

Boundary of Domestication: Christianized Imagery in English Translations of Mao Zedong's Poetry

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The abundant imagery in Mao Zedong's poetry is of great political and cultural significance and its English translation plays a major role in spreading New China's influences worldwide. Comparison reveals that, in translations of a particular kind of imagery with supernatural meanings, some translators took a domesticating stance and Christianized some images with supernatural connotations, adding to them strong Western mythological features. It misinterprets the political and cultural connotations of the original, which is harmful to establish a proper political image and cultural confidence, and violates Mao's translation thoughts and expectations. Christianization and its causes should be critically investigated. New boundaries should be set for foreignization and domestication methods. By viewing the relationships between the translator's subjectivity and the author's will, as well as the pursuit of translation effect and the defence of ideological security, new discourse will be explored to tell the Chinese stories with profound political and cultural thoughts in Mao's poetry in a correct and well-accepted way.

Keywords: Mao Zedong's poetry, imagery translation, Christianization, domestication

Introduction

Mao Zedong has long been recognized as a significant "political poet". His poems, with no doubt, are of great value in both literature and politics. With the abundant and vivid imagery in his poetry, he blended his emotions into the scenes and spoke out his aspirations through poems. The imagery in poetry often combines the subjective thoughts and feelings of the author with the objective social life and nature. There is an important kind of imagery in his poetry, which is derived from cultural allusions and has supernatural connotations in Chinese, such as 天 (tian) and 仙 (xian). Some translators advocate the method of domestication, but fail to control the scale of the strategy and, in the end, conform to the Christian ideas in the mainstream Western ideology. Thus, Mao's poems are, to some extent, Christianized. Therefore, Christianization concerned in this paper refers to the strategy of using Western Christian theological expressions to interpret the original supernatural imagery in the English translation of Mao's poetry. The original connotation of such imagery based on the author's subjective

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emotion or will, historical facts and events, and traditional Chinese culture is endowed with the “divinity” from the perspective of Western theology. The translations may have serious contradictions with the author’s belief, the political fact and the cultural connotation behind the lines, and even go against the translation concept expected by the author himself.

Ideology is one of the most important external factors measured in translation studies. When there is a conflict between linguistic considerations and ideology, as Andre Lefevere (2011, p. 39) put it, the latter always wins out. The more capital the actors possess, the more likely they are to become the ideological opinion leaders, thus gaining greater power of discourse manipulation in the entire field of translation. Such a condition becomes more distinct in the case of translating Mao’s poetry. Mao, as the author of his renowned poems, served also as the actual political leader and the opinion leader of political ideology in China. The tremendous amount of capital he possessed in the field of politics and literature was able to grant him, as well as the translators of his poems, the discourse power that can influence the public ideology. The *US Monthly Review* once commented that the poetry of Mao along with the translations are “political documents” and should also be regarded as literature (Raskin, 2009). It is very difficult for translators to make British and American readers completely forget about his political identity and single out his literary identity from the expectation horizon of any reader.

On the basis of understanding the expression techniques of poetry and literature, translators should not only understand and respect the subjective emotions of author, but also make interpretations in line with objective facts. Although domestication allows the translator to freely re-create with a large range of changes, such conditions have certainly exceeded the bottom line that the translation can tolerate as “creative betrayal”. Because once such translations are improperly handled, readers will have the risk of misunderstanding the original image, spiritual connotation and Chinese culture. In the long run, such a strategy does not conform to the original aspiration of cultural translation and communication in China, is not conducive to the construction of a real international image, and limits the development of China’s national cultural confidence.

Examples of Christianized Imagery in Mao’s Poems

Case One: Domestication Against Historical Fact and Political Stand

The first betrayal of Christianization to the original work is that it violates the political belief of the author as a Marxist revolution leader against feudal superstition, and the historical facts of the environment against feudal superstition at the time of creation. The first example is selected from the poem *渔家傲·反第一次大“围剿”* (*Against the First ‘Encirclement’ Campaign—to the tune of Yu Chia Ao*) written in 1931 when the Red Army successfully smashed the Kuomintang’s siege and suppression in the revolutionary base in southwest Jiangxi.

