



A STUDY OF TITLE TRANSLATION OF 300 SONG LYRICS IN VIEW OF SKOPOS THEORY

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Abstract:

The Song lyric is a precious cultural heritage of China's classical literature. Hence, the English translation of the Song lyric aims to show this charming Chinese classic traditional culture to the world. Meanwhile, it is also an effective way to speed up the promotion of Chinese culture to the world in response to the call for the "internationalization of Chinese culture". Throughout the history of the English translation of the Song lyric, translators at home and abroad have mainly focused on the main contents of the lyrics, analyzing them in detail from various angles, but few of them have conducted an in-depth study of the title translation of Song lyrics. According to the Skopos theory, the title translation of the Song lyric is a purposeful action, aiming to convey the relevant information to the readers under a specific cultural context in the most effective and relevant way. Therefore, the research presents a systematic study of the title translations' strategies of the book *300 Song Lyrics* under the guidance of the Skopostheorie, and expects that it will draw researchers' attention to title translation of the Song lyric and make some contributions to improving its translation quality.

Keywords: title translation of the song lyric; Skopostheorie; *300 Song Lyrics*; title translations' strategies

1. Introduction

In the history of China's poetic development, the Song lyric is another peak comparable to Tang poetry, with nearly 20,000 works surviving to date (Xie Zhenyuan, 2006: 1). The translation of Tang and Song poems into English stems from the recognition that these works constitute invaluable treasures of Chinese literature and serve as vehicles for transmitting China's rich and splendid cultural heritage, with the aim of facilitating global appreciation and enjoyment of this unique cultural legacy (Li Zhengshuan, 2005: 65). In recent years, telling Chinese stories well has been an important part of cultural communication (Zhou Linshun, 2024: 62). As one part of Chinese classical literature, the appreciation for the Song lyric has also endured. Most scholars

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have devoted their efforts to the content translation of the Song lyric, while few have paid attention to the title translation of the Song lyric (Cao Xiaohui, 2012: 1).

The title plays an indispensable role in Song lyrics, with the tune names serving as the “culturally loaded words” in the study of ci poetry. Some are the condensation of the main idea of the whole lyric, some are the concentration of emotions of the whole lyric, some are the disclosure of the basic creating information of the whole lyric, and some are the synthesis of the above multiple functions. These tune names uniquely embody the characteristics of the 'Lyric' literary form, showcasing its unique existence and mode of dissemination that have gradually evolved and accumulated over time, distinct from other literary genres (Wang Jie, 2020: 173).

The title of a Song lyric is intimately connected with its lyric content, forming a cooperative and dialogic relationship. Therefore, to better disseminate Chinese literature and establish a unified Song lyric discourse system, how to translate the title translation of the Song lyric in a reasonable and correct way becomes more important. When translating these titles, it is crucial to not only convey their literal meanings accurately but also to take into account their cultural backgrounds, contexts, and their ties to the overall poem, ensuring both accuracy and reader comprehension.

The Skopos theory is a branch of German Functionalism, which was founded by the German translator Hans Vermeer. Simply put, the theory focuses on various purposes in the translation process. The English translation of the Song lyric is a cross-cultural communication activity, whose aim is to make foreign readers produce similar cognitive understanding as the source language readers after reading the title of the Song lyric. That means the translation of the title of the Song lyric also has a certain purpose.

In summary, it can be seen that the title translation of the Song lyric all reflects some kind of purpose. Therefore, the author will try to explore the translation strategies and methods of the Song lyric by combining the Skopos theory and the qualitative research method of descriptive interpretation, focusing on the 300 *Song lyrics* and combining the translations of Xu Yuanchong, Yang Xiangyi, Lin Yutang and other well-known translators for a comparative study. The research intends to answer the following questions:

- 1) How does Skopostheorie guide the title translation of the Song lyric?
- 2) What are the factors that affect the title translation of the Song lyric?
- 3) What strategies and methods are used in the process of title translation of the Song lyric?

2. Literature Review

English translations of the Song lyric have also been keenly sought by many domestic experts and scholars who are committed to spreading this cultural essence abroad (Jiang Chenyang, 2015: 192-194). In the following section, the paper will put emphasize on the study of Song lyric and the book *300 Song Lyrics*.

