Footnotes, artistic conception, and strategies in translation of ancient Chinese poetry into English

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Abstract: In Chinese poetry, artistic conceptions (Yi Jing), i.e., the soul of poetry portrayed beyond the words, has often underrated. This research explored the translatability of Chinese poetry from the perspective of maintaining artistic concepts by applying Vinay and Darbelnet 's model, exploration of the strategies, and footnotes. Five ancient poems that contained significant Chinese culture specific items were selected. The strategies utilized in the translation of the ancient poetries from Chinese to English language were identified and described, in addition to the thematic analysis used to analyze the content of footnotes and how artistic conception was preserved in the poem translations. Findings showed that "equivalence" is the most used strategy in the translation of the five poems, followed by "modulation", "literal translation", "transliteration", "borrowing and adaptation". Moreover, the difficulty of poetry translation from Chinese to English was identified to be mostly related to the elements that reflected on the cultural and historical background. It was concluded that adding footnotes can help to preserve the artistic conceptions and intentions of the source text without causing confusion among readers in translating ancient Chinese poems. The findings could provide

insights on the translatability of poetry and how footnotes help in maintaining artistic conception and the intended meaning, emphasising on appropriate strategies for preserving the artistic conception.

Keywords: ancient, artistic conception, Chinese poetry; footnotes; strategies

INTRODUCTION

For thousands of years, poetry has been one of the most popular literary genres (Fong, 2020). The history of Chinese poetry can be traced back to the Tang Dynasty 1200 years ago (Crevel, 2008). Poem is a highly expressive type of text because it uses words to convey thoughts, moods, and emotions (Munday, 2016, p.135). The TT of a poem should convey the aesthetics and artistic form of ST and the implied meaning is conveyed (Kenesei, 2010). When translating poems, the translator should adopt the ST writer's point of view to reproduce his thoughts, moods and emotions in TT to another language (Munday, 2016, p136). Newmark (1988) pointed out that poetry is the most personal and its unit, which is more important than any other text type (Newmark, 2009).

In Chinese poetry, the artistic conception 意 境 (Yìjìng) is the soul of poetry and therefore, plays a vital role in it. When translators translate Chinese poetry into another language, they should also translate its artistic conception (Chen & Li, 2018). Literally, 意 境(Yìjìng) means "the realm of meaning" (yi- meaning; jing- realm). In English translation of 意 境 (Yìjìng) is called artistic conception. However, this 意 境 (Yìjìng) "realm of meaning" will not be clearly depicted on words but is beyond the text. This requires the reader's active imagination and artistic experience to realize the "realm of meaning"(Tang, 2014, p2). In the Chinese cultural tradition, "there is a painting in the poem" （诗中有画 Shī zhōng yǒu huà） and "there is a poem in the painting" （ 画 中 有 诗 Huà zhōng yǒu shī, which explains the common ground between the two and is called an art form by Chinese poets and artists (Tang,2014).

Cultural context encourages diverse ways of thinking, viewing, speaking, writing, reading, and listening (Kramsch, 1993; Yap, & Amini, 2020). In this regard, poetry, as the earliest literature in China, originated from folk songs (Flanagan and Zhurkina, 2003). *Shi Jing* is the earliest collection of poems in China, which can be traced back to the eleventh century to the seventh century BC (Beecroft, 2019). In the history of Chinese ancient poetry literature, many poets wrote ancient poems about Chinese festivals, customs, and traditional culture of the festivals.

In China, poetry has been highly valued (Fong, 2020). Foreigners are also interested in learning more about Chinese culture by reading English translations of Chinese poems (Bai, 2012; Wu, 2014; Chia, 2012).

Furthermore, Chinese classical poetry possesses its own distinctive rhythm and writing style as compared to English poems, and the aesthetic aspect of ancient Chinese poetry that enables readers to interpret and imagine the implicit meaning beyond poetry actively has been neglected (Zong, 2017). Theoretically the application of Vinay and Darbelnet's translation strategy would contribute to the quality (Amini, Amini, Alavi, & Esfandiari, 2017; Amini, Ibrahim-González, Ayob, & Amini, 2015) of ancient Chinese poetries, which the previous studies did not consider (Chan, 2006; Khoo, 2018).

It is often stated that poetry is untranslatable, and artistic conception disappears in TT (Gao, 2001; Chan, 2003; Ding & Zhou, 2015; Chen & Li, 2018), as it is the most

condensed, quintessence and connotation of the richest form of literature. In China, these poems have accumulated a long history and culture but due to the great difference between the Chinese and Western cultural backgrounds, there will inevitably exist the chance of the omission of cultural information (Dan, 2006). Chinese poetry has provided readers with artistic entertainment for interpreting the artistic conception of poetry and a source for poets to vent their emotions (Ng, & Amini, 2019). because of

its profound artistic conceptions (意境 yìjìng) (Zhou & Pan, 2020). But when translated into English, the artistic conceptions in poetry inevitably disappeared (Chen & Li, 2018). For the multilingual, the general perception of the English translation of the Chinese poems is said to be plain and dull, and there is no room for poetic imagination (Tang, 2014).

