

The English Translation of Chinese Poetry from the Perspective of Cultural Identity

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Abstract: At present, the trend of globalization has become more and more obvious, China is playing an increasingly important role in the 21st century, and all aspects such as economic strength, political discourse, cultural influence and so on are showing a vigorous scene, and there is no doubt that China's influence and competitiveness in the world has been different from that of the past. Chinese culture is actively going out, Chinese voices are spreading outward, and Chinese stories are being exported. Chinese poems, whether classical or modern, are the brilliant crystallization of Chinese culture, they contain colorful imagery, and every poet expresses his or her emotions through the imagery and refined language in the poems. Chinese poems contain profound cultural connotations, and they are the Chinese poetry contains profound cultural connotations and is a valuable treasure of the Chinese nation. Our cultural self-confidence has been increasing with the development of economy, and the importance of English translation of Chinese poetry has been brought to a new height. In order to better disseminate the traditional Chinese culture and to strengthen the cultural exchange between China and the West, it is a great responsibility for the translators. This paper analyzes the strategy of English translation of Chinese poems from the perspective of cultural identity and its influence on English translation of Chinese poems, the characteristics and connotations of Chinese poems, and the role of translators in the English translation of Chinese poems, and puts forward some theoretical and practical suggestions.

Keywords: Cultural Identity; Cultural Differences; English Translation of Chinese Poetry; Translation Strategies; Translator's Creativity.

1. Introduction

Under the continuous advancement of globalization, transnational cultural exchanges have become increasingly close. As one of the core elements of Chinese culture, the English translation of Chinese poetry has gradually become an important link between Chinese and Western cultures. Since the middle of the 20th century, translation theory research has experienced a diversified development from linguistic school to cultural school to post-colonial theory, and these theoretical frameworks have provided multi-dimensional perspectives and innovative ideas for the practice of English translation of Chinese poetry. For a long time, many translation scholars at home and abroad have been actively engaged in the translation of Chinese poetry and accumulated rich practical experience. These achievements have not only promoted the global dissemination of Chinese poetry, but also provided valuable references for subsequent researchers. With the wide application of digital technology, English translations of Chinese poetry can be more conveniently accessed and appreciated by readers all over the world, further accelerating its internationalization.

English translation of Chinese poetry is not only an effective means of spreading Chinese culture to foreign countries, but also an important bridge across the language and cultural gap. Through translation, foreign readers can gain a deeper understanding of China's historical traditions, cultural connotations and values. At the same time, this process also provides an opportunity for cultural exchanges between the East and the West, enabling readers to find resonance in poetic works of different cultural backgrounds and enhance mutual understanding and respect. By virtue of its unique artistic expression and profound cultural deposits, Chinese poetry has contributed a brand-new chapter to world literature. Its works in English translation have become an

indispensable part of the global literary treasury, not only promoting the internationalization of Chinese culture, but also injecting new vitality into world literature and promoting the continuous development of the discipline of translation.

The essence of translation lies in cultural transmission and communication. Under the background of cross-cultural research, translation theory and practice gradually go beyond mere language conversion and focus on deeper issues such as cultural context and cultural differences. As the foundation of language, culture carries the spiritual qualities and ideological core of a nation. Therefore, discussing translation from the perspective of cultural identity, especially the English translation of Chinese poetry, which is a literary form with great national characteristics, has more far-reaching significance and value than simple linguistic analysis.

2. About Cultural Identity

2.1. Overview of Cultural Identity

Cultural identity is a core issue that cannot be ignored in translation studies, especially when it comes to the translation of Chinese poetry, its importance becomes more and more prominent. Cultural identity is essentially an answer to the fundamental question of "who am I", which reflects the individual or group's cognition of their own cultural identity and sense of belonging. In cross-cultural communication, the translator, as the intermediary of cultural transmission, has a profound influence on the understanding and processing of the source and target language cultures by his own cultural identity. This difference in identity not only shapes the translator's interpretation of the work, but also further affects his choice of translation strategies. At the same time, the translator's translation results will trigger "imaginative identity" among readers, that is, readers will construct their cognition and evaluation of the foreign culture through the

translated text. Therefore, cultural identity is not only the starting point of translation activity, but also the embodiment of its final effect.

