

The Influence of Poetic Attitude on Poetry Translators from the Perspective of Cross-cultural Translation

Yuji Liu

Southwest University of Political Science and Law, Chongqing, 401120, China

Abstract

Poetry translation is always the most difficult part in translation studies. The differences between Chinese and Western cultural systems, coupled with differences in language and aesthetics, make poetry translation a great obstacle. Most poetry translations are done by understanding the meaning of the poetry and then switching the language to create it, which is an obvious test of the translator's literary literacy. Moreover, many poetry translators eventually become poetry creators, which can create more beautiful poetic meanings through the combination of different images. Therefore, the attitude of poetry translators to poetics has become the key to whether they can achieve cross-cultural translation. This paper will start with the difficulties of poetry translation from the perspective of cross-cultural translation, and comprehensively explore the influence of poetic attitude on poetry translators from the perspective of cross-cultural translation.

Keywords

Cross-cultural translation; Poetic attitude; Poetry translator; Poetry translation; Poetry literature.

1. Introduction

Translation studies is a discipline that emerged in modern my country, mainly to better realize the communication between China and the West, but in translation studies, poetry translation is always the most difficult part. On the one hand, the basis of translation is to realize the expression of meaning, but the simple expression of meaning has little meaning for poetry translation. In the meaning of poetry, the emphasis is more on the expression of images and the expression of implied meanings. Language cannot cover such a rich meaning, so the translation of poetry cannot take the method of literal translation. Secondly, in Chinese culture, there are too many allusions, idioms, sayings, and metaphors in poetry, and the content is elaborated, which can directly turn poetry into articles, which does not meet the needs of poetry translation. Therefore, the best way can only be free translation. For translators, they not only need to be proficient in linguistics, but also need to master poetry culture and even the miscellaneous content of Chinese and Western cultures. Therefore, excellent translation is equivalent to the re-creation of poetry. At the same time, the emergence of poetry translation has also led to the emergence of new Chinese poetry. Modern poetry is closer to Western poetry, and the difficulty of translation is reduced. At the same time, it also makes modern Chinese poetry develop a trend of globalization, which is a huge progress in Chinese poetry. The Chinese cultural system began to integrate with the world culture.

2. Difficulties in Poetry Translation from the Perspective of Cross-Cultural Translation1.

2.1. Difficulties Caused By Cultural Differences

Chinese poetry culture is extensive and profound, and many themes are unique, so in terms of themes, they have more Chinese characteristics. Therefore, in the process of translation, there are many problems, mainly limited to the culture itself. Chinese culture is more inclined to river culture, while Western culture is more inclined to marine culture. The basis of culture is completely different, so the expression of culture and the background of culture are also completely different. Therefore, in the process of translation, how to better coordinate the subject matter becomes the key. It is also necessary to explore two core issues: first, whether Chinese poetry culture and Western poetry culture refer to the same kind of poetry. Secondly, how to change the expression of Chinese poetry culture and Western poetry culture. Two problems have always plagued translators, resulting in almost stagnant poetry translation work.

2.2. Difficulties Caused By Language Differences

The difference between Chinese characters and Western characters is very large, mainly because the languages of China and the West are very different. Chinese characters focus on meaning, while Western characters focus on emotions. Often a Chinese character can express countless meanings. Therefore, In the process of translation, language differences make the translation of Chinese poetry very difficult. Especially in Chinese poetry, attention is paid to the alignment of words, but in the Western language system, there is no such thing as a neat alignment between words, so in the process of translation, how to coordinate the language becomes the key. Especially in ancient Chinese poetry, rules such as flatness, rhythm, and language have also been added. If the method of literal translation is simply used, it may even be impossible to form a complete sentence. It will be directly translated into "The wind was blowing", which means "the wind blows again", which is completely inconsistent with the original sentence.