2.1 Study on the Song Lyric

The study of lyricism is a major study of ancient literature, which began in the Tang Dynasty, emerged in the Song Dynasty, continued in the Yuan Dynasty, especially flourished in the Qing Dynasty and developed in modern times. In the development of Chinese cultural history, lyric

has been used as a medium to convey various messages to people, and the development of it reached its peak in the Song Dynasty, during which a large number of excellent lyricists and lyrics emerged. Different from poetry, this new literary type was closely related to life in the Song Dynasty and deeply integrated into people's daily life, that's why the Song lyric's development becomes so extensive (Zhu Qinqin, 2021: 178-179). The Song lyric has played a significant role in the history of Chinese literature. Therefore, spreading the Song lyric abroad and promoting traditional Chinese culture has become a major trend and an urgent necessity.

The study of the Song lyric is extremely valuable. For instance, a batch of scholars have emerged at home and abroad, such as famous translators Lin Shu, Fu Lei, and Zhu Shenghao in China, and foreign scholars Herbert Allen Giles, Ezra Pound, and Arthur Waley, all of whom have been actively involved in the translation of Chinese and foreign literary works (Fu Ying, 2017: 79-80). The Song Lyric is mainly reflected in the following three aspects: first, the "aesthetic quality" of the Song lyric provides readers with aesthetic experience and nourishes their spiritual world; "aesthetic quality" is a concept put forward by lyricists from the dimension of inner rhythm, and Li Qingzhao, the lyricist of the Song Dynasty, cited "Lyrics are a different literary form" in her work *On Lyrics*; in the Qing Dynasty, Wang Guowei's *Poetic Remarks In The Human World* clearly pointed out that "Lyric is a body which should be comprised of the outer and inner beauty"; the contemporary scholar Ye Jiaying called lyrics as "Subtlety and Beauty" and "rich in meaning beyond words"; all these lyricists reveals that the lyric is a genre with unique aesthetic interest. Lyric focuses on the expression of the emotions of the lyricist inspired by external objects, with a unique "aesthetic quality". By reading the Song lyric, it is beneficial to improve the ability to feel the image, taste the language, and appreciate literary works, so that we can develop aesthetic experience and temperament, and nourish the soul (Liu Qun, 2020: 19-21). Secondly, it covers a wide range of subjects, which includes different classes and dynasties, involving kings and generals, commoners, monks, and scholars. That means the study of the Song lyric can reflect the changes of several dynasties, the portrayal of social life and different social backgrounds, and the ideal pursuits of literati, etc. Thirdly, the number of the Song lyrics surviving today is huge. So far, more than 20,000 Song lyrics have survived.

However, it is worth noting that most translators knuckle down to the content translation of the Song lyric, and few scholars throw themselves into the title translation of the Song lyric (Cao Xiaohui, 2012: 1). Generally speaking, the title is the eye of the Song lyric, and very often, it can reflect the content, main idea, style, and emotional tone of the lyric, hence study on the title translation of the Song lyric is of great importance.

2.2 300 Song Lyrics

As for the book *300 Song lyrics*, it can be divided into ten topics according to the subject matter, namely, expression of feelings through the scenic description, thing-chanting, farewell, love, history chanting and reminiscence of the past, patriotic feelings, aspirations, customs and traditions, life feelings, and personality realm (Xie Zhenyuan, 2006: 1).

Having analyzed the book *300 Song lyrics*, the author has found that, 188 Song lyrics' titles could tell the readers the basic information of the Song lyric, 66 Song lyrics' titles could tell the readers the main content of the Song lyric, 42 Song lyrics' titles could tell the readers the tone of the Song lyric and 49 Song lyrics' titles could tell the readers ways of expression of the Song

lyric. However, it is obvious that some titles could have more than one function. For instance, the title “*Song of the Enjoyment: The Tea*” could tell us that the main content of the Song lyric is about enjoying the tea, and that the lyricist is in high spirits.

And considering that the research direction of this research is the title translation of the Song lyric, the selected ones are all from famous lyricists or classic lyric works. These lyrics are often familiar to Western scholars. Meanwhile, to better disseminate Chinese culture, both Chinese and English versions of the selected Song lyrics will be provided, which the author believes will greatly facilitate domestic and foreign readers to appreciate the original Chinese lyric and taste the essence of Chinese civilization.

