

Original Paper

A Comparative Study of the Three English Versions of Selected Lines from *The Everlasting Regret* from the Perspective of Berman's Translation Ethics

Chenfan Wang¹

¹ Beijing Foreign Studies University, Beijing, China

Received: May 12, 2026

Accepted: June 29, 2026

Online Published: July 20, 2026

doi:10.22158/eltls.v8n4p18

URL: <http://dx.doi.org/10.22158/eltls.v8n4p18>

Abstract

Domestication and foreignization are two common strategies for translators to deal with cultural differences. Based on Berman's translation ethics and twelve deformations, this paper takes Bai Juyi's the Everlasting Regret (selected sentences) as the object of study, adopts close reading and comparative analysis, and selects the English versions of Xu Yuanchong, Xu Zhongjie and W. J. B. Fletcher for comparative analysis, focusing on the different degrees of domestication and foreignization in the aspects of word choice, syntax, rhetorical organization, cultural transmission and so on, as well as the effects caused by these differences. The study found that in the English translation of classical Chinese poetry, in addition to the necessary domestication adjustment, the translator should retain the cultural background and aesthetic logic of the original poem as much as possible, so that the translation can achieve the purpose of conveying the cultural nature of this special literary genre. Therefore, in the English translation, foreignization enjoys ethical priority.

Keywords

Classical Chinese poetry translation, domestication, foreignization, translation ethics, comparative translation studies

1. Introduction

Domestication and foreignization are two important strategies in translation. Domestication emphasizes the readability and naturalness of the translation in the target language system, while foreignization maintains the foreignness of the original in the target language. Both of them have their own advantages. Neither is inherently superior to the other. However, Chinese classical poetry has the characteristics of highly condensed language, dense imagery and implicit expression. Many meanings

are not directly presented, which has always been a major problem in the field of translation. At present, there are rich translations and research achievements in the English translation of classical Chinese poetry. In order to enhance the naturalness and readability of English expression, some translations have domesticated the expressions such as culture-loaded words, but also weakened the cultural characteristics and artistic conception of the original poetry. Therefore, how to balance domestication and foreignization has become an important issue in the current English translation of classical poetry. Based on this, this paper takes the classic famous sentences in Bai Juyi's *The Everlasting Regret* as the research object, selects the English versions of Xu Yuanchong, Xu Zhongjie and W. J. B. Fletcher, analyzes the different choices of domestication and foreignization strategies and their translation effects in terms of word use, syntax, logic, cultural imagery and aesthetic expression, and explores which strategy has priority in the English translation of classical poetry based on the theory of Berman's translation ethics. This study can further illustrate the relationship between translation strategies and cultural transmission, and also help to provide case support for the application of Berman's translation ethics in the English translation of classical Chinese poetry.

2. Literature Review

2.1 *Berman's Translation Ethics*

2.1.1 Domestic Studies

The domestic research on Berman's translation ethics mainly focuses on theoretical introduction and critical reflection.

Early studies mainly focused on introducing Berman's theory. Scholars emphasized the foundational role of Berman in the study of translation ethics through the specific interpretation of Berman's translation ethics. In recent studies, scholars made critical thinking mainly from the complexity and boundary of his translation ethics. Yuan Xiaoyi pointed out that Berman's requirement for translation has the relationship between language and translatability through his interpretation of Benjamin^[1]; Hu Chenyao also pointed out from the perspective of self-presence that although Berman emphasized opening to the other, the self always existed in different forms. Therefore, Berman's translation ethics cannot be simply equated with foreignization^[2]. In recent years, he further pointed out the changes of Berman's thoughts in the early and late periods, and pointed out that Berman's later period changed from more idealistic "taking differences as differences" to more open-ended respect^[3]. The existing studies have enriched the theoretical discussion of Berman's ethics, but the specific text analysis of literary translation, especially classical Chinese poetry, is still relatively insufficient.

2.1.2 Overseas Studies

Foreign scholars mainly focus on the criticism of Berman's translation ethics, emphasizing that its application still needs to be verified with more text types and translation practice. Starting from Bourdieu's symbolic production theory, Gouanvic pointed out that Berman's translation ethics tends to ignore the differences between different text types and translation purposes. If the translation preserves

and reconstructs the meaning and function of the source text in the target language society, the translation also conforms to translation ethics^[4]. The existing studies on the interpretation and reflection of Berman ethics are relatively rich, but there is a relative lack of practical verification from literary texts.