In translation practice, the translator's cultural identity often determines his or her attitude towards the source and target language cultures. For example, if the translator has a strong sense of identity with his own culture, he may tend to adopt the "alienation" strategy to retain the cultural characteristics of the original text as much as possible; on the contrary, if the translator prefers the target language culture, he may choose the "naturalization" strategy to make the translation more in line with the reading habits of the target language readers. On the contrary, if the translator prefers the target language culture, he may choose the "naturalization" strategy to make the translation more in line with the reading habits of the target language readers. The choice of this strategy not only affects the linguistic form of the translated text, but also determines the effect of cultural information transmission. Therefore, the difference of cultural identity plays a key role in translation, which is not only the embodiment of the translator's subjectivity, but also the bridge of cross-cultural communication. The translator's cultural identity not only affects the translation process, but also interacts with the reader through the translation. When reading the translated text, readers will interpret and evaluate the work based on their own cultural background and identity. This interpretation may be biased by cultural differences or deepened by cultural resonance. Therefore, translators need to find a balance between cultural identity and readers' acceptance in the process of translation, not only to be faithful to the essence of the source language culture, but also to ensure that the translated text can be understood and appreciated by the target language readers.

So, what exactly is cultural identity? Identity, also translated as identity or sameness, on the one hand, concerns the subject's own characteristics, and enables him to understand himself more deeply by establishing a connection between the subject and the group he belongs to; on the other hand, it distinguishes the subject from others, highlights the subject's sense of alienation, and creates the subject's demand for a sense of belonging. According to Segers, individuals can simultaneously possess different indicators of identity, such as the national level; regional, racial, religious, and linguistic affiliation; the gender level; the level of a certain generation; the level of social class; and the level of organizations or associations to which they belong due to their work relationship. Cultural identity, on the other hand, refers to an individual's subjective inclination towards the origins of the nation to which he or she belongs. The systematic study of cultural identity can be traced back to the psychologist Erik Erikson, who argued that identity is a feeling of familiarity with oneself, a process by which the subject obtains the desired recognition from trusting people, and that cultural identity is therefore not only the core of the individual subject, but also the center of the popular culture (common culture). For cultural anthropologist Nash, cultural identity not only covers language, behavior, norms, beliefs, myths, values and other elements, but also involves the formation and implementation of social institutions. Vos, on the other hand, points out more clearly that cultural identity gives the subject a sense of being of the same root because the subject enjoys common beliefs and values among themselves, which can also be the basis for their self-defining in-groups (self-defining in-groups). (Zhou Xiaomei, 2016) A person's good

sense of cultural identity means that he will not be prejudiced against foreign cultures in cross-cultural communication, and he can know and deeply understand them, and this awareness and ability is very meaningful to both translators and readers, which is conducive to promoting the development and progress of the human civilization as a whole, so as to reach a positive and effective cultural consensus.

2.2. Translation and Cultural Identity

No matter which type of translation, it has a certain purpose. Poetry translation is also an operation on the text, in which the translator exerts his creativity and follows certain translation strategies and techniques to convey the ideology and concepts of the original text, and the essence of ideology and concepts is culture, so it can be said that translation is an important part of interculturalism, and therefore translation is not carried out in a vacuum, but a rewriting, a re-creation of the original text to create new cultural images. Therefore, translation is not carried out in a vacuum, but is a kind of rewriting, a kind of re-creation of the original text to create a new cultural image. No matter what the intention is or how it is rewritten, it can reflect certain concepts and ideologies, and the essence of concepts and ideologies is culture, which has a founding role in cultural identity. Therefore, the role of translation in the construction of cultural identity should not be underestimated. (Xiao Jiali, 2022) The diversity of human civilization is reflected in the richness of different cultures, and Chinese and Western cultures inevitably face many obstacles in their exchanges and collisions. These obstacles are mainly reflected in ideology, belief system and way of thinking. For example, traditional Chinese culture is based on Confucianism, which emphasizes the core values of "benevolence, righteousness, courtesy, wisdom and trust", while Western culture pays more attention to democracy and individual freedom, and there is a significant difference between the two in terms of value orientation. In terms of language, English is known for its simple logical structure and direct expression, while Chinese is more inclined to implicit expression, flexible language structure and rich semantic level. Such linguistic and cultural differences bring great challenges to the translation work. In the process of translation, the subjectivity of the translator plays a decisive role in the final result. The translator's understanding and processing of the work are affected by many factors, including language ability, cultural perception, professionalism, and the use of translation methods and techniques, etc. The translator's understanding and processing of the work are affected by many factors, including language ability, cultural perception, professionalism, and the use of translation methods and techniques. The cultural backgrounds of different nationalities and regions vary greatly, and each culture is constantly evolving. Therefore, translators not only need to consider the conversion of language structure, but also need to pay attention to the differences in cultural background. How to find a balance between Chinese and Western cultures and reduce barriers in communication is a lifelong exploration for translators. Translation plays an important role in the construction of Chinese and Western cultural identity. As the core classics of traditional Chinese culture, the English translation of the Four Books and Five Classics is not only a matter of language conversion, but also a process of building cultural identity. Take James Legge's English translation of *The Analects of Confucius* as an example, he introduced the core concepts of Confucianism, such as "benevolence",