3. Theoretical Foundations

All translations are guided by certain theories, and the title of the Song lyric is usually intended to reveal the theme to the reader, to help the reader understand the whole lyric, or to give the main information, such as time, place, key character, reason, etc. Therefore, the title translation of the Song lyric is often a purposeful activity, and Skopostheorie will be discussed next.

3.1 The definition of Skopos

Skopos is a Greek word for ‘purpose’ and was proposed by the German scholar Hans J Vermeer in the 1970s. And in Dictionary of Translation Studies, it defines Skopos theory as, “*an approach created by Reiss and Vermeer in the 1970s and 1980s.*” The theory mainly emphasizes the interactional, pragmatic aspects of translation, and considers that the purpose of translation is to adapt to the target text. The theory thus shifts the focus of translation from the source text to the target text for the first time, and it is the core of the functional theory, which is also regarded as a milestone of functional theory.

Vermeer was prone to consider it as “*a theory of purposeful action*” (Nord, 1997:13). From his standpoint, translation is a type of human action. In translation, the intended recipients or recipients with their own cultural knowledge, their expectations, and communicative purposes are the most important influencing factors in determining the purpose of the translation.

3.2 Three Rules of Skopostheorie

Skopostheorie include the Skopos rule, the Coherence rule, and the Fidelity rule. The Skopos Rule is the primary principle. In the process of translation, the recipients of world knowledge with specific cultural backgrounds, their expectations of the translation, and the communicative purpose of the translation are the most important decisive factors of the Skopos of the translation. Vermeer’s Skopostheorie believes that all actions, including translation, have a purpose. The primary rule of all translations is the ‘Skopos rule’: the purpose to be achieved by the action of translation determines the whole process of translation, that is, the result of translation determines the method of translation. The intercultural communication nature of translation also predetermines that the intended functions of the target text and the source text may be different (Tian Hua, 2006: 102-104).

In addition to the Skopos rule, there are also Coherence rule and Fidelity rule. The Coherence rule means that the target text should conform to the standard of “*intra-textual*”

coherence", i.e., the translation must be understandable to the recipient and possesses meaning in the target language culture and the communicative context in which the translation is used. The Fidelity Rule means that the extent to which the target text is identical or similar to the source text is determined by the Skopos of the translation and the translator's understanding of the source text.

In summary, the three rules of Skopostheorie serve to guide the positive aspects of translation throughout the translation process. The purpose of the translation may deviate from the source text, so it is difficult for the translator to meet all the rules at the same time when translating. Of the above three rules, the Skopos rule is the primary rule and occupies a dominant position in Skopostheorie, and the Coherence rule and the Fidelity rule are subject to it.

4. Application of Skopostheorie in Title Translation of 300 Song Lyrics

In this section, the author will decide which translation strategies and translation methods will be used in the process of analyzing the title translation of the Song lyric with specific examples.

4.1 Translation Strategies

The title translation of the Song lyric is a Skopos-oriented activity, as we will focus on title translation in order to make the target readers happy to continue appreciating after reading the title of the Song lyric, and have an understanding of the composition, main idea, content, thoughts, and feelings of the lyrics, etc. The actual translation strategy is fully determined by the literary purpose, that is so long as the reader can understand the meaning of the lyrics and form the same cognitive understanding as the reader of the source language, then the translation is successful. The title translation of the Song lyric has a clear translation purpose and set function, thus making the translation of the lyric different from other types of literary translation.

In the translation of the Song lyric, translators don't necessarily follow the source text all the time, but to ensure that they must translate consciously, in accordance with some principle concerning the target text. The communicative purpose of the target text influences the choice of translation strategy. Although Skopos theory places more emphasis on the target text than traditional theory, this does not mean that Skopos theory does not emphasize the source text. According to the Skopos theory, the source text's status is obviously lowered than it has achieved in the traditional translation methods. The source text no longer has a decisive position in the choice of translation strategies and methods, but is only a text that provides information. The title of a lyric has its own unique features and functions, and title translation is a conscious action that takes place in different cultures. In order to convince the target receiver of the translation, the translator's work should include not only the target language, but also consider the target culture and source language's culture. In addition, the translator is required to have solid bilingual knowledge and ability. The title translation of the Song lyric can be involved in the category of literary title translation, whose purpose is to make the target readers carry general feelings after reading the lyric and to stimulate their interest in continuing to read the whole lyric. Therefore, there is no fixed translation method for the title translation of the Song lyric, but to adopt a flexible and suitable translation method.