2.2 English Translation of Classical Chinese Poetry

2.2.1 Domestic Studies

Early studies on the English translation of classical poetry in China mainly focused on the difficulties faced by English translation. Zhou Hongmin pointed out the difficulties faced by English translation from the suggestibility of ancient poetry^[5]. On this basis, relevant research has gradually turned to the construction of a targeted translation strategy system. Wen Jun and Chen Mei put forward a relatively complete strategy system for the translation of classical Chinese poetry into English, and stressed the hierarchy and relevance between the strategies^[6]. In recent years, the research has been further refined to specific translation strategies. Liu Jinhui and Ma Shikui discussed the general translation method in the English translation of classical Chinese poetry, and explained its translation effect in the poetry text^[7]. The existing studies have basically improved the theoretical framework and strategy system of the English translation of classical Chinese poetry, but there is still a lack of further theoretical analysis on the degree of cultural retention behind different translation strategies.

2.2.2 Overseas Studies

Early studies on the English translation of classical Chinese poetry abroad emphasized the translator's subjectivity. Klein believed that the cultural and linguistic distance of classical poetry was large, and the translator's intervention was needed to supplement the historical context and aesthetic information, so as to realize the effective transmission of meaning^[8]. Later, relevant studies further turned to the discussion of the relationship between translation and culture. Van Crevel and Klein opposed the traditional "dichotomy of right and wrong" and believed that translation should be understood as a process of cross-cultural production and ethical consultation, emphasizing the ternary relationship between poetry, translation and Chineseness^[9]. In recent years, foreign studies have further moved towards the systematization of strategies. Ali and Sultan pointed out the multiple difficulties in the process of translating ancient poems into English and put forward corresponding translation strategies^[10]. On the whole, foreign studies have expanded the cross-cultural perspective of the English translation of classical Chinese poetry, but there is still room for further research on how different translation strategies in specific poetry texts affect the difficulty of understanding foreignness.

2.3 Domestication and Foreignization

The early domestic research mainly focused on the interpretation of macro theory, and the related discussion in the later period has expanded from the debate between literal translation and free translation to the field of cross-cultural communication and cultural translation. Wang Dongfeng pointed out that under the influence of Venuti's and other western translation theories, foreignization translation was endowed with the reflective significance of cultural hegemony, while domestication

was associated with the mechanism of cultural connection^[11]. Foreign research mainly develops from theoretical construction to quantitative practice. Venuti systematically puts forward the theoretical framework of domestication and foreignization in *The Translator's Invisibility: A History of Translation*, and advocates resisting the assimilation mechanism of the target language culture by retaining the foreign language and cultural characteristics^[12]. Matricciani measured the degree of domestication in literary translation by constructing a language parameter model, which shows that domestication is universal in multilingual translation practice^[13]. The existing studies at home and abroad have deepened the theoretical interpretation of domestication and foreignization, and expanded its scope of application in cross-cultural translation, but there is still a lack of specific micro practical analysis of this paper.

2.4 Summary and Reflection

On the whole, the research on Berman's translation ethics and domestication and foreignization has formed a relatively rich theoretical basis at home and abroad. Scholars generally confirmed the founding role of Berman in translation ethics, and also had a boundary reflection on his theory. The system construction and practical test of domestication and foreignization are also fully studied. The research in the field of English translation of classical poetry has been carried out around the translation dilemma, and has a relatively perfect strategy system.

It can be seen that the existing research has provided more sufficient theoretical support for this paper, but there are also shortcomings. The research on Berman remains more in the theoretical part and lacks the application in practice. There is still a lack of micro textual analysis on how domestication and foreignization on the basis of Berman's translation ethics play a specific role in the practice of translating classical Chinese poetry into English, especially how to retain and transform the foreignness in classical Chinese poetry. Therefore, this paper will combine Berman's translation ethics with the English translation of selected sentences in *The Everlasting Regret* to investigate the choice and effect of domestication and foreignization strategies in different versions, and further supplement the existing research.