“propriety”, “righteousness”, etc., to the Western readers through detailed annotations and explanations. “and so on. This translation strategy not only helps Western readers to understand traditional Chinese culture, but also promotes the dialog and identification of ethics and values between China and the West.

However, due to the differences between Chinese and Western cultural backgrounds, translators face many challenges in the translation process. For example, it is difficult to find an exact equivalent for the concept of “benevolence” in English, and James translates it as “benevolence”, which conveys part of the meaning but fails to show its rich cultural connotations in a comprehensive way. This shows that translation is not only the conversion of language, but also the construction of cultural identity, and the translator needs to find a balance between the two cultures in order to realize the effective transmission of meaning. The English translation of the Four Great Masterpieces is an important symbol of Chinese culture going global. Take *Dream of Red Mansions* as an example, the translation by Yang Xianyi and Mr. and Mrs. Dai Naidian, by faithfully reproducing the plot and characters of the original book, shows the complexity of Chinese feudal society and the depth of human nature to Western readers. For example, the poems, allusions and rituals involved in the book are explained in detail in the translation. This translation strategy not only helps Western readers to better understand Chinese culture, but also promotes the mutual identification of Chinese and Western cultures.

In addition, David Hawkes' translation of *Dream of the Red Chamber* pays more attention to the beauty and fluency of language. He adopts the strategy of naturalization in his translation to make the translation more in line with the reading habits of English readers. For example, he translates “Daiyu” as “Black Jade”. Although there is some deviation in the words, the western readers can understand the character's personality and fate more easily through this translation. This translation strategy plays a positive role in the construction of cultural identity and enables Western readers to feel the unique charm of Chinese culture through reading. Mo Yan's works have shown the world the complexity of the Chinese countryside and the depth of human nature through multilingual translations, especially the English translation. In addition, Shao Xunmei's translation of “Border Town” in cooperation with Xiang Meili not only embodies the fusion of Chinese and Western literary ideas, but also conveys the unique flavor and cultural connotation of the Chinese countryside to the Western readers, and promotes the mutual understanding and recognition of Chinese and Western cultures.

As a treasure of Chinese culture, the English translation of ancient Chinese poems has special significance in the construction of cultural identity. Taking the English translation of Li Bai's *Silent Night Thoughts* as an example, Xu Yuanhong's translation not only preserves the original poem's mood, but also conveys the poet's feelings of homesickness through linguistic recreation with the phrase “Before my bed a pool of light, can it be hoarfrost on the ground? The translation not only preserves the original poem's mood, but also conveys the poet's homesickness through language recreation.

In addition, Ezra Pound's *Huaxia Collection* shows the unique charm of Chinese poetry to Western readers through his creative translation of ancient Chinese poems. For

example, in translating Li Bai's *Changganxing*, he reproduces the emotion and mood of the original poem through concise language and free syntax. This translation strategy not only breaks through the limitations of traditional translation, but also provides new inspiration for the development of modern Western poetry.

