| **RESEARCH ARTICLE**

A Study of the English Translation of *Wen Xin Diao Long* from the Perspective of Medio-Translatology Based on Three English Versions of *Cheng Qi*

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| **ABSTRACT**

Wen Xin Diao Long is a classical literary commentary in ancient China, which has both Chinese traditional literary thoughts and educational values. Based on the vigorous development of Chinese traditional literature translation study and the present situation of English translation research on *Wen Xin Diao Long*, this paper aims to study the commonality and differences between the three translators Shi Youzhong[Vincent Yu-chung Shih], Huang Zhaojie and Yang Guobin in dealing with the phenomenon of creative treason and cultural imagery transmission in the English translation of Cheng Qi in *Wen Xin Diao Long* from the perspective of Medio-translatology, explores the different ways of dealing with the original text and the translation of traditional cultural elements in the three translators' translation, and discusses the role and influence of translators' subjectivity and cultural factors, with a view to promoting its overseas translation and English translation studies.

1. Introduction

Wen Xin Diao Long is a classic pinnacle of traditional Chinese literature commentary, which has great literary and artistic value. Since the 20th century, scholars from all over the world have gradually realized the unique literary and intellectual value of *Wen Xin Diao Long* and have carried out English translations of it. Dai Wenjing (2020) calculated the English translations of *Wen Xin Diao Long* and found that there are now three integral English translations and eight English abridged translations worldwide after more than half a century of efforts since the birth of Shi Youzhong's first integral English translation in 1959. The English translation of *Wen Xin Diao Long* has greatly contributed to the study of its English translation. In recent years, Chinese scholars, represented by Hu Zuoyou and Liu Ying, have been researching the English translation of *Wen Xin Diao Long* from various aspects, including the text of the English translation and the current situation of overseas translations, leading to a new boom in the study of the English translation of *Wen Xin Diao Long*.

In the context of Chinese culture outgoing, Xie Tianzhen (1999), based on the viewpoint of "translation is always a creative treason" put forward by French sociologist Robert Escarpit, integrated his knowledge foundation of comparative literature disciplines and then systematically proposed the translation theory of medio-translatology in his monograph *Medio-Translatology* for the first time, providing a new perspective for traditional literary translation research. Therefore, this paper selects the chapter of *Cheng Qi* in three English translations of *Wen Xin Diao Long* for a comparative translation study from the perspective of Medio-translatology, analyzes the creative treason of the translators and the way of transmitting cultural imagery in the translated materials, and explores the role and influence of the translator's subject and cultural factors in the translation of *Wen Xin Diao Long*, in order to promote the translation and English translation research on *Wen Xin Diao Long* in the English-speaking world.

2. Cheng Qi* And Three English Translation Versions of *Wen Xin Diao Long

Cheng Qi, which deals with the moral quality of writers and other issues, is the forty-ninth article in the full text of Liu Xie's literary treatise, *Wen Xin Diao Long*. It is divided into three parts: the first part is about the importance of both moral and literary virtues of literati; the second part is about the injustice of the treatment of literati through the ages and the inability to seek perfection; and the last part further suggests that writers should not only pay attention to moral qualities but also be knowledgeable about military and political affairs. *Cheng Qi* is stinging in language and opposed to the idea of flamboyance and abandonment of reality, which is an excellent article of high quality at the end of *Wen Xin Diao Long.*

The output of English translations, especially the integral English translations, has provided a wide range of materials for the study of the English translation of *Wen Xin Diao Long* and has greatly contributed to the development of its English translation. At the end of the 20th century and the beginning of the 21st century, under the background of reform and opening up and the going global strategy of Chinese culture, Western poetics and traditional Chinese literary commentary kept colliding and intersecting, and the English translation of *Wen Xin Diao Long* gradually came into the view of scholars. To date, three integral English translations of *Wen Xin Diao Long* have been produced. In addition to Shi Youzhong's translation of *The Literary Mind and the Carving of Dragons* in 1959, Huang Zhaojie's translation of *The Book of Literary Design* and Yang Guobin's translation *of Dragon Carving And The Literary Mind* were respectively published in 1999 and 2003.

