

The Use of Polysemy and Footnote in Preserving the Artistic Conception in English Translations of Classical Chinese Poems

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ABSTRACT

The difficulty of translating classical Chinese poetry into English is mainly related to the background differences between Chinese and Western cultures. In literary translation, especially poetry, translating thoughts and emotions in classical Chinese that preserve the artistic conception of the source text could be one of the main challenges that literary translators face. In this study, Yan Fu's translation theory was employed to analyze the translations of classical Chinese poetry and identify the dominant principle in translating classical Chinese poetry to English. Ten classical Chinese poems were selected purposefully to describe the translatability features of the classical Chinese poems into English qualitatively. The artistic conception and polysemes were analyzed and exemplified to explore how they were portrayed. Descriptions of how footnotes were used in creating the artistic conception in the English translation of the selected classical Chinese poems were provided. The findings indicated that the use of polysemy and footnotes can help to maintain the artistic conception in the English translations of classical Chinese poetry. Application of Yan Fu's translation theory may enhance the quality of translated classical Chinese.

Keywords: artistic conception, footnotes, poetry, polysemy, Yan Fu's theory

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INTRODUCTION

Chinese classical poetry is recognized as a precious Chinese classical cultural heritage (Hou & Frank, 2015) mostly during the Tang Dynasty (Li, 2017). Chinese classical literature with a history of more than 3000 years refers to Chinese literature from the pre-Qin Dynasty to the end of the Qing Dynasty, including writers, works, literary events, and development process, which entails the history of ancient Chinese literature. Chinese classical literature is of great value to the cultural heritage of the Chinese nation. Its value is transcended to a greater height when the work is being translated. The translation is often correctly viewed as not only the interchange of language but also cultures and literature (Wong et al., 2019; Kanan et al., 2022). According to Qi and Roberts (2020), the earliest classical Chinese poem was the appearance of 谈歌 (Tan Ge) illustrating an archer who answered the question about the secret of accurate archery. Chinese poetry consists of two different types: classical Chinese poetry, and modern Chinese poetry. Chinese classical poetry should have started before the Book of Songs (诗经 Shījīng), which was composed of 305 collected poems more than 2,000 years ago. The collected poetry and songs were created from the Western Zhou Dynasty to the Spring and Autumn Periods (Qi, & Roberts, 2020).

Furthermore, literature and culture are interrelated because culture is composed of emotions, thoughts and feelings, social style, and personal manner (Li, 2017) which are often passed on to future generations in the form of literature (Hesaraki, 2014). Denecke et al. (2017) emphasized that “the influence of culture on literature cannot be overemphasized. Culture is reflected in all literary things” (p.143). Literary creation is always carried out under the influence of cultural tradition (Denecke et al., 2017). As an important component of culture and literature, poetry is the earliest form of literary genre in Chinese literature and Chinese classical poetry usually relates to a specific historical period. Classical Chinese poetry refers to poetry created with classical Chinese and traditional metrical patterns, a cultural and emotional expression form in the development of language.

Ancient Chinese poetry conveys thoughts and feelings by creating imagery and artistic conception. However, the translatability of poetry could be challenging as language is closely linked to the poet’s cultural and even personal background (Amini et al, 2021). Moreover, all Chinese art, be it Chinese painting, poetry, philosophy, or the Chinese garden, is the expression of a philosophical idea, or a philosophical quest, the quest for Harmony (Martin, & Yün-Tien, 1948). Artistic conception (意境 Yìjìng) is a poetic artistic realm created by poets through the fusion of multiple imageries. The image is partial and concrete (Yap, & Amini, 2020), while the artistic conception is integral and abstract (Yang, 2021). Artistic conception and imagery are inseparable, but artistic conception has a “higher level” than imagery (Tang, 2014), which is mostly contextual.

Aside from artistic conception, polysemy refers to multiple meanings of a word in different contexts in classical Chinese poetry. Polysemy is described by Ullman (1962, p. 159) as a "situation" in which a single word has two or more distinct meanings and is a fundamental aspect of human speech that may occur in a variety of contexts. Polysemy is a common feature of English and Chinese (Essam, 2019). In classical Chinese poetry, polysemy 词多义 (Yī cí duō yì) refers to a word with more than two meanings. Polysemy was common in ancient Chinese, and this phenomenon is an inevitable language development (Qi, & Roberts, 2020). According to Lyons (1995), and Ravin and Leacock (2000), polysemy is a single word with

different meanings but the same etymology. Qi (2019) found that the translation of polysemous words in the English language is restricted by context and language environment.

For a long time, the translation of classical Chinese required elite translation experts. Footnotes, on the other hand, are the additional words that appear at the bottom of the page and are usually cultural, uncommon words, or allusions in modern Chinese. The footnotes could enhance readers' understanding of classical Chinese poetry. When translating classical Chinese poetry into English, difficulties arise mostly due to the dissimilarities between Chinese and Western history and culture, translators' different language backgrounds (Essam, 2019), lack of artistic conception (意境 *Yìjìng*), and inaccurate translation of polysemes (Ding & Zhou, 2015) which contribute to the unsatisfactory translation of classical Chinese poetry (Yang, 2010). For example, in 下见小潭(*Xià jiàn xiǎo tán*: we came across a small tarn), 下 *Xià* (down) could also mean 下面 (*Xiàmiàn*) "below" referring to the lower location, and 下等 (*Xià děng*: Inferior) referring to people of lower status. Previous studies on translating classical Chinese mainly focused on artistic conception and polysemy and several studies examined the problems encountered by translators in translating classical Chinese poetry (Ding & Zhou, 2015). Artistic conception could be one of the main challenges in translating classical Chinese poetry. It reflects the poet's level of poetry creation and could represent the purpose of reading classical Chinese poetry. In this study, Classical Chinese Poetry refers to the ten selected poems from 353 AD to 1063 AD. Underlying this background, the following research questions were proposed:

1. Which principle in Yan Fu's theory is dominant when translating classical Chinese poetry to English?
2. How is an artistic conception and polysemy portrayed in the English translation of selected classical Chinese poems?
3. How can footnotes preserve the artistic conception in the English translation of selected classical Chinese poems?

LITERATURE REVIEW

Classical Chinese has always been highly valued in both ancient and modern China. For decades, the translation of Chinese classical poetry has started extensive discussions among translators at home and abroad (Tian, 2013). Yan Fu, well-versed in well-versed Western cultures, initiated complete translation standards in China (Ke, 2017). He proposed it in 1898 by integrating the essence of Chinese ancient classic translation lessons and combining them with his previous translation experience (Tang, 2019). According to Ke (2017), Yan Fu translated many Western social science works with this theory and founded China's enlightenment thought and the new culture (e.g., 天演论 *Tiān yǎn lùn* [Theory of evolution]).

