

Application on Translation of Tang Poetry from the Perspective of Reception Aesthetics

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ABSTRACT

Poetry is the precious cultural heritage of China, reflecting the culture of different times and conveying the emotional will of the poet. Tang Dynasty is the golden age of Chinese poetry and the peak of the development of ancient Chinese poetry. Li Bai is a very representative poet in this period. Many scholars have competed to translate Tang poems, among which Xu Yuanchong's translation was widely praised at home and abroad. From the perspective of reception aesthetics, combined with examples from Xu Yuanchong's "Selected Poems of Li Bai", this paper studies the translation strategies of Tang poetry in terms of readers' horizon of expectations and fusion of horizon, and probes into the guiding significance of reception aesthetics to literary translation, hoping to improve the translation quality of Tang poetry and promoting Chinese culture to go abroad.

Keywords: Reception aesthetics, Tang poetry translation "Selected Poems of Li Bai", Horizon of expectations, Fusion of horizons.

1. INTRODUCTION

Poetry serves as a vital carrier for highlighting Chinese values and conveying the Chinese spirit to the world. As the pinnacle of ancient Chinese literature, Tang poetry not only reflects the prosperity and complexity of its era but also plays an indispensable role in promoting traditional Chinese culture globally. However, significant linguistic and cultural disparities pose considerable challenges to its translation. Reception aesthetics emphasizes the reader's initiative and participation. It provides a valuable framework for addressing these challenges by aiming to achieve an equivalent reception effect for target-language readers. Based on this theory, this paper takes Xu Yuanchong's English translation of "Selected Poems of Li Bai" as a case study to explore effective translation strategies. The paper is structured into three chapters: Chapter One introduces Xu Yuanchong, his translation of Li Bai's works, and reviews previous studies on Tang poetry translation; Chapter Two outlines the core concepts of reception aesthetics; and Chapter Three analyzes Xu's translation strategies through the lenses of horizon of expectation and fusion of horizons.

2. LITERATURE REVIEW

This section provides a brief overview of Xu Yuanchong, his "Selected Poems of Li Bai", and existing scholarship on Tang poetry translation, establishing the theoretical foundation for this study.

2.1 Xu Yuanchong and "Selected Poems of Li Bai"

Xu Yuanchong, a distinguished professor at Peking University, dedicated his life to introducing Chinese literature to the world. He is renowned for his "Three Beauties Theory", which advocates for the reproduction of beauty in sense, sound, and form. Xu argues that translation should not merely be faithful but must also capture the artistic essence and cultural spirit of the original work. His translation of "Selected Poems of Li Bai" exemplifies this approach; rather than offering a literal rendering, Xu combines a deep understanding of the historical context with the aesthetic sensibilities of English readers. By doing so, he bridges the gap between Chinese and Western literary traditions, allowing the romantic

and free-spirited nature of Li Bai's poetry to resonate with a global audience.

2.2 Previous Studies on Tang Poetry Translation

The translation of Tang poetry, as the window to showcase Chinese traditional culture, has attracted much attention from scholars and evolved significantly through the efforts of scholars both abroad and in China. In this chapter, some previous studies on Tang poetry translation was given.

2.2.1 International Research

Foreign scholarship on Tang poetry translation has progressed through three main stages. It began in the 19th century with pioneers like Robert Morrison and Herbert Allen Giles, the latter being a key figure in the metrical school of translation. The early 20th century marked a period of rapid development with translators such as Ezra Pound and W. J. B. Fletcher. Since the mid-20th century, the focus has shifted toward the United States, raising the academic standard of Sinology. Notable contributions include Angus C. Graham (1965), who emphasized the translation of imagery as the essence of poetry, and Stephen Owen, who established a "neutralization" and "Canon" mode that integrates Chinese and Western cultures, moving away from a self-centered perspective.

2.2.2 Chinese Research

In China, recent research can be categorized into macro and micro studies. Macro-level research focuses on translation criteria and translator subjectivity. For instance, Zhang Hongbin (2009) explored the limits of translatability, while Wei Jiahai (2019) and Wei Mengxi (2023) examined the aesthetic value of Tang poetry through its symmetrical form, artistic conception, and structural beauty. Conversely, micro-level studies analyze specific linguistic features. Luo Xinchun (2014) summarized rules for translating reduplicated words in Xu's works, while Yu Qian (2022) and Wang Yamin & He Shanshan (2023) investigated strategies for translating culture-loaded words through relevance theory and Newmark's translation theory, respectively.

