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Translation and Global Dissemination of Su Shi's Poetic Works During His Exile in Hainan

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Abstract: ***This study examines the English translation and international dissemination of Su Shi's poetry composed during his exile in Hainan. Through close reading, comparative translation analysis, and cross-cultural interpretation, we systematically investigate current translation practices and key challenges. Major findings include: (1) Su Shi's Hainan-period poetry integrates reclusive philosophy, natural imagery, and regional culture, requiring translations that balance classical lyricism with contemporary English expression; (2) Translators employ divergent strategies in rendering titles, culture-specific terms, and artistic conception, highlighting the critical tension between domestication and foreignization; (3) Enhanced systematic translation research of these works will strengthen Hainan's cultural soft power while contributing to global cultural exchange.***

Keywords: Su Shi's poetry, Hainan exile period, Translation studies, Cross-cultural communication**.**

1. Introduction

Su Shi (1037–1101), better known by his pen name Dongpo, was a leading literary figure of China's Northern Song dynasty. A master of poetry, prose, calligraphy, and painting, he left an enduring mark on Chinese culture. Yet his political career was anything but smooth—frequent demotions and exiles punctuated his life. In a reflective poem *Written on My Portrait at Jinshan Temple* written during his later years, he remarked,

My heart is like a tree long dead and cold,
My body, a boat unmoored, adrift and old.
If you ask of my life's achievements, see:
Huangzhou, Huizhou, and Danzhou—these three.
These three places, all sites of exile, came to define his legacy [1].

Among them, Danzhou—on the island of Hainan—was where Su Shi spent the final years of his banishment (1097–1100). Despite its remoteness, this period was remarkably productive. He wrote a wealth of poems rich in local color and composed several philosophical works, including Commentary on the Book of Changes (Yijing), Commentary on the Book of Documents, and Reflections on the Analects. Compared with his earlier writings, the works from this period reveal a deeper introspection and a striking shift in style. However, due to the region's isolation and cultural distance from the political and literary centers of the time, this chapter of his life remains underrepresented in international discourse, and few of his Hainan-era writings have been translated into English.

2. Su Shi's Life and Literary Style in Hainan

Su Shi's time in Hainan has drawn increasing scholarly interest in recent years. According to historical records, in April 1094, during the reign of Emperor Zhezong (Shaosheng era), Su was once again exiled—this time to Danzhou on Hainan Island—following renewed political accusations related to the infamous "Crow Terrace Poetry Case." He remained there until July 1101, spending nearly three years on the island. Unlike earlier officials who were also banished to Hainan, Su Shi developed a rare affection for the place. In his poem Walking Alone After Wine, he wrote, "Do not think of this as the edge of the world; by the stream, the wind still dances in ritual joy," expressing a sense of peace and contentment in his exile.

As Zeng Zaozhuang (2001) notes, despite the hardships of life in Danzhou, Su Shi "found joy in writing" and completed three major philosophical works during this time: Commentary on the Book of Changes, Commentary on the Book of Documents, and Reflections on the Analects. These texts mark the maturation of his philosophical thought and reflect a spirit of transcendence in the face of adversity—a defining trait of his Hainan-period poetry [2].

Artistically, the poetry Su composed in Hainan reveals a notable departure from his earlier works written during exile in Huangzhou. Zhao Fang (2013), through analysis of Records from Danzhou (also known as Collected Works from Overseas), which includes 127 poems and four ci (lyric poems), identifies three major stylistic features. First, the subject matter is drawn from the everyday—buying rice, watching chess matches, making hats—as well as from local customs and landscapes, all of which become poetic inspiration. Second, the language is marked by clarity and naturalness, with rich and colorful imagery. Vivid local elements such as "bamboo thorns and vine tips," "three Li children," and "green onion leaves" lend the works a distinct regional flavor. Third, a blend of reclusion and nature-centered meditation shapes a unique aesthetic realm [3]. Although only four ci poems from this period survive, verses like "Who says distance bars reunion? / Heaven forgives what earth condemns" from Qianqiu Sui reveal a profound resilience and spiritual detachment—hallmarks of Su Shi's later worldview.

