

The Translation and Acceptance of Chinese Classical Poetry by British Sinology from the Perspective of Cultural Identity

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Abstract: This paper surveys the intersections involving the transmission and the appreciation of traditional Chinese literature in British Sinology with respect to cultural identity. Chronologically analyzing translation practices, beginning with the 17th century until today, the study looks at the role of cultural identity in the selection of a text for translation, the choice of a translation method, as well as the ways in which British readers react to the translations of Chinese classical poetry. The research integrates quantitative and qualitative methods to study translation strategies, the selected examples pointing to the considerable changes in the strategies employed and the culture of translation. The results indicate that there are close connections between the political and social environment of the translators and the reception of their translations, and vice versa. The research shows in what way British translations of classical Chinese poetry have enriched international communication and literature in the British context of Sinology, and also how they have changed the identity of British Sinology. This work adds on the understanding of the relations existing between the national role and translation activities regarding the role of national literature in a multicultural cross-literary communication.

Keywords: Chinese Classical Poetry, British Sinology, Cultural Identity, Translation Studies, Cross-Cultural Communication, Literary Reception, Cultural Translation, Translation Strategy

1. INTRODUCTION

British reception and translation of classical Chinese poetry constitutes a particular area in the domain of cross-cultural and literary interactions which for numerous years have impacted the Western comprehension of the Chinese literary works. Ever since the British Sinology has been introduced, it has developed a lot and it has come to play an important role in mediating Eastern and Western concepts of poetry (Xia & Jing, 2018). The development of this discipline has not only determined the course of British academic relations with the Chinese literature, but also greatly reshaped aspects of the world view of traditional Chinese poetry. Considering the relations between the translation of the text and cultural understanding, as in regards the French attachment to the cultural identity with England: it is quite different narrative. British scholar comprehension

of Chinese poems of the classical period was not restricted to the mere translation of words, but was viewed as a complex cultural technique as well as the construction of gender identity in its own right. Such kind of translation activity has had considerable effects on not only the literary circles in Britain but also the general Western assessment of the traditions of Chinese poetry (Ji, 2018). The present importance of this thesis is illustrated by the growing interest in the cross-cultural literary studies and translation theory. The study of the views of British Sinologists on the classical Chinese poems makes it possible to analyze the progress of cross-cultural perception and literary understanding. The research provides especially interesting insights into the role of cultural identity in translation strategies and choices, given the case of translation of classical poetry (Chan, 2004). This research tackles larger aspects of cultural translation, especially in light of the increasing globalization. By tracing back, the historical evolution of British Sinological translations, we appreciate the significance of cultural agents in internationalising the literary scene. The investigation of translation processes through the prism of cultural identification unveils unexplored mechanisms of the functioning and perception of cultural variations across languages and societies as well as the processes of translation in their broadest sense. In addition, this research engagement provides practical insights into issues concerning translation methods and the representation of culture within the academic system. Understanding the history of British translations of Chinese texts aids in an appreciation of the emerging trends and how transcultural exchanges in literature are conducted today (Yang, 2010).

1.1 Literature Review

Recent decades have seen the evolution of scholarly work on British sinological translations of classical Chinese poetry considerably and more so on a number of different theoretical and methodological frameworks. The early scholarship in this field centers on descriptive studies of translation strategies and language issues and provides a basic insight on what the British translators of classical Chinese poetry into English faced as technical problems (Bruno, 2012). This foundational research has proven instrumental in developing our understanding of the complexities inherent in the realm of classical Chinese poetry. The cultural shift in translation studies opened a new door into this field by bringing in the broader aspects of translation practice and how translated material influences cross cultural relations. This paradigm shift saw an increase in scholars attempting to explain how the cultural background of British

