

Research Article

A Study on the Interpretation of Cultural Heterogeneity in Chinese Classics Translation — Taking the English Translation of *The Classic of Tea* as an Example

Li Huifang* 

School of Humanities, Huzhou College, Huzhou, China

Abstract

Translation is a cross-cultural interpretive activity that requires respect for the uniqueness of “the other” in the source language culture and reconciliation of its heterogeneity within the target language environment. Taking two English translations of *The Classic of Tea* as research subjects, this paper explores the interpretation of cultural heterogeneity in Chinese classics and the similarities and differences in their compensatory strategies from the perspective of translation motivations. The study shows that the two translations adopt sharply different interpretive strategies. Carpenter’s version, produced at the time of the Cold War for Western audiences who knew little about the East, tends to adopt domestication, smoothing away cultural friction so the text would be accepted more easily. Jiang’s, by contrast, appears under China’s cultural “going-out” initiative: here the translator speaks as a self-appointed cultural envoy, foregrounding foreignness through an alienating lens. What drives the swing from one pole to the other is a mix of imagined readers, ideological stance, and the quiet pressure of institutional patrons. This research also demonstrates the dynamic reconciliation mechanism between foreignization and domestication in the translation of Chinese classics, providing theoretical and practical references for enhancing the effectiveness of China’s tea culture dissemination abroad.

Keywords

The Classic of Tea, Cultural Heterogeneity, Translation Motivation, Foreignization, Domestication

1. Introduction

Translation is an interpretive practice that transcends cultural boundaries and bridges the chasm of understanding. It resolves linguistic and customary differences, reconciling the strangeness of source culture within the target language context. In this sense, *The Classic of Tea*, as a comprehensive work on ancient Chinese tea studies, serves as a cultural “other” to Western readers, embodying cultural heterogeneity. This heterogeneity is not an obstacle to be erased, but rather a

core value that translators must cherish and interpret. Translators should transform it into symbols and meanings comprehensible to the target culture while respecting the uniqueness of “the other”.

Lu Yu’s *Classic of Tea* was compiled during the Tang Dynasty. Currently, there are three complete English translations of the text: In 1974, Francis Ross Carpenter, commissioned by the U.S. government, published the first complete

*Corresponding author: lihuifang1023@qq.com (Li Huifang)

Received: 11 September 2025; **Accepted:** 20 September 2025; **Published:** 27 October 2025



Copyright: © The Author(s), 2025. Published by Science Publishing Group. This is an **Open Access** article, distributed under the terms of the Creative Commons Attribution 4.0 License (<http://creativecommons.org/licenses/by/4.0/>), which permits unrestricted use, distribution and reproduction in any medium, provided the original work is properly cited.

translation titled *The Classic of Tea: Origins & Rituals* (the Carpenter's translation); in 2009, the Library of Chinese Classics released a version co-translated by Jiang Xin and Jiang Yi (the Jiang's translation), marking the first independent English translation of *The Classic of Tea* by a Chinese translator; in 2023, Qiu Guixi's translation was published, further enriching the presentation of this classic in the English-speaking world. The successive emergence of these three translations over nearly half a century not only reflects the phased characteristics of the global dissemination of Chinese tea culture but also highlights the diversity of translations within cross-cultural contexts.

The ideological and cultural concepts contained in *The Classic of Tea* possess both Chinese characteristics and global universality, carrying universal truth significance. A systematic examination of its cultural heterogeneity helps reveal mechanisms for cultural mutual learning and maintains global cultural diversity. Based on this, this paper focuses on Carpenter's and Jiang's translations, drawing from the influence of multiple English translations in the global context. Starting from the translation motivations in classical texts foreign translation, it explores similarities and differences in the interpretation of cultural heterogeneity and compensatory strategies between the two versions, as well as the reasons behind these differences. This provides theoretical and practical references for enhancing the motivation of *The Classic of Tea* that sustains ongoing translation practices.