2.3. Difficulties Brought By Aesthetic Differences

There are always differences between Chinese aesthetics and Western aesthetics. Chinese aesthetics lies in the beauty of artistic conception, while Western aesthetics lies in visual beauty. The essential difference between the two represents a complete difference in content. Therefore, in the translation process of Chinese poetry, it is necessary to consider the differences in aesthetics, that is, how to express the artistic conception visually. Moreover, the beauty that the Chinese think of, especially the beauty of quality, is not necessarily the beauty that the West thinks, and the implicitness of the Chinese is always regarded as hypocrisy by the Westerners. Therefore, how Chinese cultural aesthetics infect Western readers is the key. Therefore, translators need to think about how to find an entry point between Chinese aesthetics and Western aesthetics, and at the same time express the content vividly, but also elegantly show the style of Chinese aesthetics. This is the focus of the current translation.

2.4. Difficulties Brought By the Depth of Research

Chinese research is from the shallow to the deep, while the Western research is from the deep to the shallow. Simply put, the Chinese research method is accustomed to looking at the essence from the phenomenon and exploring the profound meaning of the subject layer by layer, while the Western research method is more accustomed to Yu asks questions first, and then finds the surface from the question, so the more Western learning is studied, the easier it is, and the more difficult it is to study Chinese learning. The same is true in the expression of poetry. The simplicity of Chinese poetry is reflected in its infinite meaning behind it, while the simplicity of

Western poetry is reflected in its simple and direct expression. Therefore, for translators, how to express the infinite deep meaning behind it into a simple surface meaning becomes the key. Otherwise, for Western readers, Chinese poetry is just a cloud, without a specific and expression, people can't find the core of it.

3. The Aesthetic Characteristics of Poetry Translation from the Perspective of Cross-cultural Translation

3.1. Aesthetics at the Phonetic Level

From the perspective of cross-cultural translation, the core point of poetry translation is to focus on aesthetic characteristics. Poetry itself is the coordination and unity of the beauty of thought and language, so how to maintain beauty in translation becomes the key. Among them, the aesthetics at the phonetic level greatly limits the translation of poetry. First of all, Chinese poetry pays attention to flat and flat rhyming. The rhyming method generally chosen is the AABA method, which is the four sentences in the quatrain. , such as "I don't know the dawn in spring, I hear birds singing everywhere. When the wind and rain come at night, I know how many flowers fall. " In the four lines of poetry, the endings of the first, second, and fourth lines are all pressed with the sound of ao. However, in English translation, it is obviously impossible to add affixes or other methods to complete this kind of rhyme. Therefore, translators often settle for the next best thing and choose the AABB method to rhyme, and try to rhyme at the end of each long sentence. choose an appropriate word to rhyme.

3.2. Aesthetics at the Word Level

In the translation of poetry, it is by no means carried out in a random way, and there are certain rules in the selection of words. There are three main rules: first, quasi. The first meaning of translation is naturally the expression of the original meaning. Therefore, accurate word selection becomes the key. If the words are inaccurate, the meaning will be distorted. For example, "Go out" cannot be used for "Rolling" in "Rolling the Yangtze River in the East", because it does not mean going out. To choose "Rolling. " means rolling. Second, beauty. Western words, like Chinese words, are also beautiful in their own words, so in terms of content, it is necessary to choose beautiful words. Third, fine. In many cases, there are many words that can be selected in the same sentence, but combined with the meaning behind the words, there is often a deeper expression. Therefore, in order to be more in line with the characteristics of Chinese poetry, when choosing words, it is often necessary to carefully select words.