Despite these extensive studies, there remains a notable research gap: the perspective of reception aesthetics has rarely been applied to the study of Tang poetry translation.

3. METHODOLOGY

3.1 Theoretical Framework

This part gives an overview of reception aesthetics and introduces the two main concepts of "horizon of expectations" and "fusion of horizons" respectively, laying the groundwork for the case analysis in the following part.

3.1.1 An Overview of Reception Aesthetics

Reception aesthetics is a literary research theory that emerged in the mid-late 1960s in Germany. It is an important school of acceptance theory, and its focus is the reader's acceptance of literary works. Its founders are five young literary theorists and professors from Konstanz University, so it is called "Konstanzer Schule".

In this context, the reception aesthetics was born at the University of Konstanz in the Federal Republic of Germany. The two supporters of the Konstanzer School are Professor Hans Robert Jauss (1921-1997) and Professor Wolfgang Iser (1926-2007) of Romance Languages and Literature. *Literary History as a Challenge of Literary Theory*, published by Jauss in 1967, is regarded as the guiding work of reception aesthetics, which together with Iser's *The Act of Reading: A Theory of the Reader* (1970) were the foundation of reception aesthetics and marks the birth of reception aesthetics. Since then, the rise of reader-centered research on reception aesthetics marks the arrival of a new period of research methods for literary criticism. Its research focuses on the reader's reception, reaction and reasons for literary works, as well as the reader's interaction with the text in the process of reading. According to reception aesthetics, the meaning of literary works neither depends on the author's intention nor is hidden in the text, but is generated in reading. Readers are endowed with a very active and important position. The reading activities of readers are the link to realize the meaning of works. The history of literature should be the history of reception.

In the German acceptance aesthetics, there are actually two different research directions. Jauss represents the macro theoretical construction, while Iser studies micro operation. The core of the two

theories can be roughly summarized as “acceptance” and “effect” respectively.

Hans Jauss (1982) took reader acceptance as the center, rebuilt the philosophy of literary history by studying the history of the impact or effect of the text, and conducted philosophical hermeneutic research on aesthetic experience under the guidance of history and society. His theory is closer to acceptance aesthetics. Wolfgang Iser (1978) explored readers’ aesthetic responses through specific text analysis, that is, focusing on the effect of the text on readers, and revealed the process of interaction between the text and readers under the guidance of phenomenological principles. His theory is closer to effect aesthetics. The difference between the two is more obvious in specific research and concepts proposed.

3.2 Main Concepts

Horizon of expectations and fusion of horizons are the main concepts in reception aesthetics and will be introduced in the following section.

3.2.1 Horizon of Expectations

Considering readers as the center, horizon of expectations, is a significant part of aesthetic view and it is also a logic orientation or advance structure constituted by readers’ previous experience, which formed on their literary reading experience at the time when they read specified literary work. That will influence readers’ method of reading and understanding.

Additionally, the horizon of expectations is primarily divided into three aspects: style, image, and implication. Its function is to ascertain the aesthetic value of literary works, articulate the aesthetic reading experience of readers, and expose the historical continuous process of literature. There is always a degree of disparity between the reader’s horizon of expectations and the vision of the work (Jauss referred to it as the “aesthetic distance”). In order to comprehend, the reader must continually adjust his horizon of expectations, cultivating a secondary reflective horizon and a tertiary historical vision. The historical horizon signifies that the reader has reconstructed the existing horizon of expectations. The readers’ aesthetic capability and proficiency have been elevated.

3.2.2 Fusion of Horizons

Using the concept of “horizon” in hermeneutics, with “horizon of expectations” as the intermediary and “horizon fusion” as the approach, Jauss transforms the literature history into a kind of reader’s accumulation, and builds a bridge between literature and reality, past and future by connecting literature and reality. If horizon of expectations is the thinking orientation and other desired satisfactions of the interpreter when he/she mobilizes his/her own experiences when facing the text. Then “horizon fusion” refers to the blending and mutual influence between the expectation vision of the recipient and the text or the life practice horizon. “Horizon fusion” is a concept in hermeneutics, which refers to the fusion of respective visions (horizons) between the world of the text and the world of the reader and interpreter in the process of communication.

