

# A Study on Du Fu's Poems Translation Strategies and Their Value

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**Abstract:** *Du Fu's poems, as outstanding works of Chinese classical literature, have been translated by many translators at home and abroad and have a high degree of spread. By analysing the translation strategies of David Watson, Kenneth Rexroth, Stephen Owen, and Xu Yuanchong, this paper discusses the real value of the reception of translation strategies to the target language culture, Du Fu's image building, and the Chinese culture. Furthermore, some suggestions on promoting the dissemination of the Chinese culture through literary translation are put forward.*

**Keywords:** *Du Fu's poems, translation strategies, value*

## 1. Introduction

As the great treasure of traditional Chinese literature and art, Du Fu's poems have been translated by many scholars at home and abroad over the past two centuries and gradually gained popularity among British and American readers. However, due to the translator's poem selections, translation strategies, and other factors, Du Fu's poems and the image of Du Fu are quite different from them in traditional Chinese literature. This paper aims to analyze the translation strategies adopted by four representative translators, and study the value of different translation strategies, so as to find out the translation strategies suitable for the current needs of Chinese cultural output.

### 1.1 A Brief Introduction to Du Fu and Du Fu's Poem

Du Fu, a great realistic poet in the Tang Dynasty, ranks with Li Bai. Du Fu excels at writing ancient poetry and lüshi. Although his poems have a variety of styles, their languages are mainly gloomy and depressing. The subject matters of Du Fu's poems cover a wide range, which can profoundly reflect the social situation at that time from the perspectives of the political environment and people's sufferings and reveal the social contradictions at that time. In his poems, he embodied the thoughts of benevolence, love for things, and concern for the country and the people, which gradually became the intrinsic value standards of evaluating Chinese poetry. In view of the significant role he plays, in the development of Chinese poetry, as a link between the past and the future, and the profound influence of his lofty Confucian spirit of benevolence and intense awareness of potential dangers on the creation and appreciation of Chinese poetry, Du Fu is known as the "poet sage," and his poetry is known as the "history of poetry."

### 1.2 A General Review of the English Translations of Du Fu's Poems

As early as the middle of the 18th century, there were English translations of Du Fu's poems. However, for a long time after that, the translators did not pay much attention to the translation of Du Fu's poems, and the translation activity of Du Fu's poems was in a long period of low tide. It was not until the 20th century that the translation of Du Fu's poems reached its first climax in the American new poetry movement. And after the Second World War, the British and American countries once again arose the English translation of the Chinese poetry boom. Up to now, there have been many excellent translators set about translating Du Fu's poems, and they have created many influential works.

However, translating Du Fu's poems is not easy for any serious translators. Because Du Fu's poems are characterized by rich lexis, complex and changeable sentence patterns, and strict metrical

constraints, as well as a large number of cultural allusions, all these make translation extremely challenging. In the process of translating Du Fu's poems, the translators, influenced by different literary aesthetic concepts, translation expectancy, and poem selections, they have formed their own translation strategies. Among many translators at home and abroad, Burton Watson, Kenneth Rexroth, Owen Stephen, and Xu Yuanchong, each making a significant contribution to the translation of Du Fu's poems, are four illustrious translators with obviously different translation strategies.