In terms of artistic style, Su Shi's Hainan-period poetry exhibits a marked departure from the tone and themes of his earlier works composed in Huangzhou. Zhao Fang (2013), through an analysis of the Judanlu (also known as Collection from Overseas), which includes 127 poems and 4 ci lyrics written during Su's time in Danzhou, identifies three key stylistic features [3].

First, the subject matter, though grounded in the ordinary, is

remarkably rich in content. Su drew inspiration from the minutiae of daily life—buying rice, watching games of chess, fashioning headgear—as well as from the customs of the Li ethnic minority and the natural scenery of Hainan. These seemingly mundane experiences became fertile ground for poetic creation.

Second, his language is characterized by a fresh, unadorned style and a striking array of imagery, often rooted in regional specificity. Vivid references such as "bamboo thorns and vine tendrils," "three Li children with hair in topknots," and "green onion leaves" evoke the distinctive sights and sounds of the Hainan landscape.

Third, a contemplative, reclusive spirit is woven throughout his poetic meditations on nature, resulting in a unique and tranquil artistic realm. Although only four of his ci lyrics from this period have survived, lines such as "Though the path is long, who says we shall not meet again? / Though the crime be grave, Heaven may yet forgive" (Qian Qiu Sui) convey a profound resilience and detachment in the face of adversity. These works exemplify Su Shi's spiritual transcendence during his final years.

Despite these literary and philosophical achievements, Su's Hainan-period works remain underrepresented in global discourse. As Dai Yuxia (2015) points out, most existing English translations of Su Shi's poetry focus on his better-known works from the Huangzhou years, while those from Hainan receive little attention.[4] Moreover, existing translations often struggle to convey the cultural depth and nuanced imagery of the original texts. This imbalance is partly due to Hainan's historical marginality, but also to the inherent difficulty of translating its rich regional culture across languages.

A more systematic exploration of Su Shi's Hainan-era poetry—its translation challenges, current state of English renditions, and viable dissemination strategies—would not only address a critical gap in scholarship but also contribute to broader cultural diplomacy. Such work can enhance Hainan's cultural influence and offer new pathways for bringing classical Chinese literature to a global audience.

Today, as China expands its global cultural presence and accelerates the development of the Hainan Free Trade Port, revisiting and translating Su Shi's Danzhou poetry takes on new significance. This study explores the literary features of his writings from this period, assesses their translation history, and proposes strategies for better rendering them into English. Through comparative analysis and cross-cultural interpretation, the goal is to uncover the challenges of translation and offer new approaches to sharing this overlooked legacy with the world—ultimately contributing to both the global reach of classical Chinese literature and the cultural visibility of Hainan.

3. A Survey of English Translations of Su Shi's Hainan-period Poetry

3.1 Current State of Translation

While English translations of Su Shi's poetry have developed over nearly a century, they overwhelmingly focus on his Huangzhou period, with little attention paid to the works composed during his time in Hainan. A statistical analysis of major translations underscores this imbalance. Selected Poems of Su Tung-p'o (1965) by Burton Watson—widely regarded as the most influential English collection—includes over 80 poems, but only around 5% originate from Su's Danzhou years. Lin Yutang's The Gay Genius (1947) features 52 poems, with fewer than ten drawn from his Hainan writings. Xu Yuanchong's One Hundred Poems of Tang and Song (2000) highlights widely known masterpieces such as Prelude to Water Melody and Nian Nu Jiao. Reminiscence of Red Cliffs, but makes virtually no reference to Su's works from exile in the south.