It is mainly used in the discussion of the meaning and understanding of the text. According to the theory of reception, the translation readers do not passively accept the translation, but give full play to their subjective initiative, with their own “horizon of expectations” to contact with the translation text, understand, interpret and accept it, and finally achieve the fusion of visions. Every time a reader faces a new text, he organizes his past reading experience in the experiential field of horizon, forming the basic outline of the literary evolution course in his mind. When this expectation field of vision encounters a new text, it will put the individual work in the existing classification to understand its historical status and significance, which will also enrich and modify the reader’s original expectation field of horizon. Therefore, the text is no longer isolated from each other, but a coordinate in the world of accepting individual experience, which connects the past and the future.

The relationship between the internal development of literature and general history: literature is often considered as a kind of fiction, but this fiction is not completely unrelated to real life. Literature shows the constantly developing nature of the horizon of expectations. The newly generated horizon intersects and expands with the existing horizon of expectations of readers. Thus, the original life goals are changed and become the initiative to influence and create changes in life. In the alternating development of life horizon and literature horizon, literature and history are closely linked. Therefore, literature and life are progressing together.

3.3 Analysis of Tang Poetry Translation in Xu Yuanchong's "Selected Poems of Li Bai" Under Reception Aesthetics

In translation activities, translators are not only readers of Tang poetry, but also authors of translated poetry. As the actual starting point of translation activities, the original text has certain objective constraints on the translator, and the uncertain factors and gaps in the original text such as language form and cultural connotation need to be filled by the translator.

The ultimate purpose of the Poetry translation is to make the target readers have the opportunity to appreciate the beauty of the original poems, so the translator should take into account of the target readers' acceptance ability and reading needs, carefully weigh the readers' horizon of expectations, and fuse the expectation with the original text and then choose the appropriate translation strategies.

3.3.1 In Terms of the Target Readers' Horizon of Expectations

Horizon of expectations is a main concept in the theory of Reception Aesthetics, which emphasizes the role of readers and holds that literary works are appreciated by readers based on their existing horizon of expectations. The reader is crucial to understand the accurate meaning of a literary text and the translation. Readers' past knowledge, educational background, aesthetic interests, Readers' past knowledge, educational background, aesthetic interests, life experience, etc. are all factors that influence how well target readers will receive translation. Professor Xu follows the principle of faithfulness to the original text in the translation process, trying to convey the content of Chinese traditional culture as fully as possible, and meet the expectations of the target language audience. Therefore, the translator should take the target readers' horizon of expectations into consideration and convey their meanings in a way that is more acceptable for the readers.

When translating "Selected Poems of Li Bai", Xu Yuanchong endeavored to consider the target readers acceptance ability and to meet their horizon of expectations, which can be found in the translation of the rhyme, repeated words and parallel sentence, etc.

3.3.1.1 Rhyme

Rhyme refers to the use of words in a poem or song that have the same sound, especially at the ends of lines (The Oxford English-Chinese Dictionaries Dictionary, 2018). Rhyme is an effective device to create musical feature in poetry, and it is the typical feature of classical Chinese poetry. The end rhyme is the most ordinary way in combining the different lines. The main types of rhyme in English are alliteration, assonance, consonance. Rhyme is often used in both English and Chinese poetry, which builds up the unique beauty and makes the whole poem more integrated. Therefore, in the process of translation, the treatment of rhythm is very important, which can retain the charm of the original poem. One example of rhyme translation in "Selected Poems of Li Bai" is given below.

• Case 1

ST: 望庐山瀑布水二首其二

日照香炉生紫烟，遥看瀑布挂前川。

飞流直下三千尺，疑是银河落九天。(Xu Yuanchong, 2021: 14)

TT: The Waterfall in Mount Lu Viewed from Afar (II)

The sunlit Censer Peak exhales incense-like cloud,

The cataract hangs like upended stream sounding loud.

Its torrent dashes down three thousand feet from high

As if the Silver River' fell from azure sky. (Xu Yuanchong, 2021: 15)

In the original poem, the Chinese characters at the end of the first, second and last line are ending with the rhyme of "an". However, the rhyme of the original poem may not exist in the target language, so the translator should translate to meet the target readers' horizons in rhyme. Xu's translation retains the neat character of the end of the original poem, and uses a symmetrical structure according to the structure of the original poem, applying assonance and consonance, and ending with /laud/ and /ai/ respectively. This example respects the writing method of English poetry and greatly meets the expectation horizon of the target readers.