Under the guidance of Skopostheorie, the author adopts the target-text centered strategy as the basic translation strategy, and the author believes that the translation should be made to fit the English version so that foreign readers can better appreciate the lyrics. In addition, the criterion for the title translation is not whether the target text is faithful to the source text, but whether the target text achieves its projected purpose and function. That is to say, whether the target text provides readers with clear and sufficient information and stimulates their interest in reading. Considering the Skopos theory, the decisive factor determining the choice of translation method is the purpose of the translation. The translator must guarantee that the translation method he adopted will enable the target readers to understand the lyrics clearly and have a passion for continuing reading. Based on this view, the translator can use any translation method to achieve the set function and purpose.

4.2 Translation Methods

Based on the translation strategy centered on the target text, the author lists four translation methods, which are determined by the communicative purpose of the target text. The purpose of the title translation of the Song lyric is to stimulate readers' interest in reading, to help them appreciate the lyric, and to inform them of the basic information of the composition of the lyric or the history and historical significance of the allusions, etc. The following sections will introduce the Meaning Oriented Translation, Transliteration, Meaning Oriented Translation + Annotation, and Transliteration + Annotation, respectively.

4.2.1 Meaning Oriented Translation

Meaning-oriented translation includes literal translation and liberal translation, which focuses on the meaning translation of tune names. Whether by using the liberal translation, that is, leaving the expression form of the source text, revealing the hidden content of the text to inform the reader, and turning the curve into straight, deep into shallow, or by using the Literal translation, that is, adopting the expression of the source language, translating the source text word by word in accordance with the expression structure and logical form of the source text, and expressing the characteristics of the source text to the greatest extent, we group these two methods into the category of meaning oriented translation.

The English translations of Song lyrics are all designed to achieve a certain purpose. Once the intended purpose is different, there will exist the phenomenon that different translators have different translations of the same Song lyric. Taking Li Qingzhao's lyric "*Shengsheng Man*" as an example, Lin Yutang translated its title as "*Forlorn*" (Lin Yuytang, 2009: 119), while Xu Yuanchong translated it into English as "*Slow, Slow Tune*" (Xie Zhenyuan, 2006: 682). As for Lin, he completes the Skopos rule, the intention of his title translation is to set the sad tone for the whole lyric so that the reader could easily understand the lyric. However, it is not hard to find that Xu thinks that the title, "*Shengsheng Man*", does not involve historical allusions and has no cultural colorings, but is only a tune name to indicate what kind of tune the author used to fill in the lyric. Therefore, combined with the Fidelity Rule, Xu translated it as "*Slow, Slow Tune*" according to the liberal translation method. However, it should be noted that the English translation of the title also reveals the rhyme of the lyric, with nine lines of four-level rhymes in the first stanza and eight lines of four-level rhymes in the second stanza. In addition, the word

'Slow' in the title of the Song lyric also indicates the long length of the original lyric, the slow rhythm of the language, and the large rhyme interval. And it is usually a long tune, which is generally translated as "Slow, Slow Tune".

Nevertheless, translators, like Lin, after analyzing the whole lyric, have found that the whole lyric wanted to express the loneliness, melancholy, and turbulence of the lyricist. Hence, with the aim to let readers better absorb the thoughts and feelings of the whole lyric, and to stimulate readers' interest to think about why the lyricist was sorrowful, they supposed it was more appropriate to translate it into "Melancholy" as they obeyed the Skopos Rule. Undoubtedly, it is a way to start from the liberal translation method and present the central idea of the source text to readers, which is also purpose-oriented. What's more, having obeyed the Fidelity Rule, Huang Tingjian's lyric "Zui Penglai" (Drunk in the Fairyland) is translated by Xu Yuanchong as "Drunk in the Fairyland" by adopting the literal translation. We all know that Penglai is a fairyland, then why should the lyricist want to be drunk rather than feast his eyes on the fairyland. The lyric is as follows:

