

Contrastive Analysis of the English Translation of “Bi” in The Book of Songs from the Perspective of Three Beauties Theory

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Abstract

From the perspective of rhetoric, “bi” in *The Book of Songs* is an analogy, mainly including three basic types: simile, metaphor, and metonymy, which abounds in *The Book of Songs*. Therefore, studying the English translation of “bi” plays an important role in understanding the artistic beauties of “bi” and *The Book of Songs*. Guided by Three Beauties Theory, this study, with reference to the definition of “bi” (simile, metaphor, and metonymy) in *Chinese Rhetoric*, intends to use a combination of quantitative and qualitative research method, and analyze the translation methods of the sentences with “bi” by Xu Yuanchong and Arthur David Waley. The purpose is to explore the extent to which beauty in sense, beauty in sound, and beauty in form are presented in the two translations. The study found that the two translators both presented beauty in sense, beauty in sound, and beauty in form of “bi” well, in which Xu’s presentation of beauty in sound higher than Arthur Waley’s because of Xu’s use of end rhymes. By using appropriate translation methods, the two translators managed to reproduce the three beauties of “bi” and provided valuable experience for the English translation of “bi”, especially Xu Yuanchong’s translation.

Keywords

Three Beauties Theory; *The Book of Songs*; Bi; English Translation.

1. Introduction

“Bi”, meaning “comparing one thing with another thing (Zhu Xi 2011: 6)”, is one of the figures of speech in *The Book of Songs*. From a rhetorical point of view, “bi” in *The Book of Songs*, or analogy, consists of three basic types: simile, metaphor, and metonymy. It is often aesthetically appealing, not only in the description of appearance but also in the overall atmospheric construction and linguistic expression. In addition, the poet usually compares abstract things to concrete things by “bi” to make them easy to understand and impress, which often conceals emotion in it. As the objects chosen are different, the author’s feelings conveyed are also different, and so are the emotional tendencies reflected. The translation is a process of exchange between two languages and an art of communication between two cultures. Cultural differences may result in a certain lack of meaning between the target language and the source language used in the translation of “bi”. The original beauty of the poem may be lost, and the change in imagery may also make a difference to the emotions carried in the poem. Therefore, studying the English translation of “bi” plays an important role in understanding and conveying the feelings and the beauties implied by “bi” in *The Book of Songs*. This paper will, under the guidance of Xu Yuanchong’s Three Beauties Theory, analyze the translation methods of the sentences with “bi”. It will analyze Xu Yuanchong’s translation and Arthur David Waley’s translation based on a corpus from the perspectives of beauty in sense, beauty in sound, and

beauty in form, and explore the extent to which the three beauties are presented in the two translations. In this way, “bi” in *The Book of Songs* can get a more accurate interpretation.

2. Theoretical Framework

Three Beauties Theory was proposed by Xu Yuanchong that the translation of poetry should convey beauty in sense, sound, and form of the original poem as far as possible, meaning that the translated poem should move the reader’s heart as much as the original poem, which is beauty in sense; it should have the same pleasant rhythm as the original poem, which is beauty in sound; and it should also maintain the form of the original poem as much as possible (e.g., length, antithesis, etc.), which is beauty in form. It is also stated that the three beauties are ranked in order of importance. “Of the three beauties, beauty in sense is the most important, beauty in sound is the second important, and beauty in form is the third important. We have to achieve all three beauties as far as possible while conveying the original text. If we cannot have all three, then first of all we do not require the resemblance of form or the resemblance of sound; but we must try to convey beauty in sense and beauty in sound of the original text (Xu Yuanchong 1984: 58).”

The three beauties are interlinked and influence each other: the achievement of beauty in sound and beauty in form can help to reproduce beauty in sense to a certain extent, and the realization of beauty in sense and sound can also promote the production of beauty in form. It is possible to achieve beauty in sense, sound, and form together, but the degree of the reproduction varies. As poetry has aesthetic characteristics, Three Beauties Theory has provided a reference standard for many poetry translation studies and pointed out the study direction.

3. Methodology

According to the explanation of “bi” in *Shi Ji Zhuan* and the classification standard of simile, metaphor, and metonymy in *Chinese Rhetoric*, “bi” in *The Book of Songs* was restructured into a preliminary database. After collecting, processing, annotating, and aligning the corpus in parallel, a relatively complete bilingual parallel corpus of “bi” in *The Book of Songs* appeared.

