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A Study on the Translation of Tang Poetry from the Perspective of Eco-Translatology: A Case Study of *Three Hundred Tang Poems*

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Abstract

With the passage of time and the acceleration of globalization, cultural exchanges between countries have become increasingly frequent. The English translation of classical Chinese poetry plays a significant role in the dissemination of Chinese culture and is therefore worthy of our study and analysis. Eco-translatology, as an organic symbiosis of ecology and translation studies, is the interpretation of translation from an ecological perspective. This paper, adopting the perspective of eco-translatology and taking into account the characteristics of Tang poetry, analyzes the translations of selected poems in the book from the linguistic, cultural, and communicative dimensions.

Keywords

Eco-translatology, Three-dimensional transformation, Tang poetry, International communication

1. Introduction

Since the 18th National Congress of the Communist Party of China, we have consistently placed cultural development in a prominent position in governance, implementing a series of major initiatives that have fostered the formation of socialist cultural thought with Chinese characteristics in the new era and promoted historic achievements in cultural construction through both upholding tradition and pursuing innovation. Solid steps have been taken towards building a socialist cultural powerhouse, which is pivotal to the overall modernization of China, the rejuvenation of the Chinese nation, and the enhancement of international competitiveness.

Three Hundred Tang Poems is one of the most popular collections of poetry in China, compiled by Sun Zhu, a scholar of the imperial examination (jinshi) during the Qianlong reign in the Qing Dynasty, and published in the 28th year of Qianlong (1763). Sun Zhu selected works by 77 poets from the Tang

Dynasty, including Li Bai, Du Fu, and Li Shangyin, totaling 302 poems, fully encompassing the grandeur and romance characteristic of Tang poetry. Since modern times, *Three Hundred Tang Poems* has gradually reached the world, with scholars and poetry enthusiasts actively translating and introducing it to international audiences. Among them is Mr. Xu Yuanchong, who was proficient in both English and French and devoted his life to translating Chinese classical culture into English, earning the reputation of "the only one who translates poetry into both English and French." In 2010, he was awarded the Lifetime Achievement Award in Translation Culture in China, and in 2014, he received the "Aurora Borealis" Prize for Outstanding Literary Translation from the International Federation of Translators, becoming the first Asian to be honored with this award. Xu Yuanchong's translation of *Three Hundred Tang Poems* overcame barriers in verse translation, using "verse to translate verse," and fully demonstrating the translator's creative potential, reconstructing the beauty of Tang poetry's artistic realm with high artistry.

This paper, from the perspective of eco-translatology, will study the English translation of *Three Hundred Tang Poems*, examining why creativity is needed in poetry translation, how creative poetry translation is achieved, and the relationship between creativity and fidelity in translation.

2. Characteristics of Tang Poetry

Building upon the folk music traditions that were prevalent during the Han and Wei dynasties, as well as drawing on the enduring legacy of Han yuefu poetry, a unique and distinguished style of gexing gradually emerged in early Chinese literary history. These foundational influences provided both the thematic framework and the structural basis for later developments in poetic composition, facilitating a rich dialogue between tradition and innovation. The evolution of poetic form during the Tang dynasty is particularly noteworthy. Tang poetry not only widely employed the five-character (wuyan) and seven-character (qiyan) quatrain forms, which were characterized by their rhythmic excellence and expressive economy, but also witnessed significant advancements in the creation and refinement of regulated verse (jinti shi). Jinti shi, defined by its elaborate rules governing tonal patterning, rhyme schemes, and syntactic parallelism, reached an exceptional level of stylistic sophistication during the Tang period. Such poems encapsulated, in an unprecedented manner, the essential features of China's ancient poetic tradition—namely, harmonious rhythm, balanced structure, and concise yet powerful expression. The ability of Tang poets to integrate these formal constraints with expressive nuance speaks to the artistic maturity and innovation of the era.

In terms of thematic content, Tang poetry exhibits remarkable diversity and breadth. The corpus includes works that praise just wars and articulate strong patriotic sentiments, often reflecting poets' responses to contemporary political events or ideals. There are also numerous poems devoted to the depiction of China's grand and awe-inspiring natural scenery, highlighting not only the beauty of particular landscapes, mountains, and rivers, but also the symbolic meanings attributed to the natural world within the cultural context. In addition to eulogies celebrating the colorful beauty of nature, Tang poetry encompasses

compositions that voice personal aspirations, ambitions, and introspections, as well as poems that recount individual misfortunes or setbacks. The genre further extends to works addressing romantic love between men and women, lyrical verses commemorating profound friendships, and philosophical reflections exploring the multilayered joys and sorrows of human existence. This thematic multiplicity is a hallmark of Tang poetry and has contributed significantly to its enduring appeal and historical significance.