The three-facet theory of translation by Yan Fu (1898), consisted of the principles or standards of Faithfulness (信 *xìn*), Expressiveness (达 *dá*), and Elegance (雅 *yǎ*). Ke (2017) pointed out that Yan Fu's translation theory can effectively guide the translation practice of classical Chinese poetry by analyzing the practicality of "faithfulness, expressiveness, and elegance" as it puts forward clear, credible, and practical translation standards for the translation of classical Chinese poetry and other literary works (Ke, 2017, p.161). According to Wang (2012), and Ke (2017), Yan Fu's translations are profound, and his translation is one of the best in China. Tang (2019) suggested that when Chinese scholars try to evaluate a translation work,

Yan Fu's translation of "faithfulness, expressiveness, and elegance" will be the criterion for judging the quality. Although Yan Fu's translation theory has been widely used in translating literary works, there is little research on translating classical Chinese poetry (Huang, 2019).

ARTISTIC CONCEPTION

Artistic conception is the characteristic product of the combination of Chinese culture and other Buddhist cultures, (2019). The artistic conception in classical Chinese poetry has promoted ancient poetry (Chen, & Li, 2018). Since artistic conception reflects people's world outlook and attitudes towards language and culture (Tang, 2019), it is stressed that artistic conception can be maintained in translation by footnotes and polysemy (Zhou, 2006). Zeng (2019) explained that the artistic conception is rich in emotional expression and beautiful scenes in classical Chinese poetry. Zhou and Pan (2020) explained that artistic conception is constructed by imagery. The imagery of poetry usually refers to the natural image that is taken from nature to express feelings (Daud et al., 2021).

According to Tang (2019), artistic conception is an indescribable beauty in poetry, which emphasizes that there is a scene in emotion and an emotion in the scene. Gu (2016), in translating the artistic conception, found that "the description of scenes of images in classical Chinese poetry could create an artistic conception of poetry. This is supported by Chen and Li (2018), who concluded that by constructing the images of the poetry, the translator can avoid the loss of the artistic conception and scene of the poetry by successfully conveying the rich emotions of the poet. Li et al. (2019) stated that, apart from the scenery, it is challenging for translators to understand the image in poetry. An example of the use of artistic conception is the classical Chinese poem titled "The River in Snow" 江雪 (Jiāng xuě), by Liu Zong Yuan (773-819) in Tang Dynasty, translated by Frank (2017).

Table 1

Example of artistic conception

No.	ST	TT
1	Qiān shān niǎo fēi jué (千山鸟飞绝)	From hill to hill no bird in flight
2	gū zhōu suǒ lì wēng (万径人踪灭)	From path to path no man in sight
3	Dú diào hán jiāng xū (孤舟蓑笠翁)	A lonely fisherman afloat
4	dú diào hán jiāng xuě (独钓寒江雪)	is fishing snow in a lonely boat

According to Li (2019), the poet illustrates that the world is pure and silent, the life of the fisherman is lofty, and his character is aloof. Zeng (2019) added that the fusion of emotion and scene (情景交融, Qíngjǐng jiāoróng), refers to the fusion of emotion in a specific natural scene or life scene, which is an indirect way of expressing the emotions. Zhou and Pan (2020) stated that despite the differences between emotion and scenery in expressing artistic conception, the combination of emotion and scenery can create artistic conception. Artistic conception is the unity of emotion and scenery.

Some of the studies conducted on the translation of Chinese classic poetry could be summarised here; Gao (2001) explored the difficulties in the Chinese poetry translations exemplified by Ezra Pound; Chan (2003) reviewed the crucial issues of poetic discourse in translations from Chinese to English; Dan (2006) explored cultural information loss in the English translation of classical Chinese poetry; Zhang, and Mao (2009) studied the translation of the poetic images from Chinese into English; Liao (2012) reviewed the reception and translation

of Classical Chinese poetry in English; Bai (2012) suggested Chinese classical poems to contemporary English readers; Lee, and Wong (2012). depicted Ancient China through classical Chinese poems; Liao (2012) explored the reception and translation of classical Chinese poetry in English; Zhang (2013) investigated Yan Fu's translation theory of Faithfulness, Expressiveness, and Elegance looking into the beginning era of China's modern translation; Tang (2014) explained Yi Jing and his understanding of Chinese poetry; Wu (2014) analysed the translations of Chinese Poetry by Giles and Waley; Hou, and Frank (2015) analyzed sentiment in classical Chinese Poetry; Chen, and Li (2018) provided solutions for the missing artistic conception in Chinese classical poetry translation; Beecroft (2019) summarized the advent of Chinese Poetry; Zhou, and Pan (2020) investigate the reproduction of artistic conception in Chinese classical poetry translation from the perspective of reception aesthetics theory; Fong (2020) explored the three millennia of Chinese poetry; and Li (2017) investigated the English Translations of Chinese Classics in China (1997–2016) with a focus on the development and prospects.

POLYSEMY

Polysemy is a common feature in classical Chinese poetry. The existence of this linguistic phenomenon has caused the problem of inaccurate use of polysemous words in translations, especially when translating polysemous words according to the poetic context (Essam, 2019). Polysemous words are often encountered in the translation of classical Chinese poetry. The meaning of a polysemy word cannot be determined by itself but depends on the context before the translator makes decisions in his or her translations. The process of translating classical Chinese poetry is a comprehensive one. Therefore, polysemy is an essential link, and words are the smallest units in the translation process (Essam, 2019). Therefore, polysemy in classical Chinese poetry is so strong that translators need to accurately grasp the different contexts of polysemy in the classical Chinese translation of the English language (Tian, 2016).

In the process of translating polysemous words in classical Chinese in this example, the translation into Chinese is done according to the context of poetry expression, thus accurately translating the polysemy into TT. Polysemous words with various meanings can be interpreted differently when translating classical Chinese poetry. The rich expressive ability of polysemy in language and literature is one of the outstanding features of classical Chinese poetry. The English translation of polysemous words in classical Chinese poetry is a process of language transformation and context.