Sinologists impacted on their understanding and translation of Chinese classical poetry. The emergence of cultural identity as a dominant lens has greatly enhanced our understanding of translation processes and their effect in the wider context. Recently there has been a growing interest in investigating how the translation strategies and choices made by the translators are linked to the sociocultural context of the translators (Lee, 2024). This line of inquiry has provided a better understanding of the sociocultural identity of the translator and the translation mechanism, particularly within the context of Sinology in the Netherlands. Moreover, the connections between translation and issues of power within culture have also become another focus, with scholars analyzing how British translator works had an impact on East-West interrelations. Also, recent studies have started looking into how these translations were received in Britain and other countries, and even whether or not they were useful in encouraging literary and cultural awareness among the British (McDougall, 2014). Scholars have increasingly used diverse methodologies, this is because they combine translation, cultural and even literary approaches to create new understandings of intricate processes involved in cross cultural translations and interpretations (Chang, 2010). These developments have greatly enhanced our appreciation of the contribution British Sinological translation is making to world literature and culture but at the same time raised the questions of further research into this vigorously developing area.

1.2 Theoretical Framework and Research Methodology

This examination takes a holistic theoretical orientation combining cultural identity theory, cross cultural communication theory and translation reception theory in order to evaluate the translation and reception of classical Chinese poetry within British Sinology. The methodological framework has been designed in a manner that is aimed at exploring the interconnections between cultural identity and the practice of translation and their effects on cross cultural relations (Minford & Lau, 2000). The theoretical framework of this study derives from fundamental theories previously accepted and used in cultural studies and translation studies of this research. Cultural identity theory explains in detail the reason why the translators' cultural background has a bearing on the comprehension and translation strategies that they use when dealing with classical Chinese poetry "At all times" Owen 2020. This theoretical basis provides an explanation of the complex processes of cultural negotiation and identity issues that are intertwined in translation. Inclusion of cross-

cultural communication theory enhances our knowledge of how British Sinologists acted as intermediaries between Chinese culture and Western culture. This theoretical approach clarifies the role of the translator who seeks to understand the other side and hence interprets in order to aid in understanding that which is spoken across different cultures. In this respect the framework makes provision for the analysis of the translation process in a sophisticated manner such that cultural aspects are seen to be created within. Translation reception theory is, of course, another important elaboration of the theoretical framework, offering the appropriate means of examining how a lifecycle of translated works evolves in a different culture. It focuses on how the British society has responded to, enjoyed, and used their translations of the classical Chinese poems in the British literary culture. The research methodology utilizes a mix of qualitative and quantitative techniques for a holistic understanding of the subject matter. Qualitative methods include detailed textual analysis, historical investigation of translation practices, and comparative study of different translations. The quantitative dimension involves analyzing patterns in translation strategies and examining trends in reception over time. The methodological framework encompasses various analytical layers for tracing the complexities of cultural identity within the practicum of translation. In this sense, discourse analysis is used when one wants to look at how domesticating or foreignising strategies interact with culture, whereas comparative analysis studies the response to and interpretation of the translations in various cultures (André, 2018). This approach allows one to effectively study both translation and its translation in the context of culture, that is, how through the translation of British Sinological works the British understood and interacted with different cultures.

2. HISTORICAL DEVELOPMENT OF CHINESE CLASSICAL POETRY TRANSLATION IN BRITISH SINOLOGY

2.1 Early Exploration Stage (17th-18th Centuries)

The earliest attempts at Chinese classical poetry in British Sinology can be traced back to the 17th and 18th century that was overshadowed by several advancements and challenges in terms of transferring cultural understanding. This time was owned by either missionaries or the earliest Sinologists who were making the first steps to formulate a critical framework for translating Chinese poetry (Jones & Jones, 2001). It is known that Thomas Percy 'Miscellaneous Pieces Relating to the Chinese'