3.3. Aesthetics at the Sentence Level

Chinese poetry is very particular about the paragraphs. In ancient poetry, there are mainly two types of verses and quatrains. The verses are often eight clauses, and the quatrains are often four clauses. At the same time, each sentence also has rules, generally divided into five characters and seven characters, five characters are called five characters, and seven characters are called seven characters. The ancients believed that if a sentence is said too much, there will be no meaning of poetry, and if a sentence is said too little, it will be ambiguous, so five-character and seven-character are the best sentence breaks. The combination of the number of sentences and the number of words has a combined name. For example, a poem with eight clauses of seven characters is called a seven-character rhythm poem, and a poem with four clauses of five characters is called a five-character quatrain. However, in the process of translation, constraints such as the length of a word and the sentence components that need to be added according to the needs of grammar make it impossible for English to be divided according to Chinese segment aesthetics. Therefore, generally choose to divide according to the momentum of the sentence. As in "Do you not see the Yellow River come from the sky, rushing into the sea and never come back? Do you not see the mirrors bright in chambers high Grieve

o'er the snow-white hair though oncesilk-black?"Both sentences are in the form of rhetorical questions, which are already very neat and in line with the original sentence "You don't see the water of the Yellow River coming up from the sky, rushing to the sea and not returning! Don't you see the bright mirror in the high hall, sad and white hair, the morning is like blue silk and the evening turns into snow.!" momentum.

3.4. Aesthetics at the Level of Artistic Conception

The aesthetics at the artistic conception level is more obscure, and many Chinese poems focus more on the expression of inner meaning in the expression of content. Therefore, in the process of translation, the internal meaning should be emphasized, and the external vocabulary should not be emphasized all the time. Therefore, when choosing a subject, it is more about the emotional exchange in writing. It is necessary to deeply experience the deep meaning of poetry, and then you can express the meaning in your own creative way, that is, the way of complete free translation, which is a test of the translator's ability, but often the effect is excellent.

4. The Influence of Poetry Translation on Chinese Translators from the Perspective of Cross-cultural Translation

4.1. Promoted the Birth of New Chinese Poetry

Poetry translation, in addition to the Western translation of Chinese poetry and the translation of Western poetry. Translating Western poetry into Chinese poetry is much less difficult. On the one hand, the system of Western poetry is more free, and the Chinese character system can completely cover Western poetry, so when translating, you can always find suitable vocabulary. On the other hand, Western poetry is relatively straightforward and its expression is relatively superficial, so the translation process often involves less of the meaning behind it. However, due to rhythm and other reasons, the Chinese translation of Western poetry is often more beautiful than the Western poetry itself. Therefore, in the study of poetry, modern Chinese literati believed that the translation of Western poetry could be written as a new kind of poetry. Thus, new Chinese poetry was born.

4.2. Formed A Group of "Non-translators" of Chinese New Poetry

Chinese new poetry has been loved by Chinese literary creators since its appearance. Compared with traditional poetry creation methods, its more free emotional expression is more suitable for the expression of daily lyricism and some subtle emotions. Therefore, many literary creators who are not translation work have also devoted themselves to the creation of new poems. The group of new poems in China is constantly expanding, and, depending on whether they understand English translation, there has been a division of creative groups, some of which are "translators"., and part of it is the "non-translator" creative group. The poetry creations of the two also have their own characteristics, which can often be clearly divided.

4.3. Formed A Group of Translators with Poetry as Research Content

There are many modern English translators in our country, especially after being infected by Western science and democratic thought, many people of insight in our country are actively studying Western culture. However, with the gradual deepening of the study of Western culture, some political programs and revolutionary ideas have gradually developed into a literary culture. Many researchers say that poetry is the most difficult part of the research process, but it is also a literary culture. The most sexual part, whether it is Roman epics, Western poetry or medieval sonnets, is the essence of Western literature, which can form a clear correspondence with Chinese poetry and literature. Therefore, in the huge group of translators, a small group with poetry content as the core has been formed. It also led to the development of Chinese new poetry.

4.4. Realize the Great Contrast Between Chinese and Western Poetry Culture

The great contrast between Chinese and Western poetry culture began in modern times. The translated version of Western poetry began to flow into China. An effective comparison was made between mainland China and Chinese traditional poetry. From the comparison, some scholars found that the two are in essence. Completely different, even highly alienated, with any single criterion, the party that does not occupy the dominant position cannot be called poetry. Therefore, poetry has begun to have a broader definition, and no longer refers to a single creation. Questions, but rather a lyrical, allegorical, brief emotional expression writing. From this broad perspective, both Chinese and Western poetry can be called poetry. Therefore, the boundaries of Chinese and Western poetry are opened, and the two have clear differences.