FOOTNOTES

In addition to mastering the solid words, functional words, and special sentence patterns commonly used in ancient Chinese, it is also necessary to know some common sense of ancient culture so that translators can translate ancient Chinese more accurately, clearly, and in line with English and achieve faithfulness and expressiveness (Goh et al., 2022). In this regard, accurate translation of the artistic conception could be an attempt to reduce the extent of translation loss in poetry. There are only a few studies conducted on the application of footnotes in the English translation of classical Chinese poetry. Blight (2005) found that adding footnotes to the translated text may affect readers' understanding of the TT. Footnotes are the explanations of certain words appearing at the bottom of the page in literary works, i.e., a category of annotations that appear at the bottom of the page in the text (Haroon, 2019).

Footnotes are statements of various lengths, always associated with definite parts of the text. They are usually used to explain the uncommon words and allusions in statements that the translator cannot translate within the body of the text. Although footnotes appear often in

translations too, not many studies have been conducted on the use of footnotes, especially in the Chinese literary translation context. When translating classical Chinese poetry, translators can translate ST with the help of footnotes so that the translated TT can better help readers understand ST. Therefore, footnotes in classical Chinese poetry are generally aimed at uncommon words or allusions in Chinese, which can help the target readers better understand the meaning of the ST. Sometimes, translators may be forced to translate ST literally (word-by-word translation) due to the usage of footnotes in literary works.

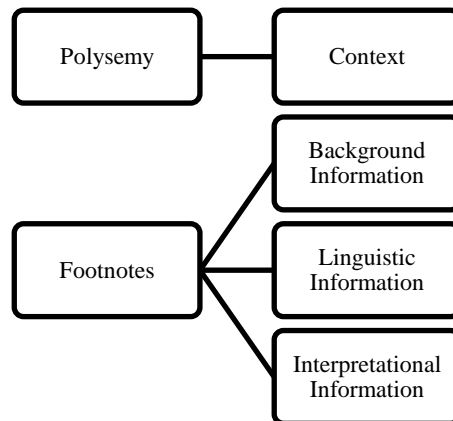
Due to the differences in culture, language, and customs, some words cannot be translated directly according to their literal meaning. Therefore, sometimes it is necessary to add footnotes to facilitate the understanding of target language readers (Zhang, 2013). Therefore, this study aims to explore maintaining artistic conception in translating classical Chinese poetry into English. The existing research on the translation of classical Chinese poetry shows deficiencies in the literature about English translations of artistic conception and polysemy in Chinese poetry.

METHODOLOGY

This study employed a qualitative approach and attempted to apply Yan Fu's theory to objectively analyze the English translation of the selected classical Chinese poetry. Thematic analysis was selected as the data analysis method for this study of English translations of the selected classical Chinese poetry to categorize the themes of the footnotes. We used Blight's (2005) framework to analyze the footnotes of classical Chinese poetry. The content in the footnotes was divided into different themes and codes. Blight (2005) divided footnotes into three themes, namely: (1) the background information, including unknown historical background, unknown geographical location, unfamiliar symbol actions, and unknown objects; (2) the linguistic information, consisting of explanations of figures of speech or symbols; and (3) the interpretational information, which consists of puzzling statements.

Figure 1

Conceptual framework of the study



In this conceptual framework, there are two main concepts: polysemy and footnotes. Yan Fu's theory was applied to maintain the artistic conception of English translations of classical Chinese poetry. Yan Fu's translation theory contains three translation principles: faithfulness, expressiveness, and elegance. Faithfulness refers to faithfully and accurately conveying the content of the original text, being as faithful as possible to the original text, and expressing the author's tone and meaning clearly (Ke, 2017). Expressiveness means it cannot stick to the original form, but the translation should be smooth and fluent (Huang, 2019). Elegance means that the translation should be beautiful and the language should be appropriate and elegant (Huang, 2019). They were used in the present study to identify which translation principle related to each selected poem. The accurate and appropriate meanings of polysemy words were provided in the TT according to the context of the classical Chinese poetry ST. Then, the footnotes were categorized into three aspects: background information, linguistic information, and interpretational information.

Finally, the perseverance of the artistic conception in the selected poems was described. The ten classical Chinese poems were retrieved from the official Gu Shi Wen website. The ten selected poems are as below:

1. 小石潭记 [Xiǎoshí tán jì] (The Small Tarn West of the Knoll) narrates the whole journey of the author's play by Liu Zongyuan, a poet of the Tang Dynasty in 805 AD.
2. 爱莲说 [Ài lián shuō] ("On Loving the Lotus) praises the lotus's character of coming out of the mud without dyeing. The poem is by Zhou Dunyi, a philosopher and poet in the Northern Song Dynasty in 1063 AD.
3. 兰亭集序 [Lántíng jí xù] (Preface of the Orchid Pavilion) narrates the beauty of the landscape around the orchid pavilion and the joy of gathering with friends. The poem is by Wang Xizhi, a famous poet of the Jin Dynasty in 353 AD.
4. 陋室铭 [Lòushì míng] (Inscription - The Crude House), which is an inscription. Liu Yuxi, the poet from Tang Dynasty describes how to express his moral integrity by praising the "humble room".
5. 独不见 [Dú bùjiàn] (Beyond Seeing) by Shen Quan Qi, a poet of the Tang Dynasty, describes the wife's yearning for her husband.
6. 天净沙·秋思 [Tiān jìng shā·qiū] (Tianjingsha·Missing in autumn) by Ma Zhiyuan of the Yuan dynasty in AD1230. The poem describes a variety of scenes, combined into a sunset picture in the autumn suburbs.
7. 枫桥夜泊 [Fēng qiáo yè pō] (Mooring at Night by the Maple Bridge) by Zhang Ji in 756 AD during the Tang Dynasty. This poem describes the observation and feeling of a passenger ship berthing at night on the night view of Jiangnan.
8. The eighth poem named 春夜喜雨 [Chūn yè xǐyǔ] (Delighting Rain on a Spring Night) was created by the Tang Dynasty's poet who is Du Fu during 761 A.D., and poem depicts the characteristics of spring rain and the scene of night rain in Chengdu.
9. 登鹤雀楼 [Dēng gǔn què lóu] (Climbing White Stork Tower) by Wang zhihuan in Tang Dynasty during 723 AD. It depicted the magnificent scene of rivers and mountains.
10. 夜雨寄北 [Yè yǔ jì běi] (Message from a Night Rain) by Li Shang Ying, a poet in the Tang Dynasty in 851 AD. This poem is about a reply from the poet to his wife.