From a stylistic standpoint, Tang poetry is generally classified into two principal approaches: realism and romanticism. Realist poetry tends to focus on detailed observation, accuracy in representation, and social commentary, while romanticist poetry emphasizes subjective experience, imagination, and emotional intensity. It is important to note, however, that certain Tang poets demonstrated a remarkable ability to synthesize these seemingly divergent styles, skillfully blending elements of realism and romanticism within individual works. Such innovations not only enriched the expressive potential of Tang poetry but also ensured the complexity and longevity of the tradition within Chinese literary history. In sum, the Tang dynasty marks a defining moment in the evolution of Chinese poetry, one that is characterized by formal brilliance, thematic richness, and stylistic plurality.

2.1 Overlapping of Imagery

The language of poetry is inherently concise and economical, a feature that is especially pronounced in classical Chinese verse. This brevity compels poets to maximize the expressive power of each word and to communicate complex scenes or emotions with remarkable efficiency. As a result, when depicting landscapes or crafting atmospheric settings, Tang poets commonly refrained from employing superfluous linguistic elements such as meaningless particles, conjunctions, or other functional words that merely serve syntactic purposes. Instead of relying on these connectors to link images within the poem's structure, they preferred to allow images and motifs to follow one another in close succession. This technique produces a distinctive coherence that arises from the simple juxtaposition of images rather than from explicit grammatical linkage.

In many instances, coherence within Tang poetry is achieved through the strategic placement and alignment of evocative imagery, where one visual or sensory detail complements or intensifies the impact of another. Additionally, poets often employ semantically rich verbs and adjectives with great precision, enabling nuanced and implicit connections between disparate elements of the scene without sacrificing the poem's brevity or intensity. This method encourages the reader or listener to engage actively in constructing associations and meanings, thus enhancing the overall interpretive experience.

A representative example can be found in the lines: "On the sunny river the trees of Hanyang stand clear; / The lush grasses overgrow the Parrot Islet." Here, the poet presents two vivid scenes in sequence, each image sharply rendered yet left without an explicit conjunction. The clarity of the Hanyang trees and the exuberance of the grasses on Parrot Islet are positioned side by side, inviting the audience to perceive a thematic or emotional continuity through their spatial and aesthetic proximity. Such examples illustrate how the overlapping and juxtaposition of imagery serve not only as a stylistic hallmark of Tang poetry but also as a powerful mechanism for generating meaning and resonance within the constraints of poetic

conciseness.

2.2 Inversion of Word Order

The composition of Tang poetry is profoundly shaped by artistic and formal constraints, including tonal patterns, rhyme schemes, parallel structure, and the need for emphatic or aesthetic expression. These elements interact to influence the arrangement of words within a poetic line, frequently resulting in inverted or displaced word orders that differ significantly from those typical of modern Chinese syntax. Unlike contemporary prose, where word order primarily serves the logic of communication, Tang poets often manipulated syntactic order to accommodate metrical requirements or to emphasize particular images and emotions.

As a consequence, the word order in Tang verse frequently defies the expectations of modern readers and may appear unusual or even ambiguous if rendered directly into another language without modification. This presents particular challenges to translators, who must first identify the "normal" or unmarked syntactic structure underlying a given poetic line. Once this has been discerned, the translator must adjust the word order in the target language to clearly and faithfully convey the poem's intended meaning and nuance, while ideally preserving its stylistic resonance.

For instance, consider the couplet: "For a thousand miles the yellow clouds veil the dimming sun; / The north wind drives the wild geese, snowflakes swirling down." Here, the structure places striking visual elements at the forefront of each line, engendering immediacy and emotional impact. The word order enables both lines to present their principal imagery first, creating a sense of continuity and parallelism that both fits the formal requirements and accentuates the mood of the poem.

Another noteworthy example is the line, "At sunset, where is my homeland?" which features an inversion relative to the more natural Chinese word order: "At sunset, where is my homeland to be found?" In this case, the inversion serves to heighten the emotional intensity and sense of longing, placing the temporal setting ("At sunset") at the point of greatest emphasis and deferring the question about homeland, thereby drawing the reader's attention to the contrast between external environment and internal sentiment.

