the adaptive reconstruction of poetic form. He employs rhyming(such as "dew" with "chew"), colloquial contractions(like "'n"), and simplified syntactic structures(for example, "O selinea'n angelica I don") to transform the Sao style of *Chu Ci* into English metrical poetry. This approach compensates for the loss of cultural imagery through rhythmic and architectural beauty. For instance, "畦留夷与揭车兮, 杂杜衡与芳芷" is translated as "O I grow peony's auragrass abed; Lo, asarums'n angelicas spread". The rhyme between "abed" and "spread", along with the interjection "Lo", enhances the visual imagery, shifting the act of planting fragrant herbs from a political metaphor to a visualized pastoral scene. This treatment aligns with his translation principle of "translating poetry into poetry", which aims to convey the lyricism of the original poem through formal recreation rather than adhering strictly to literal fidelity.

More profoundly, Zhao Yanchun's translation strategy is closely related to his background in cognitive linguistics and his mission in cultural dissemination. As an expert in cognitive lexicography, he excels at establishing "optimal relevance" in

translations through the theory of dynamic construal. For example, he translates “纫秋兰以为佩” as “A eupatory sash I put on”, using the specific accessory “sash”(waistband) to activate English readers’ cognitive framework of “symbol of status”, replacing the complex connotations of “兰” in Chinese culture, thereby achieving equivalent metaphorical transfer within a limited context. Meanwhile, the translation research and publishing center he leads emphasizes “bringing the treasures of traditional Chinese medicine to the world”. This mission of cultural export prompts him to prioritize the acceptance of the target readers in translation, such as generalizing “杜衡” as “asarums”(a genus of plants), using the scientific nature of Latin roots to endow the translation with a sense of authority while avoiding alienation caused by excessive foreignization.

In summary, Zhao Yanchun’s translation strategy centers on cultural accessibility, transforming *Chu Ci* from a classical symbolic system into a modern lyrical text through the synergy of domestication, poetic reconstruction, and cognitive relevance. This approach stems from his academic background’s theoretical awareness of “dynamic construal” and “symbolic transformation”, and serves the practical needs of internationalizing traditional Chinese culture. By lowering cultural barriers, it allows the romantic spirit and moral ideals of *Chu Ci* to be reborn in a global context, enabling contemporary readers(especially the youth and foreign learners) to gain aesthetic experiences through rhythm and imagery.

Overall, David Hawkes’ translation is closer to a “scholarly interpretation”, suitable as a reference for cultural studies; while Zhao Yanchun’s version resembles a “poetic re-creation”, prioritizing literary quality to serve a general readership. The common challenge they both face is how to balance the precision of plant imagery, the integrity of cultural metaphors, and the adaptability of poetic form—the former may alienate readers through excessive foreignization, while the latter may dilute the symbolic system of *Chu Ci* through over-domestication. This tension precisely reveals the core dilemma of classical translation: the transplantation of cultural symbols requires not only linguistic precision but also creative transformation. The multiple connotations of the fragrant herb imagery in *Chu Ci* may be more fully presented through the complementarity and dialogue of the two translations.

Differences in Translation Purpose and Target Audience

As a representative scholar of the 20th-century Western Sinology community, David Hawkes’ translation practice has always been grounded in academic research. His aim is to incorporate *Chu Ci* into the Western academic sphere through rigorous textual research and multidimensional cultural interpretation. His work, *The Songs of the South*, includes a preface of over 60 pages that systematically traces the stylistic evolution and historical context of the genre “辞”. Additionally, through detailed annotations and illustrations, he decodes culturally specific content such as the Chinese zodiac, mythological imagery, and historical allusions. He even employs statistical methods to analyze the lexical and structural features of the poems, reconstructing the historical authenticity of the text with an empirical spirit. This “encyclopedic” translation strategy serves both the Western academic world’s systematic demand for Eastern knowledge and attempts to build a bridge for cross-cultural understanding for general readers. For example, Hawkes integrates diverse perspectives from Confucianism, Taoism, and historical documents in his annotations, interpreting *Chu Ci* within the context of the Chinese literary tradition. His target audience includes not only professional researchers but also general readers who are curious about Chinese culture but lack background knowledge. This dual positioning makes his translation both academically profound and readable, but the extensive paratextual material may make it seem weighty and even daunting to some readers.