Finally, back translation was used as a validation tool to test the validity of the translations of the selected classical Chinese poems. Validity refers to the trustworthiness of the results and the thoroughness of the research procedures (Amini et al., 2012; Rahimi et al., 2016). Back-translation could be used to validate the validity and reliability of translation works (Tyupa, 2011). Back translation is defined as the process in which a translator translates a document previously translated into another language back to the source language (Munday, 2004) to

compare the ST and TT to see if there are any differences (Tyupa, 2011). The present study was validated by two experienced English lecturers whose native language is Chinese. The first validator checked the translations, back translations, and analysis in terms of grammar, sentence structure, expression, and word spelling of the 10 selected poems, which were finally verified by the second validator.

The inclusion criteria for selecting the samples were:

1. The poem must be from the Tang or Song dynasties because these are considered to be the golden ages of Chinese poetry. The poems from these dynasties are typically more complex and sophisticated than poems from other periods, and they therefore provide a more challenging test of the participants' translation skills.
2. The poem must be translated into English.
3. The translation must be accompanied by footnotes because footnotes are an important part of the translation process. They can provide additional information about the poem, such as its historical context, the meaning of specific words or phrases, or the translator's interpretation of the poem.
4. The translation must be validated by two experienced English lecturers whose native language is Chinese because this ensures that the translation is accurate and faithful to the original poem.

RESULTS

Based on Yan Fu's theory, we divided the ten classical Chinese poems into three groups: source texts (ST), target texts (TT), and back translations (BT). As shown in the table below, the most common principle of Yan Fu's theory for translating classical Chinese poetry in the ten analyzed poems is faithfulness (n = 101, 52%), followed by expressiveness, which was used (n = 55, 28%), and elegance (n = 37 times, 19%).

Table 2
Distribution of principles

Translation Principle	Frequency	Percentage
Faithfulness	101	52%
Expressiveness	55	28
Elegance	37	19%
Total	193	100%

Faithfulness is applied to produce sense-consistent meanings of the ST as much as possible without omission, distortion, or additional translation. Expressiveness, on the other hand, is used to translate clearly and fluently and convey the meaning of the ST without being influenced by the ST. Elegance helps to keep the poem quaint and elegant by making the TT vivid and expressing the writing style of the ST. Based on Yan Fu's theory, we divided the ten classical Chinese poems into three groups: source texts (ST), target texts (TT), and back translations (BT).

FAITHFULNESS

ST	TT	BT
晋陶渊明独爱菊	g Jin Dynasty Tao Yuan-Ming loved only the chrysanthemum	晋代陶渊明只爱菊花

in táoyuānmíng dú ài jú.

in dài táoyuānmíng zhǐ ài júhuā.

In this example, the meaning faithfully and accurately conveyed the content of the source text.

EXPRESSIVENESS

ST	TT	BT
一觴一咏 yī shāng yī yǒng	rinking wine and chatting poems	饮酒吟诗 Yǐnjiǔ yín shī

The translation cannot correspond literally to the original form, but the translation should be smooth and fluent.

ELEGANCE

ST	TT	BT
闻水声 wén shuǐ shēng	I heard the gurgling sound	听到流水的声音 Tīng dào liúshuǐ de shēng yīn

The translation should be beautiful with appropriate and elegant language.

ANALYSIS OF ARTISTIC CONCEPTION AND POLYSEMY

The following section presents the results of the analysis of artistic conception, polysemy, and footnotes in classical Chinese poetry.

FAITHFULNESS

Tang (2019) stated that “from Yan Fu's point of view, “faithfulness” refers to the translated text should be accurately expressed and faithful to the source text” (p.1047). In other words, the target text should be without distortion, omission, or additional translation to the ST, and the translation should be simply “faithful”.

ST	TT	Back Translation	Polysemy
白日依山尽, (Bái rì yī shān jìn)	The setting sun sets on the furthest mountains,	太阳依傍着山脉慢慢落下, (Tàiyáng yībàngzhe shānmài màn man luòxià)	尽 jìn
黄河入海流。 (huánghé rù hǎiliú)	The Yellow River spreads into the sea.	黄河流入大海。 (Huánghé liúrù dàhǎi)	disappear set

In the ST, 白日依山尽 (Bái rì yī shān jìn), 黄河入海流 (huánghé rù hǎiliú) was translated into "The setting sun sets on the furthest mountains, the Yellow River spreads into the sea". The word 尽 (jìn) is a polysemy meaning *disappear* and *set*. There are four images in this poem: the sun, the mountains, the Yellow River, and the sea. Besides, this poem takes advantage of a scene to express the poet's emotions to preserve the artistic conception in TT, i.e., the extraordinary ambition in climbing the mountain reflects the positive, enterprising spirit of people in the prosperous Tang Dynasty.

EXPRESSIVENESS

Expressiveness refers to the clarity and fluency of the text (James et al., 2018). In maintaining expressiveness, it is not necessary to follow the order of the sentence structure and word-for-word meaning of the ST units (Ng, & Amini, 2019).

ST	TT	Back Translation	Polysemy	
谁为含愁独不见, (Shéi wèi hán chóu dú bùjiàn)	Whom is she grieving over that she is unable to see,	她因看不到谁而悲伤? Tā yīn kàn bù dào shéi ér bēishāng?	流黄 liúhuáng	
更教明月照流黄。 (gèng jiào míng yuè zhào liú huáng)	Why is the moonlight still shining on the drapery?	为什么月光还照在帷帐上? Wèishéme yuèguāng hái zhào zài wéi zhàng shàng?	clothing	drapery

In the ST, 谁为含愁独不见 (Shéi wèi hán chóu dú bù jiàn), 更教明月照流黄 (gèng jiào míng yuè zhào liú huáng) was translated into “Whom is she grieving over that she is unable to see, why is the moonlight still shining on the drapery”. The word 流黄 (liú huáng) is a polysemy which could mean *clothing* and *drapery*. Therefore, following the translation principle of expressiveness and based on the context expressed in ST to maintain the artistic conception, “流黄 (liú huáng)” was translated into “drapery”, meaning “帷帐 (wéi zhàng) in Chinese, to create a picture immediately in the readers’ mind (Yu, 2010), whereby the bright moonlight shines on the indoor drapery, and the colored cloth on the drapery glitters and takes advantage of the moon scene to express the protagonist's missing husband's emotions. Thus, the artistic conception can be maintained by this translation.

