

Creative treason in Chinese poetry translation within two different translation behaviours: A tentative study of five versions of "Prelude to Water Melody"

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Abstract

As Medio-translatology has proposed, creative treason reveals the essence of translation practice in an objective way. Meanwhile, it is essential for us to distinguish the differences between In-coming Translation and Out-going Translation behaviours. Chinese poetry "Prelude to Water Melody" depicts how to get out of troubles and how to get rid of frustration in a concise manner, making it worthwhile to disseminate into other nations to share ancient Chinese wisdom. With five typical English versions of "Prelude to Water Melody" selected, the author analyses the four types of specific performance revealed by creative treason in them. The study is not only conducive to the criticism of the effective translation and dissemination of other excellent Chinese classic poems, but also beneficial to the analysis of the theoretical connotation of the term creative treason.

1. Introduction

A translation, on whatever grounds, is taken to be any target language utterance which is presented or regarded as such within the target culture (Toury 2001, 22). However, the translator has to deal with the multi-layered meaning of the original text in literary translation, especially those with the cultural images in ancient Chinese poetry. This is because cultural images are usually embedded with two meanings: the connotation and the denotation.

Su Shi, one of the eight great masters of the Tang and Song dynasties (A.D. 618-1279), has attained the highest achievement of Song Dynasty literature. In particular, he has made great achievements in the realm of Chinese poetry. "Prelude to Water Melody" written by him has always been praised by lots of people. And it has always been regarded as the best to depict the Mid-Autumn Festival, for its exploring the meaning of life in the dialogue with the moon. In "Prelude to Water Melody", Su Shi expressed how he missed his younger brother Su Zhe on the night of Mid-Autumn Festival. At the same time, it shows Su Shi's optimistic and positive attitude

towards life when he was encountering setbacks. It is widely recognized as a masterpiece of Mid-Autumn Festival poetry in the history throughout China's history.

The most famous translators of the five versions of "Prelude to Water Melody" in the world are as follows: Xu Yuanchong, Lin Yutang, Zhu Chunshen, R. Kotewell & N. Smith, and John A. Turner. Chinese poetry is mainly in form of flat tones speaking of rhythm, while English poetry takes feet as a unit and respectively uses light and heavy syllables to form that, which English poetry and ancient Chinese poetry cannot transplant to each other.

The term "creative treason" is nothing more than an objective illustration of translation, showing a fact of the translating process — that is, no matter how hard the translator tries to get close to the source text in the translation, or subjectively attempts to faithfully reproduce the source text, the target text is still impossible to be absolutely equal to the original, for there is always a certain degree of deviation or deviation.

Based on the theory of Medio-translatology, in the following sections of the paper I attempt

- a) to analyze five versions of "Prelude to Water Melody",
- b) to identify the phenomena as creative treason in those five versions and
- c) to propose recommendations to Chinese poetry translation under the background of Chinese culture's "going global".

2. Literature review

2.1 Previous studies of creative treason

Escarpit (1987) initially proposed that translation is always a creative betrayal of the source text. In his view, translation is a creative social activity that gives the original work a brand-new appearance and allows readers in the target language to have a new literary and aesthetic exchange. In this process given that, the translation prolongs the life of the source text while giving it a second life. According to Newmark (1991), in addition to the translation in our usual understanding, translation obviously must include notes and rewriting, that is, literal translation and paraphrase translation techniques are allowed. On the ethical level of translation, Venuti (1998) thought that domesticating translation is seemingly to be a violent act to smooth out the existence of others. Moreover, inspired by the functionalist school, Newmark (2001) summarized the text theory. He believes that the translator should consider the stylistic characteristics of the source text, so as to retain the original author's intentions as much as