Burton Watson was a famous American Sinologist and Translator of Asian literature in the 20th century. He translated many works of ancient Chinese poets and wrote the *Selected Poems of Du Fu*. In his opinion, more attention should be paid to the literal meaning of the word to word in poetry translation, so less attention should be paid to rhythm, level, and oblique in translation. Kenneth Rexroth, regarded as the "father of the San Francisco Renaissance," was a prolific poet himself and devoted himself to poetry translation. He translated a total of 36 Du Fu Poems collected in *One Hundred Chinese Poems*. When he translated Du Fu's poems, he not only tried to reproduce the artistic conception of the original poems but also incorporated his own emotions and experiences, which also promoted his own creation. As an outstanding representative of Western Sinology, Owen Stephen, a famous Sinologist at Harvard University, highly praised Du Fu and his poems. Once said: "Du Fu is the greatest Chinese poet. His greatness is based on readers' consensus for more than 1,000 years and on a rare coincidence between Chinese and Western literary standards. In the Chinese poetic tradition, Du Fu almost transcends judgment. As with Shakespeare in our own tradition, his literary achievements have become an important part of the historical composition of literary standards. Du Fu's greatness lies in his transcend of the limited realm of literary history." He wrote the first complete English work of translation of Du Fu's poems: *The Poetry of Du Fu*, and conducted a particular study of Du Fu in *Poems of The Prosperous Tang Dynasty, Traditional Chinese Poetry, and Poetics*, and *An Anthology of Chinese Literature, Beginning to 1911* and took Du Fu as a window to explore the elegant demeanor of traditional Chinese Poetry. In order to highlight the "history of poetry" of Du Fu's poems, he adopted the principle of "content first" and the method of "three translations" and "three no translations." Xu Yuanchong, a renowned Chinese translator, has translated dozens of classical Chinese poetry collections. His translation is collected mainly in *Selected Poems of Du Fu Translated by Xu Yuanchong*. "This "re-creation" is not a scientific method in which content equals form or one plus one equals two, but an artistic method in which content is greater than form, and one plus one is greater than two." He combined Chinese classical poetics and traditional aesthetic thoughts and put forward a systematic and comprehensive translation theory, among which the "three Beauties" theory is the most representative.

## **2. An Analysis of Du Fu's Poem Translation Strategies**

English translation of Du Fu's poems is one of the essential contents of Chinese literature outside the translation boom. However, most of the existing English translation studies on Du Fu's poems focus on individual classic articles for the English translation. Moreover, the study on translators' philosophy of translation, translation principles, and strategies of comprehensive paper. Therefore, a comprehensive analysis of their philosophy of translation, translation principles, and translation strategies in the translation of Du Fu's poems by taking the translator's specific translation as the carrier will help to understand the image and status of Du Fu and his poems overseas and find out the shortcomings of the previous English translations of Du Fu's poems.

### ***2.1 An Analysis of Burton Watson's Du Fu's Poem Translation Strategies***

Burton Watson pays much attention to the translation of content words. In particular, the literal translation is used for poetic images and cultural allusions, so his translation is highly faithful to the original text in both content and semantics. Nevertheless, attributing to his long experience in studying history, the trouble of understanding usually caused by literal translation does not appear. The historian's emphasis on the relevance of documents and events is also reflected in the translation. Watson helps the English readers to understand the poem using numerous and carefully examined annotations, which makes his translation have a low reading threshold and a distinctive literary function. Meanwhile, opposing the mechanical form imitation, he adopted the American freestyle to conform to the poetic standards and aesthetic traditions of English readers. He absorbed the literary techniques of Chinese classical poetry to restore the rhythm and rhythm of Du Fu's original poems in the way of translation hybridizing. Influenced by the "imagist" literary movement and the "reverse

culture" literary movement, Watson adopted the informal style, especially the authentic American conversation, to enhance the readability of the translated poems and compensate for the formal features of the original poems, which makes it possible to realize the collision of Chinese and American poetics.

In this paper, two examples of Burton Watson's translation of Du Fu's poems are going to be taken to analyze how Watson persisted in the poetic principle and highlighted the literature consciousness in the process of translating Du Fu's poems.

Example 1:

ACCOMPANYING MR. ZHENG OF THE BROAD

*Learning Academy on an Outing to General*

*He's Mountain Villa*

This stream of yours, as though borrowed from the blue Yangzi,

This bit of mountain sliced off from the Jieshi rocks.

Green dangling, bamboo shoots broken in the wind;

Red splitting open, plums fattened by the rain.

A silver pick to strum the many-stringed zither,

a golden fish exchanged for another round of wine.