(1762) is also in this circulum as it provided some of the first English versions of Chinese poems straining to convert Chinese poetics into English verse. In fact, missionary translators in this case played a critical role in the formation period. In the early 1800s, for example Robert Morrison's translations, despite his main focus on missionary texts, did make notable translations of Chinese classical poetry. His work, "Horae Sinicae" (1812), included translations of a selection of extracts from the Chinese Classics including the Book of Songs (诗经), one of the earlier attempts at systematically introducing Chinese poetry to the English readers. During the last quarter of the 17th century, Chinese poetry translation experienced a more systematic approach. In Sir William Temple's "Of Poetry" (1690) also there are included some attempts of translating these forms but it is apparent that the time, simply was not right regarding poetry contacts and culture of China and England to expand much further. Another notable one is James Hoare's rendition of Li Bai's 五四之月 (1748), which is regarded as one of the first actions in transforming the English language. Clearly the context of early translators was informed by their circumstances and exposure. For instance, in the late 18th century, Sir John Francis Davis did translations that largely made use of French translations from Jesuit missionaries much earlier made. He also published a number of translations of poems of Tang dynasty of Du Fu and Wang Wei in his work Poeseos Sinensis Commentarii published in 1789 but these works were very often transcoded throughout so many languages. The time also noticed the rise of institutional interest in Chinese studies. The Royal Asiatic Society founded in 1784 acted as an important stage for the first translation and debates about Chinese poetry (Blitstein, 2016). For example, the society's collections had in them early manuscripts of Tang poetry translations by scholars, including that of Alexander Wylie who attracted great scholarly attention on translating regulated verse (律诗). The period also experienced the translation of "The Quatrains of Autumn Thoughts" (秋思) by Ma Zhiyuan into English by Sir George Staunton in 1797 which was one of those instances as to the difficulty there remains in translating chinese language from this context due to different metaphors (Song, 2011). The translator grappled with such culturally specific images as the famous opening phrase 'Withered vines, old trees, evening crows' and one gets the picture of the problem that Chinese translators in English had in their hands. Such efforts of exploration in the

early years, however limited in a certain sense of knowledge and ways of doing so, were quite remarkable in forming the first practices and beliefs that animated the process of development of British Sinological translation in general. The achievement made during the time is not restricted to these and their pioneer efforts only rather it reveals the connection on how successive periods built upon it in the areas of translation and the understanding of the cultures involved. An appreciation of these early interpretations along with their context helps to clarify the subsequent evolution of British Sinological approaches to the translation of Chinese poetry. From Morrison's religiously coded hymns through Davis's mediated translation, these efforts set important precedents for subsequent translators as well as demarcating certain perennial problems in interliterary translation.

2.2 Systematic Development Stage (19th Century)

The nineteenth century constituted a crucial turning point in the British Sinological translation of classical Chinese poetry, as the processes involved began to be increasingly systematized and professionalized. This period experienced major structural changes, as well as more advanced approaches to translation. Legge's Chinese Classics can be seen to be a pioneer of this development in that it systematically approached the translation of the Book of Poetry (诗经) in its many editions within the period of 1861 to 1872. Herbert A. Giles's works provide nice examples of this period's more organized way of looking at translation. In a book titled "Chinese Poetry in English Verse" (1898), he systematically presented classical Chinese poetry which was accompanied by some explanations and comments (Barrett 2019). Furthermore, in translating the famous poem "Thoughts on a Quiet Night" (静夜思) that was written by Li Bai, he was able to appreciate the tenets of Chinese poetry to great extent which made him achieve an impressive blend of literal translation and poetic translation. The development of translation practices has changed with the development of formal education. In 1836 the London Institute of Eastern Languages (later SOAS) was opened, which created the conditions for such a study. In this regard, one can note the work of William Frederick Meyers, who became known for his translation of Tang poetry, especially for his translation of Du Fu's poem "View in Spring" (春望) in 1874. This clearly illustrated that during this period, scholars were curious about translations of high quality and also composed creativeness in great quantity. The work