However, cultural differences in the translation of ancient poems also bring many challenges. For example, the imagery and allusions in Chinese poetry are often difficult to find corresponding expressions in English. In the process of translation, translators need to realize the effective transmission of meaning through annotation, interpretation or creative rewriting, which is no longer just a language conversion. Chinese translation of foreign literature has also played an important role in promoting cultural identity between China and the West. Take Shakespeare's *Hamlet* as an example, Zhu Shenghao's translation conveys the charm of Shakespeare's play to Chinese readers through fluent language and vivid expression. For example, his translation of “To be, or not to be” as “To live or to perish” not only faithfully follows the meaning of the original text, but also conveys the inner conflicts of the characters through linguistic recreation. This translation strategy not only helps Chinese readers to understand Western literature, but also promotes the intellectual and emotional resonance between China and the West.

In addition, when Fu Lei translated Balzac's *The Elderly Man*, he presented the complexity of French society and the depth of human nature to Chinese readers through delicate language and profound cultural understanding. For example, he translated “Le Père Goriot” as “The Elderly Man”, which not only preserved the meaning of the original title, but also conveyed the tragic fate of the character through linguistic recreation. This translation strategy plays a positive role in the construction of cultural identity, enabling Chinese readers to feel the unique charm of Western culture through reading. These cases show that translation is an important tool for breaking down cultural barriers and realizing cultural identity. Cultural identity is a historical process, and Chinese-English translation has a certain connection with it. Translation can build and promote the development of cultural identity, and similarly, cultural identity is the foundation and core of translation, and the two complement each other.

2.3. Translator Subjectivity in Cultural Identity

Translators, as a bridge of cultural exchanges between countries, are an important member of cultural construction, and cultural identity is again the main proposition of cultural construction, subjectivity, i.e., creativity, initiative, self-awareness and purposefulness of the subject. Although it is said that the process of translation is the reproduction of the content and meaning of the original text, and the translator undoubtedly needs to respect the content of the original text and the central idea that needs to be expressed, the main subject in translation activities is still the translator, firstly, whether he or she can correctly grasp the cognition of the work depends largely on the translator's ability to consciously shape his or her own national cultural identity, and secondly, the choice of translation strategy also affects the effect of the translation. The translator is an intermediary who integrates the target language culture with the source language culture. The West emphasizes “other culture” and “individualistic spirit”, and the depth and breadth of the investigation of

subjectivity are not compatible, so the translator's subjectivity can not be reflected in this way, the correct approach is to place the translator in the history of the development of the national culture where he is located, but also to place him in the global cultural convergence and integration. The correct approach is to place the translator both in the history of the development of his own national culture and in the context of the global cultural intermingling and collision, but no matter in which context, it is necessary to follow the core essence of cultural self-confidence, and then carry out the translation practice. The mission and responsibility of contemporary translators cannot be shirked. Translators should build up cultural confidence, occupy an important position in cultural exchange for their own national cultures in the new era of China, and lead cultural identity with cultural confidence.

3. The Immortal Charm of Chinese Poetry

3.1. Development and Characteristics of Chinese Poetry

As one of the four ancient civilizations, China has a long and glorious tradition of poetry. Its development can be divided into five main stages. The ancient to pre-Qin period was the budding stage of Chinese poetry, the prototype of which can be traced back to ancient myths and oracle bone inscriptions. Although these early written records, such as the *Wax Rhetoric*, were simple in form, their sense of rhythm laid the foundation for poetry. The emergence of the *Shijing* (Classic of Poetry) and the *Chu Rhetoric* marked the first major breakthrough in Chinese poetry, not only realizing the format shift from four to seven lines, but also providing a deep humanistic and artistic foundation for later literary creations. The second stage is the period from the Qin and Han Dynasties to the North and South Dynasties, representing the types of poetry as Han Lefu Folk Songs, Literati Pentameter Poetry, Jian'an Poetry, and Poetry of the North and South Dynasties. In the first period of the Han Dynasty, the Literati Poetry Forum was relatively silent, but the Folk Lefu was quite active. Han Lefu folk songs inherited the realism tradition of the Classic of Poetry, and were mostly characterized by "feelings of sadness and joy, and sent out because of events", and the sentence style was dominated by miscellaneous words and five-character lines, which embodied the new development of the art of poetry, and later, under the influence of the Han Lefu, the literati pentameter poems were gradually matured and developed, and the Nineteen Ancient Poems of the end of the Eastern Han Dynasty was the masterpiece of literati pentameter poems, with a sentimental tone. It was known as "one word worth a thousand pieces of gold" and "the crown of five-character poems". During the Three Kingdoms period, the poems of San Cao and Jian'an Seven Sons were full of content and emotion, with the unique style of "Jian'an Bone", which was the representative of Jian'an Poetry. During the North and South Dynasties period, a large number of works with brilliant rhetoric appeared, and Tao Yuanming was the only one who took the lead in the poetry world with his refreshing idyllic poems. The third stage of the Sui and Tang Dynasties to the Five Dynasties, is familiar to all the prevalence of poetry in the Tang Dynasty, is also the heyday of China's poetic history, a wide range of subjects, a variety of styles, and a number of famous artists. In the Song, Jin and Yuan Dynasties, Song lyrics and Yuan operas dominated the scene,