We'll move as fancy takes us—don't bother to sweep—

sit wherever we please on the mossy ground.

This poem is a five-character lüshi, in which there are two classical antithesis structures, which Watson uses parallel structures in both lexis and syntax to correspond one to one. First, in terms of vocabulary: Green to red, swing to rain, wind to rain, silver to golden, pick to fish. Second, Watson uses four-color words, two content words, and four adjectives that act as environmental elements to restore the picture described in the original poem: several friends sitting in the garden drinking wine, cooking bamboo shoots, picking plums, pushing cups, and changing the cups while someone plays Zheng for entertainment. Syntactically, there are two kinds of parallel structures. One is the passive structure with a gerund as an independent nominative followed by an elliptic auxiliary verb. And the other is the parallel structure of subject, predicate, and object. These four sentences simulate and rhythm of the original poem in the format of English free verse and fully restore the artistic conception of the original poem, reflecting Watson's implementation of the poetic principle.

Example 2:

NEW MOON

Frail rays of the crescent newly risen,

slanting beams only a fraction of the full circle,

barely lifted above the old fort,

already hidden in slivers of evening cloud.

Stars of the River of Heaven keep their hue unchanged,

barrier mountains, untouched, cold as before.

In the courtyard white dew forms,

moisture imperceptibly drenching the chrysanthemums.

In this poem, Watson, with his profound knowledge of Chinese language and Chinese culture, fully reproduces the scene of the floating moon and the emergence of the crescent moon in the original poem. "Crescent" refers to the new moon, using "a fraction of the full circle" to further fit the meaning of the new moon. "Moisture imperceptibly drenching the chrysanthemums" more corresponds to the words of the original poem, vividly describing the continuous state of dew condensation chrysanthemum. Fidelity to the original is not, of course, the only manifestation of Watson's literature consciousness in translating poems. "Watson's translation of Du Fu's poems has a distinct sense of literature, and his translation also shows obvious traces of historiography. The number of annotations and length of the

translated poems are greatly increased compared with those of the earlier versions, and the translated poems have a sense of historical significance. In addition, the preface of the translated poem gives a detailed introduction of the poet's historical context, creation style, political belief, and the ups and downs of his official position. In this way, the source cultural information is further reflected into the translated poems, so that American readers can further understand the Chinese culture through the textual information of the translated poems, which has the characteristics of textual translated poems."

## 2.2 An Analysis of Kenneth Rexroth's Du Fu's Poem Translation Strategies

Contrary to the mainstream theory of "impersonal theory" in the United States at that time, Kenneth Rexroth advocated "reverse culture" and anarchism to get out of the dilemma of increasingly narrow self-expression of subjective feelings. For this purpose, he turned to Eastern literature for inspiration. Among so many outstanding ancient Chinese poets, he eventually chose Du Fu, whom he described as "the greatest non-epic, non-dramatic poet who has survived in any language". His poem selections are based on his preference, and through his artistic re-creation, Du Fu is shaped as a hermit devoted to the landscape. In his contact with oriental classical culture, he was deeply influenced by Taoist thoughts, especially the spirit of harmony between man and nature, which profoundly influenced his aesthetic concept, creative concept, and translation concept. Rexroth's translation of Chinese poems is precisely in the hope of exploring a "correct principle" to achieve personalized effects, so he comprehensively summed up the aesthetic characteristics of Chinese nature poems. He proposed that in poetry translation, it's required to keep the "poetic situation, "follow the "Chinese rule," and be "sympathetic ." His translation strategies enabled him to take Du Fu's poems as the material and original template and the emotion of the original poems becomes the switch that activates his own emotions, so as to create a version that bears his imprint. He brought the aesthetic ideas from the East to the United States through writing and rewriting in translation, challenging the established literary styles and values of the United States.

Here, two examples of Kenneth Rexroth's translation of Du Fu's poems will be taken to analyze how Rexroth follows Chinese rule, keeps the poetic situation, and is sympathetic when translating Du Fu's poems.