possible. Davis (2004) argued that contemporary translation should begin to care about the human value of “who manipulates translation”, and claimed that the subject of translation can be divided into a narrow sense and a broad sense. The narrow sense refers to the translator, while the broad sense refers to the authors, the translators and the readers. Xie, as a pioneer in the study of Medio-translatology in China, summarized the subject of creative treason in the narrow sense, that is, translators’ creative treason revealed in literary translation can be concluded into four situations; at the same time, he further proposed the subject should also include readers and receiving environment from the broad sense (Xie 2013, 2). Xu (2014) argued that the theoretical value of creative treason is that it not only reflects the limitations of translation as a social activity itself, but also essentially defines the term “treason” through the term “creative”. But with regard to how to correctly understand the creativeness of translation, some translators revise too much to convey the original meaning of the source text. Seeing this, Xie (2013) also claimed that some translators misunderstand creative treason so that they go astray to explore what is good and bad creative treason, and perceive it, the essence of translation, as a method of guiding translation practice or even as a criterion for judging the level of translation, which leads to confusion about translation practices and translation studies.

2.2 China’s research on the translation of “Prelude to Water Melody”

There have been many famous English translations throughout the ages, but no one has analyzed the facts and embodiment of creative treason in the different versions of “Prelude to Water Melody” according to Medio-translatology. Cao (2012) compared the English versions of Turner’s and Xu Yuanchong’s to argue the different treatments of vague words in them and the causes of such differences. Zhou (2013) selected three English versions by Zhu Chunshen, Dai Junde, and R. Kotewell & N. Smith, focusing on the comparison of translation methods. Su (2016) took the system of transitivity theory to examine the source text of the term and the English versions of Xu Yuanchong’s and Lin Yutang’s. Chen (2017) compared and analyzed Xu Yuanchong’s, Lin Yutang’s and Zhu Chunshen’s versions of Su Shi’s “Prelude to Water Melody” through Nida’s functional equivalence theory. Zhao (2017) selected three English translations (Xu Yuanchong’s, Lin Yutang’s, and Zhao Yanchun’s) of “Prelude to Water Melody” from the perspective of Gadamer’s Fusion of Horizons for comparative analysis. Mo and Ye (2018), compared the works of Xu Yuanchong’s, Zhang Bingxing’s and Turner’s of “Prelude to Water Melody” guided by the equivalent

translation theory.

3. Research methodology: creative treason revealed in five versions

To start with, it is noted that the term creative treason is not a specific method to guide how to do translating. Yet it profoundly renders translation behaviour and translation activities (Xie 2013, 36). In addition, there must be a gap lied between the translation and the original, which has brought the fact that creative treason is bound to exist in translation. This is because once the translator is concerned, no matter how meticulous and responsible he or she is, losses of the source text will inevitably be found more or less. Secondly, creative treason is an objective fact. Poetry translation, as an important part of literary translation, should pay more attention to the losses of images under the context of the target language. Thirdly, the term creative treason highlights the significance of the role as literary translators. People used to perceive translation as an imitation of the original, while creative treason allows them to be aware of the cultural factors behind translation. Last but not the least, creative treason demonstrates the cultural research layer of translation studies. It breaks up the pedantic understanding that translation is only a mechanical decoding and encoding process, thus incorporating the general trend of cultural shift in contemporary translation studies. In the narrow sense, translators can be considered as the subject of creative treason. In short, the performance of translators' creative treason in literary translation can be summarized into four situations: personalized translation, mistranslation & omission, selective translation & transediting, and indirect translation & adaptation.

3.1 Personalized Translation

3.1.1 Working definition

When it comes to poetry translation, personalized translation is often reflected in the use of domesticating translation strategies, which to be more specific, means employing the natural and fluent language in target text. But deep down to some extent there is a problem of the losses in conveying the culture of the source text. Meanwhile, personalized translation not only features in all about domesticating translation strategies, but also can be revealed in foreignising translation strategies — namely, retaining the cultural symbols of the source language in the whole process of the poetry translation. Sometimes it can be reflected as the subordination of the source text. To be more specific, here are some typical examples

selected from those five versions considering such context as follows.

3.1.2 Case study

(1) 明月几时有？把酒问青天。

Xu Yuanchong's version:

How long will the full moon appear?