3. Theoretical Basis

3.1 Antoine Berman's Translation Ethics

Antoine Berman is an important figure in the study of translation ethics in France. He first systematically discussed the issue of translation ethics in *The Experience of the Foreign: Culture and Translation in Romantic Germany* published in 1984. He opposes understanding translation as a simple linguistic transfer or information transmission, and believes that literary texts are always rooted in specific language and historical traditions, and the cultural imagery and linguistic conventions contained in the original text together constitute its unique foreignness^[14]. Therefore, in the process of translation, not only the basic meaning of the original text should be transmitted, but also a certain space should be reserved for the foreignness of the original text in the target language, so that readers

can be exposed to expressions different from the local language and culture. Blindly pursuing the readability and natural fluency of the translation and deleting all these features, the cultural and aesthetic elements behind the original will be weakened, and even replaced by the target language.

In order to illustrate the ways in which the foreignness of the original text is eliminated in literary translation, Berman put forward twelve deformation tendencies. This paper mainly adopts three concepts of rationalization, clarification and the destruction of underlying networks of signification in the twelve kinds of deformation. Rationalization is to reorganize the original syntax according to the logical habits of the target language, so that the loose structure in the original becomes clear and linear. Clarification is the direct explanation of implicit or vague the original text. The destruction of underlying networks of signification mainly refers to the replacement of the characteristics of the original text in word order and rhetorical organization by the conventional expression of the target language^[15].

Berman's translation ethics is suitable for the analysis of texts with high cultural load and unique expression logic, so it is suitable for the analysis of English translation of classical Chinese poetry. Based on this, this paper examines the remains or eliminations of the foreignness of the original poem in different versions in terms of rhetorical structure, implicit narration and culture-loaded words, so as to evaluate the different translation effects of domestication and foreignization strategies.

3.2 Domestication and Foreignization

Domestication and foreignization are two important strategies in translation. In translation practice, domestication is to improve the naturalness and readability of the translation, which is usually achieved by replacing cultural images and using the expressions of the target language. Foreignization is to maintain cultural foreignness in the target language and maintain the culture and aesthetics of the source language. It is usually achieved by retaining the cultural images and expressions in the source language. Since domestication and foreignization can directly show the trade-offs between readability and cultural information of different translators, this paper will employ these two strategies to investigate the three versions, compare the differences in cultural trade-offs and strategies, and further analyze the impact of different strategies on the content transmission effect of the original poem.

3.3 The Characteristics of Classical Chinese Poetry Literature

Classical Chinese poetry is a unique and mature literary genre, which has its own logical system in terms of expression and aesthetics. First of all, classical poetry is highly concise. Ancient poems often express rich scenes or story plots in a very small number of words, which contain multi-level images. Words may undertake multiple functions such as description, narration, emotional hint, cultural symbol, aesthetic implication and so on, which have high requirements for readers' imagination ability. Secondly, the expression and meaning of ancient Chinese poetry are implicit and metaphorical. The author often expresses emotion or theme through image matting, action depiction and other techniques, and implies the connotation of one image through another image, constructing metaphor and highlighting the charm of poetry^[16]. Finally, classical Chinese poetry is deeply rooted in Chinese

traditional culture, and is inseparable from the system and history of Chinese feudal dynasties. These culture-related factors may be contained in the poetry in a highly concentrated form and become an important part of poetry.

Because classical Chinese poetry carries strong cultural characteristics, it is particularly important to retain these cultural characteristics in the target language. Therefore, this paper will start from the translation strategy to investigate how different versions deal with the cultural factors in the original poetry.

4. Comparison of Translation Versions

4.1 Summary

4.1.1 Analytical Framework

Based on Berman's translation ethics and the strategies of domestication and foreignization, this paper analyzes the different English versions of *The Everlasting Regret* from three dimensions: rhetorical structure, implicit narration and culture-loaded words. The dimension of rhetorical structure focuses on the treatment of rhetorical devices such as word order, antithesis and contrast of the original poem in the translation, and analyzes whether there is any deformation tendency that Berman said. The implicit narrative dimension mainly examines whether the translation directly explains the implied content or retains the expression that indirectly generates meaning through image and context. The dimension of culture-loaded words mainly examines whether the translation retains the specific court system or cultural symbols in the original poem.