Shi Youzhong, the first translator of *Wen Xin Diao Long*, played an important role in the popularization of *Wen* Xin *Diao Long* in the West and the development of Long Xue studies (Dai Wenjing, 2020). Shi's translation is rounded and elegant, taking into full consideration the needs of the modern public while vividly translating the obscure language of the original text, thus making it more readable. And it is because of this translation that Western scholars began to pay attention to traditional Chinese literature, thus making it even more of a milestone.

In 1999, Huang Zhaojie co-translated *Wen Xin Diao Long*; considering the obscure language of the original text and the many quotations from the classics, Huang Zhaojie mostly adopted the principle of naturalization to translate the book. This is evident from the translation of the title of the book. After nearly 40 years from Shi's first translation version, the appearance of Huang's translation has provided a reference version for Shi's translation. In recent years, however, the scholarly community has been critical of Huang's translation, arguing that it destroys the cultural elements of the original text, making it difficult to attribute the contents of *Wen Xin Diao Long* to literary appreciation, literary categories, and literary history (Liu Ying, 2008).

Yang Guobin's translation was published in 1993. During his study under the famous translator Wang Zuoliang, Yang discussed the theory of *Wen Xin Diao Long*, compared the existing translations, and completed the translation of 30 articles by *Wen Xin Diao Long*. After the revision, the full translation was officially published in 2003. According to Hu Zuoyou and Lu Xi (2020), "Yang Guobin highlights the combination of literary thought and the intrinsic attributes of human beings, the integration of literary and historical views, and the importance of broadening the breadth of traditional Chinese literary commentary." Therefore, Yang's translation attaches more importance to the translation and dissemination of traditional literature and traditional culture in *Wen Xin Diao Long*.

3. Medio-Translatology

Medio-translatology was first proposed by the scholar Xie Tianzhen in his monograph *Medio-Translatology* in 1999. In the book *Sociology of Literature*, the French sociologist Robert Escarpit (1987) suggests that "translation is always a creative treason" and "to hold that translation is treason is due to the fact that the original work is put into an unexpected reference system (referring to language); and that translation is also creative means that the original work is given a new outlook and comes into contact with new readers; translation gives the original work a second life." Xie absorbed this viewpoint and integrated his systematic research system of comparative literature for many years, and creatively proposed the translation theory of *medio-translatology*. In his book *Introduction to Medio-Translatology*(2018), he elaborates that the study of medio-translatology focuses on "the loss, distortion, addition and extension of information of the original language in the process of conversion between foreign and native languages" and "the unique significance and value of translation (mainly literary translation) as a practical activity of intercultural communication for human beings", and takes creative treason as the theoretical basis of medio-translatology. From the perspective of medio-translatology, creative treason can be divided into three parts: the translator, the reader and the receiving environment. In this paper, the writer mainly focuses on the analysis of the translator's creative treason. In Xie's definition, medio-translatology is both a new perspective of translation studies and a kind of literary studies or cultural studies, so medio-translatology also focuses on the forms of cultural imagery transmission in the social activity of translation, and it points out that in the process of translation, the transmission of cultural imagery can take the forms of loss, addition, extension and distortion.

4. The Translator's Creative treason in the Translation of *Cheng Qi*

Creative treason is of special research value because, in creative treason, the exchange, collision and deformation of different cultures are particularly concentrated and distinctive (Xie Tianzhen, 1992). The translator's creative treason is not a mechanical word-for-word translation but the integration of the translator's own perceptions and comprehensions. Among the three translations of *Cheng Qi* selected for this paper, the phenomenon of creative treason of translators is particularly prominent. The creative treason of different translators of *Cheng Qi* can be mainly found in three aspects: individualized translation, mistranslation and omission, and abridged translation and compilation.

4.1 Individualized Translation

All translators, no matter how good or bad, have their own unique translation styles and strategies, which is called *individualized translation* in medio-translatology. Shi Youzhong, Huang Zhaojie, and Yang Guobin, as excellent translators, have obviously individualized the translation of *Wen Xin Diao* Long in their English translation activities, which is especially evident in the chapter of Cheng Qi.