Example 3:

### NIGHT THOUGHTS WHILE TRAVELLING

A light breeze rustles the reeds along the river banks.

The Mast of my lonely boat soars into the night.

Stars blossom Over the vast desert of Waters.

Moonlight flows on the Surging river.

My poems have made me famous

But I grow old, ill and tired, blown hither and yon;

I am like a gull,

Lost between heaven and earth.

According to Rexroth, The Chinese rule is "to create a 'poetic situation' by expressing concrete scenes, actions and images of the facial features in poetry." Rexroth flexibly intersperses prepositions among various poetic images to vividly depict the dynamic spatial relationship between vegetation, riverbank, waves, and boats, with great tension. In order to demonstrate the symbiotic relationship between subject and object, Rexroth deliberately abandoned the strict grammatical rules in inflected languages and tried to imitate "simple syntactic structures and tenses in Chinese and Esperanto" in his translation practice. Such as "my lonely boat, ""my poems, "" made me famous, "" I grow," and " I am like a gull." Through the frequent use of personal pronouns, Rexroth places the invisible subject "I" of the original poem directly into the mood. By making the subject part of the picture, the reader is exposed directly to the immenseness the poet describes. It can be seen that Rexroth was deeply affected by the idea of unity between humans and nature.

Example 4:

### A CLEAR NIGHT IN THE HARVEST TIME

In the courtyard at headquarters  
The Wu-tong trees grow old.  
In the city by the river  
I wake along by a guttering candle.  
All night long bugle calls disturb my thoughts.  
The splendor of the moonlight floods the sky.  
Why bothers to look at it?  
Whirlwinds of dust, I cannot write.  
The frontier pass is unguarded.  
It is dangerous to travel.  
Ten years wandering, sick at heart.  
I perch here like a bird on a twig,  
Thankful for a moment's peace.

This act of sympathy in poetry translation includes two processes: the first is that the translator enters the author's world and identifies himself with the author; the second process is that the translator transforms the author's words into his own (quoted by Zheng Yanhong, 2009). The original poem expresses Du Fu's feelings about the collapse of the country and the separation of his family due to the war. However, Rexroth relegates Du Fu's lamentation about the inability to achieve his political aspirations to a secondary position by diminishing it and elevates the loneliness of changing destiny to a primary position. In this way, the little personal emotion expressed in the original poem is sublimated to the universal loneliness shared by mankind. In translating, the translator acts as a bridge, presenting to the readers the fusion of his feelings and the original poet's, thus achieving double sympathy with the original author and the reader.

### ***2.3 An Analysis of Stephen Owen's Du Fu's Poem Translation Strategies***

According to Stephen Owen, the translator should be responsible for the original work and the target language readers. The translation should be as close as possible to the original work, with the principle of giving priority to the content and presenting the original poems to the readers with the most authentic flavor. Therefore, he proposes the principles of "three translation" and "three non-translation," and he flexibly uses foreignization and domestication strategies in his translation practice. This kind of translation concept helps Owen to clarify the translatability of Du Fu's poems well. On the premise of making clear the translatability parts of the original poems, He ensures the integrity of the content through narrative translation. On the premise of making clear the incommensurability of the original poem, he makes cultural compensation to help readers understand the cultural background of the original poem. In the face of the inevitable contradictions of language families in the process of interlingual translation, Owen uses literal translation to translate to restore the original appearance of Chinese more intuitively and faithfully. Instead of translating the original poem verbatim, however, he deliberately diluted the strict grammatical form of English, tried to imitate the syntactic features of Chinese poetry, and rearranged the original poem's syntactic structure, known as literary translation.

In this section, two examples of Stephen Owen's translation will be taken to analyze how Owen practiced his translation strategies regarding the content priority principle.