Table 1: "Drunk in the Fairyland" Chinese-English Comparison

Original text	Target text
<p>对朝云叆叇，暮雨霏微，乱峰相倚。巫峡高唐，锁楚宫朱翠。画戟移春，靓妆迎马，向一川都会。万里投荒，一身吊影，成何欢意。</p> <p>尽道黔南，去天尺五，望极神州，万重烟水。樽酒公堂，有中朝佳士。荔颊红深，麝脐香满，醉舞裊歌袂。杜宇声声，催人晓，不如归是 (Xie Zhenyuan, 2006: 40)。</p>	<p>In the face of heavy morning cloud again And drizzling evening rain, Leaning on each other, rugged the hills remain. The Gorge of Witch and lofty peaks Lock in the Southern Palace rosy cheeks. In spring the halberds move in force, Maids in fair dress welcome a thousand miles away, With my shadow so lonely.</p> <p>It is said that the Southern land is so high, It nearly scrapes the sky. To the capital I stretch my eye, I see but misty water far and nigh. When I drank in the hall, My friends were talents all. Songstress sang with rosy face And dancers danced with grace, Drunk, they intoxicated the place. Hearing the cuckoo's home-going song All the night long, Could I resist my yearning strong?</p>

It is only after reading the lyric that the reader discovers that the lyricist Huang Tingjian was relegated and exiled to a remote and deserted place, pitying himself in front of the shadow, which also explained why he was in a fairyland but drank wine to dispel his sorrow.

Another example is "Manjiang Hong" (The River All Red) written by Yue Fei. Some translators translate the lyric literally as "The River All Red" by adopting the Fidelity Rule, or even misinterpret it as "Red Fills The River", which also misleads some foreign translators to follow suit by translating it into "Crimson Flooding into the River", making it smell bloody.

Therefore, it is more appropriate to adopt liberal translation at this time. Whether to adopt literal translation or liberal translation, in the author's view, it is mainly to make a comprehensive judgment on the original lyric and the target audience. More importantly, the main purpose of translation is to see which translation method is more worthy of application.

4.2.2 Transliteration

Transliteration, which can be close to the denotative meaning of the original text, as the name suggests, is to give up trying to reflect the cultural background of the tune name in the translation completely, and to use the standard Chinese or the Wade-Giles romanization method to make a phonetic translation of the source work. Therefore, this method is Skopos-oriented and reflects the Skopos Rule, but generally speaking, the Coherence Rule may be lost, because most foreign readers do not understand the meaning of translated tune names. Nowadays, most translators have gradually started to adopt the transliteration method, because unlike the zero translation method (i.e., no translation of things or concepts in the source text), the phonetic construction is more conducive to foreign readers' systematic understanding of traditional Chinese culture. For instance, the Chinese word dragon becomes LOONG in English, the English word Ci, and the hot words dama (大妈) and tuhao (土豪) in Chinese, which are widely used in the Western world. The widespread use of the Chinese words dama (大妈) and tuhao (土豪) in the Western world indicates that the transliteration method has gradually gained wide acceptance in the Western Sinology.

The following are a few examples of transliteration, such as the transliteration of the tune name "*Ru Meng Ling*" (A Dreamlike Song), "*Ju meng ling*" (Julie Landau, 1997: 160); "*Rumengling*" (Xu Zhongjie, 1986: 80) ; "*Ru Meng Ling*" (Nie Xinsen, 2001 :149). The translation of "*Ru Meng Ling*", "*A Dreamlike Song*", by Xu Yuanchong is a liberal translation. After reading it, the reader only gets the information about the composition of the poem, that is, the 'Ling' is usually related to the wine order, which is a kind of lyrical ditty that connects with the folk song, but the reader fails to know what the lyric wants to express.