The individualized translations of the three translators in *Cheng Qi* can be analyzed in terms of naturalization and dissimilation, as well as other translation strategies.

Example 1 :
Original text: **相如窃妻而受金**，扬雄嗜酒而少算，敬通之不循廉隅，杜笃之请求无厌，……**路粹**铺啜而无耻，潘岳诡祷于愍怀，陆机倾仄于贾郭，傅玄刚隘而詈台，孙楚狠愎而讼府。

Shi's translation: *[Ssu ma] Hsiang-ju stole a wife and received bribes; Yang Hsiung loved to drink and was quite lost as to how to plan for his daily living; Ching-t'ung [or Feng Yen] was rather undisciplined; … … Lu Chi attached himself to Chia [Mi] and Kuo [Chang]; Fu Hsüan, stubborn and narrow-minded, even scolded the prime minister; and Sun Ch'u, malicious and obstinate, engaged in a law suit against his superior.*

Huang's translation:
how Sima Xiangru snatched a wife and had his palm greased,
how Yang Xiong drank excessively and miscalculated,
how Feng Yan failed to meet the demands of decorum,
… …
how Lu Cui would eat and drink and be shameless,
how Pan Yue played a dirty trick on Prince Minhuai,
how Lu Ji danced attendance on Jia Mi and Guo Zhang,
how Fu Xuan, narrow-minded and fiery, railed in the government office,
and how Sun *Chu, no less ferocious, instituted legal proceedings;*

Yang's translation: *Sima Xiangru stole a wife and took bribes. Yang Xiong loved to drink and did not know how to calculate his expenses. Feng Yan was not upright in his behavior. … … Lu Cui was shamelessly* gluttonous. *Pan Yue was involved in a plot against Prince Min Huai. Lu Ji sought favor with men of power such as Jia Mi and Guo Zhang. Fu Xuan, headstrong and narrow-minded, railed at the prime minister. Sun Chu, vicious and obstinate, was involved in a lawsuit against his superiors.*

In this paragraph, Shi and Yang both translate it into a whole paragraph according to the structure of the original text and try to make the sentence format consistent with the original text as far as possible. By contrast, Huang's version takes a different approach by translating the paragraph in the original text in the form of prose sentences, which is obviously due to the translator's individual translation style.

In addition, from the perspective of naturalization and dissimilation, this paragraph is a clear example of the translator's individualized translation style. The terms "naturalization" and "dissimilation" are derived from the German philosopher and translation theorist Friedrich Schleiermacher and were first proposed by the American translation theorist Lawrence Venuti. According to Venuti (1995), naturalized translation is the violent replacement of linguistic and cultural differences in foreign texts through translation in order to provide readable texts for readers of the target language, while dissimilation "deliberately breaks the linguistic and cultural norms of the target language by retaining certain exotic aspects of the original text while generating the text in the target language (Liu Junping, 2009)." On the whole, Shi and Yang adopt the strategy of dissimilation, while Huang mainly takes the strategy of naturalization. For example, both Shi and Yang are faithful to the source language and translate 窃妻 in the

above example as *stole a wife*, while Huang translates it as *snatched a wife*. In the source language, the translation of 窃 as *stole* is the most consistent translation, which preserves the historical and cultural context of the source language to the greatest extent. For the readers of the target language, however, *stole a wife* is difficult to understand. Therefore, Huang's translation of *snatched* is based on his understanding of the original language, which directly translates the deeper meaning of 窃, which is also in line with the usage and expression habits of the target language and more conducive to readers' understanding.

Meanwhile, in this translation, all three translators adopt thick translation, a translation strategy that places the text in a richer cultural and linguistic context through various annotations and notes so that readers can fully understand the work and play an equivalent ideological role in the target language culture (Liang Yan, 2012). For example, Shi notes, "Ching-t'ung [or Feng Yen] was rather undisciplined", and Yang notes, "Sima Xiangru stole a wife". Among them, Huang's translation is particularly rich in annotations, with each sentence followed by a note. The thick translation strategy makes it easier for the translators to translate the cultural allusions in the original text and also enables the reader to understand the allusions in the original text more comprehensively. However, the excessive annotations in Huang's translation inevitably make the translation look a bit thin, and if the reader pays too much attention to the content of the annotations and ignores the main translation, it will not be conducive to the reader's understanding of the translation while destroying the fluency of the original text.