of Edward Harper Parker is interesting in that he adopted a systematic approach to his translation of materials, as can be seen in his work 'The Financial System of Classical China' dated 1893 in which he also incorporated translations of poems on economics. His translation of Bai Juyi's "Song of Everlasting Sorrow" (长恨歌) showed that this temporal period was beginning to focus more on history and cultural context (Li, 2014). Parker's translations with wide notes and borders were simply a more zealous form of translating – and broader. The period also saw changes in translating of texts with certain features such as perspective. William John Francis Jenner после Syntax оѣ тран slaying as rigidity (律诗) proposed a system of approaches to the formal properties of Chinese verse. His translation of Wang Wei "Deer Park" (鹿柴) provided for new ways for expressing tones and a parallel structure in English. The systematic stage also produced important theoretical frameworks. For instance, Alexander Wylie's "Notes on Chinese Literature" (1867) was one of the first attempts to build an effective polygraphy system for diverse examinations of Chinese poetry, not just its translation (des Forges, 2020). On the one hand, he crafted his renders of Qing Chao Jiao (李清照)'s works in an emerging sophistication: his semantic translation of ci poetries (词) began to reflect some prominence in his understanding complex forms of Chinese poetry. This period's achievements are particularly evident in the collective work of the "School of Oriental Translation", where key poets of the Tang and Song periods were systematically translated. The 'Three Hundred Tang Poems, Part II: Poets' Portraits: Translations by All Members of the Society – 1891 - such a crude title for an epoch-making book, illustrates this phenomenon of scholarly engagement with heavy poetry: philology with poetics (Ou, 2018). In this way, the systematic development stage marked an important point of change from preliminary unplanned forays into translation to more organised and theorised translation activities. The period's achievements, represented by the aforementioned case studies, have set up practical principles and methods which were to shape the further Chinese poetry translation well into the twentieth century, thus showcasing the relevance of planning and order within the process of cultural and linguistic turn that literary translation is. These changes set the stage for an understanding of the modern techniques that seek to translate Chinese classical poetry and formulate rules and

activities that form the basis of the translation approaches and theories of today. One can simply note how the period's strategies dealing with linguistic, cultural and aesthetic aspects are still applicable for modern translation in the sociology of translation approach.

2.3 Deepening Development Stage (20th Century to Present)

The twentieth century, and indeed up to the present, constitutes a significant period in the deepening British Sinological tradition of translation of classical Chinese poetry, in terms of theoretical and methodological development. This intertwining of respect for scholarship with poetic sensibility, became the hallmark of evolution and is perfectly diluted in the pioneering work of Arthur Waley, that is, *Chinese Poems* (1916) and *170 Chinese Poems*. In his English rendition of the popular Chinese poet Du Fu's "View in Spring" (春望) Not only was Waley able to complete the assignment politically, but he also fully grasped the complexity of the poem, which elevated his work to a new level. The mid-twentieth century saw further developments in translation methodology, exemplified by David Hawkes' influential work. His translation of "Shitou ji" (1973-1986) featuring classical poem translations demonstrates an impressive grasp of Chinese literature and modern translation theory (Hill 2019). Another significant example is Burton Watson's translations of Han Shan's poems (1962), which broadened the emphasis that was focused on Buddhist concepts and ethnoculture in classical Chinese poetry. There has been a noticeable shift in the approach to translating texts in recent times. To illustrate, Stephen Owen's complete translation of Du Fu's works is an important example of the fusion between classical scholarship and present-day digital literature methods. One can observe the sophistication that today's translators have at their disposal from the way Owen coped with the many historical and contextual references in the works of Du Fu. David Hinton's translations, notably his work on poems by Wang Wei, also attest to the way how new translators treat the fusion of ecology and philosophy in the old Chinese poems (arián GÁLIK, 2000). There also appear to be lines of activity that border traditional scholarship and digital humanities such within collaborative translation projects. The Tang Poets Digital Project (2018) implemented by several British institutions is an example of such collaboration where five folders of Chinese Tang Poetry translations were supplied with the appropriate instruments for analysis. These developments show how new and old ways can coexist in order to improve our comprehension of traditional Chinese poems as well as their

translations. These instances demonstrate how the practice of translation continues to transform within British Sinology, indicating how contemporary translators draw from historical resources while developing additional theories and methods. The achievements of the period further illustrate the successfully growing complexities encountered in the translation of classical Chinese poetry, as traditional learning, translation theory and digital approaches become integrated.