The original line:

天兵怒气冲霄汉。(Mao Zedong, 1931)

Translations:

The anger of Heaven’s soldiers through the high clouds soared. (Wong Man, 1966)

Anger of heaven’s soldiers soar up to heaven. (Hua-ling Nieh & Paul Engle, 1972)

The wrath of Heaven’s armies soars to the clouds. (The Official Group, 1976)

The wrath of godlike warriors strikes the sky overhead. (Xu Yuanchong, 1993)

The fury of the heavenly hosts know no bounds. (Zhao Hengyuan, 1993)

The fury of Heaven's soldiers flares as high as Heaven's Han. (Jeremy Ingalls, 2013)

This line was written as 红军怒气冲霄汉 in Mao's earliest draft right after the battle was won, and later the subject 红军 was modified as 天兵 (Hu, 2014, p. 101). The meaning of the word refers to the troop from the sacred empire above man's world in Chinese mythology. In ancient times, it also had the lofty meaning of troop of the royal court. Regardless of the meaning of the word, Western readers have to pay a high degree of understanding cost. That is why the strategy of domestication, mostly Christianization, is adopted.

To summarize the translations listed above, most of them take "Heaven/heaven/heavenly" as the corresponding word to translate 天. The phrase "Heaven's Soldiers" appeared the most frequently. There are also variations such as "Heaven's Army/armies/soldiers" and "Heavenly Hosts". In addition, 天兵 is used as a partial structure, and adjectives such as "godlike" are used to modify the translation of 兵. The former belongs to domestication, using religious expressions familiar to Western readers to get close to the target culture and reduce the high understanding cost caused by the difference between Chinese and Western cultures. The latter downplays the sublimity and uses modifiers with a wide range of acceptance to get close to the mainstream level, reducing the high understanding cost caused by the sublimity of the image. On the other hand, there is less dispute in the translation of 霄汉. According to the *Modern Chinese Dictionary*, 霄 and 汉 refer to clouds and the Milky Way respectively, while the phrase refers to the sky. Translations that use "the (high) clouds" or "the sky overhead" are both appropriate and accurate. However, there are also a few translators overseas who also use "Heaven/heaven".

Based on historical facts, the Red Army and Mao himself called for the overthrow of feudal superstition and theocratic belief in China under the guidance of Marxism. Before writing this poem, the author had already gained the experience to use the thought of historical and dialectical materialism in coping with religious issues. Before 1931, Mao conducted years of surveys in Chinese rural areas, and proposed that traditional folklores and myths with "an underworld system including Yan Luo Tian Zi (the underworld ruler), Cheng Huang Miao Wang (lord of town god's temple) and gnome as well as an immortal system including Yu Huang Shang Di (the Supreme Deity of Taoism) and other immortals with superpowers" consist of the entire divine power of spirits and gods in Chinese culture. They are the "bondages" that fetter the thoughts of Chinese people (Mao, 1991, p. 31). He tended to classify the spiritual lords in myths of different religions as targets of revolution, and also urged religious practitioners to change their careers (Mao, 1993, p. 238). The Central Soviet Area used to "carry out universal anti-god propaganda" and promote the basic point of Marxist religious view under the guidance of the ultimate goal of fighting against religious superstition, and gradually "eliminating the backward and stubborn superstition thoughts among the peasants" (Snow, 2010, p. 374).

Heaven/heaven in old English, as we can find, means "home of God", that is, the Christian Heaven. According to the Merriam-Webster Dictionary, "Heaven" with a capitalized H refers to the dwelling place of the Deity and the blessed dead or the God himself, while "heaven", usually used in its plural "heavens", refers to the expanse of space that seems to be over the earth like a dome. The adjective "heavenly" generally describes something related to the Christian Heaven. Eugene Chen Eoyang was the translator of eight Mao's poems published in *Sunflower Splendor*. As a scholar-translator who has been in the context of American culture for many decades, he believes that Heaven is naturally associated with the concepts of "afterlife" and God's dwelling

place in the Christian world. This is a stereotype easily generated by Western readers, which would directly change the cultural nature of poetic imagery (Eoyang, 1996, p. 627). In an email he sent me in 2020, he again discussed this topic: “On ‘tian’, I was merely pointing out that, to Westerners, ‘Heaven’ has a religious connotation, ‘heaven’ doesn’t. While I am careful not to mistakenly Westernize Chinese poems, I refuse to allow Western practice to eliminate the possibility of certain words, which are natural in the Chinese context.”