4.1.2 Reasons for Selecting Poems

This paper selects three sentences of poems as the object of analysis, “回眸一笑百媚生，六宫粉黛无颜色”，“侍儿扶起娇无力，始是新承恩泽时” and “在天愿作比翼鸟，在地愿为连理枝”. The three groups of poems respectively reflect the different difficulties in the English translation of classical Chinese poetry. The first sentence can be seen as a sample representative of rhetorical structure and culture-loaded words. “六宫粉黛无颜色” does not directly praise Yang Guifei, but uses other palace maids to show off her beauty. Moreover, “六宫” and “粉黛” have distinctive palace cultural information, and “回眸一笑” is also one of the commonly used action descriptive idioms in Chinese, both of which are culture-loaded words. The second sentence can be regarded as the representative of implicit narration. The poem does not directly explain the weakness and favor of the characters, but implies the changes of the characters' state and their relationship with the monarch through the action of “侍儿扶起” and the narrative promotion, which reflects the implicit characteristics of classical Chinese poetry. The third sentence is the representative of culture-loaded words, “比翼鸟” and “连理枝” symbolize love and companionship in Chinese culture, which is a typical combination of traditional Chinese cultural images and the formal beauty of classical poetry.

4.1.3 Reasons for Choosing the Translation Version

This paper analyzes the translations of Xu Yuanchong, Xu Zhongjie and Fletcher, mainly based on

three aspects. First of all, the three translators' versions were formed in different historical periods, which can reflect the differences in the idea of English translation of classical Chinese poetry in different periods to a certain extent. Secondly, the three versions have obvious differences in the choice of cultural information transmission methods, which are suitable for comparison from the perspective of domestication and foreignization. Finally, the three are all masters of translation, and the translation is in the form of poetry, not rewritten into prose or other text types, which is highly comparable.

4.2 Translation Analysis of “回眸一笑百媚生，六宫粉黛无颜色”

Table 1. Translation of The Everlasting Regret (Selected Lines) (1)

Translation	Original Text	
	回眸一笑百媚生	六宫粉黛无颜色
Xu Yuanchong	Turning her head, she smiled so sweet and full of grace,	That she outshone in six palaces the fairest face ^[17] .
Xu Zhongjie	A smile backwards from her so much charm conveyed,	Other court ladies were thrown into the shade ^[18] .
Fletcher	If she but turned her smiling, A hundred loves were born.	There are no arts, no graces, But by her looked forlorn ^[19] .

From the rhetorical structure, the “六宫粉黛无颜色” used the way of indirect contrast, which was set off by the eclipsing of other women in the palace, so that the beauty of the characters naturally appeared in the comparative relationship^[20]. Xu Yuanchong's translation retains the basic rhetorical logic of setting off the subject with the other, but rewrites the implicit negation of “无颜色” in the original text as a direct comparison of “outshone”, which strengthens the expression of results, and directly and clearly expresses the results that the original text requires readers to experience through contrast^[21], reflecting the tendency of clarification. Xu Zhongjie's translation completely reproduces indirect contrast rhetoric and conveys the intended effect that other palace maids lose their luster because of Yang. In contrast, Fletcher reorganized the rhetorical structure of the original poem, no longer directly showing the appearance of other palace maids, and the degree of domestication was the highest. Berman believes that the rewriting of the translated text, which is reorganized according to the clearer and more linear logic of the target language, weakens the original rhetorical structure and aesthetic generation process of the original poem, which belongs to the destruction of typical rationalization and the destruction of underlying networks of signification.

From the perspective of culture-loaded words, Xu Yuanchong retained the form of “六宫” and “粉黛”, which is in line with Berman's ethical requirement of respecting the foreignness of the original text. Xu Zhongjie directly treated it as “other court ladies”, which reduced the difficulty of English readers'

understanding, but at the same time abandoned the court system of the “六宫” and the cultural image of “粉黛” [22], which has the characteristics of partial clarification. Fletcher’s translation replaces the specific court characters and identities with abstract “Arts” and “graces”, which makes the harem system and the metonymic meaning disappear together, weakening the court cultural context on which the original poem relies, and also making the foreignness of the original text assimilated by the abstract aesthetic concepts in the target language.

4.3 Translation Analysis of “侍儿扶起娇无力，始是新承恩泽时”

Table 2. Translation of The Everlasting Regret (Selected Lines) (2)

Original Text Translation	侍儿扶起娇无力	始是新承恩泽时
Xu Yuanchong	Upborne by her attendants, she rose too faint to move	And this was when she first received the monarch’s love
Xu Zhongjie	Not till she had to be lifted up was it known.	Love was bestowed, the first time, on her by the Throne.
Fletcher	When thence attendants bore her, So helpless and so fair;	Then first beat in the Prince’s breast Desire and tender care.