Due to cultural differences (Alavi., Chow, & Amini, 2015) it is often difficult to find English words that correspond to the imagery of Chinese poetry (Xie, 2014). For a long time, the translation industry has always attached great importance to how to effectively translate the artistic conceptions of Chinese poetry. Translation theorists proposed that poetry translation is a difficult task because of the loss of poetic artistic concepts in the translation process (Chan, 2003; Bai, 2012; Zhang & Mao, 2009). Moreover, Chinese poems need readers to possess some cultural background knowledge (Amini, Zahabi, Amini, & Hosseini, 2020) to understand the meaning (Dan, 2006). In this study, the "effective strategies" (James, Tan, & Amini, 2018; Wong, Tan, & Amini, 2019).) in translating Chinese poems into English were explored as in the past studies translating culture specific items did not receive much attention. The following research questions were formulated:

1.What strategies are effective in translating Chinese poetry into English based on Vinay and Darbelnet procedures?

This question was answered by analyzing the text and finding the most appropriate strategies to translate the text in its most equivalence form.

2. How artistic conception is portrayed in English translation of Chinese poetry?

This question was answered by comparing the original text and the target text (TT) to analyze if the poetic spirit and artistic conception was translated.

3.How can footnotes be used to maintain the artistic conception in translation of Chinese poetry into English?

This question was answered by applying thematic analysis to study the type of information in the footnotes.

LITERATURE REVIEW

Artistic conceptions

Artistic conception is a depiction that combines emotion and landscape, which can bring readers into the imagination space (Zong, 2017). The concept of artistic conception enables readers to explore the deepest feelings of the poet in a particular landscape. Artistic conception is the essence of Chinese classical aesthetics. It has become an important element of aesthetic creation and is widely used in Chinese poetry and painting. The beauty of ancient poetry lies in the pursuit of images, and the poet always conveys his personal feelings through various images rather than directly expressing them (Chen & Li, 2018; Yap, Adeela Abu Bakar, Amini, & Rafik-Galea, 2018). Images help poets express implied thoughts, so that readers can interpret the

meaning of poems through the combination of images and emotions depicted in the poem.

"Indeterminacy" is the key to successfully reproducing the artistic conception in Chinese poetry into English (Zhou & Pan, 2020). First, the translator must ensure that he fully understands the meaning of the original poem. Second, the translator needs to reserve enough imagination space for the target audience. It is essential to maintain an aesthetic distance between the translated poem and the implicit meaning of the poem (Zhou & Pan, 2020). If the distance is too close, it is considered that there is not enough space for the imagination and participation of the target readers. Similarly, over-interpretation often hinders the realization of the beauty of artistic conception. Therefore, "indeterminacy" is an important consideration when translating poetry because it means that the source text (ST) cannot be completely converted into the TT. Translation inevitably implies a certain degree of indeterminacy because the actual meaning can only be interpreted according to the actual context (Palumbo, 2009). When translating poetry, translators should reserve enough aesthetic space so that readers can participate in the active interpretation and imagination of the implicit meaning beyond the poetry. As a result, when the beauty of artistic conception is realized, the translation is successful.

Translation of Chinese poems into English
Chinese poetry is characterized by philosophy and the semantic information of the ST and its form are important aesthetic features in Chinese poetry (Chan, 2006). The transfer of Chinese poems' spirit while retaining its meaning, style and unity into TT is difficult when Chinese and English are from different language families. Similarly, translators' language proficiency and cross-cultural communication skills are found to affect the imagery and artistic conception of poems, and the benchmark of aesthetic evaluation of ancient poetry (Zhang, 2003).

The image and artistic conception of the poems are difficult to translate because of allusions and images that are not replaceable. There is no perfect method in translation of poems, but equivalence strategy can be used to retain the similar poetic words and sentences at the textual level. Therefore, translating poems should leave some room for imagination and allow readers to make up the meaning of the poem. The artistic conception of the original poem can be transferred or reproduced in terms of phonology, rhythm, emotion, and style (Zhang, 2003).

Poetry translation has played an important role in the cultural change of the times (Bassnett, 2011). Despite the cultural and contextual differences (China and the West). In poetry translation, common emotions can be exchanged, because the emotions expressed in poetry can be unified in translation. The poems that are the easiest to travel, involve the evocative emotion, not the evocative theme.

One of the translation procedures is adding notes. Notes may appear in the form of "footnotes" and are additional information in the translation (Newmark, 2009). Footnotes are used to help TT readers better understand the TT content (Ordudari, 2007). Footnotes in the translation can take the form of a combination of explication and compensation (to elaborate the implicit information in the ST) or a combination of additional and compensation (to add new information). In poetry translation, TT is accompanied with notes, glossary, and bibliographic tools, which can provide readers with more information so that they can understand better (Newmark, 2009).

Five poems were selected as the ST about different Chinese cultural elements and festivals. The festivals were the Spring Festival, Double Ninth Festival, Mid-Autumn Festival, Lantern Festival and Winter Solstice. Different festivals have

different kinds of customs, such as setting off firecrackers during the Spring Festival, climbing the Double Ninth Festival, eating mooncakes during the Mid-Autumn Festival, eating dumplings during the Lantern Festival, and eating dumplings during the winter solstice to convey the beauty of ancient poetry and Chinese traditions.