4.2 Mistranslation and Omission
In contrast to traditional research perspectives, medio-translatology considers such translation phenomena as *mistranslation* and *omission* to be of great research value. This is because they "particularly reflect the collision, distortion and deformation between different cultures (Xie Tianzhen, 1999)." Mistranslation and omission can be divided into conscious and unconscious types. The unconscious type of mistranslation or omission is formed by the translator's poor knowledge of language and cultural background or error in judgment, while the conscious type is a significant manifestation of the translator's creative treason, although "any serious translator always tries to avoid mistranslation, but mistranslation exists inevitably (Xie Tianzhen, 2007)."

As one of the most excellent literary commentary in ancient Chinese, *Wen Xin Diao Long* contains complex language, obscure wordings, and multiple interpretations. Therefore, mistranslation or omission is a common phenomenon in the process of translation.

Example 2:
Original text: *摛文必在*纬军国，负重必在任栋梁，穷则独善以垂文，达则奉时以骋绩。

Shi's translation: *His purpose in writing will be to conduct affairs of state, and when he is asked to shoulder heavy responsibilities, he will be as dependable as a pillar or a beam. When frustrated, he will cultivate his inner excellence in retirement and immortalize it in words; when in office, he will take advantage of the opportunity to achieve success.*

Huang's translation: *When they write, their purpose should be the fortification of the nation and the army, and when they hold office, they should do so as if carrying pillars and beams. As private persons, they should cultivate their moral being and write, and when they do have their way, they should serve the needs of their age and be both active and productive.*

Yang's translation: *Writing, he is an advisor on state affairs. Taking up heavy responsibilities, he is a pillar of the state. When frustrated, he cultivates his character and immortalizes him-self through writing. When in office, he uses the opportunity to make political achievements.*

In this paragraph, the phrase 负重必在任栋梁 means that a literati must be an important talent when he takes up a heavy responsibility. The word 栋梁 in the original text refers to the horizontal wooden beam at the highest point of the roof, which supports the upper end of the rafters and is further extended to mean a person who bears a heavy burden or a person who can bear responsibility. The Chinese word 栋梁 is a typical example of synonymy and juxtaposition in Chinese, where the words 栋 and 梁 actually mean the same thing. However, in English, special attention should be paid to the problem of semantic repetition. In Shi's translation, the word 栋梁 is translated as *a pillar or a beam*, which is a kind of unconscious mistranslation and obviously not acceptable in English. In addition, it is a pity that the deeper meaning of 栋梁 is left out of the translation, which is only superficial. In contrast, Yang's translation of 栋梁 is only *pillar* and adds the detail *of the state*, which has both semantics and meaning and is better handled. Comparatively speaking, Huang's treatment of the word 栋梁 is not proper and has the same problem as Shi's translation. What's worse, Huang translates this sentence as "when they hold office, they should do so as if carrying pillars and beams", which is actually a mistranslation caused by a misunderstanding of the semantics of the original text. Firstly, the translation

of 负重as *holding* office is not enough to express the original expression, which is too paraphrased and actually caused a mistranslation; secondly, the literati should *become*栋梁 instead of *carrying*栋梁, which is also a rather obvious mistranslation.

Example 3:
Original text: *而近代词人，务华弃实。故魏文以为："古今文人（之）类不护细行。"*

Shi's translation: modern writers love the flowers and discard the fruits. This moved Wei-wen [or Ts'ao P'ei] to remark, "All writers, present and past alike, are generally careless in the small matters of their lives."