3.3.1.2 Reduplicated Word

Tang poets apply a lot of reduplicated words in their works to create a poetic atmosphere and make the poetry more specific and vivid. At the same

time, the use of reduplicated words can also make poetry more rhythmic and add musicality to the poem. Therefore, when translating Tang poetry with repetitive words, it is necessary to pay attention to the translation method and strive to restore the intended beauty, melody, and expression of the original work. For some idiomatic expressions in the original poem that cannot be translated directly, the translator will use an interpretive approach based on the recipient's expectation of horizon.

- Case 2:

ST: 送友人 挥手自兹去, 萧萧班马鸣。(许渊冲, 2021: 206)

TT:

Farewell to a Friend We wave and you start on your way, Your horse still neighs: "Adieu! Adieu!" (Xu Yuanchong, 2021: 207)

The above example is a heartfelt farewell poem, where the word “送别” is not mentioned. The author conveys the feeling of reluctance through the description of the farewell environment and creates a melancholic atmosphere.

The excerpt is from the last couplet of the poem, where the poet sends his friend a thousand miles and they must part ways eventually. The poet waves goodbye to his friend, but he does not elaborate on his sadness. Instead, he ends the poem with the sound of “萧萧班马鸣”, where two horses seem to sense their master's reluctance and emit a long, mournful cry, as if unwilling to leave. Everything is left unsaid.

“萧萧” means the sound of a horse's long cry, conveying a sense of coldness. Since “萧萧” does not have a direct English equivalent, if only “neigh” is used to imitate the sound, it will lose the rhythmical beauty of the original poem's repetitive features, as well as the melancholic atmosphere hidden behind the horse's cry.

Xu Yuanchong's translation is faithful to the original and includes an epigraph, using a personification technique to explain the content of the horse's cry, translating it as “Adieu! Adieu!” “再会, 再会”, repeated for emphasis, not only captures the beauty of the original poem's atmosphere but also recreates the rhythmical beauty, making readers feel as if they are hearing the horse's sorrowful neighing and sense the poet's reluctance to part, which just meets the target readers' expectation.

In another example, with the help of preposition translation, it can highlight the continuation of the described object while emphasizing.

3.3.1.3 *Parallel Sentence*

Chinese is a paratactic language which pays attention to covert coherence and its clauses are arranged one after the other without connectives which show the relation between them. However, English is a hypotactic language which lays emphasis on overt coherence (Liang Ying, 2015). Therefore, in the process of poetry translation, it is necessary for the translators to consider target language expression habits and adjust the sentence patterns to meet the reader's expectation horizon, as is shown in the following example.

- Case 3:

ST: 早发白帝城

朝辞白帝彩云间, 千里江陵一日还。(许渊冲, 2021: 220)

TT: Leaving the White Emperor Town for Jiangling

Leaving at dawn the White Emperor crowned with cloud,

I've sailed a thousand li through Canyons in a day.

(Xu Yuanchong, 2021: 221)

In the source poem, the two sentences are paratactic and with no subject. Xu Yuanchong combines two sentences “朝辞白帝彩云间, 千里江陵一日还” into one sentence, changing the loose structure into a clear logical structure with one main clause and one modifier. The literal translation will definitely confuse the western readers. In Xu's translation, the phonological beauty of the original poem is abandoned in the translation process. However, at the syntactic level, the subject is added and the loose sentence is translated into paratactic pattern. In this way, the expectation horizon of the target reader is fully considered, and the whole sentence is easy to understand.

3.3.2 *In terms of Fusion of Horizons*

Chinese and Western cultures belong to different cultural systems, with significant differences in language habits, thinking styles, and social backgrounds. In particular, the thousands of years of historical culture in China have been integrated into Chinese poetry by Chinese poets,

making the vision contained in poetry extremely broad.

Therefore, classical Chinese literature is almost beyond the expectations of English-speaking audiences. At the same time, the development and popularity of English poetry have also been polished by history, which means that readers also have a broad vision. Therefore, the translator has to take into account both the source text and the target readers' expectation, and integrate them based on his own background knowledge.

In the translation process, the translator's horizon blends with that of the target language reader and the original text, which is the fusion of horizon. Therefore, the process of translation is actually a recreation process of the source text.

However, one of the basic requirements of translation is to be faithful to the original text. As an excellent translator who faithfully spreads and develops the excellent traditional culture of the Chinese nation, Xu Yuanchong's own vision is also reflected in the translation process.

A great number of figures of speech are applied in "Selected Poems of Li Bai", such as metaphor, allusion, metonymy, etc., which add aesthetic characteristics to the poems.