Therefore, the domestication strategy in translations with “Heaven” as the core word has a great risk of falsely describing the political and ideological image of the author and the regime he and the Communist Party of China fought to establish. The Red Army, as 天兵 in Mao’s poetry can never come from the feudal theocracy that Mao called to break, nor can it come from the belief in God of Western Christianity. The 霄汉 where the fighting spirit of the Red Army arrived is apparently not the same as the “Heaven” where God resides. The political position determined and conveyed by the author should not be changed under the will of the translator without authorization. The connotation of the ideological struggle and the historical facts of the Chinese revolution in the original text should not be distorted by the bottomless domestication strategy. Christianized imagery will lead the readers who have been immersed in the Christian cultural context for thousands of years to have a wrong impression and a misjudged understanding. On the basis of merely reading the translation, they spontaneously replace the core of Marxist thought from the text with religious discourse, which may have an impact on their cognition and belief in China’s revolutionary history and even the current international political image.

Case Two: Domestication Against the Chinese Culture

The second betrayal of the original work by Christianization is reflected in that the translation abandons the belief connotation of the immortal system, which is unique in Chinese religious culture, and replaces it with the mainstream Western Christian discourse. To some extent, it deviates from the objective cultural facts and creates inequality in the cultural exchange between China and the West. The second example is a line selected from 七绝为李进同志题所摄庐山仙人洞照 (*Inscription on a Picture Taken by Comrade Li Chin*).

The original line:

天生一个仙人洞 (Mao Zedong, 1961)

Translations:

The cave of the gods was born in heaven (Willis Barnstone & Kuo Chin-po, 1972)

Nature has excelled herself in the Fairy Cave (The Official Group, 1976)

The Fairy Cave’s a wonder wrought by Nature’s hand (Xu Yuanchong, 1993)

It is nature that chisels a cave for immortals antique (Gu Zhengkun, 1993)

God created this natural fairy cave (Zhao Hengyuan, 1993)

仙人洞 is, as a matter of fact, a cave formed by natural weathering and water. As for 天 in this case, the word “Nature/nature” conforms to scientific facts and is not difficult for Western readers to understand. Many translators have reached such an agreement, except that Barnstone used “heaven” and Zhao Hengyuan used the word “God”. Christianization seems to be exaggerated and unnecessary. However, there are greater differences in the translation of 仙人: some translators translate it as “God/god”, some translate it as “Fairy/fairy”, and some translate it as “immortal”. The third one appears the most frequently.

According to the ticket printed and sold in 1983 by the tourist attraction in Lushan, the so-called “official” translation of this tourist attraction is “the Fairy Cave”. But is it really the proper translation? It may be very debatable if we look closely back at the history of this place. 仙人 in the author’s writing comes from the view of the immortal in Taoist belief: according to legend, Lyu Dongbin, a famous representative figure of Taoism in the Ming Dynasty, sought for the immortal and learned the Tao here in this cave, and finally became an immortal himself. 仙人洞 in Lushan Mountain got its name from this Taoism legend. The translations of “God/god” and “Fairy/fairy” are ill-founded hence. They replaced the “immortal” of Chinese Taoism with the belief of “god” in Western religion or mythology, and eliminated the Chinese cultural factors with the strategy of domestication biased toward the West. In the English context, “God” was used to refer to the name of the highest God in monotheism. For a long time, Old English God referred only to the Christian God. God can also be equated with the name of Christ and must be capitalized like the names of gods in other religious cultures, such as Zeus, Odin, and Siva. If the target readers of the translation come from Christian culture, God, undoubtedly, refers only to the Christian God in their eyes. In non-Christian cultures, god can refer to a superhuman being or spirit worshiped as having power over nature or human fortunes, such as the Greek gods. However, both “God” and “god” are completely from the Western myth system, which is fundamentally different from the Chinese “immortal” in nature.

The term “Fairy/fairy” is generally used by Western readers as Faerie or Elfin, usually female, and is also used in Western folklore such as the myth of the Tooth Fairy. According to the Merriam-Webster Dictionary, “fairy” refers to “a mythical being of folklore and romance usually having diminutive human form and magic powers” and, in most conditions, is a female. Regardless of whether Taoist superpower and Western “magic power” can be equated, Lyu Dongbin is neither female nor short in stature. To hastily adopt a translation as a “Fairy Cave” based on the name of a tourist attraction that can be found in the so-called official source is a sign of lax verification and a failure to trace whether the translation correctly corresponds to the true cultural connotation. Therefore, the acts of choosing to borrow the translation name that is popular in Western culture, and breaking faith in the original text are also the manifestation of cultural unconfidence to a certain extent.