with their elegance and boldness coexisting to show profound emotional and ideological connotations; while Yuan operas, with their popularity and theatricality, became an important part of folk culture. In the fifth stage, from the Ming and Qing Dynasties to the modern period, the quantity and quality of poetry declined relatively compared with the previous period, until after the New Culture Movement, when new poetry (i.e., modern poetry) emerged and gradually took the place of old-style poetry. Poetry schools such as the Crescent School and the Modern School emerged one after another and injected new vigor into Chinese poetry. As a treasure of Chinese culture, Chinese poetry can help to perpetuate the cultural genes of the Chinese nation, and at the same time stimulate the progress of human spiritual civilization.

3.2. Excellent Translators in English Translation of Chinese Poetry

Poetry translation has always been a difficult part of translation, and classical Chinese poetry is especially difficult to translate. However, despite this, there is no lack of excellent translators of ancient poems, who are active in various countries and have different purposes of researching and spreading Chinese poetry. One of the best poetic translators in China is Mr. Xu Yuanchong, who is regarded as "the only person who translates poems into English and French". As a master translator, he has the most profound understanding of Chinese and Western cultures, and also understands the great differences between the two, and he has a strong sense of cultural identity with regard to the Chinese culture, and he continues to learn and practice in the process of translation to get pleasure from it, and he pursues the coexistence of meaning and beauty, and translates without meaning. His translation pursues the coexistence of meaning and beauty, it is not difficult to translate the meaning, but it is very difficult to achieve the effect of beauty, this is because the poems are concise and pay attention to the rhyme and meter, so the difficulty is self-evident, the Western world can appreciate the charm of Chinese poetry, it is indispensable to the contribution of the excellent Chinese translators, unlike the foreign sinologists, the Chinese translators have an additional ability, that is, the cultural identity of the original work, and the identification of the sense of self-attribute, of course, there are many translators in the translation field. Of course, there are many foreign translators in the field of translation studies on Chinese poetry, such as Hert Zhaier, who published the English translation of Chinese Poetry, which opened the door to the Western readers' understanding of the Chinese classical poetry, and the English translation of Selected Chinese Poems published by Werther Bynner, the earliest translation of The Three Hundred Tang Poems in the U.S.A., which allowed the West to appreciate the subtlety of the Tang poems, and the famous American poets and translators who translated the Tang poems, and the famous American poets and translators who translated the Tang poems. famous American poet and translator translated a large number of classical poems, which had a profound influence on modern Western poetry. There are countless outstanding translators, all of whom have had a positive spreading effect on cultural exchanges.

3.3. English Translation of Imagery and Rhetorical Patterns in Chinese Poetry

In the process of translating Chinese poetry, imagery and rhetorical style are two core elements that cannot be ignored.