Example 5:

#### **STIRRED BY AUTUMN**

Palace towers of Peng-lai  
stand facing South Mountain,  
a golden stalk that catches dew  
is high in the Milky Way.  
Gazing west to Onyx Pool

the Queen Mother is descending,  
 from the East come purple vapors  
 and fill Han Pass.  
 Pheasant tails shift in clouds,  
 palace fans reveal  
 sunlight circling dragon scales,  
 I see the Emperor's face.  
 By the gray river I lay once and woke,  
 Alarmed that the year had grown late—  
 How often did I, by the gates' blue rings,  
 take my place in dawn court's ranks?

This poem contains many Chinese cultural allusions. Confronted with these exotic images, such as "Peng-lai," "South Mountain," "Milky Way," "Onyx Pool," "Queen Mother," "Han Pass," "dragon scales," "blue rings," Owen mainly chose the method of literal translation to present some characteristics of Chinese itself to readers. In order to avoid the loss of poetic beauty after the poetic image is separated from the cultural soil of the source language, the translator needs to go beyond the scope of the original poem to compensate. By attaching translation strategies, Owen's accurate and concise explanation of cultural allusions with the help of annotations not only shows his consciousness of Chinese culture as a Sinologist but also shows his psychology of respecting and willing to accept Chinese cultural allusions. Although Owen mainly adopts the strategy of foreignization, he also uses the strategy of domestication appropriately to reconcile readability with the Chinese nature of the original poem.

Example 6:

#### THE VIEW IN SPRING

A kingdom smashed, its hills and rivers still here,  
 Spring in the city, plants and trees grow deep.  
 Moved by the moment, flowers splash with tears,  
 Alarmed at parting, birds startle the heart.  
 War's beacon fires have gone on three months,  
 Letters from home are worth thousands in gold.  
 Fingers run through white hair until it thins,  
 Cap-ins will almost no longer hold.

Owen's translation is generally consistent with the grammatical structure of the original poem, as he says: "Our aim is to call attention to groupings such as stanzas, couplets and rhyme units of the song lyric, and to create a recognizable structure of differences." By reconstructing the linguistic pattern of Du Fu's poems and translating the original poetic images almost without damage, he helps English readers understand the hazy beauty and powerful emotions created by the combination of images in classical Chinese poems. Owen's concise and comprehensive translation also creates the vast imagination space brought by fuzzy grammar and arouses the interest of English readers to participate in the interactive process of poetry reading. Likewise, Owen tried to compensate for the loss of rhythm by using English metrical forms while ensuring the narrative integrity of Du Fu's poems. For example, "here" and "tears," "months" and "thins," "gold," and "hold," these pairs of similar syllables are put at the end of sentences, creating a phonological beauty.

#### 2.4 An Analysis of Xu Yuanchong's Translation Strategies on Du Fu's Poem

Xu Yuanchong summed up a series of translation theories in his translation practice, including "three-beauty," "san-hua," "san-zhi," "cultural rivalry" and so on. Scholar Zhang Zhizhong pointed out: "Xu Yuanchong's translation theory makes him a master of Chinese traditional translation theory in the

history of nearly two thousand years. It seems that we can assert that the establishment and formation of Xu Yuanchong's translation theory system mark the end of traditional Chinese translation theory. The status and value of Xu Yuanchong's translation theory can be seen. Among them, the theory of "three-beauty" is the most important. "three-beauty" refers to the idea of "preserving beauty" by restoring the inner beauty, formal beauty, and rhyme beauty of poetry to carry out the free translation. In the actual process of poetry translation, because it is difficult to ensure the realization of the three-beauty all the time, it is necessary to make confident choices according to the different importance of each element. In poetry translation, the first goal is to ensure the beauty of meaning. Only on the premise of conveying the meaning of the original text should we consider the beauty of sound and finally consider the beauty of form. Therefore, Xu Yuanchong's translation has an obvious domestication tendency and re-creation color.

In this part, one of Xu Yuanchong's representative translation works is going to be taken as an example to analyze how Xu Yuanchong practices his "three-beauty" in poetry translation.