5. The Influence of Poetic Attitude on Poetry Translators from the Perspective of Cross-Cultural Translation

5.1. Poetry Translation and Poetry Creation Have Their Own Homogeneity

The difference between Chinese and Western cultures has led to the incompatibility of Chinese and Western poetry for a long period of time, the two are almost completely separated, and Chinese and Western poetry are also mutually exclusive, even if the translators have made great efforts to carry out poetry in another way. A language switch, but there are still serious language barriers. The role played by different cultures directly caused the effect of cultural exclusion. The western translation of Chinese poetry led to the disappearance of the charm of Chinese poetry. The translation of Western poetry leads to the paleness of Western poetry. Therefore, after a long period of uninterrupted efforts, the translator finally discovered that in the translation of poetry, there is a need for a medium to carry the transformation of its content. In addition, culture will be the only medium with irreplaceable and indispensable role. The translator needs to convert the culture through his own efforts, and realize the effective adjustment of the culture, in order to re-create the meaning and charm based on the original poetry. Therefore, poetry translation is not a simple language translation, but a cultural translation and a process of cross-cultural communication of language. It can also be said that the translator's translation act of giving life to the original work in the new language and cultural environment is similar to the creative act of a poet giving life to his work. In essence, the translator's behavior is to recreate the inherent culture in an alienated space. It is based on the culture itself, with the special characteristics and traditions of the culture, and can transform a differentiated culture into Expressed in another form that truly fits the existing cultural scene. In a heterogeneous cultural context, in order to obtain life, the translated poem must rely on the translator to re-create it according to the aesthetic elements of national poetry, so that the original poem can gain considerable vitality in a foreign land and be widely disseminated and accepted. Decades of experience of translators have also proved that literal translation of poetry works lacks soul. Especially in the process of cross-cultural communication, misunderstandings often occur, leading to the collapse of the source culture and the complete loss of its original meaning. In addition, literal translation is also subject to the limitations of the language itself, and there are problems such as incomplete content and confusion. Therefore, the core of cross-cultural poetry dissemination lies in how to better find the entry point of culture. Judging from the actual situation in the history of Chinese and foreign poetry translation, most excellent translated poetry texts are inseparable from the translator's creative ability. The literary value brought by the re-creation is not necessarily lower than the original work, and it can even realize the sublimation of the original work. Therefore, the practical point of cross-culture is the integration of the two cultures. At the same time, in some cases, translated poetry expresses the poet's feelings just like writing poetry. The similarity between translated poetry and the creation of new Chinese poetry and the equivalence between

the two in expressing the poet's emotions. The high-quality translated works are all the author's reinterpretation of the culture. What readers see has been separated from the original work. If the changes are large, it is not an exaggeration to say that it is a brand new work, but its core culture remains unchanged, and it can be said that it is a translation work, so the charm of translation lies in how to express the inherent in another language, and obtain the deep recognition of the users of the other language; from the perspective of literary acceptance, this homogeneity is also manifested in two. It provides the reader with equivalent information about the poet or the era in which the poet lived. Only in the process of understanding, there is indirectness, that is, the creation of poetry is understood from the creator himself, and the translation itself is from the interpretation of the translator to understand the author's thoughts, and the translator plays an absolute role in it. Misunderstandings will also lead to misunderstandings of readers. Therefore, translators often choose poetry translation texts according to their own emotional expression needs, just as readers are excited because the emotions expressed in some texts are in line with their own moods. In other words, in the process of translation, due to the change of language, the content is random. As long as the translator interprets it according to his own understanding and fits the understanding of most people, it is an excellent translation.