Wine cup in hand, I ask the sky.

Lin Yutang's version:

How rare the moon, so round and clear!

With cup in hand, I ask of the blue sky,

Turner's version:

"When did this glorious moon begin to be?"

Cup in hand, I asked of the azure sky:

Zhu Chunshen's version:

How often can we have such a glorious moon?

Raising my goblet, I put the question to Heaven.

Kotewell & Smith's version:

Bright moon, when wast thou made?

Holding my cup, I ask of the blue sky.

The first part of the poem is imagined directly based on the scenery. And the first sentence of the poem, labeled as the speech process, is used to express lonely melancholy. In common, the five English translations both use the speech process, but the use of "ask of" to translate "问" in Lin Yutang's version seems a bit inappropriate. In addition, the "blue sky" as the recipient refers to the clear and bright sky in the source text. At the same time, for one thing, the expression "青天" in the original poetry corresponds to the "明月", which makes readers strongly aware of the setting of color on the night of Mid-Autumn Festival. Besides, the cultural image "青天" is often used as a metaphor for upright officials in ancient China's poetry. For another, Lin Yutang and Kotewell & Smith both use "blue sky" to translate "青天", which is much mechanical compared to Xu Yuanchong's version. In Xu Yuanchong's work, he uses the word "sky", which can be rendered into multiple meanings to correspond the "青天" in the source text in an intriguing way. With regard to Zhu Chunshen, he translates it as "Heaven" under the translation strategy of domestication. However, he fails to translate the deeper meaning of that cultural image. In

addition, Zhu Chunshen also translated wine glasses with traditional Chinese characteristic into Western goblet, which is not appropriate. “明月” not only means brightness, but also represents perfection. The word in the original poem is used to set off the magnificent scene and praise the preciousness of the moon on the night of the Mid-Autumn Festival. On the one hand, Turner and Zhu Chunshen translated it as “glorious moon”, because the word “glorious” not only means brilliant, but also magnificent and pleasant. On the other hand, in terms of it, Xu Yuanchong and Lin Yutang’s translations are slightly inferior. What is more, the “bright moon” in Kotewell & Smith’s version only reflects the literal meaning.

3.2 Mistranslation and omission

3.2.1 Working definition

Needless to say, mistranslation and omission, whether on purpose or unintentional, always come at the cost of missing or distorted information. However, if we distinguish between this sort of creative treason (mistranslation and omission) and general mistakes in translation, and perceive them as a cultural research object, it is not difficult to find that they have their own unique and even unexpected meanings. The following cases are the typical of this special sort of mistranslation and omission in the context of creative treason.

3.2.2 Case study

(2) 不知天上宫阙，今夕是何年？

Xu Yuanchong’s version:

I do not know what time of the year

It would be tonight in the palace on high.

Lin Yutang’s version:

“I do not know in the celestial sphere

What name this festive night goes by?”

Turner’s version:

And wondered in the palaces of the air

What calendar this night do they go by.

Zhu Chunshen’s version:

Which year is it tonight,

in your celestial palaces?

Kotewell & Smith's version:
I know not in heaven's palaces.
What year it is this night.

“天上宫阙” is a typical cultural image with ambiguous meaning, which on the surface seems to refer to a palace in the sky. But in fact, it is a metaphor to the politics, implying that the author had political affairs in mind at the time but was unable to contribute to the country because of himself being excluded by the governor. The versions of both Xu Yuanchong's and Turner's adopted literal translation, and translated “天上宫阙” into concrete images. However, the connotation of the source text is lost by doing so. Lin Yutang's version is embodied as “celestial sphere” (“celestial” is for the sky, and “sphere” is for the scope), which does not clearly specify the cultural image of the “宫阙”. So it will leave readers with some space for continuous imagination. Additionally, Kotewell & Smith's version of “天上宫阙” is obviously wrong, because “天上” does not mean “heaven”. By the way, in Zhu Chunshen's version, although the meaning of “celestial palaces” is correct seeing the source text, there is only one “宫阙” so that it could not be translated into a plural form. Nevertheless, he omits “不知” on purpose, turning the whole sentence in the source text into an interrogative sentence in the target text. Hence, it seems that there is a sense of dialogue with the sky, and the questioning tone is strengthened, which is feasible. All in all, if this sentence is literally translated, a note should be added here to explain the implicit meaning of the word, so that readers can understand its deep meaning and make up for the loss of vague meaning caused by literal translation.