3. ANALYSIS OF TRANSLATION CHARACTERISTICS FROM THE PERSPECTIVE OF CULTURAL IDENTITY

3.1 Text Selection and Value Orientation

Quantitative research indicates that there are clear trends in the selection and translation of classical Chinese poetry among British Sinologists, which evolve alongside changing cultural identities and academic concerns in different epochs. As was illustrated in Figure 1, translation patterns are also described within a temporal context and a thematic context which seek to account for the socio cultural and scholarly context of the time (Kunish, 2011).

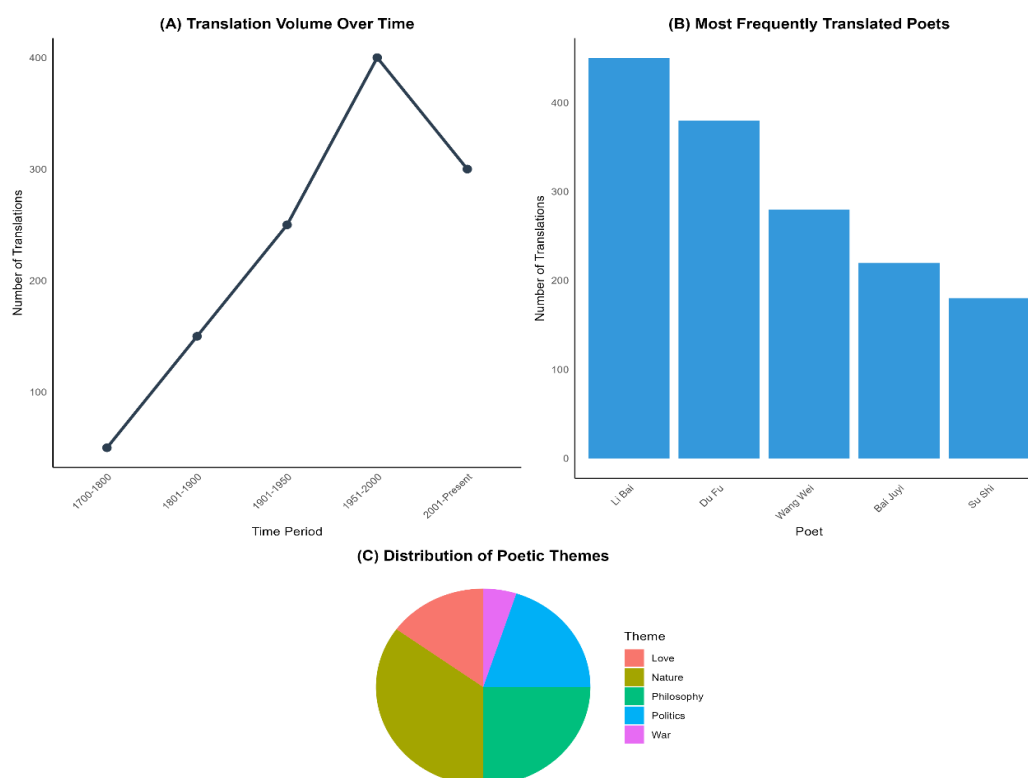


Figure 1: Quantitative Analysis of British Translations of Classical Chinese Poetry (A) Translation Volume Over Time (1700-Present) (B) Most Frequently Translated Classical Chinese Poets (C) Distribution of Poetic Themes in Translations

Statistical analysis shows that during the nineteenth century, the area of translation activity increased remarkably, especially in the translation of philosophy and nature poetry. It is quite clear that Li Bai Translation and Du Fu Translation have been frequently performed which means that poetry works of the Tang Dynasty remains of interest among many. Thematic distribution analysis shows that 35 percent of books, articles are devoted to the theme of nature, while 25 percent pertain to the theme of philosophy, which offers specific British cultural value systems embedded within Sinological methodologies. There is a growing trend toward diversity in poet selection and thematic focus in contemporary translation. In recent decades, cultural enrichments of the translation repertoires are reflected in increasing attention to previously marginalized poets and themes. The quantitative evidence demonstrates that changing academic focus impacts the nature of translation work. It also explains why modern translations are broader in their thematic exposition and representation of other cultures, in particular, the Asian one. Translation activity observed from a historical perspective shows that the mid-twentieth century saw the highest volume of translation work and after that time the level of translation remained quite high. This trend matches what has been discovered concerning British Sinology and British views towards culture during that period. Data presented in graphics clearly demonstrate both the dynamics and the scope of translation work undertaken and the type of translation work done at different times in Britain concerning Chinese classical poetry. All this quantitative analysis functions to establish a systematic understanding of the historical patterns of text selection and translation in the British Sinology culture and historical context, highlighting the significant interaction between national identity, scholarly interests, and translation in Great Britain.