In addition, the translation of poetry and the creation of new Chinese poetry have made equally important contributions in the construction of the National Poetry Building, which is another embodiment of the homogeneity of the two. The greatest contribution of the translation is to enrich the material in the original dimension, to enrich the originally scarce resources, and to be more inclined to the majority culture. Translation literature plays an equally important role in creating and enriching national literature. Therefore, translated poetry should be an integral part of national poetry. Of course, many scholars in our country do not believe that translation and creation are fundamentally different. The main point of the dispute is that translation inherits the spirit of culture, and creation represents the spirit of culture. From this point of view, the West is obviously more tolerant.

5.2. Poetry Translation Can Promote Poetry Creation

After a long period of encountering a wall in poetry translation, the translator began to recognize the problem. His emphasis was more on the overall emotional control of poetry, and the form was no longer limited to one word or one sentence, and even in order to better show the meaning, words and sentences are often replaced directly to form new ones, but the meaning and core of their expressions have not changed. Although in a sense, the core of poetry has achieved inheritance, but in essence, poetry has changed, and it is enough to define the creation of poetry. Therefore, the translator's thoughts on poetry will stimulate the inspiration of poetry creation. From a certain perspective, poetry translation is also a kind of poetry creation mode. The major changes in the subject matter break through the traditional constraints, making the poems more natural and smooth, more inclined to express emotions at one time and one place, and the content is more in line with actual needs. Therefore, Chinese new poetry came into being under the promotion of translation, such as Xu Zhimo and other new poetry masters, in essence, are also excellent translators with profound translation skills. Many of the early new poems were re-creations of traditional Western poems, such as Guo Moruo's "Phoenix Nirvana", which was taken from the theme of "Phoenix".

The emergence of poetry translation has also loosened the bottleneck of traditional Chinese poetry. For a long time, there has been such a problem—traditional poetry has bound the creator's mind. Because traditional poetry is so rich that there is nothing to write about, and they have to admire the imagination and creativity of the ancients, after the advent of Western poetry translation, Chinese poets saw the new and flocked to it. Its impact on ancient poetry is of absolute significance. From format, sentence pattern to thought expression, it is completely

different from the traditional content. The development of Chinese poetry has been completely fixed for a long time. In this case, Chinese poetry presents a big problem. With the gradual popularity of translation of Western poetry, the meaning of Chinese poetry has also undergone tremendous changes. The most important of these changes is the emergence of new poetry, which itself has a Western format, but it has the artistic conception and soul of Chinese poetry in it. For example, Xu Zhimo's "Farewell to Cambridge Again" has a clear Chinese charm. That is to say, the success of the translation of Chinese and Western poetry has brought new hope to Chinese new poetry. It is no longer completely excluded and criticized, but continues to develop under the support of Western literature and the vision of great literature. Literature is compatible and inclusive, so Chinese new poetry can break the shackles of traditional poetry and walk out of its own unique world. It is the success of western poetry that gives the courage to create and develop new poetry in China. A successful case is a correct indicator. In the breakthrough of new poetry, the most important part provided by western poetry is the style, such as sonnets, which provides a model for the creation of new poetry in China, so that the creators do not need to continue to stick to the five-character, seven-character, and rhythm poems. and quatrains, thus ensuring the rebirth of Chinese poetry.

5.3. Poetry Translation and Poetry Creation Are Mutual

The translation of poetry requires a solid cultural foundation, and the creation of poetry also requires a solid cultural foundation. From the basic needs, the two have an essential unity. Therefore, poetry translation has developed and improved itself while promoting the creation of new Chinese poetry. In terms of content, it no longer pays attention to the sameness of literal translation and sentences, but more attention to the verve and the westernized form. The subsequent emergence of new Chinese poetry has essentially made translation easier, because the essence of new Chinese poetry is the Chinese-style creation of Western poetry. In the process of translation, many of them can be used with each other. It makes Chinese new poetry very Western culture. On the whole, the representative is the Chinese expression of Western culture. Therefore, new poetry and translation are constantly developing in coordination with each other, so as to deduce completely new, that is, using new poetry. The creative method to translate Western poetry, on the whole, the effect is very good, solving the problem that Western poetry is difficult to translate. At the same time, the strengthening of translation has also allowed Chinese new poetry to see more expressions of Western poetry, and new poetry has grown stronger. Therefore, new poetry and translation have formed a complementary relationship. The development of either party represents the other party's development. develop. New poems and translated poems are also making continuous progress in the interactive relationship and complementing each other. From the perspective of the historical process of the development of translated poetry and Chinese new poetry, there is a relationship of mutual demand and promotion between the two. Just because translating poetry requires more culture, it is necessary to create new poetry to digest the decentralized culture. Similarly, creating new poetry requires drawing on more materials, and translating poetry has also become necessary. From the perspective of poetry style, translated poetry and new poetry still have a relationship of mutual promotion. The two problems are coordinated and unified with each other.