This selective translation pattern has led to an underappreciation of Su Shi's unique artistic achievements in Hainan among English-speaking audiences. Three main factors contribute to this disparity. First, geographic marginality—Danzhou was considered a cultural outpost during the Northern Song dynasty, and its literary significance has long been overlooked. Second, the poetic texts themselves present greater interpretive difficulty: rich in imagery tied to Li ethnic traditions, regional landscapes, and daily life, they pose particular challenges for cross-cultural translation. Third, longstanding academic conventions tend to regard the Huangzhou period as Su Shi's creative peak, thereby sidelining the philosophical depth and artistic innovation of his later years.

This imbalance not only distorts international readers' understanding of Su Shi's full literary trajectory but also hinders the global dissemination of Hainan's rich cultural heritage.

3.2 Problems in Existing Translations

A close comparison of existing English translations reveals several recurring issues. First is the insufficient rendering of cultural imagery. For instance, in the poem Walking Alone After Wine, Visiting the Li Families of Ziyun, Wei, Hui, and Xianjue, the original line "总角黎家三小童，口吹葱叶送迎翁" refers to three young Li children with traditional hairstyles, welcoming Su with handmade green-onion whistles. Xu Yuanchong translates this as: "Three or four children of the Lis with hair tressed, Blowing green onion pipes, welcome me the old guest." While the basic scene is preserved, much of the cultural resonance—specifically the intimate portrayal of ethnic customs and Su Shi's rapport with the local people—is lost.

Second, poem titles are often oversimplified, stripping away important contextual or historical nuance. Third, in seeking structural or formal symmetry, translators may neglect the deeper philosophical and emotional layers of Su's Hainan poetry—particularly his sense of transcendence amid adversity.

These shortcomings point to deeper translation challenges: how to retain cultural specificity without compromising readability, how to balance formal fidelity with spiritual and philosophical depth, and how to help readers grasp the worldview of a poet living in physical and existential exile. To

translate Su Shi's Hainan poems effectively, one must understand his living conditions, the natural and social environment of Hainan, and the evolution of his inner world. This requires not only literary expertise but also sensitivity to local culture and skill in cross-cultural mediation.

3.3 Toward Better Translation Strategies

To address these issues, translation strategies must operate on three levels. At the textual level, a hybrid approach combining direct translation with explanatory annotations can preserve culturally specific terms while guiding the reader's understanding. At the aesthetic and philosophical level, translators should focus on conveying Su Shi's core themes—particularly his worldview of harmony between man and nature, and his philosophical detachment in the face of hardship—rather than merely replicating poetic form. At the dissemination level, modern digital media can play a transformative role. Multimodal translation platforms incorporating images of Hainan's landscapes, Li ethnic customs, and historical commentary could enhance both accessibility and cultural richness.

Dai Yuxia (2015) rightly observes that a successful translation depends not only on linguistic accuracy but also on the transmission of cultural meaning. In Walking Alone After Wine, for example, international readers can only fully appreciate the line "Do not think of this as the edge of the world" once they understand the historical context of Su's friendship with the Li people in Danzhou. It is this fusion of context and verse that reveals the poem's profound sense of resilience and life wisdom.

Thus, translating Su Shi's Hainan-period poetry demands more than technical skill—it calls for a synthesis of textual analysis, cultural interpretation, and innovative presentation. Ultimately, such efforts can enrich the global appreciation of traditional Chinese literature and strengthen Hainan's cultural presence on the international stage.

4. Close Reading and Case Study of English Translations of Su Shi's Hainan Poetry

4.1 Text Selection and Analysis

This study focuses on several representative poems composed by Su Shi during his exile in Hainan, including Walking Alone After Wine, Visiting the Li Families of Ziyun, Wei, Hui, and Xianjue and selected works from A Hundred Verses on Hainan. Through a close analysis of these texts—examining their linguistic style, imagery, and cultural resonance—we aim to uncover their unique artistic qualities and assess how they have been rendered in English translation.