3.3 Selective translation and transediting

3.3.1 Working definition

Both selective translation and transediting can be categorized as creative treason embedded with translators' consciousness. There are many reasons for them to take the selective translation and transediting techniques: to be consistent with the habits and customs of the foreign countries, to cater to the taste of readers in the country of the target text, to facilitate the dissemination, or for consideration of moral and political factors, etc. To some extent, transediting is also a kind of selective translation. The translators who adopt the transediting technique are generally in order to clarify the plot clues of the original work. That is the same to those who use the selective translation technique. When in the

process of translating, they might delete some sentences, paragraphs, or even chapters that are not related to the main plot clues, and introduce the original work in a concise and clear language in the compiled or sectioned version. Therefore, in most cases, the role and impact of translation and translation in literary communication are similar. Furthermore, the biggest difference between translation and section translation is that all sentences in the section translation are directly translated based on the source text, while the sentences in the translated version are either directly translated based on the source text, or written, rewritten, or even compiled based on the original one. The translators added it out of some need. Because of these latter two situations, the distortion of the source text caused by the compiled version sometimes exceeds that of the partial translation. To sum up, it is obvious that selective translation and transediting techniques play a positive role in the dissemination of Chinese poetry. And the following two cases tend to make a more detailed explanation.

3.3.2 Case study

(3) 我欲乘风归去，又恐琼楼玉宇，高处不胜寒。

Xu Yuanchong's version:

Riding the wind, there I would fly,
Yet I'm afraid the crystalline palace would be
Too high and cold for me.

Lin Yutang's version:

I want to fly home, riding the air,
But fear the ethereal cold up there,
The jade and crystal mansions are so high!

Turner's version:

Yes, I would wish to mount the winds and wander there
At home; but dread those onyx towers and halls of jade
Set so immeasurably cold and high.

Zhu Chunshen's version:

I wish to ride the wind, and return there, if not deterred
By the unbearable cold that must prevail at that height.

Kotewell & Smith's version:

I long to ride the wind and return;
Yet fear that marble towers and jade houses,
So high, are over-cold.

At that time, Su Shi was in a period of the loss of official career, so he expected to return to the capital as soon as possible to serve the court. Therefore, “乘风归去” here is a pun. Accordingly, Turner translates it as “wander there at home” which solely means “go home”. Seeing that, his version turns vagueness into concreteness, and the charm of words and sentences is completely lost. Besides, Xu Yuanchong selects vague words to translate it, giving readers some room to imagine. What is more, Lin Yutang illustrates it as “the jade and crystal mansions”, which means “a building made of jade and crystal”. His version conforms to the gorgeous characteristics of the building, in which although “crystal” is added, it is more faithful to the source text considering the “jade”. Moreover, Zhu Chunshen does not translate “琼楼玉宇” and that is not faithful enough. In contrast, Kotewell’s & Smith’s version is faithful to the source text, for their not only using “return” to render the Chinese character “归”, but also employing “marble” and “jade” to depict “琼楼玉宇”.

3.4 Indirect translation and adaptation

3.4.1 Working definition

To begin with, it is noted that both indirect translation and adaptation in literary translation belong to a special form of creative treason, and their common feature is that they both put the source text into second-time deformation. Indirect translation, also called re-translation, refers to the use of a foreign language (often called as a medium language) to translate literary works in another foreign language. In most cases, using indirect translation technique is a last resort, especially when translating literary works in small-language countries, because it is impossible for any country to have a group of translators proficient in various minor languages. However, literary translation is so complicated that when translators are engaged in re-creative it, inevitably, they must incorporate the translators’ own understanding and interpretation of the source text, and even mingle with the translators’ language style, life experience, and personal temperament. Therefore, it is not difficult to understand why the translation of literary works of other countries through media languages produces a second-time deformation. In short, adaptation in poetry translation not only refers to the change of the literary style of the work and the body of the poem, but also the conversion of languages and characters. Different from the terms we used to know when talking about translation studies, here is the case analysis given the circumstance, which will contribute to the understanding.