Such syntactic inversions are emblematic of the complex interplay between form and meaning in Tang poetry. They require careful and informed interpretation during translation, so as to retain both the poem's semantic clarity and its aesthetic impact. Recognizing and addressing these features are crucial for any meaningful engagement with classical Chinese verse in the context of comparative literary studies.

2.3 Differences in Word Meanings Between Ancient and Modern Chinese

With the continuous passage of time and the constant advancement of civilization, both language and culture invariably undergo significant evolution. As a result, the meanings of individual words may shift, sometimes subtly and other times dramatically, reflecting changes in usage, societal values, and cultural context. This phenomenon is particularly relevant when engaging with texts composed in earlier historical periods, such as Tang poetry, where the lexical meanings of certain words often diverge from their counterparts in modern Chinese.

A case in point is the term "可以" (kě yǐ). In classical or ancient Chinese, this expression most frequently

conveyed the sense of "can be used for" or "may serve as," highlighting the instrumental value or practical applicability of something. In contrast, its usage in contemporary Chinese has become more abstract and generalized, typically meaning "able to" or "permitted to," and no longer necessarily carrying the implication of actual function or utility. Such semantic shifts, if not carefully considered, can easily lead to mistranslations or misunderstandings of the original poetic intent.

Another illustrative example can be found in the celebrated poetic line, "人生得意须尽欢" ("When life is joyful, one should seize the pleasure to the fullest"). Here, the term "得意" (dé yì) in the Tang context carried a distinctly positive connotation, denoting a state of joy, satisfaction, or noteworthy success. It encapsulated the idea of achieving one's aspirations or of experiencing elation as a result of favorable circumstances. However, in modern Chinese usage, "得意" is frequently imbued with a more negative sense, often interpreted as "conceited" or "complacent," with an implication of unwarranted pride or self-satisfaction. This semantic drift underscores the importance of historical and cultural sensitivity when interpreting and translating classical texts.

Therefore, scholars and translators of Tang poetry must possess not only linguistic proficiency, but also a nuanced understanding of diachronic language change. A thorough awareness of such differences in word meanings between ancient and modern Chinese is essential for ensuring the fidelity and accuracy of interpretation and translation. Only by situating key terms within their original historical context can one truly grasp and convey the aesthetic, emotional, and philosophical dimensions of classical Chinese poetry.

3. Eco-translatology

The emergence of eco-translatology is grounded in two major contexts: social development and philosophical thought.

From the latter half of the 20th century onward, awareness of the importance of ecology has steadily grown, and human society has gradually turned toward the pursuit of ecological civilization. In the realm of philosophy, thinking has shifted from a binary division of subject and object to an emphasis on intersubjectivity, thereby dissolving the notion of human centrality and moving toward an ecological holism (Hu Gengshen, 2013). This holistic perspective has become one of the theoretical foundations of eco-translatology.

Eco-translatology stresses the interrelation and interaction among the various subsystems of translation. However, such interconnections do not operate as a mere mechanical addition of parts; instead, they form an organically unified whole, the function of which exceeds the sum of its components. The theory also draws inspiration from ancient Chinese ecological and life wisdom, such as the ideas of "harmony between heaven and humanity" (天人合一), the "Doctrine of the Mean" (中庸之道), and "people-oriented" (以人为本) principles (Hu Gengshen, 2011). In this way, eco-translatology underscores the centrality of the translator, shifting away from the traditional emphasis either on the author or the reader, and thereby elevating the translator's subjectivity.

Another key theoretical foundation of eco-translatology is the theory of "adaptation and selection", first proposed by Hu Gengshen in 2001. This concept is a metaphorical extension of Darwin's theory of natural selection, positing that translation, too, is subject to a process of "survival of the fittest." Why do some translations endure as timeless classics, while others fade quickly into obscurity? A crucial factor lies in whether the translator has successfully adapted to the translational eco-environment. From this perspective, translation is a translator-centered activity, functioning as a process of adaptation and selection. On the one hand, the translator must adapt to the translational eco-environment defined by the source text; on the other, the translator must also make selective choices within the eco-environment shaped by the target text (Hu Gengshen, 2008).