In contrast, Zhao Yanchun’s translation places greater emphasis on achieving cross-cultural transmission of the essence of Chinese philosophy within the context of globalization. His strategy tends towards “minimal annotation and focus on the core”, aiming to simplify cultural barriers and enhance the fluency and acceptability of the translation. Although he does not completely abandon scholarly research, he places more emphasis on reconstructing the poetic and philosophical qualities of *Chu Ci* within the English context, avoiding the distraction of readers’ attention to the aesthetic characteristics of the text caused by excessive annotations. For example, when dealing with symbolic systems such as “fragrant herbs and beautiful women”, he may prioritize the compatibility of rhythm and imagery in English poetry rather than explaining the historical origins one by one. This choice stems from his keen insight into the reading habits of contemporary readers—in the age of information overload, concise and lively expression is more likely to attract non-specialist readers while also highlighting the core value of *Chu Ci* as a literary classic. Zhao Yanchun’s translation purpose is not only cultural export but also to promote equal dialogue between Chinese and Western cultures. By retaining the metaphorical structure and dialectical logic of the original text, he encourages English readers to actively participate in the construction of meaning rather than passively accepting cultural annotations.

The Influence of Cultural Background and Personal Cultivation

Their cultural backgrounds and personal cultivation further amplify this difference. As a Western Sinologist, David Hawkes naturally possesses an “outsider” perspective. His translation is both a deep exploration of Chinese culture and an adaptive adjustment to the Western academic paradigm. He dedicated his life to “ferrying” Chinese literary classics to the English-speaking world, even resigning from his Oxford professorship to focus on translation and drawing on Wordsworth’s poetry to enhance the poetic effect of his translation of *Dream of the Red Chamber*. This strategy of “translating scriptures with scriptures” highlights his profound English literary cultivation and creative transformation ability. However, his understanding of Chinese culture is always based on textual research and cross-cultural imagination. Although he tries to get as close to the original meaning as possible through textual research, he is still inevitably limited by the positivist tendency in the Western academic tradition.

On the other hand, Zhao Yanchun, as a native speaker of Chinese, is endowed with a more direct cultural resonance and contextual perception, enabling him to keenly capture the subtleties of emotional expression in *Chu Ci*, such as the sorrow in *Li Sao* and the splendor in *The Nine Songs*. At the same time, his background in both Chinese and Western academic training allows him to break free from the literal constraints and reconstruct Zhuangzi’s dialectical thought through modern English philosophical discourse, thereby achieving precise transmission of cultural essence. This dual cultural cultivation enables his translations to find a balance between “faithfulness” and “expressiveness”, avoiding the loss of cultural uniqueness due to excessive domestication while dissolving the barriers brought by heterogeneity through linguistic innovation.

The Impact of the Evolution of Translation Ethics in Different Eras

The differences in the subjectivity of the two translators reflect the evolution of translation ethics in different eras. David Hawkes’ translation is a product of the golden age of Sinology, bearing the mission of mapping Chinese culture for the Western academic community. His academically dense annotations and cross-cultural interpretative strategies are both a continuation of the 19th-century Orientalist knowledge tradition and a critical transcendence of it—he refuses to reduce *Chu Ci* to an exotic spectacle but instead constructs it rigorously as “part of the heritage of mankind” through scholarship. In contrast, Zhao Yanchun’s practice reflects the cultural awareness of translators in the 21st-century context of globalization. His strategies focus more on establishing the modern value of Chinese philosophy in a multicultural dialogue of equality. Through the “recontextualization” of the translation act, *Chu Ci* is kept rooted in its culture while also being integrated into the discourse system of world literature. Neither of these approaches is superior to the other; instead, they together form a polyphonic narrative of the translation of Chinese classics, providing complementary models for cross-cultural communication.