Among them, Walking Alone After Wine is a particularly revealing piece. Written during Su Shi's time in Danzhou, it offers rare insight into his interactions with the Li ethnic group and reflects a remarkable openness and adaptability to local life. The poem brims with vivid regional imagery: "bamboo thorns and vine tips," "three Li children with hair tied in topknots," and "green onion leaves used as pipes." These images not only lend the poem strong local color but also express the poet's zest for life and his untroubled, free-spirited attitude amid hardship.

Through this poem, Su Shi reimagines exile not as punishment, but as a chance for renewal—embracing a culturally unfamiliar environment with curiosity and warmth. It is precisely this blend of poetic artistry, cross-cultural encounter, and existential insight that makes his Hainan-period work especially compelling for translation and global engagement.

4.2 Comparison of the Translation

Taking "被酒独行，遍至子云、威、徽、先觉四黎之舍" as an Example, I will make a comparative study of different English translations to explore translation strategies and effects

The original poem:

I:
半醒半醉问诸黎，
竹刺藤梢步步迷。
但寻牛矢觅归路，
家在牛栏西复西。

II:
总角黎家三小童，
口吹葱叶送迎翁。
莫作天涯万里意，
溪边自有舞雩风。

Xu Yuanchong's translation:

Drunken, I Walk Alone to Visit the Four Lis

I
Half drunk, half sober, I ask my way to the four Lis,
Bamboo spikes and rattan creepers tangle before me.
I can but follow the way where cow turds are spread,
And find their houses farther west of cattle shed.

II
Three or four children of the Lis with hair tressed,
Blowing green onion pipes, welcome me the old guest.
Do not seek happiness to the end of the earth!
By the side of the brook you'll find genuine mirth [5].

4.3 Strategies for Translating Titles and Cultural Terms

4.3.1 Domestication and Foreignization in Title Translation

Su Shi's poem titles are often notably long, frequently incorporating the context of composition or summarizing the events described. During his exile in Danzhou, his creative output reached an unprecedented peak. Inspired by everything from a flower to a clump of grass—even cow dung—he frequently adopted the practice of "titling by sentence," resulting in titles that are essentially miniature narratives. A prime example is the lengthy title:

In Hainan, Cold Food Festival Is Not Observed; Instead,

People Visit Ancestral Tombs on the Third Day of the Third Month. I Took a Wine Gourd to Seek Out My Students; All Had Left Except Fu, a Local Scholar Known for His Humble and Quiet Life. So, We Drank, and Became Drunk.

Such titles are clearly impractical to translate word-for-word into English.

When translating such titles, simplification becomes essential. Translators may choose to summarize the content or extract the thematic essence, aiming for brevity and clarity in English. For instance, Xu Yuanchong's translation of Walking Alone After Wine, Visiting the Homes of the Four Li Families: Ziyun, Wei, Hui, and Xianjue is rendered as Drunken, I Walk Alone to Visit the Four Lis. This version retains the core message while conforming to English syntactic norms, exemplifying a domestication strategy that prioritizes accessibility.

4.3.2 Cross-Cultural Treatment of Culture-Specific Terms

In ancient times, Qiongzhou (modern-day Hainan) was home to numerous ethnic minorities, especially the Li people. Its distinct climate, local customs, and ethnic traditions imbued Su Shi's Hainan poems with rich regional and cultural texture. Capturing the full meaning of such culturally embedded expressions in translation is a major challenge.

Terms like "zongjiao" (总角, childhood hairstyle), "Li jia" (黎家, Li households), and "wuyu feng" (舞雩风, the festive ritual wind) carry layered cultural connotations. Xu Yuanchong employs an explanatory strategy: for example, "zongjiao" becomes "with hair tressed," preserving some cultural detail while making the meaning accessible to English readers. "Li jia" is concisely rendered as "the Lis." For the evocative "wuyu feng," Xu opts for "genuine mirth," a paraphrase that captures emotional tone while sacrificing cultural specificity. This tradeoff improves readability but flattens the cultural nuance embedded in the original.