At the micro level, eco-translatology also provides insights into how translators should adapt to and select within their ecological environment. Given that the translational system encompasses numerous dimensions—rich and complex—it is impossible to fully satisfy all requirements simultaneously. Hence, translators must prioritize and fulfill the requirements of the most essential dimensions, engaging in what Hu terms "multi-dimensional adaptation and adaptive selection". These dimensions are primarily the linguistic, cultural, and communicative dimensions, also known as the "three-dimensional transformation."

The linguistic dimension concerns specific operational issues in translation, such as appropriate word choice, syntactic arrangement, and the faithful rendering of the source text's style.

The cultural dimension highlights the impact of cultural differences on text interpretation, translation, and reception, urging translators to approach their task with cultural awareness in order to mitigate potential distortions.

The communicative dimension emphasizes the communicative intention of the source text, requiring translators to discern the author's purpose and accurately convey it to the reader.

These three dimensions are not isolated or independent but are interrelated and mutually influential, requiring translators to strike a balance. In the translation of poetry, one often finds evidence of the translator's creative agency (Hu Gengshen, 2010). The holistic orientation of eco-translatology, its translator-centered perspective, and its theory of adaptation and selection provide valuable guidance for exploring creativity in poetry translation, while the three-dimensional transformation offers a practical framework for analyzing and evaluating translated poetic texts.

4. The Necessity of Creativity in Poetry Translation

Creativity in poetry translation is an inevitable requirement within the translational ecosystem. According to eco-translatology, the source text and the target text each belong to distinct textual ecosystems, each characterized by unique linguistic, cultural, and communicative ecologies.

For instance, comparing Chinese and English poetry reveals fundamental differences. Chinese poetry is typically concise, with short and balanced lines, whereas English poetry often uses longer lines of varying lengths and irregular patterns. As Gu Zhengkun once observed: "At least in terms of form, Chinese poetry

can borrow from and assimilate Western poetry, while Western poetry, due to the innate limitations of its linguistic medium, cannot accurately emulate Chinese poetry." This explains why many English translations of Tang poems often appear more verbose than the originals. Thus, a natural gulf exists between Chinese poetry and its English renderings.

Moreover, a poem's meaning, aesthetic value, and significance are never fixed—they shift across time, space, and cultural contexts. One may say that poetry is in perpetual motion: it flows within the source-text ecosystem, within the target-text ecosystem, and between the two systems themselves (Hu Gengshen, 2004). This flux is one reason why debates about the so-called "untranslatability of poetry" persist even today. On the surface, poetry translation may appear to be an impossible task. Yet, as eco-translatology suggests, it is precisely in attempting the "impossible"—knowing it cannot be done but doing it anyway—that the translator must fully exercise creativity.

Eco-translatology emphasizes that translators must engage in "selective adaptation" and "adaptive selection." In practice, this means creatively employing techniques such as addition of translation (增译), annotative explanation (加注说明), supplementation of information (补充信息), or conversely, simplification (删繁就简) and embellishment (添枝加叶). In this way, creativity becomes not only a vital means by which the translator adapts to the translational eco-environment but also a consciously selective activity.

Take, for example, the well-known line from Liu Yuxi's "Bamboo Branch Song" (Zhu zhi ci):

"East of the river the sun is rising, west of the river the rain is falling; / It seems there is no sunshine, yet there is sunshine still."

Here, the original Chinese hinges on the pun and homophony of "晴 (sunny)" and "情 (feeling, love)". Since such a play on words is "untranslatable" in the strict sense, it calls for the translator's creativity and imagination. Only through selective and restrained application of such creativity can the translator preserve, or at least approximate, the poetic resonance of the original.

5. Translation of Tang Poetry from the Perspective of Eco-translatology

5.1 Linguistic Dimension

In *Three Hundred Tang Poems*, Wang Jian's "The Newly Married Bride" depicts a lively, intelligent, and virtuous young woman. The poem is brisk and cheerful, with vivid imagery and a playful narrative. Xu Yuanchong's translation reads: Married three days, I go shy faced /To cook a soup with hands still fair /To meet my mother-in-law's taste /I send to her daughter the first share. The original is a five-character quatrain, rhyming in the second and fourth lines. Xu's rendering also preserves this verse-to-verse correspondence, with rhyme achieved through fair and share. Such equivalence of form—verse translated into verse—is relatively rare and noteworthy. His translation faithfully reproduces the story, vividly projecting the bride's mischievous wit.

To create a bright and buoyant tone, however, Xu engages in creative adaptation. He expands the imagery with additions such as "go shy faced" and "hands still fair", thereby enriching the bride's characterization.