The first poem is 'Yuan Ri' by Wang An Shi, a poet in Song dynasty. The second poem, 'Jiu yue jiu ri yi shan dong xiong di' is by a Tang dynasty poet, Wang Wei. Next, 'Sheng cha zi yuan xi' was written by a Song dynasty poet during the 1046's by Ou Yang Xi. The fourth poem, 'Wang yue huai yan' is by Zhang Jiu Ling, in Tang dynasty. Lastly, researchers chose the poem 'Dong Zhi' which was written by a Tang dynasty poet who is Du fu during the 767's.

METHOD

Vinay and Darbelnet's (1995) taxonomy

In this study, Vinay and Darbelnet's classification of translation procedures will be used. Vinay and Darbelnet (1995) proposed a set of translation strategies and procedures for French to English translation. This set of translation strategies is widely used by translations in other languages. They identified two general translation strategies: direct translation, and oblique translation. Direct translation is synonymous with literal translation, and it covers three strategies of borrowing, calque and literal translation. Oblique translation is a synonym for free translation. It covers four strategies: transposition, modulation, equivalence, and adaptation. The strategies would enable researchers to reveal detailed translation strategies used in the conclusion and convey meanings especially involving the cultural features from Chinese to English (Khoo, 2018).

Newmark's (1988) footnotes as strategies

Peter Newmark (1988) proposed twelve strategies and adding footnotes is one of the strategies (Ordudari, 2007) which is useful for concepts that readers may not be familiar with, such as ST's cultural elements and background information (Haroon, 2019). Poetry contains cultural elements in realization of the artistic conception and beauty of ST culture to the world (Khei, 2019). Artistic conception is the essence of Chinese classical aesthetics, and it hardly be adapted to TT culture (Chen & Li, 2018). Therefore, in this study, footnotes are used to preserve the artistic intent by not adapting to the TT culture, but to make TT easy for readers to understand.

Blight's (2005) framework for analysis of footnotes

In this research, thematic analysis is used to analyze the content of footnotes. The content in the footnotes is categorized into codes and themes to explore the "function" (Yaqubi, Tahir, & Amini, 2018) of footnotes in translation by applying Blight's (2005) framework. Blight (2005) categorized footnotes into background information (unknown geographic location, unknown historical background, unfamiliar symbolic actions, unknown objects), linguistic information (figure of speech or symbols) and interpretational information (confusing statements). The readers of the translation still need some information to understand the text (Blight, 2005). In addition, footnotes are usually linked to culture specific items (CSI), which will be transferred unchanged and appear in the footnotes. Therefore, informative footnotes are used to enhance the reader's understanding of TT and bring the text closer to the reader (Haroon, 2019). As

for validation of the translations, five native Chinese speakers who have taken two Translation and Interpretation courses at Bachelor's level and therefore had some theoretical understandings of translation, were selected to check the content validity. Modifications were made based on the feedback from the raters.

ANALYSIS

This section discusses the results of using translation strategies and frequency.
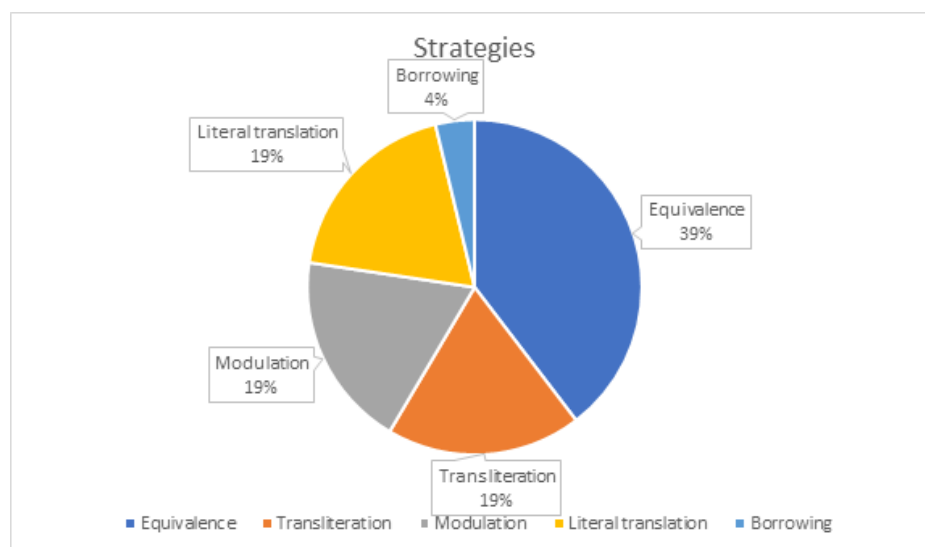

CHART 1: Frequency of strategies

Equivalence

Equivalence (39%) was the dominant the procedure used amongst the other translation strategies to translate poems. Equivalence strategy utilizes different stylistic and structural methods to create an equivalent text from ST that is usually used in relation to translating idioms, proverbs or fixed expressions to TT (Waliński, 2015).