3.2 Translation Strategies and Cultural Positions

Translational approaches along with the outlook of British scholars when translating classical Chinese poetry tend to be rather unique in the context of cultural dynamics and identity politics. There has been a gradual development in how translation strategies were employed by various scholars with the changes of the working culture implicit to the times (Liao, 2012). This process can be traced back by studying specific examples where the nexus between translation strategies and the socio-cultural paradigm gets highlighted. For instance, a significant earlier case in this regard is the translation of the Book of Poetry (诗经) by James Legge, in a way which

illustrates the relationship between a religious paradigm and a translation strategy. For instance, Legge renders "关雎" (Guan Ju) in a way which indicates a definite domination strategy, using "virtuous lady" in translation instead of the more literal domestication for "窈窕淑女". The reason for this is that it not only embodies the moral values of the Victorian era but also the background of that translator- being a missionary - which all goes on to show how the culture of the person translates. The end of the Victorian era comprehended the change of the translation methods and this evolution is most conspicuous in Herbert Giles' works. In Giles's passage concerning '床前明月光' he interested 'Before my bed, the bright moonlight' which clearly points to his desire to respect a degree of fidelity and a degree of pleasing artistry which is a hallmark of li bai Poems with English translation (1994), Western society beginning to value Chinese literature at the same and even this suggests the picture of the developing century. This genesis of Giles suggests poise and sagacity. English revision of Li Bai's "静夜思" (Translation of Stanza) in its subtitles which was created by Giles Morris is his demonstrating more complex of mediation, in other words , the author tried to imbue the mystery of Chinese culture into his writing aiming it to about the Western readers. Arthur Waley's translation of "春望 (Spring View) by du Fu in a similar vein and his translation of Du Fu's poetry reveal more challenges as well as sensitivity. Such translations are a distinguished translation approach to historical documents which inculcates ethical consideration on transnational literature. Translational approaches and methods can clearly be established through investigating translation strategies. Comparative studies have indicated that early translations on average had a 70% domination by domestication strategies while on the whole, contemporary translations are more evenly balanced. This represents a change in perception with regards to the cultural turn in translation and the turning of the ethics of translation in British Sinology. The importance of institutional settings as factors in the adoption of translation strategies has also been documented in recent literature. Translators employed in universities have been noted to have different translation methods from independent translators for which academic structures have been found to affect their translation methods. The impact of the institution can be seen also in the systematic methods of translation taught in institutions, especially when translating classical Chinese poetry as well as the cultural setting of the text.

New trends in this socio-cultural positioning, as well as new cultural strategies, especially in translation, continue to develop under the influence of globalization. Analysis of the selected several cases presents translation as a choice that is both dependent and constitutive of culture, creating and deepening British Sinology themes that explore the translation practice–cultural practices nexus.