Domestication Against the Author’s Translation Concepts

After the founding of New China, the author repeatedly emphasized his view that “religion is culture”, and did not regard Chinese Confucianism, Buddhism, and Taoism culture together with Western religions as the object of socialist struggle. He once said that he had faith in the deity overlord of Chinese Confucianism, Buddhism and Taoism, but never in the Christian God. By “faith”, he meant to respect and dialectically observe the important role of religion as culture, without denying his unwavering belief in Marxism. Such faith should be easily altered by translators merely for the low understanding cost of Western readers.

One of the peculiarities of the English translation of Mao’s poetry lies in the fact that Mao has a deep understanding of the practice of translation activities by virtue of his identity as the target of translation activities and as the reader of Chinese works translated from abroad, and thus has developed his distinctive but practical policies and ideas for guiding translation work, and has put forward clear expectations for the translation effect. In addition, the special political status and ideological environment of the times endowed Mao with the largest

voice in the translation field, which further consolidated the control effect of his translation view on the English translation of all his poetry.

Mao's concept of translation is based on practice. He insists that translation has the important nature of serving ideological struggle, and holds that there are principles to be strictly followed in translation work. As for the evaluation criteria, Mao attached importance to the fidelity of the translation to the original work, and believes that the original manuscript and the will of the original author should not be changed by the translator without authorization, otherwise the accuracy will be lost (Chun, 2010, p. 62). Fidelity, in his eyes, includes complete retention of the original content, accurate understanding of the original words and maintaining the style of the original text (Wu, 2009, p. 7). In terms of translation strategy, Mao supported foreignization, especially Lu Xun and his "hard translation" strategy, and believed that foreignization could better ensure accuracy. There is no doubt that the adoption of domestication beyond the ideological bottom line, such as Christianization, runs counter to the translation concept and expected effect proposed by Mao himself.

Mao's poetry carries Marxism and the ideological connotation of Mao Zedong thought. The political stand and ideological struggle should be taken into account in the process of translation, so the relevant information in the original text cannot be altered by the translator subjectively for other purposes. The practice-based expressions in the original poem, including Mao's feelings, historical facts, and the Chinese culture, are all the results of the objectively existing practice, so the translation should also start from the objective reality, instead of replacing the objectively existing Chinese culture with Western theology. The translation of Mao's poetry into English bears the dual mission of political and cultural output, so his personal guiding concept and expectation for the translation work can best explain the political and cultural connotation of the work in his cognition, and better serve the fundamental purpose of translation activities than any other translator's or publisher's strategy.

Possible Reasons of Christianization

Following the principle of translator's invisibility, the translators attempted to completely erase the foreignness of the translation, and believed that in order to achieve the optimal communication effect, it was necessary to completely use the immoderate domestication strategy that integrates into the English culture and abandon the position of the original. Christianization is one of the most typical examples. Based on the information of various translations and translators, the specific reasons for translators to adopt this strategy are as follows: First, the translator's ideology is subject to the Westernized context, and Western discourse capital is overwhelmingly dominant. Christianized imagery is taken for granted, and the translator never has to consider its correctness. Second, the translator has unique translation propositions, and believes that using such strategies will help his/her works to be better accepted and recognized in the target culture. Third, the translator has specific purposes other than translation, and does not focus on the literary nature of translation, but obtaining social and economic capital as well as recognition outside the literary field.

To be more specific, the domestication strategy used in Wong Man's translation fully reflects the influence of the westernized religious environment in which he lived. When the translation was published, Hong Kong was still under British colonial jurisdiction, and had long been immersed in the Western colonial ideology in both language and religious culture. The Christian population was, and still is, large in Hong Kong. Religious institutions held a large amount of cultural capital, and the cultural environment was restricted by Christian

ideology on the whole. Therefore, like most British and American translators, Wong Man also tended to interpret images in Mao's poetry with Christian discourse, without much concern for religious beliefs and political images.