ELEGANCE

ST	TT	Back Translation	Polysemy	
江枫渔火对愁眠。 (jiāngfēng yúhuǒ duì chóumián).	River maples, fishing fires, drowsing in sorrow.	江边枫树与船上渔火我傍愁而 眠。 (Jiāng biān fēng shù yǔ chuánshàng yúhuǒ wǒ bàng chóu ér mián)	渔火 (yúhuǒ)	fishing fires
			fishing fires	fishing partners

In the ST, 江枫渔火对愁眠 (jiāngfēng yúhuǒ duì chóumián) is translated to “River maples, fishing fires, rousing in sorrow”. The last three words express that the author falls asleep with sorrow, but the translated sentences are more elegant with a little modification. Besides, the word 渔火 (yúhuǒ) is a polysemy word with two meanings: fishing fires and fishing partners. Because there are two images in this poem: River maples and fishing fires, the first meaning seemed appropriate. Therefore, the accurate translation of the polysemy word and these two images

rendered the beautiful scenery of an autumn river on a moonlit night and created an artistic conception with rich meaning.

From the above analysis, the difficulty of classical Chinese poetry translation lies mainly in how artistic conception is maintained. Chinese classical poetry was created thousands of years ago, and many words denote special meanings that are difficult to translate into English (Ding, & Zhou, 2015). Some studies show that maintaining artistic conception in poetry translation is a great challenge. The loss of artistic conception and polysemy words in poetry translation could be due to the cultural setting as well (Qin, 2019). Besides, by applying appropriate theories, such as Yan Fu's theory, the artistic conception is translatable accurately and expressively (Ke, 2017). Analysis of the fusion of the emotions, scenes, and images that appear in the poetry to preserve the essence of the artistic conception helps the reader comprehend the poet's emotion (Tang, 2019).

ANALYSIS OF FOOTNOTES IN THE CLASSICAL CHINESE POEMS

Results observing the three main categories of footnotes comprise (1) background information, (2) linguistic information as well as (3) interpretational information are presented below.

BACKGROUND INFORMATION

The four categories under the background information adopted from Blight's framework are "unknown geographical location", "unknown historical background", "unfamiliar symbolic actions" and "unknown objects". Examples of each category are depicted below.

UNKNOWN GEOGRAPHIC LOCATION

Classical Chinese poetry contains different geographical terms. Because of the differences between Chinese and Western cultures, footnotes often provide great help to target readers to understand the translated texts better and differentiate the geographical features in classical Chinese poetry (Blight, 2005).

ST	TT
南阳(Nányáng)	Nan Yang

南阳(Nányáng) is a place name, now Nanyang City, Henan Province, China.

ST	TT
巴山(Bāshān)	Mountain Ba

巴山(Bāshān) is a mountain name that refers to Mountain Ba which is at the junction of southwest Shaanxi and northeast Sichuan, here referring to the Bashu area.

ST	TT
鹤雀楼(Guànquè Lóu)	The White Stork Tower

鶴雀樓(Guànnquè Lóu)means The White Stork Tower, formerly in Yongji City, Shanxi Province, facing Zhongtiao Mountain and the Yellow River.

UNKNOWN HISTORICAL BACKGROUND

The second category under the background information adopted from Blight's framework is “unknown historical information”. The events and characters mentioned in poetry generally require TT readers to know the relevant historical background information, to clarify the context of poetry when reading poems (Blight, 2005).

ST	TT
李唐(lǐ táng)	Tang Dynasty

Another example is 李唐(lǐ táng) which refers to the Tang dynasty and the emperor's surname is Li (Yu, 2010).

ST	TT
諸葛(zhūgē)	Zhu Ge Liang

諸葛(zhūgē) is a surname, here referring to Zhuge Liang, a politician and strategist and the prime minister of Shu Han in the Three Kingdoms.

UNFAMILIAR SYMBOLIC ACTIONS

The third code under the background information is an unfamiliar symbolic action. Unfamiliar symbolic actions in classical Chinese poetry may not be meaningful to TT readers, but certain actions may have special meanings in ST poetry texts, such as symbolizing different customs and cultures (Blight, 2005).

ST	TT
修禊事也(xiū qì shì yě)	for the purification ritual.

修禊事也 (xiū qì shì yě), means *to do the ritual ceremony*, an ancient custom. Every year on 3 March, people gather at the waterfront to play and wash, wipe out the ominous, and seek happiness. The symbolic action here is washing in the water to wipe out the ominous activities.

ST	TT
夜半鐘聲(yèbàn zhōng shēng)	ring the bell at midnight

夜半钟声(yèbàn zhōng shēng) means *the midnight bell*. Buddhist temples ring the bell in the middle of the Spring Festival. The symbolic action here is to ring the bell in the middle of the night.

ST	TT
流觞曲水(liúshāng qū shuǐ)	drinking from wine cups that float gently on the water

流觞曲水(liúshāng qū shuǐ) means using a lacquered glass to hold wine, putting it in the winding channel, and letting it drift. When the glass stops in front of someone, they will drink it. This is a way of persuading people to drink for fun. The symbolic action here is drinking.

UNKNOWN OBJECTS

The last category under the background information from Blight's framework is the unknown object. Some objects mentioned in classical Chinese poetry are unknown in TT readers' culture (Blight, 2005).

ST	TT
楔(qì)	Fu Qi

楔(qì) is an ancient token. People carve words on the Qi and split it into two parts, each holding half as a token.

ST	TT
铭(míng)	inscription

铭(míng)” means inscription. It is an ancient word engraved on objects to warn or describe merits. This word generally appears in classical Chinese poetry, but not in everyday communications or generic text types.

ST	TT
馨(xīn)	virtue

馨(xīn) (literally “fragrance”) in classical Chinese poetry refers to people's virtue.

LINGUISTIC INFORMATION

EXPLANATIONS OF FIGURE OF SPEECH OR SYMBOLS

In the translation of classical Chinese poetry, making adjustments to the meanings seems necessary in translating metaphorical words and other figurative expressions (Blight, 2005).

ST	TT
斗折(Dòu zhé)	the Zig-Zag stream is just like the big Dipper

斗(dòu) means 北斗 (Běidǒu) referring to the Big Dipper. Therefore, 斗折(Dòu zhé) is the stream twists and turns like the Big Dipper. It contains figurative expressions, which compare the stream to the Big Dipper.

ST	TT
蛇行(shéxíng)	the stream like snakes crawling

蛇行(shéxíng) means *the stream like a snake crawling*. It is a figurative expression comparing the stream.

ST	TT
宇宙(Yǔzhòu)	sky

宇宙(Yǔzhòu) (literally “universe”), here refers to the sky.

INTERPRETATIONAL INFORMATION

PUZZLING STATEMENTS

Target readers may have some doubts when reading classical Chinese poetry without footnotes because some phrases or sentence statements in the poetry could puzzle them (Blight, 2005).

ST	TT
断肠人在天涯 (Duàncháng rén zài tiānyá)	lovesick traveler is still wandering far away from home.