Table 1: Equivalence Strategy used in translation of poems from Chinese to English

ST	TT	Back Translation
去年元夜时 (Qùnián yuán yè shí,)	Last lantern festival,	最后的元宵节 (Zuìhòu de yuánxiāo jié)
路迷何处见三秦 (Lù mí hé chù jiàn sān qín)	The road ahead is confusing. Where can I see the Sanqin?	前路迷乱，我要在什么地方，才能够看得见朝廷 (Qián lù mí luàn, wǒ yào zài shén me dì fāng, cái néng gòu kàn dé jiàn cháo tíng?)

'去年元夜时' (Qùnián yuán yè shí,) in ST is translated as 'Last lantern festival'. The original ST of the poem uses '元夜时' (yuán yè shí) which is known to have several

alternate names including lantern festival, last day of Chinese New Year or Chinese Valentine's Day as on they all fall on the fifteenth day, and traditionally marks the end of the Chinese New Year. It is also the return of spring and symbolizes the reunion of family. Thus, most suitable for this context and to maintain the artistic concept of ST to TT, 'lantern festival' was used as Chinese speakers usually associate the last day with 'lantern's festival' as the closest natural equivalent to the ST.

The phrase '路迷何处见...' (Lù mí hé chù jiàn…) was translated as 'The road ahead is confusing…'. This equivalence strategy was used here as, '路迷' (Lù mí) means 'lost on the road' and '何处见' is 'will appear' in ST. Equivalence to this would be 'The road ahead is confusing…' to convey the sense of 'confusion' in navigating through the challenges. This transfers the meaning and artistic concept in an understandable way to the TT.

Modulation
Modulation is a form of information obtained by changing views (Munday, 2001) by introducing semantic changes or perspectives.

Table 2: Modulation Strategy used in translation of poems from Chinese to English

ST	TT	Back Translation
九月九日忆山东兄弟 (Jiǔ yuè jiǔ rì yì shāndōng xiōngdì)	I Miss my brothers on Double Ninth Day	我在九月九日思念我的兄弟 (Wǒ zài jiǔ yuè jiǔ rì sīniàn wǒ de xiōngdì)
杖藜雪后临丹壑 (Zhàng lí xuě hòu lín dān hè)	After the heavy snow, I came to the *Dan He* place with crutch	在大雪之后，我拄着拐杖来到道家所在之地 (Zài dà xuě zhī hòu, wǒ zhǔ zhe guǎi zhàng lái dào dào jiā suǒ zài zhī dì)

'九月九日忆山东兄弟' (Jiǔ yuè jiǔ rì yì shāndōng xiōngdì) was translated as 'I miss my brother on Double Ninth Day'. Modulation changed the semantic structure, as in the ST the subject is '九月九日' and the object is '兄弟'（xiōngdì). The subject is 'I' and the object is '兄弟' (xiōngdì). Therefore, when it is translated without modulating the structure, the TT is grammatically incorrect.

'After the heavy snow, I came to the *Dan He* place with crutch' was the translation of "杖藜雪后临丹壑" (Zhàng lí xuě hòu lín dān hè) where the subject 'I' is omitted but the poet following the previous line, as the reader would know the subject is the first person pronoun.

Transliteration
Transliteration is a process of translating letters and symbols of one language into their approximate equivalents in another language (Munday,2009).

Table 3: transliteration strategy used in translation of poems from Chinese to English

ST	TT	Back Translation
江上形容吾独老 (Jiāngshàng xíngróng wú dú lǎo)	In Jiang Hu, everything here still remains but I am old	我流落在江湖，自己照着形貌， 好像只有我一个人衰老了 (Wǒ liú luò zài jiāng hú, zì jǐ zhà zhe xíng mào, hǎo xiàng zhǐ yǒu wǒ yī gè rén shuāi lǎo le)
生查子·元夕·欧阳修 Sheng Chazi·Yuan Xi" Ouyang Xiu	"Sheng Cha zi·Yuan Xi" Ouyang Xiu	生查子·元夕 欧阳修 Sheng Chazi·Yuan Xi" Ouyang Xiu

'江' (jiang) was translated as 'jiang hu'. In ST '江' is an abbreviation of 'jiang hu', a place where the people live far away from the imperial court and the ruling class.

In the other example, '生查子·元夕 欧阳' (Sheng Chazi·Yuan Xi "Ouyang Xiu") is the name that only exists in Chinese culture. Hence, it is translated using transliteration without changing the meaning.

Literal translation
Literal translation means translating segments word by word from ST to the TT (Hatim & Munday, 2004).

Table 4: Literal Translation Strategy used in translation of poems from Chinese to English

ST	TT	Back Translation
月与灯依旧。 (yuè yǔ dēng yījiù)	the moon and the lights still remained.	月亮和灯光仍然存在。 (Yuèliàng hé dēngguāng réngrán cúnzài)
遥知兄弟登高处， (Měi féng jiājié bèi sī qīn).	Knowing my brothers must have climbed the high mountain.	缺少一人带着山茱萸一起爬山。 (quēshǎo yīrén dàizhe shānzhūyú yīqǐ páshān)

'月与灯依旧 (yuè yǔ dēng yījiù)' was translated literally without affecting the meaning and the artistic conceptions of the poetry as 月(moon), 与(and), 灯(light) and 依旧 (still remained) have the same denotative meaning in English.