2. A Survey of English Translation Studies of The Classic of Tea

At present, scholarly research on *The Classic of Tea* in China has achieved considerable depth, covering areas such as the book's date and place of composition, the life of its author, and its documentary value. These studies have yielded substantial results and fostered a certain degree of academic consensus. In recent years, research has increasingly adopted multifaceted and comprehensive approaches, continuously advancing the understanding and interpretation of the ideological and cultural value of *The Classic of Tea*.

However, studies on the English translations of *The Classic of Tea* abroad remain relatively scarce, with limited academic output and reference materials. Internationally, scholarly attention to the English translations has mainly emerged following the publication of the Carpenter translation. Several scholars have contributed book reviews discussing the necessity and academic value of translating it into English. Given this context, the following section will primarily review the current state of domestic research on English translations of it.

2.1. Translation Strategy Studies

Zhang Weijuan proposes that combining semantic and communicative translation strategies can better convey the

ideological richness of *The Classic of Tea* [1]. Liang Xiao, applying the four-step hermeneutic translation theory, analyzes one chapter of the text, summarizes the translator's strategies and patterns, and suggests that translators should make appropriate compensations in terms of language, culture, and style [2]. Chai Wenqian, from the perspective of "variation translation theory," compares the "Tea Affairs" section in the Jiang and Carpenter's translations, exploring methods of adaptive translation in classical tea texts in terms of content, form, and style [3]. Qin Zhengmin examines the translation strategies for culture-loaded tea-related terms in the Jiang's translation, finding that the translator primarily uses semantic translation to preserve the original imagery and cultural characteristics of Chinese, while also employing communicative translation to accommodate the target audience's comprehension [4]. This dual approach facilitates both linguistic and cultural exchange.

2.2. Paratextual Analysis

As a foundational text of Chinese tea culture, the effective translation of *The Classic of Tea* plays a significant role in the international dissemination of traditional Chinese culture. Yang Kai (2016) argues that elements such as prefaces, annotations, and appendices in the translation provide crucial context regarding the historical and social background, content, and intellectual origins of the text [5]. The translator's use of thick translation helps prepare readers for a deeper understanding. Liu Xiaoping (2019) conducts a case study on the categories and functions of paratextual elements in the Carpenter's translation. Analyzing translations of *The Classic of Tea* from a paratextual perspective not only presents the historical and social context to readers but also sheds light on the translator's intentions and reevaluates the role of the translation in promoting tea culture [6]. Although paratextual studies have gradually gained academic attention, current research on *The Classic of Tea* largely remains at the level of theoretical exposition and application. There is a lack of in-depth, text-based analysis and insufficient discussion on how paratextual elements can genuinely enhance the reception of the translation.

2.3. Other Perspectives and Reception Studies

He Qiong (2015) examines the translation effects of Confucian, Buddhist, and Daoist cultural elements in the Carpenter's translation and explores strategies for effectively translating classical Chinese texts for foreign audiences [7]. Jiang Xin and Jiang Yi (2009), from an intertextual perspective, analyze examples of name repetition, allusions, and fixed expressions in *The Classic of Tea* and *Sequel to the Classic of Tea*, concluding that collaboration between translators and tea experts is essential for gaining acceptance among target-language readers [8]. In a later study (2016), they use the translation of the Jin dynasty poem *Fu on Tea* as a case study

to explore intertextual links with *The Classic of Tea*, aligning common elements while appropriately managing differences [9]. This approach allows tea culture memes to evolve within the English translation of *The Classic of Tea*, helping traditional tea culture gain global relevance. Kong Lingcui and Chen Yangfan (2021) assess the dissemination and reception of the two translations by examining their circulation figures, offering concrete data for further research [10]. However, circulation alone is insufficient to fully determine the quality or value of a translation, as it is influenced by a variety of factors.