They are not only an important part of poetic form, but also closely related to the transmission of meaning and emotion in poetry. Imagery is an artistic image shaped by the poet through objective things combined with his own emotions and thoughts, and is presented as concrete objects in poetry. Through the art of language, the poet expresses his feelings through scenery and objects, and projects his emotions into the imagery, thus triggering the reader's association and empathy. This process reflects the re-creation of language art, and poetry translation is essentially a re-creation activity. How to accurately convey the imagery and emotion of a poem in the target language is a difficult challenge for translators. There are many kinds of imagery, and poets often express their emotions through scene descriptions. These images can be concrete things or abstract signs or symbols. According to human sensory experience, imagery can be categorized into visual, tactile, auditory and other types. Compared with English, the expression of Chinese imagery is more flexible and not subject to strict grammatical rules, thus it is richer in connotation and can deeply convey the poet's emotions. However, it is because of the richness and freedom of imagery that some translators may have a vague or one-sided understanding of the meaning of the poem in the process of translation, thus affecting the accuracy of the translation. For example, Liu Zongyuan's "Thousands of birds fly away from the mountains, and ten thousand paths are extinct", here the thousand and ten thousand is the author's use of hyperbole has been a combination of static and dynamic, if the translator is not aware of it, it is easy to translate it into the counting unit, and there is a leakage of the translation, but of course, there are also examples of the translators who are very good at dealing with the imagery, such as the English translation of the ancient poem "Thoughts of a Quiet Night" is very beautiful. The translation is: "Before my bed a pool of light, can it be hoarfrost on the ground? Looking up, I find the moon bright; bowing, in homesickness I'm drowned." It translates "bright moonlight in front of the bed" into "a light in front of the bed", and adjusts the position of the imagery, which not only retains the original meaning, but also allows English readers to visualize the scene. Many scholars have conducted in-depth research on the translation strategy of imagery, and most of them think that the combination of direct translation and Italian translation can convey the poetic imagery well. In response to this problem, Mr. Xu Yuanhong put forward the theory of three beauties, which is a reference standard for translating poetic imagery researched by Mr. Xu Yuanhong, and this theory is specific and obvious. He believed that in the process of translating a poem, it is necessary to convey both the content of the poem and the beauty of the visual rhythm presented by the original poem, so the translator should know the poet's emotion at that time in order to better reflect the charm of the original poem. (Wang Mei) "The sun beyond the mountains glows; The Yellow River seawards flows." in *Climbing the Stork Tower* was translated by Xu Yuanhong as "The sun beyond the mountains glows; The Yellow River seawards flows." The words "glows" and "flows" here convey the imagery of the original poem well, making people feel the afterglow of the sun and the magnificence of the Yellow River. When translating Li Bai's "Looking at Mount Lushan Waterfalls", he translated "The sunlit Censer peak exhales a wreath of cloud" as "The sunlit Censer peak exhales a wreath of cloud". The word "exhales" gives life to the sunlit Censer peak, as if it is breathing in and out, while "a wreath of cloud" vividly depicts

the scene of purple smoke, preserving the original mood of the poem. The waterfall is translated as "Like an upended stream the cataract sounds loud", "upended stream" vividly describes the spectacular scene of the waterfall pouring down from a high place. The word "upended stream" describes the spectacular scene of the waterfall pouring down from a high place, while "sounds loud" conveys the roaring sound of the waterfall, making the waterfall imagery more distinctive. In "As if the Silver River fell from azure sky", "Silver River" corresponds to "Milky Way", and "fall from azure sky" is the same as "fall from azure sky". In "As if the Silver River fell from azure sky", "Silver River" corresponds to "Milky Way", and "fell from azure sky" skillfully expresses the magnificent landscape of the waterfall as if it were pouring down from above the blue sky, giving readers space for imagination.