In Xu's translation, she is not only lively, clever, and virtuous, but also shy and beautiful. Compared with other translators, such as Tang Yihe and Wang Yushu, Xu's version stands out for this creative supplementation, which enhances not only the narrative completeness but also the distinctive artistic charm of the poem.

A similar case may be found in Liu Yuxi's "Bamboo Branch Song", a cycle of eleven poems inspired by the folk songs of Ba-Yu, the most famous of which begins with "Green, green the willows." The poem opens against a backdrop of bright spring scenery: verdant willows, calm river waters, and the distant singing of the beloved. The female speaker listens attentively, wondering whether the singer harbors affection for her, and concludes affirmatively. The final line features a pun on the homophony of "晴 (sunny)" and "情 (love)", a subtle and untranslatable rhetorical flourish. Xu Yuanchong translates the passage as: Between the green willows the river flows away /My dear one in a boat is heard to sing a song /The west is veiled in rain, the east enjoys sunshine /My dear one is as deep in love as day is fine.

Here, the pun is transformed into a simile, equating the lover's affection with the warmth of sunshine. While the implicit subtlety of the Chinese text becomes more explicit in English, the artistry is preserved through the interplay between "sunshine" and "as day is fine", which provides cohesion and poetic resonance. This translation demonstrates how creative adaptation compensates for linguistic loss, ensuring that the target text achieves a comparable aesthetic impact.

5.2 Cultural Dimension

How to overcome cultural barriers and create a smoother, more aesthetically pleasing reading experience is a fundamental challenge for translators. What is ordinary in the source culture may carry different connotations in the target culture; what is deeply meaningful in the source text may become flat or trivial if rendered literally in the target language. The cultural dimension of translation thus requires the translator to carefully gauge the distance between the source cultural ecology and the target cultural ecology—two systems that may be intricately connected, yet also starkly different.

Take, for example, Yu Shinan's "Cicada," written during the reign of Emperor Taizong of Tang. In the poem, the phrase "chuirui" (垂緌) refers to the part of an official's cap-ribbon that hangs down beneath the chin, resembling the antennae of a cicada. The cap-ribbon also metaphorically connotes officialdom. Thus, the metaphor both describes the cicada's appearance and alludes to the poet's own elevated social standing, noble character, and moral integrity. Consider Tang Yihe's translation: The cicada drinks limpid dew /Drooping its antennae /And stridulating loudly and continuously /Out of phoenix trees (Gu Zhengkun, 2010).

Here, "chuirui" is translated simply as "drooping antennae," capturing the literal image but failing to convey the implied association between cicadas and men of lofty virtue. This is because the metaphor does not resonate within the target culture's ecology, leaving readers unable to access the cultural significance of the original term. Xu Yuanchong's version, by contrast, is more explicit: Though rising high, you drink but dew /Yet your voice flows from sparse trees.

Xu's rendering combines the literal with the figurative. By highlighting "rising high," he both concretely

describes the cicada perched aloft and metaphorically evokes the poet's elevated status and noble purity. Unlike Tang's more literal approach, Xu employs a divergent but creative translation strategy that prioritizes effect and artistry in the target culture.

Another example can be found in Li Shangyin's "On the Pleasure-ground of Leyou." In this poem, "ancient plain" refers to Leyou Plateau (also called Leyou Park), a scenic site established during the Western Han dynasty, known for its lofty vantage points and sweeping views of Chang'an. The poem expresses the poet's sorrow: amidst the magnificent scenery of Leyou Plateau and the setting sun, he laments the fleeting nature of beauty and life. Xu Yuanchong's English translation reads: At dusk my heart is filled with gloom /I drive my cab to ancient tomb /The setting sun seems so sublime /But it is near its dying time.

Here, Xu departs significantly from the original: "ancient plain" becomes "ancient tomb." Though this seems a betrayal of the source imagery, the effect is striking. By introducing the motif of the tomb, Xu imbues the translation with associations that echo Thomas Gray's "Elegy Written in a Country Churchyard" (1716–1771), a canonical work of English literature similarly set at dusk in a graveyard, steeped in melancholy. This intertextual resonance allows the target reader to experience emotions parallel to those evoked by the original.

Why, then, does the translator engage in such deliberate "betrayal"? The answer lies in the cultural dimension of eco-translatology. By abandoning the source image and replacing it with one more familiar to the target culture, Xu creatively adapts the poem to the target cultural ecology. This ensures that the translated text not only survives but flourishes in the target culture, meeting the expectations and aesthetic sensibilities of its readers.