In summary, current English translation studies of *The Classic of Tea* primarily focus on the translation strategies of the Carpenter's version and its reception and dissemination overseas. In contrast, studies on the Jiang's translation are often mentioned only in passing and remain general and superficial. Key questions remain: What are the subtle or significant differences between the Carpenter and Jiang translations? How do the translators interpret and address cultural heterogeneity, and what are the similarities and differences in their approaches? What might account for these variations? In light of these questions, this paper, grounded in theoretical understandings of cultural heterogeneity and its interpretation, begins by analyzing the motivations behind translating classical texts. It then delves into how the translators of the two English versions of *The Classic of Tea*, guided by their respective perspectives, interpret and compensate for the cultural heterogeneity embedded in the text. The study aims to compare their interpretive strategies, identify differences, and explore the underlying reasons for these variations.

3. Translation Motivation and Cultural Heterogeneity

The commensurability of language and culture forms the potential foundation for translation, while their incommensurability serves as the fundamental driving force behind its occurrence [11]. Cultures with vitality inherently possess the dynamic capacity for self-renewal and transcendence. The curiosity towards "other" cultures and their critical assimilation constitute the deep-seated motivation that sustains ongoing translation practices.

The concept of "the Other" originated as a core category in postmodernism, representing the cognitive counterpart to the self [12]. When a culture is translated into another language, the original text and its cultural context become the translator's "Other", requiring interpretation within cultural differences and recreation through understanding. For English-speaking readers, the Eastern tea culture embodied in *The Classic of Tea* undoubtedly constitutes an "Other". Excessive domestication by translators may weaken the text's foreign tension, while over-foreignization could create reception barriers. Therefore, translators must strategically balance readability with cultural heterogeneity.

The two English full translations of *The Classic of Tea* were translated for different purposes. The first English full translation of *The Classic of Tea*, translated by Carpenter, was driven by cultural exchanges between East and West under the Cold War context, aiming to introduce tea culture and build a bridge for understanding Eastern and Western cultures. In contrast, Jiang's translation emerged under the backdrop of China's "Going Global" cultural strategy, bearing the mission to showcase the essence of China's traditional culture to the world and enhance the nation's cultural soft power. The differing translation motivations influenced the translators' strategic choices in handling cultural heterogeneity.

Inspired by the German Romantic concept of foreignization in translation, American theorist Venuti proposed the theory of foreignization-based translation [13]. He emphasized that foreignization serves as a crucial strategy to resist cultural hegemony and highlight the translator's autonomy. However, he clarified that foreignization should not merely preserve cultural differences but require negotiation with the target culture to better maintain cultural heterogeneity [13]. This paper specifically analyzes whether two complete English translations of *The Classic of Tea* predominantly employ foreignization strategies in handling cultural heterogeneity, and examines how translators effectively convey cultural messages through translation strategies while respecting such heterogeneity.

4. Interpretation Strategies of Cultural Heterogeneity in English Translation of *The Classic of Tea*

When translating, translators must ensure accuracy while strategically employing foreignization to preserve cultural distinctiveness or domestication to integrate into the target culture. We then examine translations of culturally significant elements, including tea names, titles, and philosophical concepts, from both versions, analyzing their shared characteristics and differences in highlighting cultural heterogeneity.

4.1. Strategies for Interpreting Cultural Heterogeneity of Tea Names

Regarding the five ancient names of tea in *The Classic of Tea* and the translation of the three states of tea brewing, both translations adopted transliteration strategy. They transliterated "茶、檟、蔎、茗、蔞" from the source language into *cha, jia, she, ming, chuan* while translating "沫、饽、花" into *mo, bo/po, hua* as *mo, bo/po, hua* respectively. On the symbolic level, they emphasized the heterogeneity of characteristics. To keep these differences from becoming too obscure, both translators employed a progressive syntactic structure combining transliterated transcription with minimal explanatory annotations. This approach preserved the unfamiliarity of original terms while lowering comprehension barriers

through concise semantic cues. Additionally, both versions faithfully presented the ancients nuanced gradations of tea flavor and state, such as sweet/unsweet/bitter, foam/bo/hua—directly showcasing China’s unique hierarchical cognitive framework, thereby naturally revealing cultural differences through categorical logic.