From the perspective of narrative structure, Xu Yuanchong basically retained the narrative order of the original poem, so that the weakness of the characters still gradually appeared through actions, with a more obvious foreignization tendency. Although “too faint to move” and “received the monarch’s love” made the implied meaning of “娇无力” and “承恩泽” more explicit, Xu’s translation does not explicitly reveal the implied nature of the emperor’s favor, thereby preserving the subtlety and implicitness of the original poem. Xu Zhongjie’s translation highlights the result of “被扶起” through the inverted structure, and explicitly treats “承恩泽” as “love was bestowed”, which directly reveals the favor relationship of the original text, with the characteristics of clarification. Fletcher directly translated “so fair” “desire and tenant care” and other contents that did not appear directly in the original text. Through the domestication strategy, Fletcher concretized the king’s emotions and desires, making the relationship changes implied in the original poem through action and narration into straightforward psychological description, which constituted the rationalization and the destruction of underlying networks of signification.

From the perspective of action description, the external action of “侍儿扶起” to show the character characteristics of Yang Guifei’s delicate body and gentle posture is also a typical expression of classical Chinese poetry, which portrays the character by action. The action of “扶起” itself constitutes a process from others’ assistance to the presentation of the character’s state, so that readers can indirectly feel

Yang Guifei's weakness through observing the behavior of the “侍儿”, which has obvious implicit characteristics. Xu Yuanchong's translation completely retains the action chain from the maid's help to the character's rise, and then to the body's weakness. The “upborne” highlights external support, and the “too faint to move” further shows the character's inability to act autonomously, so that the action description still bears the function of shaping the character's image, and better retains the implicit way of expressing the character's beauty in the original poem. Although Xu Zhongjie's translation retains the core action of “被扶起”, it compresses the continuous action process of the original text into a passive result, making “扶起” more information, transforming the weak state into a recognized fact, and weakening the aesthetic expression of the action itself. Fletcher's translation uses “helpless” to directly summarize the character's state, and adds “so fair” to directly evaluate the character's beauty, making the characterization turn from action presentation to language description.

4.4 Translation Analysis of “在天愿作比翼鸟，在地愿为连理枝”

Table 3. Translation of The Everlasting Regret (Selected Lines) (3)

Original Text Translation	在天愿作比翼鸟	在地愿为连理枝
Xu Yuanchong	On high, we'd be two lovebirds flying wing to wing;	On earth, two trees with branches twined from spring to spring.
Xu Zhongjie	We vow to fly up as two birds of the same kind;	Or to be two trees with branches inter-twined.
Fletcher	We swore that in the heaven above We never would dispart:	One tomb on earth enclose of us The frail and mortal part.

This sentence uses the two traditional Chinese cultural images of “比翼鸟” and “连理枝” to express the desire that lovers will never be separated. Among them, “比翼鸟” refers to the divine bird that flies in pairs and depends on each other, while “连理枝” refers to the connection of the branches of two trees. Both belong to Chinese cultural allusions and have strong cultural characteristics. Xu Yuanchong translated it as “two lovebirds flying to wing” and “two trees with branches twisted”, which not only retained the basic image of birds and trees, but also used “lovebirds” and “branches twisted” to help English readers understand its love implication. Although the mythical color in the allusion was not implied, it achieved a good degree of cultural transmission and information transmission in general. Xu Zhongjie translated “two trees with branches inter twisted” into “two birds of the same kind”, which retained the image of birds in pairs and preserved the picture of branches connected. Although “of the same kind” only shows that the two are of the same kind, and fails to convey the special cultural connotation of “flying together” in “wing to wing”, it is generally biased towards alienation and retains the original image as much as possible, which is more in line with Berman's view of respecting

foreignness and does not cause large-scale destruction or rewriting of the original. Fletcher's translation shows the strongest domestication tendency, completely abandoning the “比翼鸟” and “连理枝” and directly expressing love vows with “no separation” and “buried in the same tomb”. Although this translation processing of directly omitting images makes the emotional meaning more direct, it belongs to typical clarification. The clarification processing makes the cultural allusions and the corresponding structure of heaven and earth of the original poem reinterpreted and replaced. The original poem, as the unique expression of Chinese culture, has been almost completely replaced by the straightforward narration in the target language, which has caused certain damage to the original cultural and historical background, and has not transmitted more cultural information.