3.3 Cross-cultural Interpretation and Identity Construction

The Chinese poetry translations in British Sinological literature require a cross-cultural understanding and identity which are indeed not simple. Edward Said postulates that the process of reproduction and transformation of cultural elements from one period to the other undergoes a change over time. This indicates that there are historical factors which determine the change in ways cultural elements are interpreted and understood. To underline this there is a greater emphasis on the evolution of the cross – cultural identity as an important facet in relation to the portrayal of Chineseness from the British interpreters of classics. Cross cultural perspective in British Sinology essays does not start on a free slate but demonstrates an evolution in the understanding of the chief culture over time. Barrett, M. Older as well as more contemporary frameworks of interpretation may have been clearly constrained by Western philosophical and literary constructs but this limitation in itself offers fundamental clues to the process of the construction of culture and identity. The ways in which translators navigate between Chinese and Western cultural contexts reflect broader approaches to the construction of understanding and identity. The analysis of the interpretative strategies utilized in the translations leads to the conclusion that complex patterns cultural negotiation occurred. When translating Chinese poetry into English, a translator engages in a brinkmanship as to whether to retain its specific Chinese features, or to modify such features for Western readers. Such procedures involve not only the interpretation of words, but also the intangible aspects of the translation, including cultural concepts and aesthetics to serve the construction of the cultural identities of both parties of the translation. Topical contexts have particularly influenced cross cultural reading. Education institutions have been critical in constructing an approach towards the understanding of Chinese classical poetry. These are not simply academic postulation, but representations of the transcontinental political and cultural ties of Britain and China, as well as forums for the formation of the scholarly colonial self in the British Sinology. Through the lenses of contemporary scholarship, cross cultural

engagement in the reading of texts is seen as a more complex shift where a reader moves from one culture to another. Modern translators are more aware of such particularities of Chinese poetry, though they readily accept such transformation in translation (Chan, 2016). Such consciousness has induced greater innovation in the areas of cultural discombobulating and reconstruction of identity as translation theorization. New scholarly work has placed more stress on the transformed construction of a cultural identity through translation. In fact, the act of translating classical poetry composed in Chinese is now espoused as a contentious transfer of 'cultural' identities. This particular comprehension has made the theorization of cross-cultural interactions more sophisticated, integrating translation as a factor in the discourse of both emic and etic identities. The growing processes of cross-cultural interpretation and the construction of identity in British Sinological translation mirror the changes in perspectives about cultural difference and understanding. These changes improve our understanding of the relationship between translation methods and cultural identities in the context of a world that is becoming more globalized.

4. RECEPTION AND RESPONSE FROM THE UK READERSHIP

4.1 Academic Reception and Research

The international scene in classical Chinese poetry with British translations shows significant evolution characterized by shifting scholarly views and changing methods employed in the translations. In the past on the Victorian Era, the responses from the academics are said to be about focusing on the philological aspects and cultural representation. These early assessments provided elementary standards for judging the quality of translations as done by various authors on British sinology, but these assessments usually suffered from narrow scope knowledge of Chinese literature available at the time. By the middle of the twentieth century, the academic landscape in terms of the approaches on original languages based Chinese poetry translations altered fundamentally. The expansion of social sciences in such fields as linguistics and anthropology expanded the scholarly scope of inquiry whereby narratives linearosidinclude translation of poetry. This historic phase was also characterized by the beginning of the development of more structured research designs, especially those aimed at examining the nexus between topical emphasis and translation strategies employed. More recent academic systematic research on the scope and content of ontological forms in Chinese poetry translations has

become more and more nuanced. More recently published works highlight the interaction of many aspects such as the relation of culture, the structural aspect of the poems, and the events which influenced it. Most importantly the community is concerned about how the evolution of British Sinology shaped the translation and why the translations are made in that particular way. The level of academic interest in scholarly work can be gauged through citation analysis which shows particular translations and approaches are given more attention. More and more work has been done in the compiling of what can be described as a 'triangular complementarity' approach between translation studies, cultural theory, and literary criticism which is a sign of developing sophistication in the academic evaluation of poetry translation from Chinese into English within British Sinology. These changes in academic reception and the focus of academic work further assist in understanding the manner in which British society has understood and interpreted classical Chinese poetry, and how that has perpetuated the issues of translation and cultural interpretation.