4.4 Comparative Analysis of Existing English Translations

Through comparative study of translations by Xu Yuanchong, Burton Watson, and Lin Yutang, we observe distinct strategies in addressing the challenges posed by Su Shi's Hainan poetry.

4.4.1 Title Translation Strategies

Xu Yuanchong generally adopts a simplified approach, as in rendering Walking Alone After Wine... as Drunken, I Walk Alone to Visit the Four Lis. This strategy improves readability but omits the poem's full contextual richness. Burton Watson tends to paraphrase with brief annotations, retaining more contextual nuance. Lin Yutang, in The Gay Genius, provides a concise English title while offering background information in the body of the text.

Each approach has its merits: simplification enhances fluency but risks cultural loss; paraphrase with context can become cumbersome; and combining title and commentary requires more textual space but offers comprehensive understanding.

4.4.2 Translation of Culture-Specific Terms

When handling culturally loaded terms, the three translators diverge in approach. Xu Yuanchong often favors semantic adaptation, such as translating "zongjiao" as "with hair tressed"—an approximation that conveys general meaning but omits deeper cultural significance. Watson prefers literal translation with annotations, preserving the exotic quality of the source. Lin Yutang leans toward functional equivalence, using comparable concepts in the target culture [6].

Take the term "niushi" (牛矢, cow dung): Xu translates it plainly as "cow turds," Watson opts for the more euphemistic "cattle droppings," and Lin renders it as "ox droppings" with added explanation about its use as a trail marker in tropical regions. These choices reflect differing balances between cultural fidelity and reader acceptability.

4.4.3 Conveying Poetic Atmosphere and Philosophical Intent

Differences are also evident in how each translator conveys poetic mood and philosophical depth. Xu Yuanchong emphasizes formal correspondence, retaining five- or seven-character line structures. However, this sometimes comes at the expense of accuracy or natural rhythm. Watson prioritizes semantic precision, often using prose translations that clearly convey meaning but lose the lyrical cadence of the original. Lin Yutang integrates poetry into biographical narrative, allowing context to enrich interpretation, though this requires broader narrative space.

Overall, fully capturing the atmosphere of Su Shi's Hainan poetry requires attention to form, cultural context, and philosophical depth. No single translation strategy can achieve all three equally; rather, a nuanced combination of methods offers the most promising approach.

4.5 Translation Challenges and Proposed Solutions

4.5.1 Balancing Strategies in Translating Poem Titles

Titles of Su Shi's Hainan-period poems are often lengthy and rich in contextual detail, frequently embedding the circumstances or emotional tenor of their composition. A case in point is the poem Walking Alone After Wine, Visiting the Homes of the Four Li Families: Ziyun, Wei, Hui, and Xianjue—a title that poses unique challenges in English translation due to its narrative density. Translators must strike a balance between completeness of information and conciseness of expression.

Depending on the genre and intended readership of the translation, three levels of titling strategies can be employed:

For scholarly editions, a two-tier structure—main title + subtitle—is recommended. The main title concisely captures the poem's subject, while the subtitle provides the necessary context. For example:

A Visit to Four Li Families: Walking Alone While Drunk to the Houses of Ziyun, Wei, Hui, and Xianjue.

This format preserves core information while retaining

cultural specificity.

For general or popular editions, a more streamlined paraphrasing strategy may be more effective. The aim is to highlight the poem's key themes while omitting less essential background. For instance, the lengthy title In Hainan, Cold Food Festival Is Not Observed… can be aptly shortened to Drinking with Scholar Fu on the Shangsi Festival—a version more accessible and memorable for non-specialist readers.