According to Reception Aesthetic, the translator should take into account of both the target reader's expectation and the source text, and translate them appropriately to help readers have a better understanding of the connotations in the poems.

3.3.2.1 *Metaphor*

The word "metaphor" derives from the Greek word "metaphora", which means "transference, carrying over". Metaphor involves a word or phrase indicating something different from its literal meaning — one thing is described in terms of another so as to suggest a likeness or analogy between them (Zhang Xiuguo, 2019). Metaphor and simile share quite a few common qualities. Using metaphor to describe things can make things vivid and deepen readers' impression. When it is used to explain the abstract or difficult content, it can often make the content easy to understand. There are many wonderful metaphors in Li Bai's poems, which make the things he describes vivid and moving. By considering both the original text and the target readers, Xu Yuanchong translated them in a creative way, applying various translation methods like amplification, omission, interpretation,

etc., so that the translated poetry can leave readers a deep impression and a good artistic experience.

• Case 4

ST: 送友人

此地一为别,

孤蓬万里征。(Xu Yuanchong, 2021: 206)

TT:

Farewell to a Friend

Once here we sever, you and I

You will drift like lonely thistledown. (Xu Yuanchong, 2021: 207)

“孤蓬” is a kind of wild grass drifting in the wind, which is often conflated in Chinese culture with the meaning of drifting without roots. In this poem, the word “孤蓬” is used in a metaphorical way and actually refers to people who are drifting away from their hometown. However, it is difficult for foreign readers to understand this metaphor in the poem, because there is no corresponding expression in English cultural background. In order to make the target audience understand the connotation of the original version of the poem, Xu Yuanchong translated the metaphor into a simile, “like lonely thistledown”. In this translation, “thistledown”(the crown of thistle), which serves as the cultural counterpart of “孤蓬”. In western world, thistle is considered to be the flower of saving the country, and was chosen as the national flower of Scotland, symbolizing independence and justice. Xu Yuanchong's translation of this metaphor can narrow the psychological distance between English readers and Li Bai's poem, making the target readers resonate with the poet who had the complex feelings when his friends left and worried about his friends facing risks and challenges alone in the future. Therefore, it can be seen when choosing cultural counterpart to translate the metaphor, Xu Yuanchong has considered the differences in symbolic meaning or associative meaning caused by cultural background differences. Xu Yuanchong's translation is very acceptable for the target readers and help to achieve fusion of the source text and the horizons of target readers.

There is another example, which displays the excellent and creative translation made by Xu Yuanchong by adding the figure of metaphor to the original poem.

3.3.2.2 *Allusion*

Allusion derives from the Latin word “allusio”, which means “playing with”. It is usually a casual, brief and implicit reference to a famous historical or literary figure or a well-known historical event, which the writer assumes to be familiar to his readers (Zhang Xiuguo, 2019). When using allusions a writer tends to assume an established literary tradition, a body of common knowledge with an audience sharing that tradition and an ability on the part of the audience to pick up the reference. An allusion may enrich the work by association and give it depth. It is often used in speech and writing, including poems. Allusion also refers to the ancient stories and words of origin quoted in poems and texts. The greatest advantage of the use of allusion is to expand the use of a minimalist text with the rich cultural connotation of the allusion, and better stimulate the reader’s association. The beauty of Chinese poetry lies in its simplicity. Tens of words contain infinite meaning, and the use of classics will bring the simple beauty of Chinese poetry into full play (Zhao Yanchun, 1997). This highly concentrated simplification has become the object of consideration in the translation of Chinese poetry into English. In the process of translation, it is difficult to use one or two words to express the connotation involved in allusion clearly in detail. Without explanation, readers may find that it is difficult to understand the main idea of the article. Therefore, in order to make the target language readers better understand the original work, Xu Yuanchong often breaks the constraints of form and translates the allusions flexibly. The following is the example.

• Case 5

ST: 行路难

子胥既弃吴江上，屈原终投湘水滨。陆机雄才岂自保，李斯税驾苦不早。(Xu Yuanchong, 2021: 60)

TT: Hard is the Way of Road

The Head of General Wu was hung o ‘er city gate;

In the river was drowned the Poet Laureate.

The highly talented scholar wished in vain

To preserve his life to hear the cry of the crane.