断肠人 (literally "people with broken intestines"). This poem describes the author's wandering life throughout his life, which does indicate any illness. The expression 断肠人 means lovesick traveler, an extremely sad wanderer.

ST	TT
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夜半钟声到客船 (yèbàn zhōng shēng dào kèchuán)	the bell ringing in the middle of the night reached my passenger ship.
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夜半钟声(yèbàn zhōng shēng) means *the bell ringing at midnight*. After people's field visits, it is known that Buddhist temples in Suzhou and neighboring areas have the custom of ringing midnight bells during the Spring Festival.

ST	TT
何当剪西窗烛 (Hé dāng jiǎn xī chuāng zhú)	When can we have a long talk by candlelight

何当剪西窗烛 (Hé dāng jiǎn xī chuāng zhú), literally means *cutting the candle by the west window when getting together*. It describes the wife who was missing her husband on a rainy night, dreaming of waiting for him to come back and having a long talk at the west window instead of cutting candles together. Therefore, we can add a footnote here to explain 剪西窗烛' as a long talk at night.

SUMMARY OF RESULTS

The tables below summarise the type of principle based on Yan Fu's theory identified in several selected parts of the ten poems in this study.

Table 3

爱莲说 [Ài lián shuō] ("On Loving the Lotus")

No	ST	TT	Back Translation	Translation Principles
	《爱莲说》 Ài lián shuō	On Loving the Lotus	论爱莲说 Lùn ài lián shuō	Elegance
	周敦颐 Zhōudūnyí	Zhou Dunyi	周敦颐 Zhōudūnyí	Faithfulness
1.	水陆草木之花, Shuǐlù cǎomù zhī huā,	In all kinds of flowers and trees on water and land,	在各种花草树木的水面和 陆地上, Zài gè zhǒng huācǎo shùmù de shuǐmiàn hé lùdì shàng,	Faithfulness
2.	可爱者甚蕃; kě'ài zhě shén fān;	many are loveable	许多是可爱的; Xǔduō shì kě'ài de;	Faithfulness

3.	晋陶渊明独爱菊。 jin táoyuānmíng dú ài jú.	During Jin Dynasty Tao Yuan-Ming loved only the chrysanthemum,	晋代陶渊明只爱菊花。 Jìn dài táoyuānmíng zhǐ ài júhuā.	Faithfulness
4.	自李唐来， Zì lǐ táng lái,	and since the Li Tang Dynasty	自李唐时代以来， Zì lǐ táng shídài yǐlái,	Faithfulness
5.	世人甚爱牡丹。 shìrén shén ài mǔdān.	people have greatly loved the peony.	人们非常喜爱牡丹。 Rénmen fēicháng xǐ'ài mǔdān.	Faithfulness

Table 4

兰亭集序 [Lántíng jí xù] (Preface of the Orchid Pavilion)

No.	ST	TT	BT	Translation principle
	《兰亭集序》 “Lántíng jí xù 王羲之 Wángxīzhī	Preface of the Orchid Pavilion Wang xizhi	兰亭序 Lántíng xù 王羲之 Wángxīzhī	Expressiveness Faithfulness
1.	永和九年， Yǒnghé jiǔ nián,	In the ninth year of the Yǒng-hé ,	永和九年， Yǒnghé jiǔ nián,	Faithfulness
2.	岁在癸丑， suì zài guǐ chǒu,	It is known as the year of Guichou in terms of the Chinese lunar calendar	根据中国农历，这一年被称为“癸丑年”， Gēnjù zhōngguó nónglì, zhè yī nián bèi chēng wéi “guǐ chǒu nián”	Expressiveness
3.	暮春之初， mùchūn zhī chū,	on this late spring day,	在这春末的一天， Zài zhè chūn mò de yītiān,	Faithfulness
4.	会于会稽山阴之兰亭， huì yú guì jīshān yīn zhī lántíng,	we gathered at the Orchid Pavilion in the Guì-jī, Shanyin (present-day Shaoxing of Zhejiang province)	我们聚集在会稽山阴(今浙江绍兴)的兰亭， Wǒmen jùjí zài guì jīshān yīn (jīn zhèjiāng shàoxīng) de lántíng,	Expressiveness

5.	修禊事也。 xiū xì shì yě.	for the purification ritual.	为了做禊礼这件事。 Wèile zuò xì lǐ zhè jiàn shì.	Elegance
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Table 5

陋室铭 [Lòushì míng] (Inscription - The Crude House)

No.	ST	TT	Back Translation	Translation Principles
	陋室铭 Lòushì míng	Inscription - The Crude House	铭-简陋的房子 Míng-jiǎnlòu de fángzi	Faithfulness
	刘禹锡 Liúyǔxī	Liu Yuxi	刘禹锡 Liúyǔxī	Faithfulness
1.	山不在高, Shān bùzài gāo,	A mountain needn't be high,	山不必很高, Shān bùbì hěn gāo,	Expressiveness
2.	有仙则名。 yǒu xiān zé míng.	It is famous so long as there is a deity on it.	只要有神在上面, 它就是著名的。 Zhǐyào yǒu shén zài shàngmiàn, tā jiùshì zhù míng de.	Faithfulness
3.	水不在深, Shuǐ bùzài shēn,	A lake needn't be deep,	湖不必很深, Hú bùbì hěn shēn,	Expressiveness
4.	有龙则灵。 yǒu lóng táizé líng.	It has supernatural power so long as there is a dragon in it.	有了龙就会有灵气。 Yǒule lóng jiù huì yǒu língqì.	Faithfulness

Table 6

独不见 [Dú bùjiàn] (Beyond Seeing)

No.	ST	TT	Back Translation	Translation Principle
	《独不见》 “Dú bùjiàn” 沈佺期 Shěnquánqī	Beyond Seeing Sheng Quanqi	看不见 Kàn bùjiàn 沈佺期 Shěnquánqī	Elegance Faithfulness