#### ON THE HEIGHT

The wind so swift, the sky so wide, apes wail and cry,  
 Water so clear and beach so white, birds wheel and fly.  
 The boundless forest sheds its leaves shower by shower;  
 The endless river rolls its waves hour after hour.  
 A thousand miles from home, I'm grieved at autumn's plight;  
 I'll now and then for years, alone I'm on this height.  
 Living in times so hard, at frosted hair I pine,  
 Cast down by poverty, I have to give up wine.

The original poem is one of Du Fu's outstanding *lǔshi* in the seven Words, which is known as "the first *lǔshi* in the seven words." Du Fu expressed his lament, which was given rise to the autumn scenery in front of him. The rhythm is up and down, and the structure is neat, which reflects his poetic style of melancholy and frustration. Xu Yuanchong used straightforward and concise language to describe the images in the poem respectively and restored the river and sky scenery created in the original poem to the maximum extent, creating a lonely emotional atmosphere, such as "the wind so swift," "the sky so steep," "water so clear," "sand so white," "sad gibbons cry," "birds wheel and fly," etc. In the translation, words like "boundless" and "endless" are closely related in meaning and word formation. Phrases like "shower by shower" and "hour after hour" not only perfectly convey the meaning of the original poem but also have similar features in sound and form to the original poem, so they are easy to read. The two sentences of translation consist of short sentences and whole sentences. Distant views, close views, dynamic scenes, and static scenes correspond to each other. The ingenious sentence pattern makes Xu Yuanchong's translation successfully realize the interaction of aesthetic perception and aesthetic emotion, making the artistic conception of the original poem appear on the paper.

### 3. The Value of Different Translation Strategies

The analysis of the four translators' translation strategies shows that their translations are influenced by different literary aesthetics, translation goals, and cultural consciousness. Thus translators have different tendencies to a certain extent. Therefore, their translations have their own characteristics. Watson is not only a translator but also a historian, so his translation has obvious feature of historiography, which conforms to the characteristics of "history of poetry". Rexroth himself is also a poet and deeply influenced by the Taoists. He has a strong personal preference in poem selections, rewriting, and translation, so his translation established a one-sided and inaccurate image of Du Fu; Owen is an American Sinologist who, for the purpose of constructing his concept of "world poetry," has severe literary variation from the perspective of English central language. As a native Chinese translator, Xu Yuanchong perseveres in delivering the Chinese characteristics of classical Chinese poetry and frequently uses domestication strategy to orient English readers. The translation is the material carrier of translation strategies. In this chapter, the value of different translation strategies will be discussed by studying the reception of their translations.

### ***3.1 The Effect on the Target Culture Audience***

The cultural audience of the target language can be roughly divided into two groups, one is the cultural elite of the English-speaking world, and the other is the general readers of non-academic reading. Under the guidance of poetic principles and literature consciousness, Watson makes some changes in the style of his translation, which result in relatively poor academic performance. However, it better meets the reading needs of general readers, and its proper annotation and localized translation make it possible to reach a wider audience. Rexroth introduced the spirit of human beings and nature in Chinese Taoism into the impetuous western society and influenced a group of poets such as Gary Snyder. Rexroth translated Du Fu's poems and incorporated Taoist thoughts into his own poetry creation, which led to the popularity of Taoist and Confucian culture among young people in the English-speaking world. It also influenced western poetry, such as Symbolism and surrealism in France and imagism in America. Owen's translation maintains a delicate balance of scholarship and readability. On the basis of paying attention to the adequacy of translation, Owen takes appropriate care of the acceptability of variation and arouses the interest of The English audience. Through faithful literary translation, Owen Has provided western readers with a foreignized reading experience, which requires them to think and understand the hidden meanings between ambiguous meanings. His strategies of "three translations" and "three non-translations" have effectively promoted the acceptance and understanding of Du Fu's poems by western readers, helped Du Fu's poems to enter a broader sinology world, and provided many references for the translation and introduction of Chinese classical literature in the future. Xu Yuanchong's translations often impress native and proficient Chinese speakers, but the general English readers are not amazed about them.