Huang's translation: *Unfortunately, men of letters in recent history have only striven for flowering,* forgetting *that they must also bear fruit. In the words of Cao Pi, "Men of letters past and present have on the whole been inattentive to details of behaviour."*

Yang's translation: *But modern writers seek appearance in disregard of substance. That is why Emperor* Wen *of Wei said that men of letters, ancient or modern, do not attend to the details of their conduct.*

If the mistranslation of the translator in Example 2 is an unconscious mistranslation, the mistranslation in this sentence is the result of both the translator's conscious mistranslation and unconscious mistranslation. For the conscious mistranslation, it is, in fact, not a translation that is completely wrong but a significant expression of the translator's creative treason based on his own cultural knowledge and understanding of the original text. In this example, first of all, for the translation of 词人, Shi and Yang both translate it as *writers*, while Huang translates it as *men of letters* in the same way as the following Huang translates it as 文人. In Chinese, 词人 is not the same as 文人, which can be observed in the context of the original text. Huang's translation is obviously a deviation from the semantics of the original text, and therefore, it is an unconscious mistranslation. Meanwhile, the translation of *魏文*is also a reflection of the translator's unconscious mistranslation. Yang's translation of *Emperor Wen of Wei* is a more reasonable translation version, while the translation of *Wei-Wen [or Ts'ao P'ei]* by Shi and *Cao Pei* by Huang do not seem to be very acceptable. For one thing, *Wei-Wen* is the title of an emperor in ancient China, and the cultural information contained in it is lost to a certain extent by simply translating it into *Wei-Wen*, while the translation by the name of the character will make the translation completely lose the cultural background, so both Shi's and Huang's translations are a kind of unconscious mistranslation here. In addition, the conscious mistranslation in this case is concentrated on the translation of 务华弃实. In this translation, Yang conservatively translates it into *seek appearance in disregard of substance* according to the meaning of the sentence, whereas Shi and Huang creatively use *flower* and *fruits,* which are not found in the original text. Although this is a kind of mistranslation, it is a conscious treatment by the translator, and it makes the translation more vivid and more acceptable to the readers without destroying the original semantics and imagery. Thus, it can be said to be a typical example of the translator's conscious creative treason.

4.3 Abridged Translation and Compilation
From the point of view of literature style, *Wen Xin Diao Long* adopts a combination of parallelism and prose, with neat words and counterpoint and distinct rhythm, so it is more explorative in the choice of style for translation. This is also the scope of the study of abridged translation and compilation in medio-translatology. Some scholars (e.g., Shang Zongbao, 2013;54) believe that the translation of *Wen Xin Diao Long* should be in the form of prose poem and argumentation, the language should be mainly written, and the connotation of words should be rich. For example, in the section of *Individualized Translation* in this paper, Huang's translation translates that paragraph into a prose-poetic format, but this is actually a kind of abridged translation in which the imagery that is not related to or does not affect the main idea of the text is drastically removed, so that the translation can be concise and clear, and the reader can more easily access the main idea of the text.

Cheng Qi relies on a large number of allusions in its reasoning and melts rich meanings in its concise expressions, which inevitably results in complicated translations or missing meanings (Huang Yafei &Wang Lin, 2019:76). And in the treatment of allusions, abridged translation and compilation are also the common translation methods used by the three translators.

Example 4:
Original text: *然子夏无亏于名儒，浚冲不尘乎竹林者。*

Shi's translation: *However, the fame of Tzu-hsia [or K'ung Kuang] as a great scholar did not suffer on account of his conduct, nor was Chün-ch'ung [or Wang Yung] excluded from the "Bamboo Grove" because of his.*

Huang's translation: *Kong Guang was, of course, not barred from his claims to being a great Confucian scholar, nor was Wang Rong ejected from the list of the Seven Worthies of the Bamboo Grove.*

Yang's translation: *Still, Kong Guang was not less a noted scholar for his faults, nor was Wang Can a disgrace to the name of the "Seven Worthies of the Bamboo Grove." Their high reputation reduced the brunt of others' criticisms.*

Here, the sentence tells an allusion that Wang Can sells official titles, but he is still listed as one of the Seven Worthies of the Bamboo Grove. The allusion to *the Seven Worthies of the Bamboo* Grove should have been translated in detail, but the allusion here is highly refined and incoherent, with the reason and purpose of the allusion used concealed. So Shi and Yang both use the approach of abridged translation by adding notes after the text to keep the translation concise. For another, although Huang does not add a note here, most of the allusions in his translation are translated by abridging and compiling, and footnotes are added after the translation to help readers understand the original text, trying to present more information in a concise translation and avoiding the loss of information in the original text as much as possible.