In '遥知兄弟登高处' (Měi féng jiājié bèi sī qīn)', the words '遥知 (know)', '兄弟 (brother)', '登高处 (climbing the mountain)' have the same denotative meaning in English. Thus, translating it literally would not change its meaning and artistic conception.

Borrowing

Borrowing involves using the same words or expressions in the TT. This means that the foreign phrasing or words are directly translated to TT (Munday, 2009).

Table 5: Borrowing Strategy used in translation of poems from Chinese to English

ST	TT	Back Translation
冬至 (Dōngzhì)	Winter solstice	冬至 (Dōngzhì)
九月九日忆山东兄弟 (Jiǔ yuè jiǔ rì yì shāndōng xiōngdì)	Missing my brothers on Double Ninth Da	在九月九日思念兄弟 (Zài jiǔ yuè jiǔ rì sīniàn xiōngdì)

'冬至(Dōngzhì)' is a traditional festival from China, borrowed to TT as Winter solstice. '九月九日' (Jiǔ yuè jiǔ rì) refers to a festival day in China, whereby people would climb the mountain and wear dogwood to cherish the memory of their ancestors and pray.

Analysis of footnotes

The information in the footnotes was categorized into three themes, namely background information, linguistic information, and interpretational information. Under each theme, code is generated based on the type of information in the footnote.

Table 6: Thematic analysis of footnotes used in translation of poems from Chinese to English

Themes	Codes	Examples
Background information	**unknown geographic location**	**Dan He** refers to where Taoism is located. **Zi Cheng** refers to a palace in the Tang dynasty. **San Qin** refers to an imperial court in Xi'an at Shan Xi
	unknown historical background	**Yuan Ri** in Chinese tradition refers to New Year's Day. **Double Ninth Festiva**l is a festival that advocates the establishment of an atmosphere of respect and love for the elderly in the society. **Lantern festival** or the Spring Lantern Festival is a Chinese festival celebrated on the fifteenth day of the first month in the Chinese calendar. **Mid-Autumn Festiva**l is a festival meaning reunion, and it is more about children coming back to visit relatives.

		Winter Solstice is a traditional Chinese folk festival to worship ancestors
	unfamiliar symbolic actions	Tao: Taofu is an ancient custom in which people **wrote the names of two gods on peachwood boards and hung them by the door** to suppress evil spirits.
		On the Double Ninth Festival, **wearing dogwood plants and climbing mountains,** helps to prevent diseases and avoid disaster.
		During the Mid-Autumn Festival, the moon is the brightest and fullest, and **people enjoy the moon with their loved ones.** (full moon is a symbol of reunion)
	unknown objects	**Dogwood plants**: have cleansing effect
		Tusu: refers to a wine originating from ancient times.
linguistic information	**figure of speech or symbols**	**Jiang** refers to Jiang Hu where the people far away from the imperial court and the ruling class
		Xing Rong refers to form and appearance
		Ming Yu refers to the sound of collision caused by the jade worn by officials in ancient times.
interpretational information	**Confusing statements**	**"The sentimentalist"** refers to people who have strong emotional feelings and is an equivalence of Qing ren. Qing ren (情人) literal means lovers but, in this poem, it refers to the author as a sentimental person.
		"Dressing in nightgown feeling the dew" in this poetry means the protagonist stayed outdoors too long until the dew wet his nightgown.

Background information

The first subcategory under background information is 'unknown geographic location'. As TT readers may not necessarily be familiar with landmarks or the terms used for dwellings in the ST. For example, 'Dan He' refers to where Taoism is practiced in China. 'Zi Cheng' refers to a palace in the Tang dynasty in China. 'San Qin' is often used to describe an imperial court in 'Xi'an' at 'Shan Xi'. All these examples are important in Chinese culture and there is no equivalence for them. Hence, the artistic conception and meaning is retained in the poems by explaining these terms in the footnotes.

Next type was 'unknown historical background', explanations to know how the historical background fits the context (Blight, 2005). For example, 'Yuan Ri' refers to New Year's Day. The 'Double Ninth Festival', a festival that advocates respect and love for the elderly in the society. The 'Lantern festival' or the 'Spring Lantern Festival' is another Chinese festival celebrated on the last day of Chinese New Year, which is the fifteenth day of the first month in the Chinese calendar. 'Mid-Autumn Festival' is a festival to celebrate reunion of families and 'Winter Solstice' that is a traditional Chinese folk festival to worship ancestors by making and eating glutinous rice balls. The usage of footnotes will help prevent the TT reader from assuming the wrong

meaning and retain the ST artistic conception by not adding too much information in the TT.

Furthermore, as the symbols in poetry may not make sense to the target readers, by adaptations based on the target reader's culture, the artistic conception and the intended meaning will be lost (Blight, 2005). Therefore, one of the subcategories under the background information was identified as being 'unfamiliar symbolic actions' to retain the intended meaning and artistic conceptions. For example, in '元日' (New Year's Day), the symbolic action in this poem is writing names of two gods on Taofu to suppress evil spirits. The action here is an ancient custom which people practise during the first day of new year. In '九月九日忆山东兄弟' (Missing my brothers on Double Ninth Day), the symbolic action is people wearing dogwood plants and climb to the top of the mountain for praying. This is a custom on this festive day to prevent diseases and avoid disasters. In '望月怀远' (Looking at the moon, thinking of you), the symbolic action is to watch the moon with loved ones as the moon is the bright and full on this day. All these actions are important in Chinese culture, but target readers may not be able to understand, so all these symbolic actions are explained in footnotes to help readers better understand the poem.