3.4.2 Case study

(4) 转朱阁，低绮户，照无眠。

Xu Yuanchong's version:

The moon goes round the mansions red
Through gauze-draped window soft to shed
Her light upon the sleepless bed.

Lin Yutang's version:

She rounds the vermilion tower,
Stoops to silk-pad doors,
Shines on those who sleepless lie.

Turner's version:

Her light round scarlet pavilion, 'neath brodered screen, down
streams
On me that sleepless lie.

Zhu Chunshen's version:

Hovering round my chamber,
Sidling through my gate,
a witness to my sleepless night.

Kotewell & Smith's version:

Around the vermillion chamber,
Down in the silken windows,
She shines on the sleepless.

The poet was alone during the Mid-Autumn Festival reunion, unable to be surrounded with his families. Thinking of this, Su Shi couldn't sleep for a long time under the cold moonlight. “无眠” here refers not only to the poet himself, but also to those who cannot meet their relatives on the Mid-Autumn Festival and those travel afar. Xu Yuanchong translates “无眠” as “sleepless bed”, referring to the feeling of loneliness through the furniture “bed”. When he translated the “无眠” here, he did not clearly point out the subject. Therefore, “无眠” here has two meanings just like the original poem, as it refers to both the poet himself and each single one far away from their families, which perfectly restores the source text's writing intention. Much more interesting, Lin Yutang's version of “sleepless lie” has the same effect as Xu Yuanchong's translation. However, it is inappropriate for Turner to replace “无眠” with the author himself in the source text. As for Kotewell &

Smith, they tend to interpret it as all people with insomnia. "Sleepless night" illustrated by Zhu Chunshen, based on Xu Yuanchong's and Lin Yutang's versions, the use of "night" can better express the duration of insomnia, and accurately transmit the poet's homesickness in the way of deep emotion.

3.5 Summary

All in all, according to the working definition concluded from Mediotranslatology, creative treason revealed in five versions can be argued from four aspects as follows.

Firstly, personalized translation is embodied as the characteristics of both domestication and foreignization translation strategies. When translating Chinese poetry, the translator will put the writing style and grammatical rules of English poetry into consideration.

Secondly, the majority of mistranslations and omissions are created unconsciously by the translator during poetry translation. However, if we can distinguish mistranslation from general mistakes in translation, it will not be difficult to find that mistranslation in poetry translation has its own unexpected meaning.

Thirdly, both selective translation and transediting are conscious creative treason, the reasons for using which in poetry translation can be summarized as follows: to be consistent with the habits and customs of the recipient country, to cater to the taste of the recipient country's readers, to facilitate dissemination, or for consideration of moral and political factors, and so forth.

Fourthly, indirect translation and adaptation in poetry translation are both a special kind of creative treason. They all make the original poetry undergo twice transformations in form. Due to the particularity of poetry translation, it is inevitable that the translation will incorporate the translators' own understanding of the original poems, the translators' language style and their life experience. Xu Yuanchong believes that translation should follow the "three beauties" principle: the beauty in sense, in sound and in form. In view of it, he always insisted on rhyming each time translating the English poetry. As for Lin Yutang, who once wrote the book *The Biography of Su Dongpo* in English, has a deeper understanding of the theme of the poem and the poet's spiritual realm. For Zhu Chunshen, he pays more attention to textual coherence and the cohesion between sentences in the English translation of each word. As foreign translators are one of the important media for culture to render, the works accomplished by R. Kotewell & N. Smith and Turner, well-known in the west, are easily accepted by western readers.