Whether it is the popular adaptation of Carpenter’s translation or the academic annotation of the Jiang’s translation, both have established compensatory mechanisms between heterogeneity and readability. The Carpenter’s translation employs vivid metaphors and colloquial expressions to harmonize with the general public, while the Jiang’s translation uses annotations and written vocabulary to provide academic supplementation. This demonstrates that although the two translators have different styles, they jointly exemplify a path of strategic differentiation: using transliteration to anchor cultural heterogeneity, employing limited yet precise interpretations to highlight cultural differences, and then achieving negotiation with target readers through compensatory means to realize the visibility and perceptibility of the heterogeneity of Chinese tea culture in the English context.

4.2. Strategies for Interpreting Cultural Heterogeneity of Terms

Regarding the symbolic Chinese term “神农氏和三皇,” the two translations adopted different strategies. As a key symbol of Chinese culture, the story of *Shennong* tasting hundreds of herbs to find a cure for diseases has been widely circulated. In translating *Shennong*, Carpenter’s translation rendered him directly as “emperor” in English—a term familiar to Western readers and imbued with imperial connotations—thereby diluting his unique indigenous identity. This approach of assimilating foreign cultural figures through Western concepts exemplifies a domestication strategy, aiming to help readers from different cultural backgrounds understand the meaning and enhance the readability and acceptability of the translation.

Jiang’s translation directly transliterates “神农” as *Shengnong*, highlighting cultural heterogeneity and reinforcing his cultural “other” identity through the use of the legendary farming deity. The transliteration method converts Chinese characters into pronunciations according to rules while preserving the phonetic characteristics of the original name. Its syllabic heterogeneity creates an exotic sound field, resisting assimilation into common naming patterns in English. Jiang’s transliteration strategy retains the cultural features of the original text and provides contextual information through annotations to help target readers understand *Shennong*’s significance within China’s culture.

Regarding the translation of “三皇”, Carpenter’s translation adopts a domestication strategy by translating it as *the Three Emperors*, using the English term “emperor” to correspond with “皇”, thereby domesticating China’s “皇” within the framework of the Western “emperor” concept. This ap-

proach fails to highlight its heterogeneous connotation within the Chinese linguistic context. In contrast, the Jiang translation employs an foreignization strategy by translating it as *the Three Augusts*, abandoning domestication terms like “emperor” or “king” in English, and introducing the Latin-derived cultural symbol of Augustus to reconstruct target readers’ cognitive framework regarding “三皇”. This cross-cultural symbolic grafting allows English readers to transcend local concepts of royal authority, re-experiencing the sublime and sacred status of “三皇” within China’s tradition while preserving the heterogeneity of the source culture.

It is evident that Carpenter’s and Jiang’s translations adopted different translation strategies for two terms imbued with Chinese cultural connotations. The Carpenter’s version leans toward domestication strategy, integrating Chinese terms through Western imperial concepts to enhance the readability and acceptability of the translation; while the Jiang’s version employs a foreignization strategy, reconstructing the target language readers’ cognitive framework through foreign cultural symbols to highlight cultural heterogeneity.

4.3. Strategies for Interpreting Cultural Heterogeneity of Philosophical Concepts

The terms involved in the philosophy of tea are typical, such as the “五行” related to ancient philosophy, and the three trigrams “巽” “离” “坎” derived from *the Classic of Changes*.

Regarding the translation of “五行”, both versions use the term “five elements”. However, from an academic perspective, “五行” is the core of ancient philosophical thought in China’s traditional culture, encompassing not only the five elements (metal, wood, water, fire, and earth) but also the dynamic relationships of mutual generation and overcoming among these elements. In Western culture, the five elements typically refer to the Earth, Water, Fire, Air, and Ether in ancient Greek philosophy, which tends to explain the static composition of the material world, showing significant differences from the concept and connotation of “五行” in China. The two translations rendering “五行” as *five elements* represent a cultural accommodation strategy-replacing China’s unique concepts with western ones to lower the comprehension threshold for English readers, thereby avoiding the challenge of conveying the distinctive philosophical concept of “五行”. However, under modern academic translation standards, there is a growing preference for foreignizing strategies; it is therefore recommended to render the term as “Wuxing” (the Five Phases/Agents of Chinese philosophy: metal, wood, water, fire, and earth), thereby preserving its cultural otherness more faithfully.