5.3 Communicative Dimension

Poetry is not only a literary form for expressing emotions but also a medium for human communication. Naturally, poetic language embodies communicative intent. In poetry translation, the translator must convey the author's communicative purpose and thereby fulfill the communicative mission of the poem. For example, Zhu Qingyu's "Song of the Palace" (Gongzhong ci) is a poem of palace resentment. The poet portrays a scene in which, during a season of blooming flowers, the gates of the palace remain firmly locked. The palace maids are unable to enjoy the springtime beauty and youthful vigor (Xu Yuanchong, 2018). Even if they feel bitterness and grievance, they dare not confide in one another—why? Because of the parrots nearby that might repeat their words. The poem implicitly satirizes palace life. In Xu Yuanchong's English version, this satirical intent becomes even more pronounced, particularly in the third and fourth lines, translated as: They will complain of their lonesome palace life, only /Afraid the parrot might tell a tale secondhand.

In the third line, the verb "say" (说) is rendered as "complain"; "palace affairs" is specified as "lonesome palace life." Compared with the original, the translation offers more detail and more explicit emotional expression. In the fourth line, the reason for not daring to speak before the parrot is expanded: the fear that it might "tell a tale secondhand." In this way, the translation clarifies the implicit message of the

original, making the communicative intent more overt and accessible for the target reader.

Tang poetry often references proper nouns such as historical figures or geographical places that may be unfamiliar to target-language readers. To reduce reading barriers and direct attention more toward the poem's meaning rather than obscure details, translators may employ generalization or abstraction. This enables better communication between poet and reader (Xu Yuanchong, 2006).

For instance, in Zhang Jie's historical poem "Burning of the Books and Burying of the Scholars" (Fenshu keng), Xu Yuanchong translates the third and fourth lines as:Before the pit turned cold, eastern rebellion spread /The leaders of revolts were not scholars well read.

Here, "Shandong" (a specific region) is rendered as "eastern", and "Liu and Xiang" (specific rebel leaders) are generalized as "leaders of revolts." This way, even readers unfamiliar with Chinese history or geography can still understand the poet's intent and grasp the communicative force of the poem.

In this sense, communicative adaptation is central to eco-translatology. By selectively clarifying, generalizing, or explicating, the translator ensures that the original communicative purpose of Tang poetry—whether satirical, historical, or emotional—remains effective in the target cultural and linguistic environment.

6. Conclusion

From the perspective of eco-translatology, a vast gap often exists between the source text's ecological environment and that of the target text. In the process of poetry translation, it is incumbent upon the translator to exercise creativity in order to bridge this divide, thereby enabling the translated text to continue the life of the original and to thrive within the target eco-environment.

The greater the creativity in poetry translation, the more the translation adapts to the target ecological context, and the more pronounced its artistic qualities become. Although creative translation may superficially appear to betray the source text, such "betrayal" in fact enhances the translated poem's artistic value, atmosphere, and temperament—qualities that bring it closer, in spirit and artistry, to the original. This constitutes a deeper, more profound fidelity: an artistic loyalty that may even transcend literal equivalence.

Xu Yuanchong's English rendition of *Three Hundred Tang Poems* offers a vivid demonstration of this principle. In the linguistic dimension, his verse-to-verse rendering not only conveys narrative and rhythm but also enriches imagery through creative additions. In the cultural dimension, he negotiates the absence of equivalent cultural associations by re-creating metaphors and allusions, sometimes even introducing imagery more resonant for the target reader. In the communicative dimension, he foregrounds authorial intent and clarifies hidden meanings, ensuring that the communicative mission of the poem is preserved across cultural boundaries.

Seen in this light, creative translation is not merely a supplementary technique but a necessary condition for the survival and flourishing of classical Chinese poetry in translation. Without creativity, the translated text risks becoming a lifeless replica, failing to capture the vitality, beauty, and spirit of the

original. With creativity, however, the translation can achieve both fidelity and artistry, allowing the target reader to engage with the poem in ways that resonate emotionally and aesthetically.

Therefore, creative translation should be recognized as an indispensable and effective strategy for poetry translation. It enables the translator to bridge the ecological gap, to balance fidelity with adaptation, and ultimately to ensure that the translated poem lives anew in another cultural and linguistic world, continuing the artistic life of the original across time and space.

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