Another example is "*Xijiang Yue*" (The Moon over the West River), Lin Yutang's translation was "*to the Tune of Hsichiangyueh*", Yang Xianyi and Gladys Yang's translation was "*Xi JiangYue*" (Nie Xinsen, 2001: 149), and Xu Yuanchong's translation was "*The Moon over the West River*". While glancing at the title, the reader may think is mainly a lyric about the scenery. Combined with the above analysis, we can see that some tune names have no practical meaning, so if we adopt liberal translation, it seems very rigid and sometimes makes the readers bewildered. While if we choose the zero-translation method, we will lose the beauty of Chinese lexicography and the musical beauty of lyrics. However, if we adopt the transliteration method and combine it with the three rules of Skopostheorie, we can at least let the readers have a clear idea that these are lyrics with Chinese characteristics, and start to generate understandings and explore the knowledge behind them. What's more, it could also increase their interest in Chinese Character knowledge about Song lyrics and increase their interest in Chinese characters. Furthermore, the process of reading 'Pinyin' is a funny thing to many foreigners.

4.2.3 Meaning Oriented Translation + Annotation

The meaning-oriented translation has been introduced previously, and the annotation method is to add important information that is missed in the translation process of tune names by adding notes. This kind of translation can reflect the three rules of Skopostheorie: the Skopos Rule, the Coherence Rule, and the Fidelity Rule. The meaning-oriented translation plus annotation method is to translate the literal meaning or deeper meaning of tune names and add notes to them to spread out allusions in source texts as much as possible. Take Xu Yuanchong's translation of Liu Yong's, "Yu Linling" (Bells Ringing in the Rain), "Bells Ringing in the Rain" as an example, the whole lyric is as follows:

Table 2: "Bells Ringing in the Rain" Chinese-English Comparison

Original text	Target text
<p>寒蝉凄切，对长亭晚，骤雨初歇。都门帐饮无绪，留恋处，兰舟摧发。执手相看泪眼，竟无语凝噎。念去去千里烟波，暮霭沈沈楚天阔。</p> <p>多情自古伤离别，更那堪冷落清秋节。今宵酒醒何处，杨柳岸、晓风残月。此去经年，应是良辰好景虚设。便纵有千种风情，更与何人说（Xie Zhenyuan, 2006: 321）。</p>	<p>Cicadas Chill Drearily Shriill. We stand face to face in an evening hour Before the pavilion, after a sudden shower. Can we care for drinking before we part? At the city gate We are lingering late, But the boat is waiting for me to depart. Hand in hand we gaze at each other's tearful eyes And burst into sobs with words congealed on our lips. I'll go my way, Far, far away.</p> <p>On miles of miles of misty waves where sail ships, And evening clouds hang low in boundless Southern skies. Lovers would grieve at parting as of old. How could I stand this clear autumn day so cold! Where shall I be found at daybreak From wine awake? Moored by a riverbank planted with willow trees Beneath the waning moon and in the morning breeze. I'll be gone for a year. In a vain would good times and fine scenes appear. However gallant I am on my part, To whom can I lay bare my heart?</p>

Xu Yuanchong's liberal translation of the title is already perfect. After reading the title, the reader would feel a chilling and piercing feeling and wonder what happened on a rainy day? Hence, the reader would read the whole lyric carefully with these questions. However, the tune name of the lyric, "Yu Linling", comes from the love story of Emperor Tang Minghuang and Yang Yuhuan. If we simply translate the title as "Bells Ringing in the Rain", it cannot convey its cultural background information. However, this can be achieved by adding a note. For example, we could add a note at the end of the text, as follows: "Note: It is related to the legend of Emperor Xuanzong and his imperial concubine Yang Yuhuan. When Emperor visited Sichuan, it rained for dozens

of days on his way to Luo Valley. The rain splashed the bells on the carts, making a series of ringing. Hearing this, Xuanzong began to memorize his past lover Yang Yuhuan, so he made an opera singer compose a song with the name 'Bells Ringing in the Rain'.

In this way, the reader can not only appreciate the lingering emotions of the source lyric and the sadness of the separation, but also understand the historical background and cultural connotations behind the lyric.

4.2.4 Transliteration + Annotation

The transliteration method sometimes can ensure the cultural color of the source language, but we have to be aware that the internationalization of Chinese culture cannot be achieved overnight, and it is destined to be a long and continuous process. Hence, it is impossible to expect foreign readers to learn Chinese culture in a short time. What's more, the transliteration method often creates reading barriers for foreign readers. Although they are clear that this is a unique Chinese culture, they cannot comprehend it because they are exposed to the essence of Chinese culture and its implied meaning is very rich.