“巽” “离” “坎” are the names of the Eight Trigrams in *The Book of Changes*, which form the core of Chinese culture. There is no direct philosophical or symbolic concept equivalent to these in Western culture. These three cultural symbols

appear twice in the translation: the Carpenter's translation all employs transliteration strategy, while the Jiang's translation first uses free translation and then shifts to transliteration strategy. Both Carpenter's and Jiang's translations employ foreignization methods to highlight cultural heterogeneity. Additionally, it should be noted that in Carpenter's translation the character “巽” may contain errors. In Carpenter's translation it is rendered as “sun”. If transliteration strategy is adopted, this constitutes a clear mistranslation, and the correct version should be transliterated as *xun*. Interpreting it as *sun* would also be incorrect, as *Xun* represents wind. Therefore, whether through transliteration or free translation, Carpenter's translation about *Xun* remains inaccurate.

Through analysis, it is evident that the motivations for translating Carpenter's and Jiang's versions differ, with distinct preferences in translation strategy selection. Carpenter's version, based on the cognitive framework of Western readers, primarily employs domestication strategies while moderately incorporating foreignization strategies; whereas the Jiang's version, aiming at cultural export, predominantly uses foreignization strategies to highlight the heterogeneity of Chinese tea culture, supplemented by interpretive paratexts to reduce readers' reception barriers.

5. Causes of Differences in Interpretation Strategies of Cultural Heterogeneity

In the context of the Cold War and the Going Global strategy of Chinese culture, the differences in translation motivations between Carpenter's and Jiang's translations are not caused by a single variable, but are the result of a three-way interaction between target readership, cultural stance, and patron expectations. Consequently, these factors collectively influence the translators' strategic choices in handling cultural heterogeneity.

5.1. Target Reader Preset: From Cultural Bridge to Cultural Name Card

Due to the differences in language and cultural background of target readers, translators must clearly define the target readership in the process of translation to ensure that the interpretation strategies adopted can meet the reading expectations of target readers.

The English translation of *The Classic of Tea* emerged during the Cold War, with its translation motivation aimed at building a bridge of understanding between Eastern and Western cultures. Therefore, its target audience was the general western public who lacked knowledge of Eastern culture. Through a detailed examination of *The Classic of Tea* translations, the author found that to align with Western readers reading preferences and comprehension levels, the translation predominantly employed domestication strategies to enhance readability and audience acceptance. This explains why the

translator tended to use domestication strategies when handling culturally heterogeneous terms such as the *Five Elements*, generally moderate for prudent conduct and frugality, and “the sweetest dew of heaven” for “*tihu* and *ganlu*”—all to reduce cultural unfamiliarity and ensure effective information transmission. Of course, the translation also targets groups interested in eastern culture and tea traditions, particularly western scholars seeking to delve into the essence of China's tea culture. Consequently, the translator appropriately employed transliteration techniques and adopted foreignization strategies to preserve the original work's cultural heterogeneity, thereby meeting the needs of professional readers for in-depth research and understanding.

The Jiang's translation emerged under the strategic context of going global for Chinese culture, aiming to showcase the essence of Chinese culture [14]. Although the initiators did not specify the target audience, by examining the works included in the Library of Chinese Classics, it can be inferred that its target readership varies depending on the type of translated classics. The Library of Chinese Classics includes literary works such as *Dream of the Red Chamber* and *Romance of the Three Kingdoms*, as well as philosophical classics like *Laozi*, *Analects of Confucius*, and *Tao Te Ching*. Therefore, the target audience may include both general readers and professional researchers in related fields. *The Classic of Tea* contains rich tea culture knowledge, with its intended readership encompassing international readers interested in Chinese culture, even those with academic research motivations. Consequently, the translator tends to employ foreignization strategies to highlight cultural heterogeneity and preserve cultural authenticity as much as possible. For instance, the translation of “精行俭德” uses the free translation “virtuous in nature and content with a simple life” compared to Carpenter's translation, which better captures cultural connotations; while translating “醍醐”“甘露”, the translator adopted the religiously charged transliteration “amrita or nectar” to emphasize Eastern cultural identity.