4.5 Summary

The three translators showed different strategic orientations in the English translation of *The Everlasting Regret*. See Table 4 for the specific classification. On the whole, Xu Yuanchong's translation focuses on foreignization, supplemented by domestication, and pays more attention to the retention of the original poem's image, narrative, rhetoric, culture-loaded words, allusions, etc., while improving the fluency of the translation through words and sentence patterns that conform to English habits. Such a strategy has the highest degree of retention of the foreignness of the original, and can more completely convey the cultural information and aesthetic structure of the original poem, so that the target language readers can not only understand the basic meaning, but also contact the unique expression of classical Chinese poetry. Xu Zhongjie's translation shows a tendency to compromise between domestication and foreignization. He retains the basic image and semantic relationship of the original poem, but when facing some culture-loaded words, he uses the natural expression in the target language to reduce the difficulty of understanding. Its translation has clear semantics and strong readability, but the processing of culture-loaded words and implicit expressions is relatively simplified, and some cultural information and aesthetic levels are not fully conveyed. Fletcher is obviously inclined to adopt the domestication translation strategy, often by restructuring syntax, adding translation or replacing cultural images to make the translation more in line with the understanding habits of English readers and reduce the difficulty of understanding for readers^[23]. He pays more attention to the reception of the target language, which enhances the directness and emotional expression of the translation, but also causes the obvious loss of the rhetorical structure, cultural allusions and other information of the original poem, which is more destructive to the original poem, and the deletion of the foreignness degree is the highest.

Table 4. Summary

Translation Analysis dimension	Xu Yuanchong	Xu Zhongjie	Fletcher
Rhetorical Structure	largely retain	partly adjust	rewrite a lot
Implicit Narration	largely retain	partly adjust	rewrite a lot
Cultural-Loaded Words	mainly foreignization	compromise	mainly domestication
Berman's Ethics and Its Twelve Deformation Tendencies	More in line with translation ethics, with only a few cases of clarification.	This basically conforms to translation ethics, and exhibits some phenomena of clarification and rationalization.	Deviation from translation ethics. There are significant phenomena of clarification, rationalization, and the destruction of underlying networks of signification

5. Conclusion

Based on Berman's translation ethics, twelve deformation tendencies, and domestication and foreignization strategies, this paper selects three groups of classic poems from *The Everlasting Regret* to analyze three English versions of Xu Yuanchong, Xu Zhongjie and Fletcher. The study finds that the English translation of classical Chinese poetry cannot simply pursue the formal word for word correspondence, nor can it only emphasize the reception effect of the target language readers. An ideal translation should be based on respect for the original text, and make limited and necessary language adjustments on the basis of preserving rhetorical structure, implicit narration and culture-loaded words as much as possible. Although domestication can reduce the difficulty of understanding and improve the readability of the translation, if used excessively, it will often eliminate the cultural differences and aesthetic characteristics of the original poem. Therefore, in contrast, foreignization is more conducive to preserving the cultural connotation and aesthetic characteristics of the original poem, and has obvious advantages in the integrity and accuracy of information transmission. Although in some cases appropriate domestication adjustments are needed to ensure the naturalness and readability of the translation, in the face of rhetorical structure, implicit narrative and culture-loaded words, the translator should still give priority to preserving the cultural foreignness of the original, so as to avoid weakening

the cultural identity and aesthetic value of the original poem due to excessive catering to the expression habits of the target language, resulting in low integrity and accuracy of information transmission, and even causing some readers to misunderstand the original.

However, there are still some limitations in this paper. The sample number is small, and it is difficult to fully reflect the complex characteristics of the whole poem in lyrical and cultural expression. In addition, this paper only compares three English versions and fails to cover more translators and versions in different historical periods. Therefore, the universality of the research conclusion remains to be further verified. At the same time, this paper lacks empirical research on the actual communication effect and the understanding of target language readers, and pays insufficient attention to reader feedback. Future research can expand the research sample, increase the number of translations, and supplement the empirical transmission effect through questionnaires and interviews, so as to further promote the combination of translation ethics theory and the practice of English translation of classical Chinese poetry, and more comprehensively discuss the strategic choices of English translation of classical Chinese poetry.