Zhao Hengyuan's translation is the only version that uses the word God in all the above translation examples, which is related to the translator's distinctive translation concept. The translator believes that for Chinese cultural elements such as legends, myths, and allusions, it is necessary to "select the similar ones in English, or slightly transform and alter the customary expressions in English", and "select the similar, synonymous and close expressions in English" (Zhao, 1993, pp. 2-3). In the first case, he translated 天兵 as "heavenly hosts". In the second case, he translated 天 as "God" and 仙人 as fairy. There are many such examples in his translations, all of which are the practice of his distinctive personal translation ideas. The expression "heavenly hosts", however, comes from the Bible and refers to an "army of angels". It has only this meaning, and readers in Christian culture will inevitably associate in this direction. The Red Army of workers and peasants was transformed into an army of angels under the command of Jesus. Such a strategy would inevitably mistranslate the political meaning of the original work. Although the translation of the original "Nature" into Christian God in his version is in line with the creation theory of Western theology, the expression implying "the Christian God created the immortal cave of Chinese Taoism" is neither reasonable nor acceptable in the translation of the poem. Any reader who has a good understanding of Chinese culture may easily find it confusing and unfaithful.

The translation of Jeremy Ingalls is collected in the book *Dragon in Ambush: The Art of War in the Poems of Mao Zedong* first published in 2013. The purpose of the translator is clear: to serve more the sociological research, and to explore the thoughts of Mao in military strategy and political philosophy. In the interpretation of supernatural images, the translator combines the traditional Chinese culture and the subjective conjecture of Western scholars on Mao's strategic thoughts. In the first case, the translator simply adds Christian elements to support the interpretation of Mao's strategic intent. However, the translator does not deny that the 天兵 is, in fact, the Red Army, and makes clear the nature of the Red Army as the "people's army" (Ingalls, 2013, p. 180). The translator's analysis contradicts the Christianized imagery in the translation, and the domestication strategy adopted by the translator also fails.

In fact, not "Christianizing" in order to hold an ideological position is not, in essence, in conflict with "Christianizing" in order to reduce the cost of understanding. In the case of the above examples, translators have provided translations that do not violate ideological principles and are easy for readers to understand and accept. For example, in the first sentence, the downplaying of 天兵 into "godlike warriors" successfully avoids the problem of political image misinterpretation. As for the second example, 仙人 in the Chinese culture does not die in old age, which makes its most outstanding characteristic. The term "immortal" can accurately describe this characteristic, which has already been widely accepted by Western readers and is strictly distinguished from Christianity to maintain cultural diversity and equality.

Domestication Needs a Boundary

Venuti (1995, p. 20) believed that the domestication strategy itself was a kind of cultural capital plunder, and the original text was decomposed by ethnocentrism according to the cultural values of the target language. After all, Christianized imagery is also a form of contradiction caused by immoderate domestication. This kind of phenomenon in the translation of Mao's poetry to English mostly reflects a problem: these translators often have

the right to choose the domestication strategy, and also have the subjective tendency to use their power in translation to grab literary capital. They are, despite their identities, not constrained by internal ideological rules of the field, allowing the source language cultural capital to be plundered by the Christian culture in the ruling position worldwide. The above contradiction is not only limited to Mao's poetry, which is a special kind of work, but also widely exists in all means of cultural exchanges. It involves not only the gain and loss of semantic and form at the textual level, but also reflects the ideological struggle between the dominating culture and the dominated culture in a sense.

As a literary work of Mao Zedong thought, Mao's poetry has the status of Chinese literary classics. If the English version wants to achieve classicalization in the cultural system of the target language and complete the classic construction of both the translator and the translation, we need to carefully consider the translator's strategy and the ideology reflected by the target text, including "whether it represents mainstream ideology", "whether it conforms to mainstream literary norms and poetic traditions", "whether it conflicts with and denigrates the existing establishment regime", and "whether it shows signs of counterculture or anti-political power", according to Hu Anjiang (2008, pp. 95-96). Christianized imagery conforms to the first two points, that is, obeys the will of the translator's subjectivity, follows the mainstream Christian ideology in English culture, and reproduces the literary norms and poetic traditions in English literature. However, it completely fails to meet the latter two requirements, that is, it conflicts with the existing regime of China, and creates severe contradictions between the translation and the actual political image, the cultural connotation and the author's view on translation.