5. The Transmission of Cultural Imagery in the Translation of *Cheng Qi*
The transmission of cultural imagery actually reflects the problem of how different national cultures collide, transform, communicate and accept in translation (Xie, Tianzhen, 2007). In the process of translating *Wen Xin Diao Long*, the translation of cultural imagery has been a major challenge. On the whole, as far as the three translations are concerned, Shi Youzhong's and Yang Guobin's translations obviously pay more attention to the preservation and transmission of cultural imagery, while Huang Zhaojie's translation handles the transmission of cultural imagery relatively poor. When translating *Wen Xin Diao Long*, due to its rich cultural imagery, the translators inevitably lose, add, extend, and distort the imagery in the process of transferring cultural imagery.

5.1 Loss and Addition
In the translation of *Cheng Qi*, the most complicated and difficult part is to translate the deep ideology, literature, thinking and philosophy contained in the cultural imagery of the original text, which requires the translator to have a coherent understanding and epiphany of the unique ideological flavor and ideographic techniques and to interpret them. Inevitably, there are misunderstandings or differences in the understanding of *Wen Xin Diao Long* by different translators. As a result, the cultural imagery in the three translations of *Cheng Qi* is more or less lost or added.

Example 5:
Original text: *是以朴斫成而丹臒施，垣墉立而雕杇附。*

Shi's translation: *In the same way, only after a block has been carved is vermilion applied, and only after the walls are up are carving and varnish put on.*

Huang's translation: *Articles that have been made must yet be painted red, walls erected must be white-washed.*

Yang's translation: *After carving and planing blocks of wood into useful vessels, a carpenter* paints *them red; after building walls, he plasters them.*

In this sentence, *朴斫 丹臒 垣墉* and *雕杇*, which have rich meanings, are all traditional Chinese cultural images. Thus, the translation focuses on how these images are conveyed in the interlanguage. Taking the words *朴斫* and *丹臒* as examples, firstly, *朴斫* refers to cutting and processing wood, and Shi translates the word as *a block* in order to take care of the syntax of the original text. However, in Shi's translation, the potential cultural information of "what kind of block" and "what the block is used for" is not translated, thus causing the loss of cultural imagery; contrarily, Yang translated it as *blocks of wood into useful vessels*, which adds the use of *朴斫* and handles it relatively well; while Huang translates it as *articles*, which completely loses the cultural imagery of the original text, and even makes the translation inexplicable. This is also a typical loss of cultural imagery. Secondly, *丹臒* means vermilion pigment, and Shi translates *丹臒施* as *vermilion applied*, Huang translates as *be painted red*, and Yang translates as *paints them red*. In contrast, Shi's translation is superior because he not only translates the color of red but also translates the types of the color, which is a reflection of the in-depth understanding of the original text, while the other two translators only translate the color of red. In Chinese traditional culture, there are many kinds of red, and using only the word *red t*o represent *丹臒* is also a kind of loss of cultural imagery.

Example 6:
Original text: *相如窃妻而受金。*
Shi's translation: *[Ssu ma] Hsiang-ju stole a wife and received bribes.*

Huang's translation: *how Sima Xiangru snatched a wife and had his palm greased.*

Yang's translation: S*ima Xiangru stole a wife and took bribes.*

In this sentence, the translations of Huang have problems of losing and adding cultural imagery. The word 受金 refers to the acceptance of bribes, which Shi and Yang more conservatively translate as *received bribes* and *took bribes*, while Huang translates as *had his palm greased*. Here, "have one's palm greased" is an American slang, which means to give someone money in exchange for a favor. The phrase may come from the two following explanations. One is in the 1500s in the West, the verb "to grease" could mean "to enrich" or "to enhance." So, to grease the palms with silver means to enrich an outstretched hand by putting silver coins in the palm. This was often done to bribe the recipient to provide certain services or to perform certain duties. Public servants often demanded this greasing of the palms before doing what they were supposed to do free of charge. Another view is that grease is applied to moving parts of machinery to reduce friction and allow them to function more smoothly. Metaphorically, money in the palm was like grease in the machinery, promoting faster, smoother action. However, no matter what explanation the phrase is, it is obviously a Western expression which can not be found in Chinese. Thus, Huang's translation is not faithful to the cultural imagery in the source language, and although the deeper meaning in the original is translated, the surface imagery in the original text is mistranslated, which results in the loss and addition of cultural imagery.