### ***3.2 Influence on Du Fu's Image***

In the English-speaking world, Du Fu's image has gone through long-term changes and development, and there are many misinterpretations in the early stage. "Through translation, the image of Du Fu constructed in previously translated poems has gradually changed from single and one-sided to full and relatively comprehensive." Watson, Rexroth, and Owen's translations played a great role in the dissemination of Du Fu's poems and the promotion of Du Fu's image.

Among them, Watson, his translation plays an extremely important role in correction. With the efforts of him and other translators, some of the inaccuracies in Du Fu's life have been corrected, and the image of Du Fu has been presented quite truthfully. After Rexroth's rewriting and translation, Rexroth shapes Du Fu into a hermit who meditates in solitude and silence, which seriously distorts the real image of Du Fu. After cultural filtering, Owen evaluated Du Fu as "a master of style in regulated poetry, a poet of social criticism, a poet of self-expression, a wise man of humor and casualness, a eulogist of imperial order, a poet of everyday life, a poet of illusory imagination."

Although the translators' work has promoted the shaping of Du Fu's image on the whole, in terms of substantial influence, even the outstanding translators have the phenomenon of misreading. In this way, English readers cannot get to know the real Du Fu, which will hinder readers' understanding of Du Fu's poems and cause the chaos of Du Fu's image.

### ***3.3 Significance to Chinese Culture***

Once the literary translation activity began, cultural exchange was already underway. When translators' works are circulated among scholars and general readers, the cultural connotations they carry come into the view of English readers. As soon as excellent translations are accepted, classical Chinese poetry and culture come to life in foreign lands. To spread Chinese culture and promote cultural exchanges between countries is an important translation goal for most translators. Watson, Owen, and Xu Yuanchong all took it as their duty to spread the beauty of Chinese culture and literature to the world. Even Rex Roth, who translated poems not to promote sinology but to stimulate his creation and expression, objectively promoted Chinese Taoist culture and Confucian culture. As a result, Chinese poetry's creative ideas and aesthetic characteristics gradually penetrated American poetry. However, due to the spontaneous, localized, and purposeful cultural consciousness in translation activities, cultural filtering and misinterpretation cannot be avoided. To some extent, this undermines the national characteristics and primary connotation of Chinese culture and is not conducive to equal and healthy cultural exchanges between China and foreign countries.



#### 4. Conclusions

Du Fu's poems occupy an important position in the history of Chinese poetry because it contains the profound ideological core, humanistic spirit, and precious artistic value. The translation of Du Fu's poems has been a powerful bond of cultural exchange between China and the English-speaking world. However, with the in-depth development of globalization, the cultural exchanges between regions are increasingly frequent, and the status inequality between solid and weak cultures is aggravated. In addition, in the process of translation, due to the inevitable cultural barriers and language differences, as well as the cultural filtering phenomenon from the perspective of English central language, the false identification of literary translation and the literature variation of classics cannot be avoided. In order to cope with the increasingly severe external publicity environment, we should revitalize Chinese culture, enhance the soft power of Chinese culture and establish cultural confidence. In the process of poetry translation, it is essential to choose appropriate translation strategies to reduce or even avoid the poetic detraction, the variation of cultural connotation, and the wrong identification. By analyzing the translation strategies of Du Fu's poems by four representative translators, this paper studies the reception of their different translation strategies to English readers and the practical value of creating Du Fu's image and the development of Chinese culture. It is suggested that the strategy of foreignization should be emphasized in the translation of Du Fu's poems to preserve the heterogeneity and nationality of Chinese poems. At the same time, the strategy of domestication should be used to coordinate the relationship between meaning, form, and rhythm. This is critical to maintain the national character of Chinese culture, resist cultural hegemony, and promote the exchange and integration of cultures.

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