Finally, 'unknown objects' were identified as culturally related objects that are only unique to a culture. For example, 'Dogwood plant', a plant that has a cleansing effect in Chinese culture. 'Tusu' refers to a most popular type of wine from ancient times in China. Additionally, these objects from ancient Chinese could also confuse and present-day readers if they are left unexplained.

Linguistic information

Figurative language in poetry may not be understood correctly if it is translated into another language without adjusting. If figurative language is translated with a descriptive phrase, the aesthetic aspect of the poetry is not achieved (Liu & Zhang, 2005). In Chinese poetry, if the figurative language is translated into descriptive phrases, the rhythm and writing style of ST cannot be maintained. With explanation when translating figurative language, the target reader may understand or recognize the expression of figurative terms better (Blight, 2005). For example, '冬至' (Winter solstice), the word 'Jiang' refers to people who are far away from the imperial court and the ruling class. It was translated using transliteration strategy while the meaning was explained in the footnotes. 'Xin rong' refers to form and appearance. It also has another meaning of 'describe', but this is not the intended meaning of the term used in the poetry. Thus, it is explained in the footnotes. Another example, 'ming yu', refers to the sound of collision caused by the jade worn by officials in ancient times. When talking about 'ming yu'. The Chinese would associate 'ming yu' with jade pendants. In ancient times, people tied the jade pendants around their waists. The sound of two jade pendants colliding can be heard when ones make moves. Adding footnotes to adjust the text made the meaning simpler and to understand as suggested by Blight (2005).

Interpretational information

Poetry is a kind of meaning-based translation, which requires translators to have a good understanding of ST (Kenesei, 2010). Due to the unique rhythm and writing style of poetry, TT cannot be too long or descriptive (Dastjerdi, Hakimshafaaii, & Jannesaari, 2008). Therefore, target readers may have different interpretations of TT when it is short and concise. For example, in '望月怀远' 'Looking at the moon, thinking of you', the term 'the sentimentalist'' may confuse readers, because the literal translation of

'qing ren' is 'lover'. The intention of the poet is to describe the protagonist as someone with strong emotions, and the term refers to the poet himself. Another example is 'Dressing in nightgown feeling the dew'. The purpose of this phrase is to tell the reader that the protagonist of this poem stayed outdoors too long until the dew wet his nightgown. This phrase has an implicit meaning, that is, the protagonist could not sleep all night and went out to watch the moon while thinking of his loved ones. These "confusing statements" may lead to misunderstanding the meaning of the poem (Blight, 2005). However, if the translator adds interpretation in the TT, the artistic conception could be lost, because the function of the artistic conception is to provide space for imagination.

DISCUSSION

From the analysis, equivalence was the most used strategy, followed by modulation, literal translation, and transliteration when translating the five poems. When there was ST equivalence in the TT culture, the equivalence strategy was used to maintain faithfulness to the ST producer (poet). Moreover, modulation was used to translate ST in the correct grammatical order in TT. When ST could be directly translated into TT that maintained 'sense' and it sounded 'natural', literal translation was used. Transliteration strategy was used to translate the name of a place or object that existed only in ST culture. The least used strategy when translating the five poems is borrowing, which was only used to translate the names of festivals. Adaptation strategy was not used to avoid loss of the artistic conception and intended function.

The difficulty of poetry translation is due to the elements that reflect the cultural and historical background. While maintaining the artistic conception and intention, translators face difficulties in translating poetry. Many studies have shown that poetry translation is impossible, and poetry is not translatable (Gao, 2001; Chan, 2003; Ding & Zhou, 2015; Chen & Li, 2018). Adding footnotes can help to preserve the artistic conceptions and intentions of ST without causing confusion among readers. This finding aligns with previous studies emphasizing the use of footnotes to add information and enhance the reader's understanding (Ordudari 2007; Haroon, 2019).

CONCLUSION

This study used Blight's (2005) framework to analyze the elements in footnotes and the findings revealed that the information contained in the footnotes was background information, linguistic information, and interpretational information. With the help of footnotes, translators were able to express the cultural beauty of the Chinese poetry to the target readers and the artistic conception of ST was retained in the TTs to let the readers imagine the setting and feelings in the poem. It can be concluded that in this study, a successful poetry translation was defined as perseverance of the artistic conception in the target language. Since this study shed some light on the application of Blight (2005) footnotes framework, further research could be conducted to analyze the effectiveness of the framework in translating prose.

By application of Vinay and Dalbernet taxonomy on ancient Chinese poems and maintaining the artistic conception, further research on children literature could be conducted to explore on the effectiveness of this application. Children's literature may involve texts and images that could have culture specific meanings, character names, and nursery rhymes which may only be distinct to Chinese culture and background that are unfamiliar to TT readers.