CONCLUSION

The differences in translation strategies and translator subjectivity between David Hawkes’ and Zhao Yanchun’s English translations of *Chu Ci* profoundly reflect the complex interplay of Sino-Western cultural positions, the contexts of different eras, and academic traditions. As a representative scholar of the golden age of Western Sinology, Hawkes’ translation practice centers on academic research. Through rigorous textual research, multidimensional cultural interpretation, and a substantial paratextual system, he systematically integrates *Chu Ci* into the English-speaking world’s intellectual landscape. He reconstructs the poetry’s rhythm and imagery through domestication strategies, softening the symbolic density unique to Chu culture. This approach not only meets the Western academic community’s demand for systematic knowledge of the East but also builds a bridge for cross-cultural understanding for general readers. Although this “encyclopedic” translation may pose reading difficulties due to its extensive annotations and academic expression, it lays an academic foundation for the internationalization of *Chu Ci* through its restoration of historical authenticity and openness to cross-cultural comparison.

In contrast, Zhao Yanchun’s translation highlights the cultural awareness and dissemination mission of Chinese scholars in the 21st century. Grounded in the context of globalization, he employs foreignization strategies as his core approach. By simulating rhythm, translating core cultural vocabulary directly, and simplifying the annotation system, he reconstructs the poetic tension and philosophical depth of *Chu Ci* in English. His translation, guided by the principle of “minimal annotation and focus on the core”, retains the original text’s formal aesthetics and metaphorical structure while dissolving cultural barriers through linguistic innovation. This approach transforms *Chu Ci* from an object of academic study into a lyrical text that evokes empathy, facilitating the integration of Chinese classical literature into the discourse system of world literature.

The differences between the two are essentially a microcosm of the evolution of translation ethics. Hawkes' practice continues the 19th-century Orientalist knowledge tradition but, through critical transcendence, refuses to reduce *Chu Ci* to an exotic spectacle. Instead, he incorporates it into the category of shared human cultural heritage. Zhao Yanchun, on the other hand, relies on the modern appeal of Chinese culture and reconstructs the act of translation with a consciousness of equal dialogue. Through the strategy of "recontextualization", he ensures that *Chu Ci* maintains its cultural roots while gaining new life in cross-cultural communication. This difference also stems from the dual identity of the translators: Hawkes' "outsider" perspective enables him to seek a balance between textual research and poetic transformation, while Zhao Yanchun's native cultural perception and Sino-Western academic background endow his translation with a unique tension between "faithfulness" and "expressiveness". Neither translation path is superior to the other; rather, they form a complementary polyphonic narrative. Hawkes' academic translation provides a model for in-depth cultural interpretation, while Zhao Yanchun's literary transformation paves the way for mass dissemination. Together, they reveal the dynamic balancing challenge of adaptation to the targeted culture and preservation of source culture in classical translation.

This study, through comparative analysis, not only deepens the theoretical understanding of the mechanisms of translator subjectivity but also provides methodological insights for the overseas dissemination of Chinese classical literature. Future research could further expand into diachronic comparisons of multiple translations, quantitative analysis using digital humanities techniques, and empirical examinations of reception in the target culture. In this way, within a broader interdisciplinary perspective, the diverse possibilities for the modern transformation of traditional culture can be explored. Ultimately, the polyphonic translation history of *Chu Ci* reminds us that the translation of classics is both a field for the negotiation of cultural power and a creative opportunity for civilizational dialogue. Only through the dialectical unity of academic rigor and effective dissemination can Chinese literature truly achieve the deep transition from "going out" to "going in".

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