4.5.2 Solutions for Translating Culture-Specific Terms

The cultural vocabulary embedded in Su Shi's Hainan poetry is densely layered with local references. The success of any translation effort depends in large part on how effectively these culture-specific terms are conveyed. To support such translation work, we propose building a lexical resource bank of Hainan regional culture across three dimensions:

Categorical Vocabulary Framework

Develop a classification system for cultural terms, including:

Ethnic-cultural terms (e.g., "Li jia" 黎家 – Li family homes; "zongjiao" 总角 – child's topknot hairstyle),

Environmental terms (e.g., "bamboo thorns and vine tips," "cow dung"), and

Cultural idioms or symbols (e.g., "wuyu feng" 舞雩风 – ritual wind during seasonal ceremonies).

Each category should be matched with corresponding translation principles. For example, phonetic + explanatory translation may be suitable for ethnic terms:

"Li jia" → Li family homes (indigenous households) — preserving both identity and cultural meaning.

Contextual Annotation System

Annotations should be stratified based on the needs of different reader groups:

Basic annotations offer concise definitions, such as:

"green onion leaves used as musical instruments by Li children."

Extended annotations provide deeper cultural context, explaining symbolism and significance within Li traditions. This layered approach fosters both accessibility and cultural fidelity.

4.5.3 An Integrated "Text–Note–Commentary" Model

Effectively conveying Su Shi's philosophical worldview and life wisdom requires more than accurate language transfer. We advocate for a holistic translation model that integrates poetic translation (Text), explanatory notes (Note), and interpretive commentary (Commentary)—a tripartite structure that aligns with the multimodal demands of cross-cultural transmission today.

At the "Text" level, the translator should balance form and meaning, preserving aesthetic qualities such as rhythm and tone while ensuring semantic clarity. A flexible approach—"loosely in form, faithful in spirit" —may be more effective than rigid adherence to line counts or rhyme. For example, in the line "Ask what I've accomplished in life—Huangzhou, Huizhou, Danzhou" from Inscription on a Portrait at Jinshan Temple, the translator's focus should be on capturing Su Shi's serene embrace of adversity rather than maintaining exact structural symmetry.

At the "Note" level, multilayered explanations should illuminate the historical background, cultural context, and symbolic imagery. These can be delivered through traditional footnotes or enhanced through hyperlinked annotations in digital editions. For instance, the line "Do not think of this as the edge of the world; by the stream, the ritual wind still dances" can be accompanied by notes that elucidate how Su Shi spiritually redefined Danzhou as a personal refuge rather than a remote exile.

At the "Commentary" level, concise interpretive insights can guide readers to appreciate both aesthetic value and philosophical meaning. These need not be lengthy academic discussions but rather brief critical reflections that distill major themes—for example, Su Shi's Daoist-inspired view of harmony between human and nature (tian ren he yi) and his transcendence through hardship. Such commentary offers modern readers a lens through which to appreciate the continued relevance of his thought.

This integrated model transcends conventional translation boundaries, weaving together linguistic conversion, cultural interpretation, and literary appreciation. It opens new avenues for the global dissemination of Su Shi's Hainan poetry and offers a methodological blueprint for bringing classical Chinese literature into the global cultural mainstream.

5. The Significance of Translating Su Shi's Poetry from His Hainan Period

5.1 Preserving a Spiritual Heritage

Through his enduring legacy of political insight, artistic vitality, and humanistic values, Su Shi offers a vivid embodiment of what has been described as "the unique ideals, wisdom, breadth of vision, and spiritual elegance of Chinese civilization." His ability to transform hardship into creative opportunity, and to sublimate personal adversity into a philosophical attitude toward life, reflects a profound sense of spiritual confidence and cultural pride. Translating Su Shi's Hainan-period poetry enables this precious heritage to reach a broader global audience, allowing more people to appreciate the richness and resilience embedded in Chinese traditional culture.

5.2 Expanding the Scope of English Translations of Su Shi's Poetry

Current research on the English translation of Su Shi's poetry remains underdeveloped, particularly with regard to his Hainan-period works. Despite their considerable literary and philosophical value, these poems have received limited

attention in translation studies. A focused exploration of this body of work not only addresses a critical gap in existing scholarship but also yields multifaceted benefits.