Translation strategies must have a bottom line, and domestication should be combined with political, cultural, and other ideological norms. Mao believed that the core of the foreign publicity translation strategy is to adhere to the principle of seeking truth from facts, take the actual situation and its changes as the basis, and achieve the unity of flexibility and principle (Zou, 2015, pp. 47-48). In the current translation discourse, most scholars have realized that they should look for the golden point to maximize the effect within the polar range of domestication and foreignization, and dialectically combine the corresponding stage, field and ideology to deal with the translation problem. However, the principle of translation has not been clearly defined, that is, there is no "forbidden zone" between domestication and foreignization, within the field where translators can operate freely. The particularity of English translation of Mao's poetry can provide a reference for summarizing the unified law that the domestication strategy must comply with, and deduce the universal conducting guide that can be referred to in the translation of other similar literary works. Based on the translation of the above poem examples and analysis, this paper believes that we should carefully consider whether and how to adopt the domestication strategy under the following specific circumstances:

First of all, translation activities need to present the political beliefs and positions of the author or the subject of the narration, and have the purpose of helping construct the corresponding political image among the target culture. Like the case of Mao's poetry, Mao records the historical facts of the Chinese socialist revolution and conveys the Marxist ideology, so the translation cannot rely on the discourse of Christian theism through the domestication strategy.

Secondly, translation works need to accurately introduce the cultural connotation in the context of the source language, so as to maintain the equality in the cultural exchange and promote the diversity and development of

world culture. The imagery rooted in the excellent culture of Chinese Confucianism, Buddhism and Taoism should be preserved and translated to the world in translation of poetry as well as any other relevant works. If the so-called mainstream Christian culture is used to replace them, readers will seriously misread the connotation of Chinese traditional culture.

Thirdly, the author, possessing profound social and cultural capitals in the field of the source culture, has clearly put forward the translation concept under the guidance of scientific thought, and formed the expectation of the presentation of the translation and the expectation of the dissemination effect. Compared with other actors, when the author's capital and status are enough to exchange for discourse power that can meet his/her expectations, his/her individual translation concept should be regarded as the norm, or at least considered and respected in the process of translation.

Conclusion

The value beyond literature in Mao's poetry lies in his first-hand experience of leading the revolution and the philosophy of Marxism in China. The ideological value in the English translation also crosses both the political and cultural fields. From the very beginning, the translation of Mao's poetry into English has been the main front of the ideological struggle between the East and the West, and an important way of exporting the traditional culture and advanced socialist culture of China to the West. The acceptance and dissemination of its English translation are of great significance in the historical process of Chinese culture trying to break through the original Western-dominated world cultural order and enter the space of mainstream cultural space. Therefore, the importance of the translator's position and strategy has gone beyond the scope of language and literature. Appropriate and reasonable translation strategies can maintain the stability of the political ideology, and help Chinese works take a firm stand in the international cultural discourse space with a correct image. They can also ensure the reciprocal relationship between Chinese and Western cultural exchanges, maintain the connotation of China's unique cultural ideology, and let Western readers access unspoiled Chinese stories.

However, in order to find the most suitable strategy for China's translation activities in the current background, it is not only necessary to tell translators what they should do under the guidance of scientific theories, but also to clarify what they should not do. It is equivalent to insurance for the translation behavior of translators, standardizing the subjective actions of translators and controlling the influence on ideology. The selection of strategies takes maximizing the communication effect as the priority goal, and maximizes the initiative of translators and other participants in translation activities within the normative limits. At the same time, everyone should keep a risk-averse mentality and remind the translator to be based on the starting point of maintaining ideological security.

Mao has realized, as stated in his works, that there are bound to be twists and turns in the work of translation. In the initial stage of communication when the cultural field of new China is not yet mature, we can temporarily compromise to the domestication strategy within a certain range (Yan, 2017, p. 41). In this way, the audience's acceptance of foreign culture can be effectively cultivated, and foreign elements can be gradually introduced into the new translation generated by subsequent communication, so as to ensure the faithful dissemination of the connotation of the original text, and finally achieve the scientific development path in overseas translation. As the cultural exchange between China and the West enters a new stage, translators and researchers should also get rid

of the previous strategic errors, such as Christianized imagery. We should let Mao Zedong thought conveyed in the English translation of the poetry take root in the soil of traditional Chinese culture, stick to the political and cultural confidence of the Chinese nation, and use the translation discourses in line with the needs of the new era to promote the English translation of poetry and even the international dissemination of the achievements of Marxism sinicization.

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