1.	卢家少妇郁金香， Lú jiā shàofù yù jīntáng,	Lu family young wife lives in tulip scented house,	陆家年轻的妻子住在郁金香味的 房里， Lù jiā niánqīng de qīzi zhù zài yùjīnxiāng wèi de fáng lǐ	Faithfulness
2.	海燕双栖玳瑁梁。 hǎiyàn shuāng qī dài mào liáng.	where pairs of petrels nest under beams in a turtle-shell pattern.	成对的海燕在横梁下筑巢成龟壳 状。 Chéng duì dì hǎiyàn zài héngliáng xià zhù cháo chéng guī ké zhuàng.	Elegance
3.	九月寒砧催木叶， Jiǔ yuèhán zhēn cuī mù yè,	In the cold ninth month, leaves fell as the urgent pestling sound of clothes.	在寒冷的九月，树叶随着急促的 捣衣声落下。 Zài hánlěng de jiǔ yuè, shù yè suí zhāo jīcù de dǎo yī shēng luòxià.	Elegance
4.	十年征戍忆辽阳。 Shí nián zhēng shù yì liáoyáng	Yearns for him who left ten years ago to defend the border at Liaoyang.	怀念十年前离开辽阳戍边的他。 Huáiniàn shí nián qián líkāi liáoyáng shùbiān de tā.	Faithfulness

Table 7

天净沙·秋思 [Tiān jìng shā·qiū] (*Tianjingsha·Missing in autumn*)

No.	ST	TT	Back Translation	Translation Principles
	《天净沙·秋思》 Tiān jìng shā·qiū sī	Tianjingsha-Missing in autumn	天净沙·秋天的思念 Tiān jìng shā·qiūtiān de sīniàn	Faithfulness
	马致远 Mǎzhìyuǎn	Ma Zhiyuan	马致远 Mǎzhìyuǎn	Faithfulness
1.	枯藤老树昏鸦， Kū téng lǎo shù hūn yā,	Withered vines hanging on old branches and the returning crows croaking at dusk.	枯藤挂在老树枝返回的乌鸦 在黄昏时呱呱。 Kū téng guà zài lǎo shùzhī fǎnhuí de wūyā zài huánghūn shí guāguā.	Elegance
2.	小桥流水人家， Xiǎo qiáo liúshuǐ rénjiā,	A few houses are hidden past a narrow bridge where below the creek is running.	几栋房子隐藏在一座狭窄的 桥后面 小溪在流淌。 Jǐ dòng fángzi yǐncáng zài yīzhuō xiázhǎi de qiáo hòumiàn xiǎo xī zài liútǎng.	Elegance
3.	古道西风瘦马。 Gǔdào xīfēng shòu mǎ.	Down a worn path, a lean horse comes plodding in	沿着一条破旧的小路，一匹 瘦马在寒冷萧瑟的秋风中缓	Elegance

	Gǔdào xīfēng shòu mǎ.	the cold, bleak autumn wind.	慢前行。 Yánzhe yītiáo pòjiù de xiǎolù, yī pī shòu mǎ zài hánlěng xiāosè de qiūfēng zhōng huǎnmàn qián xíng.	
4.	夕阳西下, Xīyáng xī xià,	The sun westerning,	太阳西沉, Tàiyáng xī chén,	Faithfulness
5.	断肠人在天涯。 Duàncháng rén zài tiānyá.	and the lovesick traveler is still wandering far away from home.	而寂寞的旅人还在离家很远 的地方漂泊。 Ér jìmò de lǚrén hái zài lí jiā hěn yuǎn dì dìfāng piāobó.	Faithfulness

Table 8

枫桥夜泊 [Fēng qiáo yè pō] (Mooring at Night by the Maple Bridge)

No.	ST	TT	Back Translation	Translation Principles
	《枫桥夜泊》 Fēng qiáo yè pō	Mooring at Night by the Maple Bridge	晚上停泊在枫桥边 Wǎnshàng tíngbó zài fēng qiáo biān	Faithfulness
	张继 Zhāng jì	Zhang Ji	张继 Zhāng jì	Faithfulness
1.	月落乌啼霜满天, Yuè luò wū tí shuāng mǎn tiān,	The moon setting, crows cawing, frost overfilling the skies,	月亮落下, 乌鸦呱呱叫, 霜满天空, Yuèliàng luòxià, wūyā guāguājiào, shuāng mǎn tiānkōng,	Faithfulness
2.	江枫渔火对愁眠。 jiāngfēng yúhuǒ duì chóumián.	River maples, fishing fires, I sleep in sorrow.	江边枫树与船上渔火我傍 愁而眠。 Jiāng biān fēng shù yǔ chuánshàng yúhuǒ wǒ bàng chóu ér mián.	Elegance
3.	姑苏城外寒山寺, Gū sū chéng wài hán shānsì,	Cold Mountain Temple outside Suzhou City,	苏州城外的寒山寺, Sūzhōu chéng wài de hán shānsì	Faithfulness
4.	夜半钟声到客船。 yèbàn zhōng shēng dào kèchuán.	the bell ringing in the middle of the night reached my passenger ship.	半夜响起的钟声传到了我 的客船上。 Bànyè xiǎngqǐ de zhōng shēng chuán dào le wǒ de kèchuán shàng.	Expressiveness

Table 9

春夜喜雨 [Chūn yè xǐyǔ] (Delighting Rain on a Spring Night)

No.	ST	TT	Back Translation	Translation Principles
	《春夜喜雨》 Chūn yè xǐyǔ 杜甫 Dùfǔ	Delighting in Rain on a Spring Night Du Fu	春夜的喜雨 Chūn yè de xǐyǔ 杜甫 Dùfǔ	Faithfulness Faithfulness
1.	好雨知时节， Hǎo yǔ zhī shí jié，	A good rain knows when it rains，	一场好雨知道它合适的时 间下雨， Yī chǎng hǎo yǔ zhīdào tā héshì de shíjiān xià yǔ，	Faithfulness
2.	当春乃发生。 dāng chūn nǎi fā shēng.	right in spring when everything is sprouting and growing.	就在春天万物发芽生长的 时候。 Jiù zài chūntiān wànwù fāyá shēngzhǎng de shíhòu.	Elegance
3.	随风潜入夜 ， Suí fēng qián rù yè，	It enters the night unseen with the wind，	它随风潜入看不见的黑 夜， Tā suí fēng qiánrù kàn bùjiàn de hēiyè，	Expressiveness
4.	润物细无声。 rùn wù xì wú shēng.	and moistens things finely without a sound.	无声无息地滋润着万物。 Wúshēng wú xī dì zīrùnzhē wànwù.	Expressiveness

Table 10

登鹳雀楼 [Dēng guàn què lóu] (Climbing White Stork Tower)

No.	ST	TT	Back Translation	Translation Principles
	《登鹳雀楼》 Dēng Guànquè Lóu 王之涣 Wángzhīhuàn	Climbing White Stork Tower Wang Zhihuan	攀登鹳雀楼 Pāndēng guàn què lóu 王之涣 Wángzhīhuàn	Faithfulness Faithfulness
1.	白日依山尽， Bái rì yī shān jìn，	The sun sets slowly sinking along the mountains，	太阳依傍着山脉慢慢落 下， Tàiyáng yībàngzhe shānmài màn man luòxià，	Ellegance
2.	黄河入海流。 huánghé rù hǎiliú.	The Yellow River spreads into the sea.	黄河流入大海。 Huánghé liúrù dàhǎi.	Faithfulness