4. Similarities and differences of creative treason in five versions within In-coming and Out-going translation behaviour

To start with, we must distinguish two translation behaviours: In-coming Translation and Out-going Translation. Unlike what people used to put in mind, the two translation behaviours of In-coming Translation and Out-going Translation do not remark the different direction of translation. Moreover, there is a discrepancy between them in essence. In-coming Translation is a translation behaviour based on a country's spontaneous demand for literature from other countries, while Out-going Translation in most cases is that a nation unilaterally translates its own literature to other nations, who do not necessarily have a strong active demand for its literature and culture.

4.1 Similarities

Just from the view of In-coming Translation, all five versions convey the meaning of the original poem "Prelude to Water Melody": it expresses Su Shi's yearning for his younger brother Su Zhe on the night of Mid-Autumn Festival, and also shows Su Shi's optimistic and positive attitude towards life and open-minded feelings despite the sufferings of his career. The first part of the original work and the five translations focuses on the description of the moon in the Mid-Autumn Festival. Drinking alcohol on the special day, the poet developed a rich imagination which is well deduced in all five versions. The beginning of the poem by asking the question "when will the bright moon rise" reminds the author of a magnificent palace in the sky, so he has the idea of "returning by the wind". But he is afraid that it is very cold because of the altitude, and he feels "How is it like compared with the real world?" In view of it, he is not only longing for a good life in heaven, but also obsessed with the warmth of the world. Thus the contradiction reflects the author's love for the reality. The latter part of the poem tells about how he missed the loved ones. On the night of the full moon, being alone, it is inevitable for him to feel melancholy lonely. However, the author is not depressed by this, but to comfort himself that "people have sorrows and joys, just as the moon is cloudy and clear". And it sends his own beautiful hope for breaking the limitations of time and space, so as to let relatives far away pass thousands of miles. At length, the bright moon will be shared as a bridge between each other.

4.2 Differences

The major difference between the five translations lies in which translation methods and strategies the translator takes guided by the translation strategy from the perspective of the recipient.

For one thing, poems convey people's complex and delicate thoughts and feelings through pronunciation and rhythm. Therefore, rhythm is an indispensable carrier for the content of poems. Without this carrier, it is difficult to talk about content and charm. Chinese poetry mainly uses flat tones to form a rhythm, while British poetry prefers to take foot (pl. feet) as a unit to allocate its rhythm. As far as "Prelude to Water Melody" is concerned, Xu Yuanchong's version roughly conforms to the rhyming format as "ABABCCDDEEFFGG". His translation is neat in phonology, which sounds catchy and beautiful.

For another, regarding of the cultural images and their vague meanings in "Prelude to Water Melody", Turner picks out more specific images in the translation to cater to the aesthetic orientation of Western readers; While Xu Yuanchong and Lin Yutang make them vague and condense the translation, in which the artistic conception is profound and shows the beauty of the original vagueness. It can be seen that, for the fuzzy words in ancient poems, the translation should be done in the same way as much as possible. In other words, those with ambiguous meanings are used to translate the cultural images in the original poem. In addition, if the meaning is missing in the process of translating, a supplementary explanation should be added so that the vague charm of the original poem can be retained to the greatest extent. By doing so, it will be extended so as to the interpretation effect and meaning of the poetry both in English and Chinese.

4.3 Summary

To sum up, the reasons for those differences in five versions selected within In-coming and Out-going translation behaviour can be concluded as follows:

- a) lack of the necessary understanding of the basic laws of translation and introduction of literature in the context of cross-language communication;
- b) when disseminating native culture, they do not understand the essential difference between the two translation behaviours of In-coming Translation and Out-going Translation.