5.2 Extension and Distortion

According to Li Zhanxi and He Ziran (2006), "the process of translating cultural imagery is actually a cross-cultural communicative process of cognitive reasoning based on the translator's encyclopedic knowledge." In this process, due to the translator's different understanding or cultural differences, the translation of *Cheng Qi* will inevitably cause certain extensions and distortions of the cultural imagery.

Example 7:
Original text: *况马杜之磬悬，丁路之贫薄哉？*

Shi's translation: *what can be expected of [Ssu-] ma [Hsiang-ju] and Tu [Tu], who had to bend their backs like musical stones, or Ting [I] and Lu [Ts'ui], who were almost paupers?*

Huang's translation: *need we be unduly concerned about Sima Xiangru, Du Du, Ding Yi and Lu Cui, all pinched with abject poverty?*

Yang's translation：*what could be expected of such poverty-stricken men as SimaXiangru, Du Du, and Ding Yi?*

In this example, the sentence's deep meaning is "Sima Xiangru, Du Du, Ding Yi, and Lu Cui were poor". In the original text, 磬 is a traditional cultural imagery, which is a stone percussion instrument and ritual vessel in ancient China. In fact, this sentence quotes an allusion, and 磬悬 means *poverty*. In ancient China, 磬 is a vessel high in the middle and low on both sides, so it can't be loaded with things. So hanging 磬 is often used to describe the emptiness, which is a metaphor for the extremely poor family. In these translations here, it is obvious that both Huang and Yang have lost the imagery in the original text and adopted its derivative meaning for the translation, which is, in essence, a loss of cultural imagery. Shi's translation, however, retains the imagery of 磬悬 but translates 磬 as *musical stones*, which expands the cultural information of the original imagery and distorts the semantic meaning; thus, it is a kind of extension and distortion of cultural imagery.

6. Conclusion

In summary, in terms of the creative treason of the translators, Huang Zhaojie's treason is significantly greater than that of Shi Youzhong and Yang Guobin. Shi and Yang are more obedient to the syntax of the original text, trying to show the style and appearance of the original text as much as possible, while Huang, in order to consider the readership, adopts significant creative treason against the original text to make it as acceptable as possible to the readers. In terms of the transmission of cultural imagery, Shi Youzhong and Yang Guobin are undoubtedly superior to Huang Zhaoge, which has, to some extent, influenced the different evaluations of the three translations in the academic community. Yang and Shi's translations, because of their emphasis on cultural imagery and the use of translator's creative treason, minimize the loss, addition, distortion and expansion of cultural imagery,

making their translations retain as much as possible the historical and cultural factors in the original text, and have a high study and research value. Meanwhile, Yang's translation of cultural imagery is obviously more mature than the first translator, Shi Youzhong, probably due to the backing of his rich previous research and his own excellent understanding of *Cheng Qi*. Huang's translation, nevertheless, does not pay much attention to the cultural imagery and drastically cuts down and even mistranslates the cultural imagery in *Wen Xin Diao Long* in order to cater to the readers, which has led to a mixed opinion of his translation in the academic community.

Therefore, for the English translation of *Wen Xin Diao Long*, the translator should reasonably exert his creative treason to effectively transmit the literary and cultural information in *Wen Xin Diao Long* without completely leaving behind the original text, and for the transmission of cultural imagery, we should retain the cultural imagery as much as possible and try to avoid the phenomenon of loss and addition of cultural intention. The translation and dissemination of *Wen Xin Diao Long* still has a long way to go, and we expect more excellent translations to be produced continuously.

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