5.2. Cultural Stance: From Cultural Interpreter to Cultural Spokesperson

Cultural stance refers to the value orientation, identity recognition, and discourse position adopted by a translator when addressing cultural differences between source and target languages [13]. Simply put, it determines which side the translator takes: whether to prioritize source language culture as the anchor, adopt target language culture as the anchor, or strive for balance between both.

In the translation of tea utensils, translators act as cultural interpreters, with their stance primarily grounded in the target language's cultural context. When interpreting the *Bagua* symbols (Kan, Xun, Li) carved on the *fenglu* (wind stove), the translator adopted transliteration strategy supplemented by extensive annotations, including diagrams and historical background, to help Western readers comprehend the under-

lying philosophy of the *the Classic of Changes*. This layered approach serves to explain cultural differences rather than emphasize their uniqueness.

As the spokesperson for the source culture, the translator of Jiang's translation adopts a free translation approach, translating the corresponding characters *Kan*, *Xun*, and *Li* into water, wind, and fire. While this appears to employ an acculturation strategy on the surface, it is actually a strategic transparency aimed at transforming complex cultural symbols into imagery that readers can intuitively comprehend. This shifts the responsibility of cultural interpretation from the translator to the reader, encouraging them to actively engage with the Chinese cultural context rather than passively accept interpretations.

5.3. Sponsors Expectations: From Academic Neutrality to National Narrative

In 1974, with the formal establishment of diplomatic relations between China and the United States, the U.S. urgently needed to understand China's history and culture. The National Committee on U.S.-China Trade commissioned Francis Ross Carpenter, then deputy director of the U.S.-China Trade Museum, to translate *The Classic of Tea* into English, which was published in New York that year by Little Brown Company, a renowned international publishing house. This popular read featured exquisite binding with illustrations of tea utensils and vessels, aiming to introduce China to the Western public, bridge cultural divides, and thereby promote cultural exchange and mutual trust between China and the U.S. The sponsors of the translation hoped to use tea as a medium to help Western audiences understand and embrace China, thereby serving the rapidly warming economic, trade, and diplomatic relations between the two countries in the late Cold War period. Consequently, the publication context of the translation prompted greater emphasis on market acceptance and reader experience, which strengthened the translator's adoption of domestication strategies to avoid potential comprehension barriers caused by excessive cultural heterogeneity.

The Jiang's translation is one of the achievements of the *Library of Chinese Classics*, it can be inferred that its target readership varies depending on the type of translated classics. The project was published by Hunan People's Publishing House. The publication background of this translation reflects the clear orientation of national cultural strategy, requiring translators to faithfully convey cultural connotations while consciously shaping the international image of Chinese culture. Therefore, this translation leans more towards using foreignization strategies, demonstrating a high degree of cultural self-awareness in Chinese culture. For instance, it maintains the use of traditional measurement units such as *jīn* (斤) and *chǐ* (尺), accompanied by corresponding conversion annotations to construct an understandable otherness. A closer examination of the text reveals that the

translator maintains a strong sense of China in key cultural concepts, extensively employing transliteration and annotations to highlight cultural heterogeneity, guiding foreign readers to deeply understand the Chinese context without simply accommodating Western cognitive frameworks.

Based on the above analysis, the difference of translation motivation does not directly determine the choice of translation strategies, but indirectly and dynamically affects the reconciliation of domestication and foreignization strategies inside and outside the text through the positioning of target audience, cultural identity and historical mission.