References

- [1] Yuan Xiaoyi. (2011). From the Era of Translation to the Era of Literal Translation - Based on the Perspective of Berman: Benjamin. *Foreign Language Teaching Theory and Practice*, (1), 89-95.
- [2] Hu Chenyao. (2026). The “Self” Presence in Berman’s Ethical Translation of Respect for the Otherness - Also Discussing Necessity and Chance in Translation. *Translation Studies and Teaching*, (1), 78-84.
- [3] Hu Chenyao. (2025). Breaking Through the “Ethical Utopia”: On the Transformation of Berman’s Late Translation Ethical Thought. *China Translation*, 46(1), 23-30 + 189.
- [4] Gouanvic, J.-M. (2001). Ethos, Ethics and Translation: Toward a Community of Destinies. *The Translator*, 7(2), 203-212.
- [5] Zhou Hongmin. (2012). “Emotion and Rationality in the Translation of Ancient Chinese Poetry” - The Challenges in Translating Ancient Chinese Poetry. *Journal of the PLA Institute of Foreign Languages*, 35(1), 69-74.
- [6] Wen Jun & Chen Mei. (2016). Research on the Strategy System of English Translation of Chinese Ancient Poetry. *China Translation*, 37(6), 92-98.
- [7] Liu Jinhui & Ma Shiqu. (2019). A Descriptive Study on the Generalized Translation Method in the Strategy System of English Translation of Chinese Ancient Poetry. *Foreign Languages*, 35(1), 100-110.
- [8] Klein, L. (2017). Strong and Weak Interpretations in Translating Chinese Poetry. *Journal of Modern Literature in Chinese*, 14(2)-15(1), 22-38.
- [9] Van Crevel, M., & Klein, L. (Eds.). (2019). *Chinese Poetry and Translation: Rights and Wrongs*. London: Routledge.

- [10] Tajwar Ali, Haseena Sultan. (2026). Translating Classical Chinese Poetry into English: Challenges and Approaches. *The Educational Review*, USA, 10(2), 67-72.
- [11] Wang Dongfeng. (2002). Domestication and Foreignization: The Clash of Sword and Shield? *China Translation*, (5), 26-28.
- [12] Venuti, L. (2008). *The Translator's Invisibility: A History of Translation (2nd ed.)*. London: Routledge.
- [13] Matricciani, E. (2025). Domestication of Source Text in Literary Translation Prevails over Foreignization. *Analytics*, 4(3), 17.
- [14] Berman, A. (2021). *L'épreuve de l'étranger: Culture et traduction dans l'Allemagne romantique (《异域的考验》, Zhang Wen, Trans.)*. Beijing: SDX Joint Publishing Company.
- [15] Berman, A. (2000). "Translation and the Trials of the Foreign." In Lawrence Venuti (Ed.), *The Translation Studies Reader (2nd ed., pp. 284-297)*. London: Routledge.
- [16] Deng Qi & Fang Fengjuan. (2009). Translation of Metaphors in Ancient Chinese Poetry. *Wuhan University of Technology Journal (Social Science Edition)*, 22(3), 154.
- [17] Xu Yuanchong. (2013). *Xu Yuanchong's Classic English Translations of 1000 Ancient Poems: Tang Poems (Part 2)*. Beijing: Dolphin Publishing House, pp. 132-138.
- [18] Xu Zhongjie. (1990). *200 Tang Dynasty Poems in English Translation*. Beijing: Beijing Language and Culture University Press, pp. 284-287.
- [19] Fletcher, W. J. B. (1923). *More Gems of Chinese Poetry: Translated Into English Verse*. Shanghai: The Commercial Press, pp. 118-224.
- [20] Wang Furun. (1992). Angle and Meaning - Referent and Signifier: An Analysis of Bai Juyi's "The Everlasting Regret". *Masterpieces Appreciation*, 12 (3), 6.
- [21] Dang Zhengsheng. (2008). "Three Combinations" for Parallel Translation of "The Everlasting Regret", "Three Perfections" for a Poem Like a Song - Appreciation and Evaluation of Xu Yuanchong's English Translation of "The Everlasting Regret". *Foreign Language Teaching*, 29(1), 84.
- [22] Liu Jinhu, Wen Jun. (2021). "Research on the Translation Strategy System of Five English Versions of Bai Juyi's 'The Everlasting Regret'". *Shandong Foreign Language Teaching*, 42(5), 124.
- [23] Ji Yang, Wen Jun. (2022). Research on the "Translation-Writing" Strategies for Translating Ancient Chinese Poetry. *Chinese Foreign Language*, 19(2), 105.