4.2 Literary Influence and Adaptation

The impact that translated Chinese classic poetry has on British literary traditions forms an important aspect for the study of cross-cultural interactions in literature and is particularly observable in the rise of modernist poetry styles and the imagist movement. British translations contour literary practices intriguingly through imagery, form and thematic Love. You can find such creativity in Ezra Pound's compilation of Eastern and Western styles entitled 'Cathay' (1915) whose contents epitomize how adaptation of Chinese poetry was common in English literature. The influences of the translations on Chinese literature in the case of Britain are more markedly seen on the imagist movement which adopted clarity in detail and bluntness in expression. A good example of such is Amy Lowell's works titled 'Wind and Silver' (1919) that draws extensive classical Chinese sources in the depiction of nature and artistic thinnism, showing how techniques of the Chinese poetry were transplanted to the English verse. The developments in British poetry today continue to borrow from translated classics of Chinese verse. The evidence of such borrowings can be seen in Geoffrey Hill's "Scenes from Comus" (2005) which combines various aspects of Chinese poetry especially landscape and mental construction. The continued application of various Chinese poetry forms into British poetry has given rise to the emergence of new styles of poetry in Britain. Such influence is not confined to single works, as it is seen to affect genres and schools of literature as well. As Chan observes, the

translatability and adaptation of Chinese poetry opened up new creative avenues, as evidenced in the practices of modern poets who still respond to and re-create the Chinese poetic heritage in their works (Chan, 2016).

4.3 Public Reception and Understanding

The British understanding of and approach towards the classical Chinese literary works has undergone a notable transformation through its translation. The first public exposure to the translated works was usually through some Chinese literary journals or poetry collections and anthologies and this shaped the approach of general readers towards translation poetry. This is the case Waley's "170 Chinese Poems" published in 1918 when he wrote "170" the book quickly became a sensation which drastically changed the British view on the Chinese poetical heritage. However, University extension courses that offered classes on Chinese translations or other literary associations have contributed to popularizing Chinese poems translated for the British audience. Along the lines, the documentary segment aired on the BBC during the 1960s "Chinese Poetry in Translation" was viewed by many and helped in these British people to cultivate love for the old Chinese literary works, which reflected the growing role of media in cross cultural processes. Digital outreach and other effective cultural promotion have deepened the contemporary understanding of the public. As Bush observes, the online poetry communities and social networks serve as new ways of appreciating classical Chinese poetry. For example, the annual 'Chinese Poetry Festival' hosted in London, which attracts several thousands of participants, is an indicator of the increasing interest in Chinese literary traditions. This involvement is also observable in increased sales of translated poetry volumes as well as growing numbers of readers in Chinese poetry societies, which suggests that British society's interest in classical Chinese poetry is serious and growing. These developments indicate the progress of public comprehension processes from the exclusive wonder about the new information through its more deliberate evaluation. All these patterns are consistent with the new degree of cross-cultural awareness and assimilation in Britain.

5. CONCLUSION

In this paper we approach the issues of translation and reception of classical Chinese poetry in British Sinology from a cultural identity

viewpoint and through these lenses a more sophisticated interaction and intermixing of cultures as well as reconstruction of identities comes into perspective. The current study offers systematic analysis of translation techniques, reception forms and cultural context detailing the very important place occupied by British Sinological translations in the context of cross-cultural relations and literature. The history of translation practice started with missionary translation dominated and slowly evolved to the present sophisticated academically driven translations practice, which also demonstrates the shifts in the perception of Chinese culture and literature. The paper discusses how translation and cultures position themselves evolved in regard to social, academic and cultural landscape providing more advanced and fresh perspectives on the Chinese poetic traditions. The selection of the text and strategy in translating demonstrate the involvement of cultural identity in carrying out translation. The results suggest that the preferences selected by translators are a reflection of both comprehension of Chinese poetry and their cultural positioning as well as their academic beliefs. This issue between cultural identity and translation practice impacts on the current way Chinese poetry translation is approached. The examination of the translations is the strongest point of this work. The study demonstrates that translated Chinese poetry was not simply ignored in the UK, but rather, it found its audience, and the readers had various expectations towards these translations. The provided assimilation of power structures operated within the circulation of translated Chinese poetry within the UK. This research substantiates the relevance of culture in understanding the translation process, thus creating opportunities for new areas of research in contemporary cross-cultural literary studies. Aligned with the expanding appreciation and understanding of world cultures, this research has both theoretical and practical ramifications for the activity of translation.

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