To better apply Skopostheorie and reflect the three rules of Skopostheorie, the transliteration method plus annotation method can be a good solution to this problem. The transliteration method can preserve the characteristics of Chinese and create a subtle influence on foreign readers, and the annotation can let readers understand the untranslatability of some tune names. By adding annotation, the translator can inform readers of the relevant information, such as the cultural background and the emotional tone of the whole lyric. For example, Xu Yuanchong's translation of Su Shi's "*Nian Nujiao: Cibi Huaigu*" (Charm of a Maiden Singer) is "*Charm of a Maiden Singer*", and the whole lyric is as follows:

Table 3: "Charm of a Maiden Singer" Chinese-English Comparison

Original text	Target text
大江东去，浪淘尽，千古风流人物。 故垒西边，人道是，三国周郎赤壁。 乱石穿空，惊涛拍岸，卷起千堆雪。 江山如画，一时多少豪杰。	The endless river eastward flows; With its huge waves are gone all those Gallant heroes of bygone years. West of the ancient fortress appears Red Cliff where General Zhou won his early fame When the Three Kingdoms were in flame. Rocks tower in the air and waves beat on the shore, Rolling up a thousand heaps of snow. To match the land so fair, how many heroes of yore Had made great show!
遥想公瑾当年，小乔初嫁了，雄姿英发。羽扇纶巾，谈笑间，檣櫓灰飞烟灭。故国神游，多情应笑我，早生华发。人生如梦，一尊还酹江月（Xie Zhenyuan, 2006: 426）。	I fancy General Zhou at the height Of his success, with a plume fan in hand, In a silk hood, so brave and bright, Laughing and jesting with his bride so fair, Where enemy ships were destroyed as planned Like castles in the air. Should their souls revisit this land, Sentimental, his bride would laugh to say: Younger than they, I have my hair turned grey.

	Life is but like a dream. O moon, I drink to you who have seen them on the stream.
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Some translators didn't know its historical allusions and translated it as "*Dreaming of Her Charm*", which was hilarious because Nian Nu was a famous courtesan during the reign of Emperor Xuanzong Tianbao of the Tang Dynasty, and Emperor Xuanzong often ordered her to sing the song, and that just the song's name. Xu Yuanchong's translation, "*Charm of A Maiden Singer*", is also a bit flawed, because Maiden generally refers to a virgin or an unmarried woman, which is too holy to use it to describe a courtesan (Chen Guoqin, 2008: 115-117). But perhaps a better approach would be to adopt the transliteration method plus annotation method, which is the most effective translation method that retains the stylistic features of the words and is least likely to lose the cultural elements of the words (Gu Yi & Zhang Xue, 2015: 708). By employing Chinese 'Pinyin' or the Wade-Giles romanization method and introducing the allusion in detail at the end of the lyric, we could preserve the essence of Chinese culture and let the readers understand the unique cultural heritage of this tune name. In the author's mind, with time going by, plus the openness and inclusiveness of English, these phonetic names may one day be introduced into the English vocabulary.

5. Conclusion

The research has found that the title translation of the Song lyric is a purposeful activity, whose aim is to convey the intentions of the source author to the target readers. And according to Skopostheorie, the Skopos of the title translation activity should be determined before it is carried out. Consequently, the title translation is a Skopos-constrained activity. And the three rules of Skopostheorie guiding translation are the Skopos rule, the coherence rule, and the fidelity rule, among which the Skopos rule is the primary principle.

The analysis and study of the title translation also show how Skopostheorie affects the English translation of lyric's title. The Skopos of the Song lyric's title is to help readers understand the meaning of the title, stimulate their interest in understanding the charm of the title, which also shows that Skopostheorie is very suitable to the title translation. The factors that affect the translation of titles in the translation process are cultural factors, the reader's purposes, and the translator's purposes, so this requires the translator to respect the source culture and the target culture.

By adopting a series of translation strategies and methods, such as 'Meaning Oriented Translation', 'Transliteration', 'Meaning Oriented Translation + Annotation' and 'Transliteration + Annotation', Xu Yuanchong has successfully achieved different translation purposes, such as improving the readability of the title of the target text, bridging the gap between different cultures, and stimulating readers' interest in reading as much as possible.

Conflict of Interest Statement

The author declares no conflicts of interest.

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