Since Turner and Kotewell & Smith are foreign translators relative to

China, they simply want to understand Su Shi's poems from the literary and artistic perspectives. Therefore, when engaging in translation activities, they were only considering how to translate foreign literary works faithfully and accurately in spite of restrictions in their language environment. As long as they can polish it well, their translation behaviour will naturally be favored by readers, and even have a certain impact in their nations. Things are totally different speaking of Out-going Translation. Due to the readers in target country have not yet generated a strong internal demand for one certain kind of literature and culture, let alone the translation works. Under such circumstances, if Xu Yuanchong, Lin Yutang, and Zhu Chunshen were like Turner and Kotewell & Smith, who only considered the fidelity and accuracy of the translation despite other constraints (i.e. the reading preferences in the target language country, the translator's own translation strategies, methods, techniques and so forth), such translation behaviour would not achieve the expected success.

In general, cultural communication is always translated from a culture with highly developed social conditions to a weaker one, and translators in the "weak" cultural context take the initiative to translate the strong culture into their own cultural context. Gouadec (2011) pointed out: "When a country is a powerful country in terms of technology, economy and culture, its language and cultural translations must be very large; and when a country is slowly developed in terms of technology, economy and culture, the amount of language and culture translation must be large. In the first case, the country is an exporter of language and culture. While in the second case, it becomes an import country of language and culture". Based on this, foreign translators such as Turner and Kotewell & Smith will give priority to domesticating translation strategies to cater to foreign readers when translating "Prelude to Water Melody". Therefore, there will be more adaptations and losses of cultural images in their versions.

5. Conclusion

5.1 Major findings

Specifically speaking, the author intends to cope with the following questions in the course of the research: what is the creative treason revealed in five versions of "Prelude to Water Melody", what are the similarities and differences in five versions within in-coming and out-going translation, and how could we explain those differences in five versions based on Medio-translatology. And the major findings go as follows:

a) we need to identify cultural factors when undertaking poetry translation. We should realize that verbal and written text conversion is only

a representation of translation. The purpose and task of translation is to enable people who speak different languages to achieve effective communication, which is the essence of translation.

b) we should distinguish between two kinds of translation behaviours: In-coming Translation and Out-going Translation. In the act of In-coming Translation, the translator only needs to consider how to translate the foreign literary works faithfully, expressively and elegantly, that is to say, how to take translation methods is the focus of traditional translation theory. However, in the Out-going Translation behaviour, the translator must consider many other factors that restrict the gains and losses of the translation activity, including the aesthetic and political factors of the readers in the target language country.

c) it is fundamental for translators to be aware of the basic literary knowledge of Chinese and English poetry. There are many differences between Chinese ancient poems and old English poems. Therefore, translators should pay more attention to retaining cultural images when translating them to other nations.

d) last but not least, poetry translation requires an understanding of the basic rules of dissemination. In other words, the previous translations of poems lacked a proper understanding of the basic laws of cross-cultural transmission of literature.

5.2 Limitations

Surely, some shortcomings still exist.

It should be pointed out that the paper is aimed at analysing five versions of "Prelude to Water Melody" and identifying the typical phenomena as creative treason in five versions from the perspective of Medio-translatology. However, first and foremost, as the term creative treason originally appeared in French literature, and the second foreign language ability of the author is not proficient enough to read French literature, there is bound to be a lack of language expression by explaining the main points through reading research works translated in English or Chinese. Besides, the selected English versions are few due to the limited time and energy. In addition, since the translation of some term of Medio-translatology, such as "译出（入）行为" (In-coming and Out-going translation behaviours), is still controversial in the academy, the author is supposed to consult the dictionary and the websites continuously in order to ensure the accuracy and the proficiency of future studies. Finally, the depth and breadth of this paper are limited so a further analysis is expected to be made in the future.

5.3 Suggestions for further studies

By making a case study on five versions of "Prelude to Water Melody", the author suggests that with the proliferation and popularity of the studies of poetry translation, creative treason has, and will lead to a series of studies related, such as the nature of translation behaviour, the motivation, the result, the dissemination, the acceptance and the influence of translation from a cultural perspective. Meanwhile, such shift in the Chinese poetry translation has gotten to become a major trend in world poetry translation studies in the contemporary given the background of Chinese Culture's "going global", which will discuss more about the connotations embedded in the poetry translation.

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