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APPENDIX
Poems, translation, backtranslation and strategies used
Poem 1

	ST	TT	Back Translation	Translation strategies
	《元日》 Yuán Rì 王安石 Wáng'ānshí	New Year's Day Wang An Shi	春节中的第一天 Chūn jié zhōng de dì yī tiān 王安石 Wáng'ānshí	Equivalence Transliteration
1.	爆竹声中一岁除 Bào zhú shēng zhōng yī suì chú	In the sound of firecrackers, the old year has passed	在阵阵轰鸣的爆竹声中，旧的一年过去了 Zài zhèn zhèn hōng míng de bào zhú shēng zhōng, jiù de yī nián guòqùle	Modulation Equivalence
2.	东风送暖入屠苏 Dōng fēng sòng nuǎn rù tú sū	The east breeze brings warmth and people drink Tusu	在暖和的春风吹来了新年，人们喝着新酿的屠苏酒 Zài nuǎnhuo de chūn fēng chuī lái le xīn nián, rén men hē zhe xīn niàng de tú sū jiǔ	Equivalence Transliteration (Tu su - a type of wine)
3.	千门万户曈曈日 Qiān mén wàn hù tóng tóng rì	The rising sun shines thousands of families	初升的太阳照耀着千家万户 Chū shēng de tài yáng zhào yào zhe qiān jiā wàn hù	Equivalence
4.	总把新桃换旧符 Zǒng bǎ xīn táo huàn jiù fú	Replacing old peachwood charms with new ones	人们总是把旧的桃符取下，换上新的桃符 Rén men zǒng shì bǎ jiù de táo fú qǔ xià, huàn shàng xīn de táo fú.	Modulation Equivalence

Poem 2

ST	TT	Back Translation	Translation strategies
《九月九日忆山东兄弟》 "Jiǔ yuè jiǔ rì yì shāndōng xiōngdì"	Missing my brothers on Double Ninth Day Wang Wei	在九月九日思念兄弟 Zài jiǔ yuè jiǔ rì sīniàn xiōngdì 王维	Modulation Borrowing(name of festive day) Transliteration

			Wáng wéi	
	王维 wáng wéi		Wáng wéi	
1.	独在异乡为异客， Dú zài yìxiāng wèi yì kè,	Being alone in foreign land as a solitary guest,	独自一人在异国他乡 Dúzì yīrén zài yìguó tāxiāng	Literal translation
2.	每逢佳节倍思亲。 Měi féng jiājié bèi sī qīn.	I particularly miss my kin on this festive day.	在这个节日里，我特别想念我的家人。 Zài zhège jiérì lǐ, wǒ zuì xiǎngniàn wǒ de jiārén.	Modulation
3.	遥知兄弟登高处， Měi féng jiājié bèi sī qīn.	Knowing my brothers must have climbed the high mountain,	知道我兄弟一定已经爬上了高山， Zhīdào wǒ xiōngdì yīdìng yǐjīng pá shàngle gāoshān,	Literal translation
4.	遍插*茱萸*少一人。 Biàn chā zhūyú shǎo yīrén.	Among them wearing dogwoods, one was missing.	缺少一人带着山茱萸一起爬山。 quēshǎo yīrén dàizhe shānzhūyú yīqǐ páshān.	Equivalence Literal translation

Poem 3

	ST	TT	Back Translation	Translation strategies
	《生查子·元夕》 欧阳修	"Sheng Chazi·Yuan Xi" Ouyang Xiu	《生查子·元夕》 欧阳修 "Shèng chá zi·yuán xī" ōuyáng	Transliteration
1.	去年元夜时， (Qùnián yuán yè shí,)	Last lantern festival,	最后的元宵节 Zuìhòu de yuánxiāo jié	Equivalence
2.	花市灯如昼。 (huāshì dēng rú zhòu.)	the flower market's lights illuminated like day.	花卉市场的灯像白天一样照亮。 Huāhuì shìchǎng de dēng xiàng báitiān yīyàng zhào liàng.	Literal Translation
3.	月上柳梢头， (Yuè shàng liǔ shāotóu,)	As the moon peaked,	当月亮达到顶峰时， Dàng yuèliàng dádào dǐngfēng shí	Modulation
4.	人约黄昏后 (rén yuē huánghūn hòu.)	couples rendezvous after dusk.	黄昏后对夫妇会合。 Huánghūn hòu duì fūfù huìhé.	Literal translation
5	今年元夜时， (Jīnnián yuán yè shí,)	This lantern festival,	这个元宵节 Zhège yuánxiāo jié	Equivalence

6	月与灯依旧。 (yuè yǔ dēng yījiù.)	the moon and the lights still remained.	月亮和灯光仍然存在。 Yuèliàng hé dēngguāng réngrán cúnzài.	Literal translation
7	不见去年人， (Bùjiàn qùnián rén,)	the absence of the last year's beloved,	但是去年心爱的人消失了， Dànshì qùnián xīn'ài de rén xiāoshīle,	Equivalence
8	泪湿春衫袖。 (lèi shī chūn shān xiù)	tears soaked the sleeves of their spring attire	眼泪浸透了春装的袖子 Yǎnlèi jìntòule chūnzhuāng de xiùzi	Literal translation