3.	欲穷千里目， Yù qióng qiānlǐ mù，	Yearning to see a thousand miles further,	渴望看到一千里以外， Kěwàng kàn dào yīqiān lǐ yīwài，	Expressiveness
4.	更上一层楼 gèng shàng yī céng lóu	just climb one more storey.	只要再爬一层楼就行 了。 Zhǐyào zài pá yī céng lóu jiùxíng le	Faithfulness

Table 11

夜雨寄北 [Yè yǔ jì běi] (Message from a Night Rain) by Li Shang Ying

No.	ST	TT	Back Translation	Translation Principles
	《夜雨寄北》 Yè Yǔ Jì Běi	Message from a Night Rain	雨夜里寄信	Elegance
	李商隐 Lishāngyǐn	Li Shangyin	李商隐 Lishāngyǐn	Faithfulness
1.	君问归期未有期， Jūn wèn guīqī wèi yǒuqī，	You ask the time of my return but there is no certain time,	你问我什么时候回来但 是没有确定的时间， Nǐ wèn wǒ shénme shíhòu huílái dànshì méiyǒu quèdìng de shíjiān，	Expressiveness
2.	巴山夜雨涨秋池。 Bāshān yè yǔ zhǎng qiū chí.	night rain at mountain Ba has filled the autumn pond.	巴山夜雨涨满秋池。 Bāshān yè yǔ zhǎng mǎn qiūchí.	Faithfulness
3.	何当共剪西窗烛， Hé dāng gòng jiǎn xī chuāng zhú，	When can we have a long talk by candlelight,	我们什么时候可以一起 秉烛长谈， Wǒmen shénme shíhòu kěyǐ yīqǐ bǐngchí lázhú cháng tán?	Elegance
4.	却话巴山夜雨时。 què huà Bāshān yè yǔ shí.	and speak of the time of night rain on mountain Ba?	谈论巴山夜雨的时间？ Tánlùn bāshān yè yǔ de shíjiān?	Faithfulness

The results show that there is no single translation principle that is consistently superior to the others. However, the study did find that some translation principles were more effective for certain poems than others. For example, the principle of faithfulness was more important for poems that were rich in imagery and symbolism, while the principle of expressiveness was more important for poems that were lyrical and emotional.

The study also found that the quality of the translation was influenced by the translator's understanding of the poem. Translators who had a deep understanding of the poem were more likely to produce translations that were faithful, expressive, and elegant.

DISCUSSION

The present research explored maintaining artistic conception through the application of polysemy and footnotes in translating ancient Chinese poetry into English. The principles of "faithfulness, expressiveness, and elegance" are effectively reflected in literary translation. This study explored the embodiment and Yan Fu's principle of "faithfulness, expressiveness, and elegance" in the English translation of ancient Chinese poetry. Faithfulness, expressiveness, and elegance can be considered and are deemed effective in translating classic Chinese poetry and other literary types and genres, as principles to make the target readers interested in the ST.

From a practical perspective, the results show that Yan Fu's theory could be used to translate Chinese classical poetry. Classical Chinese poetry translations are recommended to conform to the characteristics of the Chinese language and focus on the completeness of sentences, the fluency of grammatical structure, and the elegance of language carrier. In Yan Fu's point of view, such translations faithful to the original should be prioritized, as by being faithful to the original, the translator can anticipate further expressiveness and elegance.

In addition, by adding footnotes and accurately translating polysemy, the artistic conception can be maintained when translating from Chinese into English classical poetry, bearing in mind that, as Ye (2015) concluded, translation is no longer just the exchange of linguistic information between bilinguals but a kind of cultural transmission. Translation is indeed responsible for the exchange of cultures between different countries (Tee et al., 2022). In translating classical Chinese poetry into English, context plays a key role in having a complete and accurate understanding of the ST and creating an expressive yet precise translation that meets the "intentions" (Yaqubi et al., 2018) underlying the writing of the translated poems. Regarding the translation of classical Chinese poetry into English, this study puts forward some recommendations for future research.

Analysis of the types of information in the footnotes of classical Chinese poetry by applying Blight's (2005) framework showed that there are always words or expressions that are best explained or represented accurately in footnotes, despite the artistic conception that will not be preserved in the TT. By adding the footnote and accurately translating the polysemy of the poem, the translator can convey the artistic conception and beauty of Chinese poetry to the target readers, enabling them to imagine the scenes in the poem and feel the emotions expressed by the poet. In the present study, we only focused on classical Chinese poetry. Future research can consider conducting similar studies on modern poetry, scene-sorting methods, and the use of exquisite language to depict artistic conception.

CONCLUSION

This study also explored the application of Yan Fu's principle of "faithfulness, expressiveness, and elegance" in the English translation of ancient Chinese poetry. It can be concluded that in translating classical Chinese poetry, being faithful to the original text is considered more

significant than expressiveness and elegance. However, the three principles together, i.e., faithfulness, expressiveness, and elegance, should produce the most ideal translations of classical Chinese poetry, based on Yan Fu's theory, as confirmed by Ke (2017). A poetry translator will need to comprehend the author's thoughts, exert effort to translate the essence of faithfulness, expressiveness, and elegance, attain a satisfactory and successful translation (Tang, 2014), and convey the meaning and culture of ancient poetry, which could enable Chinese and foreign readers to appreciate the beauty of ancient Chinese poetry.

Moreover, three themes were obtained by applying Blight's (2005) framework. The extracted codes were related to unknown geographical locations, historical backgrounds, unfamiliar symbolic actions, interpretational information (puzzling statements), linguistic information (explanations of figures of speech or symbols), and unknown objects. By adding footnotes, TT readers can clearly understand them when reading the poetry, particularly if they are unfamiliar with ancient Chinese culture and poetry. Maintaining the artistic conception of poetry does not seem feasible without adequate comprehension of the intention and analyzing the text in terms of meaning comprehensively in the first place. Therefore, when it is impossible for the target readers to understand, translators can adjust the translated text by adding footnotes to make it easier for the target readers to understand, as also supported by Brett (2005).

This study provides some insights into the factors that influence Chinese poetry translation. These factors include the translator's understanding of the poem, the use of the three translation principles, and the overall beauty and smoothness of the translation.

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