In addition to imagery, the translation of rhetorical patterns is also a difficult point in the translation of poems, rhetorical patterns, referred to as rhetoric, the most familiar name is rhetorical devices, which can make the language more expressive and contagious, there are a large number of rhetorical patterns in both English and Chinese languages, and the common ones in the Chinese language are explicit metaphor, prose, anthropomorphism, onomatopoeia, superimposition, hyperbole, etc., which are similar but not identical. A large part of the charm of poetry comes from the poet's skillful use of rhetorical patterns. When translating rhetorical patterns, the translator needs to be familiar with the expression habits and artistic characteristics of rhetorical patterns in both English and Chinese languages, and strive to realize the beauty of English and the beauty of the form while ensuring the accurate conveyance of the context. (Zhou Zhen, 2020) The above example of imagery translation comes from traditional ancient poems, which are popular, and the author will illustrate the translation of rhetorical patterns from the poems in the recent successful cases of culture going to the sea. 2024 The first domestic 3A action-playing game *Black Myths: Wukong*, produced by Game Science Company, was formally launched, and gained wide attention at home and abroad, which is adapted from one of the four Chinese masterpieces *The Journey to the West*, and players play the game in the *Black Myths: Wukong*, which is the first 3A action-playing game in China. The game is adapted from one of China's four great masterpieces, *Journey to the West*, in which players will play the role of the "Man of Destiny" and embark on their own "journey of destiny". The game combines oriental aesthetics with modern digital technology, integrating traditional culture into the emerging industry, blowing the "Chinese wind" to the world, arousing the resonance of global players and stimulating the exploration of Chinese culture. The success of "*Black Myth: Wukong*" is inseparable from its translation team. The translation in the game has received many favorable comments, and the treatment of poetry is even more remarkable. For example, Huang Mei's line "Don't kill, hatred never ends. Don't steal, what's the difference between the strong and the weak? Don't commit adultery, all sentient beings are sinful. Do not speak delusionally, dreams and bubbles are empty." (excerpt) which translates as "Thou shalt kill, lest feuds instill; Thou shalt steal, as decreed by the free will; Thou shalt commit adultery, for love thrives in debauchery. Thou shalt speak the untruth, to inspire and seduce." Very out of the loop. The lines here are the Buddhist eight fasting precepts in reverse, the English translation not only expresses the meaning of the original clearly, but also retains the prose and rhyme, and imitates the

tone and structure of God's "Ten Commandments of Moses" in the Bible, so that the target language players feel the solemnity of the original text and the horror of Yellow Eyebrows' condescending compulsion to compel people, the only oppressive feeling of the original. The only drawback is that it does not translate the double negative effect of the original text.

Poetry translation is not only a conversion of the original language, but also a cross-cultural recreation. The translator needs to find ways of expression in the target language that correspond to the imagery of the source language, while retaining the emotional connotation and artistic charm of the poem. This process requires the translator to have profound linguistic skills and cultural understanding, and to be able to build a bridge between the two languages and cultures to realize the effective transmission of the meaning of the poem. Imagery and rhetoric are the key elements in Chinese poetry translation, which are the core of poetic art and also the focus of translation difficulties. In the process of translation, translators need to fully understand the imagery and rhetorical features of poetry in the source language, and realize the accurate transmission of meaning and deep resonance of emotion in the target language by means of re-creation. Only in this way can poetry translation become a bridge of cross-cultural communication and bring readers rich aesthetic experience and cultural enlightenment.

4. Awareness and Strategies of Chinese Poetry English Translation Based on Cultural Identity

4.1. Awareness of Translating Poetry

Most of the translation theorists in China believe that human languages have many common features, which are produced on the basis of social, physiological and psychological foundations. Although there are great differences between English and Chinese languages, with different cultural backgrounds and histories of language development, and each of them has formed its own unique linguistic system of symbols due to different developments and has been continuously developed within a relatively stable framework structure, in general, the languages, phonological and grammatical structures have the same or similar features, therefore, as translators, while recognizing the cultural differences, they should also understand that literary languages, including poetry, are translatable, and they should have self-confidence. and grammatical structure have the same or similar features, therefore, as a translator, while recognizing the cultural differences, he should also understand that literary languages including poetry are translatable and have self-confidence, but he should also realize that the translatability of language is limited, and he can't be blindly confident that absolute translation can't be achieved. In fact, from a macroscopic point of view, it is the unity of cross-cultural awareness and cultural reciprocity awareness. Translators need to deeply understand and respect the differences between Chinese and Western cultures, including history, geography, customs, national concepts, thinking patterns and so on. This cross-cultural awareness helps translators avoid cultural conflicts in the translation process and ensures that the translation can not only convey the mood and connotation of the original poem, but also be understood and accepted by the target language readers. Classical Chinese poems often contain deep cultural