At the academic level, such research deepens and diversifies the field of Su Shi studies, broadening the traditional focus beyond his Huangzhou period and contributing to a more holistic understanding of his life and oeuvre.

At the level of translation theory, the challenges posed by rendering Su Shi's poetic worldview, emotional tone, and culturally specific imagery into English provide fertile ground for methodological innovation and theoretical refinement.

In terms of cross-cultural communication, high-quality translations can bridge linguistic and cultural divides, allowing international readers to engage more fully and deeply with Su Shi's intellectual and artistic legacy—and by extension, with the essence of traditional Chinese culture.

On the level of cultural diplomacy, such translations serve as vital instruments for China's cultural outreach initiatives. They function as bridges in international cultural exchange, enhancing global recognition of Chinese civilization and contributing to the growth of China's cultural soft power.

In this light, expanding research on the English translation of Su Shi's Hainan poetry is not only an academic imperative but also a timely and pragmatic step toward promoting mutual understanding between Chinese and global cultures.

6. Conclusions

This study has examined the English translations of Su Shi's poetry from his years of exile in Hainan, drawing the conclusion that these works possess a distinctive artistic character shaped by philosophical reflection, natural observation, and rich regional culture. Together, these elements form the poetic core of his Hainan-period writing. Any successful English translation must strive to preserve this artistic essence while also ensuring clarity and accessibility for international readers.

At present, the state of English translations of Su Shi's Hainan poetry remains underdeveloped. Both domestic and international scholarship has largely neglected this body of work, and existing translations exhibit varied strategies — particularly in their treatment of titles, culture-specific terms, and poetic atmosphere. The persistent tension between domestication and foreignization remains central to these efforts.

Key challenges include handling Su's exceptionally long and context-laden titles, translating culturally embedded terms drawn from local customs and ethnic traditions, and conveying the philosophical mood and poetic imagery unique to his later works. Addressing these challenges requires a combination of translation strategies and tools, as well as a greater awareness of the cultural and historical depth of the source texts.

Beyond linguistic considerations, the cross-cultural dissemination of these poems faces further obstacles—chief among them, limited global scholarly attention and enduring cultural barriers. Nevertheless, this field of translation carries significant academic and cultural value. It contributes to the preservation and revitalization of China's literary heritage, expands the scope of Su Shi studies, and offers fresh avenues for promoting Hainan's cultural soft power—a goal aligned with the broader strategic development of the Hainan Free Trade Port.

In this context, the translation and global communication of Su Shi's Hainan-period poetry is not merely a literary endeavor, but a meaningful act of cultural transmission — bridging civilizations, enriching global literature, and enhancing China's cultural presence on the world stage.

While this study offers a foundational exploration, it is not without limitations, and several avenues remain open for further inquiry. First, the scope of research should be expanded to include a comprehensive and systematic compilation of Su Shi's Hainan-period poetry, with in-depth analysis of its philosophical depth and historical-cultural significance. Second, translation studies can be further refined through comparative analysis of multiple versions and interpretive frameworks, in order to identify and develop more effective translation strategies.

Third, future work should encourage interdisciplinary collaboration across fields such as literature, translation studies, cultural studies, and regional studies, fostering a multidimensional research paradigm. Fourth, the application value of English translations of Su Shi's Hainan poetry should be explored in practical domains including cultural communication, tourism development, and international cultural exchange.

As China advances its Belt and Road Initiative, deepens its cultural "going global" strategy, and accelerates the development of the Hainan Free Trade Port, new opportunities have emerged for the translation and global dissemination of Su Shi's Hainan-era works. Continued scholarship and practical engagement in this area will help unlock the full artistic and cultural potential of these texts, earning them wider international recognition. In doing so, such efforts can contribute meaningfully to the building of a shared future for humanity and to the ongoing dialogue among civilizations.

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