Poem 4

	ST	TT	Back Translation	Translation strategies
	《望月怀远》 "Wàngyuè huáiyuǎn" 张九龄 Zhāngjiǔlíng	Looking at the moon, thinking of you Zhang Jiuling	看着月亮，想着你 Kànzhe yuèliàng, xiǎngzhe nǐ 张九龄 Zhāngjiǔlíng	Equivalence Transliteration
1.	海上生明月，天涯共此时。 Hǎishàng shēng míngyuè, tiānyá gòng cǐ shí.	As the moon shines on the sea, in the distance you share this moment with me.	当月亮照耀着大海，在远处，你与我分享这一刻。 Dàng yuèliàng zhàoyàozhe dàhǎi, zài yuǎn chù, nǐ yǔ wǒ fēnxiǎng zhè yīkè.	Equivalence
2.	情人怨遥夜，竟夕起相思。 Qíngrén yuàn yáo yè, jìng xīqǐ xiāngsī.	*The sentimentalist* resented the long night, stirring lovesickness.	恋人怨漫长的夜晚，激起了思念。 Liànrén yuàn màncháng de yèwǎn, jī qǐle sīniàn.	Equivalence Literal translation Equivalence
3.	灭烛怜光满，披衣觉露滋。 Miè zhú lián guāng mǎn, pī yī jué lù zī.	Unlit candle to cherish the moonlight pouring in, dressing in nightgown feeling the dew.	吹灭蜡烛，月亮照进来，穿着睡袍感受露水。 Chuī miè làzhú, yuèliàng zhào jìnlái, chuānzhuó shuì páo gǎnshòu lùshuǐ.	Equivalence Literal translation
4.	不堪盈手赠，还寝梦佳期。 Bùkān yíng shǒu zèng, hái qǐn mèng jiāqí.	Impossible to hand you the beautiful moonlight, may we reunite in our dreams.	太难把美丽的月光交给你，但愿我们在梦中重聚。 Tài nán bǎ měilì de yuèguāng jiāo gěi nǐ, dàn yuàn wǒmen zài mèng zhōng chóng jù.	Equivalence

Poem 5

	ST	TT	Back Translation	Translation Strategies
	《冬至》 "Dōngzhì" 　杜甫 　dùfǔ	Winter solstice Du Fu	《冬至》 "Dōngzhì" 　杜甫 　dùfǔ	Borrowing Transliteration
1	年年至日长为客 Nián nián zhì rì zhǎng wèi kè	Every year's winter solstice, I'm always stay as a guest	每年到冬至这天，我总是在外地做客 Měi nián dào dōng zhì zhè tiān, wǒ zǒng shì zài wà idì zuò kè	Equivalence Literal translation
2	忽忽穷愁泥杀人 Hū hū qióng chóu ní shā rén	Killing people with poverty and sorrow	我的神情恍恍惚惚，因为穷困和愁苦，简直快要磨缠死人 Wǒ de shén qíng huǎng huǎng hū hū, yīnwèi qióng kùn hé chóukǔ, jiǎn zhí kuài yào mó chán sǐ rén.	Modulation
3	江上形容吾独老 Jiāngshàng xíngróng wú dú lǎo	In Jiang Hu, everything here still remains but I am old.	我流落在江湖，自己照着形貌，好像只有我一个人衰老了 Wǒ liú luò zài jiāng hú, zì jǐ zhà zhe xíng mào, hǎo xiàng zhǐ yǒu wǒ yī gè rén shuāi lǎo le	Transliteration Equivalence
4	天边风俗自相亲 Tiān biān fēngsú zì xiāng qīn	Some customs in this world are close to each other	在这天涯一些风俗都是各自亲近 Zài zhè tiān yá, yī xiē fēng sú fǎngfú shì gè zì qīn jìn	Modulation Equivalence
5	杖藜雪后临*丹壑* Zhàng lí xuě hòu lín dān hè	After the heavy snow, I came to the *Dan He* place with crutch	在大雪之后，我拄着拐杖来到道家所在之地 Zài dà xuě zhī hòu, wǒ zhǔ zhe guǎi zhàng lái dào dào jiā suǒ zài zhī dì	Equivalence Modulation *Transliteration*
6	*鸣玉朝来散紫宸* Míng yù cháo lái sàn zǐ chén	Officials just left Zichen palace with the sound of Mingyu.	宫殿里边早朝刚散，那些官员们的身上响着佩玉的声音，离开了紫宸殿 Gōng diàn lǐ bian zǎo cháo gāng sàn, nà xiē guān yuán men de shēn shang xiǎng zhe pèi yù de shēng yīn, lí kāi le zǐ chén diàn	Equivalence *Modulation* Transliteration (Zi chen - name of palace)

7	心折此时无一寸 Xīn zhé cǐ shí wú yīcùn	At this time, my heart was broken with no inch left	这时候，我心碎了不剩一寸 Zhè shí hòu, wǒ xīn suì liǎo bù shèng yī cùn,	Modulation
8	路迷何处见三秦 Lù mí hé chù jiàn sān qín	The road ahead is confusing. Where can I see the Sanqin?	前路迷乱，我要在什么地方，才能够看得见朝廷 Qián lù mí luàn, wǒ yào zài shén me dì fāng, cái néng gòu kàn dé jiàn cháo tíng?	Equivalence Transliteration (san qin - name of a place)