6. Main Strategies of Chinese Poetry Translation and Publishing

6.1. Actively Seek Cooperation with Western Business Publishers

Western translation and publication of Chinese poetry is the common goal pursued by Chinese translators. However, due to the particularity of Chinese poetry, there are very few Western translations of Chinese poetry collections that can be published in the West. ", and the translation has been around for a long time, and many of the content is still different from the

modern Chinese translation. Therefore, in order to make Chinese poetry better go to the world, it is necessary for Chinese translators to actively seek the cooperation of Western commercial publishing houses. By promoting Chinese culture and stimulating Western intellectuals, they can achieve commercialized publishing, expand the scale of publishing, and meet the needs of Chinese culture dissemination needs. At the same time, the Chinese government can appropriately provide a certain basis for cooperation, such as giving partners special approval authority for domestic distribution of books, etc., to achieve mutual benefits.

6.2. The Original and the Translated Version Are Sold Together

The mystery of Chinese poetry is difficult to express in Western languages. No matter how wonderful the translation is, it is difficult to restore the original flavor of Chinese poetry. Taking "Song of the Great Wind" as an example, the western translation is "A great wind came forth, the clouds rose on high. Now that my might rules all within the seas, I have returned to my old village. Where will I find brave men to guard the four corners of my land?" Although they are exactly the same in meaning, they lack Liu Bang's lofty aspirations, especially the "A great wind came forth, the clouds rose on high." is completely incomparable with the original "the great wind came forth, the clouds rose on high". Therefore, in order to avoid misunderstandings of Chinese poetry by Western readers, the combined sales of the original and translated versions can be adopted, especially for some Western readers who have already learned Chinese culture and Chinese characters, the effect is better in comparison.

6.3. Establish Interaction Between Translators, Publishers and Readers

The exchange of Chinese and Western cultures should be based on exchanges. Therefore, in the process of translation, translators must fully understand what readers want to see, and also need publishers to investigate readers' preferences. Therefore, it is necessary to initiate some interaction and discussion among the three. On the one hand, it can make the translator's works better spread, on the other hand, it can also reduce the risk that the publishing house needs to take.

6.4. Cooperation with foreign Chinese-language institutions such as Confucius Institutes

In Western countries, there are still a group of intellectuals who are interested in Chinese culture. They learn Chinese cultural knowledge because they like Chinese culture or some characteristics of Chinese culture. In Confucius Institutes, such people are relatively concentrated. Therefore, through friendly cooperation with Confucius Institutes, translators can learn what kind of poetry Westerners like and what kind of poetry translations they are willing to buy, so as to increase the sales volume of the works.

7. Epilogue

To sum up, the subject matter of Chinese poetry is relatively complex, especially traditional poetry, which covers everything, and most of them are cultural terms unique to China. It is too difficult to explain them one by one. Therefore, from the perspective of cross-cultural translation, the translation of ancient poetry is almost difficult to complete. However, with the increase of translators in our country, there are many scholars who are proficient in Chinese and Western cultures. They have a deep understanding of Western culture and Chinese culture. At the same time, it also converted the meaning of Western poetry into Chinese, which not only promoted the worldwide spread of Chinese poetry, but also stimulated the emergence of new Chinese poetry.

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