Minister Li regretted not to have retired

To hunt with falcon gray as he had long desired. (Xu Yuanchong, 2021: 61)

In the original poem, Li Bai used the rhetorical device of allusion about “子胥”, “屈原”, “陆机” and “李斯”. “子胥” was given a sword by the king of Wu to commit suicide, and his body was thrown into the Qiantang River after his death. “屈原” is a famous patriotic poet and politician in Chinese history, who was forced to sink himself in the Miluo River with patriotism and loyalty. “陆机” was very talented but died because of slanders, and “李斯” advised the emperor but died because he could not understand the king.

These allusions may be easy for Chinese readers, but difficult for English readers, who have no background knowledge of Chinese history.

Xu Yuanchong translated the allusions into “The Head of General Wu”, “Poet Laureate”, “talented scholar”, “Minister Li” respectively, applying the translation strategy of domestication. The literal translation will make the target language readers feel confused about they are.

In the translation, Xu Yuanchong also explained the people’s heroic deeds and their tragic death, which may help the target readers share Li Bai’s feelings of grief and discontent. This approach respects the cultural background differences of the target readers and the source text so that they can also understand the original text’s euphemistic transfer of the poet’s sadness and frustration. Therefore, Xu’s translation integrates the horizon of both sides.

3.3.2.3 *Metonymy*

The word “metonymy” derives from the Greek word “metónymia”, which means “change of name”. As a figure of speech, metonymy is very common in everyday language. Like metaphor, it is a figurative use of language, involving the substitution of the name of one thing or concept for that of another which is associated in meaning (Zhang Xiuguo, 2019).

For example, the name of a referent (thing referred to) is substituted by the name of an attribute or entity related in some semantic way, or by spatial proximity or by other reasons. Unlike metaphor, the ground of the substitution in metonymy is not similarity, but association, i.e., the two unlike things do not have common quality but are closely associated. When people speak of one, the other will come up to one’s mind. In traditional Chinese poetry, the technique of metonymy is skillfully used, using other things to substitute the original thing to be said. It has the function of

inducing emotion, setting off the atmosphere, determining the rhyme and foot, and it can also stimulate the reader's association, enhance the meaning, and produce a vivid and poetic artistic effect.

- Case 6

ST: 赠孟浩然 醉月频中圣, 迷花不事君。(Xu Yuanchong, 2021: 98)

TT: To Meng Haoran Drunken with wine as oft as with moonlight, You love the blossoms too much to serve the crown. (Xu Yuanchong, 2021: 99)

In ancient Chinese, “君” refers to the emperor, including the crown, dragon robe, jade seal and so on. Among them, dragon robe, dragon chair, jade seal, etc. have distinct characteristics of ancient Chinese culture, and there is no counterpart in English-speaking cultures. However, in the merging part of the two visions, both Chinese and Western cultures use the crown to symbolize the supreme power of the monarch. Therefore, Xu Yuanchong's metonymical use of “the crown” in translation to refer to the supreme power of emperor, which integrates the different horizons of the source text and the target language readers. For the target language readers, using “the crown”, the prominent feature of the emperor, to refer to the king can stimulate their reasoning interest more than the direct translation, so that the target readers can understand the poet's admiration for Mencius and can be deeply impressed by the description.

4. CONCLUSION

From the perspective of reception aesthetics, combined with examples from Xu Yuanchong's English translation of Li Bai's Selected Poems, this paper analyzes the translation strategies of Tang Dynasty poetry from the aspects of readers' expectation vision and fusion of horizon, hoping to explore the guiding significance of reception aesthetics to poetry translation.

In the process of translation, Xu Yuanchong tries to predict the target readers' receptivity and fully consider their reading habits. Xu's translation conforms to the target reader's expectation horizon in his dealing of rhyme, reduplicated words and parallel sentences. At the same time, the translator creates as much overlap as possible between the reader's horizon and that of the original text, and realizes the fusion of the two through metaphor, allusion and metonymy. In the whole translation process, Mr. Xu always put the reader in the center.

Due to the great differences between Chinese and foreign languages and cultures, the translation of Tang poetry is faced with many difficulties. Reception aesthetics emphasizes the reader's initiative, shifts the focus from the text to the receiver, and emphasizes the reader's participation. Translation under the guidance of reception aesthetics attaches great importance to the reception of readers, with the aim of enabling the target readers to achieve the same reception effect as the original readers. In addition, many concepts and categories in ancient Chinese literary theory have been newly interpreted in the view of reception aesthetics. Therefore, reception aesthetics brings a new perspective for Chinese poetry translation and help introduce Chinese culture to go out.

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