6. Conclusion

The English translation of *The Classic of Tea* is not merely a linguistic conversion, but a profound cultural dialogue transcending time and space. By activating heterogeneous symbols within the text, the translation constructs an interpretive bridge of mutual benefit between *self* and *other*. Its practical significance lies in promoting two-way interpretation of Chinese and Western tea cultures, providing essential "other" perspectives for self-reflection on indigenous traditions, and safeguarding the ethical foundation of cultural diversity in a globalized context. As Berman noted, translation can only realize its ethical value by maintaining an open, dialogic, and hybrid dynamic mechanism [15]. Therefore, translators must shoulder dual missions: preserving differences through foreignization strategies while adapting reception via domestication techniques. This completes cultural negotiation that "takes the strengths of others, enhances our own merits, views ourselves through others' lenses, and transforms differences into our own". Through the dialectical tension between difference and identity, true horizon integration is achieved, allowing *The Classic of Tea*'s millennia-old tea philosophy to radiate renewed vitality in the age of globalization.

Author Contributions

Li Huifang is the sole author. The author read and approved the final manuscript.

Funding

General Research Project of Zhejiang Provincial Department of Education: A study on the Interpretation of Cultural Heterogeneity in Chinese Classics Translation—Taking the English translation of *The Classic of Tea* as an Example (Project No.: Y202351151); Research Project of Zhejiang Federation of Humanities and Social Sciences: A Study on the English Translation of *The Classic of Tea* and the International Dissemination of Chinese Tea Culture (Project No.: 2025B131).

Conflicts of Interest

The author declares no conflicts of interest.

References

- [1] Zhang Weijuan. 2016. "A study of the ideological connotations of Chinese tea culture and its translation strategies: The English translation of *The Classic of Tea* as an example." *Fujian Tea* (5): 358-359.
- [2] Liang Xiao. 2019. "On the translator's subjectivity in *The Classic of Tea* from the perspective of hermeneutics." *Think Tank Era* (50): 288-294.
- [3] Qin Zhengmin. 2017. "A study of culture-loaded tea terms in *The Classic of Tea* and *Sequel to The Classic of Tea*." Xi'an Technological University.
- [4] Chai Wenqian & Long Minghui. 2017. "Translating classical tea texts from the perspective of variation translation theory: A comparative study of the Carpenter and Jiang Xin English versions of *The Classic of Tea*." *Overseas English* (06): 78-79.
- [5] Zhang Meifang. 2011. "Paratextual elements in translation: A case study of news translation." *Chinese Translators Journal* (02): 50-55.
- [6] Liu Xiaoping. 2019. "Reading the paratexts of the first English translation of *The Classic of Tea*." *Journal of Hainan Normal University* (04): 117-122.
- [7] He Qiong. 2015. "Gains and losses in rendering the cultural connotations of *The Classic of Tea*: A case study of Francis Ross Carpenter's English version." *Journal of Beijing Forestry University (Social Sciences Edition)* (02): 62-67.
- [8] Jiang Xin, Liu Xiaoxue & Wang Bing. 2009. "An intertextual approach to translation barriers in classical tea literature." *Agricultural Archaeology* (5): 291-296.
- [9] Jiang Xin & Jiang Yi. 2016. "Intertextual links and memetic inheritance in translating tea classics: The translations of Chuan Fu and *The Classic of Tea*." *Journal of Beihang University (Social Sciences Edition)* 29(04): 88-92.
- [10] Kong Lingcui & Chen Yangfan. 2021. "Translation and introduction of Chinese agricultural classics: Review, problems and prospects." *Foreign Language and Literature* (03): 107-113.
- [11] WANG Jing. 2025. "On the Translator's Stance and the Selection of Translation Strategies in the Chinese Translation of Indian Classic Poetry". *International Comparative Literature* 8(1): 162-182.
- [12] Liu Junping. 2004. "Transcending the Postmodern Other: The Tension and Vitality of Translation Studies". *Chinese Translators Journal* (1): 12-17.
- [13] Venuti, L. 1995. *The translator's invisibility: A history of translation*. London/New York: Routledge.
- [14] Yu Yinlei. 2024. "From information transfer to cultural interpretation: Chinese cultural communication strategies reflected in the translation of *The Classic of Tea*." *Technology Enhanced Foreign Language Education* (2): 47-51.
- [15] Berman (France). 2021. Translated by Zhang Wen. *The Test of a Foreign Land: Culture and Translation in the German Romantic Period*. Beijing: Life, Reading and New Knowledge, Sanlian Bookstore.