connotations and unique imagery, which are often closely related to Chinese history and culture. When translating, the translator needs to fully understand the cultural connotation of these images and convey them appropriately in the translation. The awareness of cultural equivalence implies that the translator should strive to realize cultural equivalence in translation, i.e., when conveying the cultural information of the original poem, the translation should maintain the cultural characteristics and flavor of the original poem as much as possible. This requires the translator not only to be proficient in both languages, but also to have a deep understanding and grasp of both cultures. When translating allusions, idioms or idiomatic expressions in classical Chinese poems, the translator needs to find corresponding or similar expressions in the target language to ensure the cultural equivalence of the translation. In addition, translators need to have a solid linguistic foundation, and be able to accurately understand and analyze the original poem's phrasing, meaning, and rhetorical devices, etc. This is the prerequisite and foundation for a high-quality translation. This is the premise and foundation of high-quality translation. When translating classical Chinese poems, the translator needs to have an in-depth understanding and grasp of the linguistic features of the poems, such as leveling, rhyming, counterpoint, etc., in order to reproduce them appropriately in the translation. Literary appreciation is also essential to be able to accurately grasp the mood and beauty of the original poem and convey it appropriately in the translation. This requires the translator not only to have an in-depth understanding of poetry, but also to have a wide range of literary works and deep accumulation. When translating classical Chinese poems, the translator needs to be able to accurately understand the deeper connotations of the poems, such as imagery, emotion, philosophy, etc., and appropriately reproduce and convey them in the translated text.

4.2. Strategies for English Translation of Chinese Poetry

Poetry translation, as a difficult point in literary translation, has always been widely concerned by translators. In view of the characteristics of Chinese poetry, many scholars have put forward a variety of effective translation strategies, which provide a wealth of theoretical guidance and practical references for translators of later generations. In practice, translators usually need to use a combination of strategies such as direct translation and paraphrase, alienation and naturalization, and at the same time, draw on the theoretical frameworks such as the "three beauties theory" and "the theory of three transformations" proposed by Xu Yuanchong. However, the choice of strategies is not set in stone, but should be flexibly adjusted according to the characteristics of the specific text and the purpose of translation. The direct translation method can directly convey the surface meaning of the original poem, but it is often difficult to fully reflect the ambiguity and rich connotation of Chinese poetry through direct translation. Therefore, the supplement of Italian translation is particularly important. Italian translation can not only make up for the shortcomings of direct translation, but also convey the mood and emotion of the poem more completely. In actual translation, translators need to find a balance between direct translation and Italian translation according to the linguistic characteristics and artistic style of the poem, in order to realize the accurate conveyance of meaning and the effective reproduction of beauty. Alienation

and naturalization are common strategies in translation studies. Alienation emphasizes showing the unique style of the source language culture at the linguistic and cultural levels, while naturalization is more inclined to make the translation conform to the reading habits of the target language readers. From the perspective of cultural identity, if the translator has a strong sense of identification with the source language culture in the translation process, he or she often tends to adopt the alienation strategy. Especially in the field of poetry translation, the alienation strategy can better reflect the sense of cultural identity, and it also puts forward higher requirements on the translator's cultural comprehension. Xu Yuanchong's "Three Beauties Theory" requires translators to realize the unity of meaning, sound and form in translation, while the "Three Harmonizations Theory" emphasizes the effective transmission of meaning through superficialization, equivocation and deepening. These two theories provide a comprehensive approach to poetry translation, which requires translators to pay attention not only to the conversion of language forms, but also to the artistic and cultural connotations of poetry. Translation practice puts high demands on the translator's cross-cultural awareness, linguistic analysis ability, cultural identity and literary appreciation. Only with these comprehensive abilities can translators realize the double transmission of language and culture in translation and present readers with high-quality translations.

5. Conclusion

Chinese poetry has been precipitated for more than 5,000 years and has an irreplaceable role in the world's cultural heritage. Poetry can create infinite beauty and mood in limited space, which is inseparable from the integration and coherence between the original work and the translator. (Han Zhulin, 2019) The English translation of Chinese poetry is conducive to telling the Chinese story, spreading Chinese culture, expanding China's international influence, and at the same time improving the national sense of cultural identity.

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