A simile is the simultaneous appearance of tenor, vehicle, and figurative words. Common figurative words include “xiang” (象), “hao xiang” (好象), and “ru” (如) (Wang Xijie 2014: 282).

A metaphor is a figure of speech in which an expression is used to refer to something that it does not literally denote in order to suggest a similarity. Commonly used figurative words such as “shi” (是), “bian wei” (变为), and “bian cheng” (变成) are used to connect tenor and vehicle (Wang Xijie 2014: 283).

Metonymy, “the tenor does not appear, and the vehicle directly replaces the tenor (Wang Xijie 2014: 284).”

Through searching, “bi” appears 225 times in *The Book of Songs*, including 78 similes, 113 metaphors, and 34 metonymies.

4. Results and Discussion

After constructing the general framework of the corpus of “bi” in *The Book of Songs*, the corresponding translations of “bi” and their English translation methods by Xu Yuanchong and Arthur David Waley were listed and analyzed. According to the data obtained, both translators chose seven translation methods when translating “bi”, namely, literal translation, free translation, borrowing translation, transliteration, conversion, amplification, and omission (See Figure 1 and Figure 2).

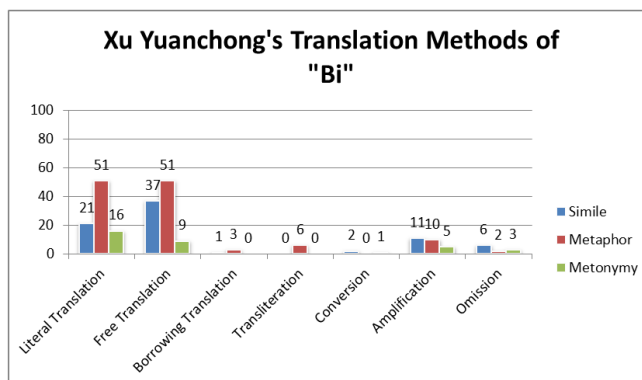


Figure 1. Xu Yuanchong's Translation Methods of "Bi"

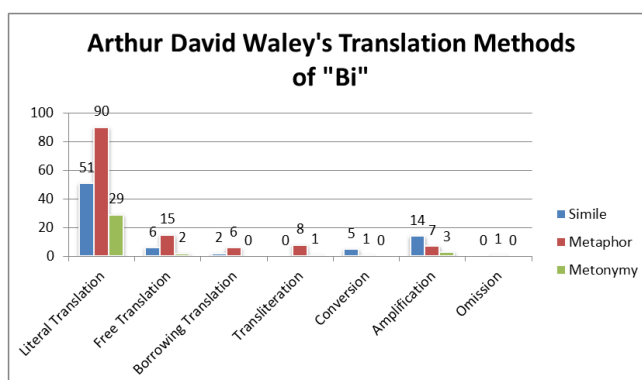


Figure 2. Arthur David Waley's Translation Methods of "Bi"

Under the guidance of Three Beauties Theory, the present research has analyzed of Xu Yuanchong's and Arthur David Waley's translation of simile, metaphor, and metonymy, from the perspective of beauty in sense, beauty in sound, and beauty in form. The research conducted shows the following results:

From the perspective of beauty in sense, Xu Yuanchong's reproduction rate of beauty in sense was 92%, and Arthur David Waley's was about 91%, among which Xu Yuanchong's translation of similes, metaphors, and metonymies has a reproduction rate of about 92%, 95%, and 85% respectively, and Arthur David Waley's 92%, 91%, and 88% respectively.

From the perspective of beauty in sound, Xu Yuanchong's reproduction rate of beauty in sound was 97%, and Arthur David Waley's was about 84%, among which Xu Yuanchong's translation of similes, metaphors, and metonymies has a reproduction rate of about 97%, 99%, and 88% respectively, and Arthur David Waley's 76%, 88%, and 85% respectively.

From the perspective of beauty in form, Xu Yuanchong's reproduction rate of beauty in form was 98%, and Arthur David Waley's was about 96%, among which Xu Yuanchong's and Arthur David Waley's translation of similes have a reproduction rate of about 99% and 92% respectively, and both of them achieve a reproduction rate of 97% in the translation of metaphors and metonymies.

The discussion below focuses on the English translation methods and representative translation examples from the three perspectives.

4.1. Analysis of Simile, Metaphor, and Metonymy from the Perspective of Beauty in Sense

The reproduction of beauty in sense can be thought of as the core and fundamental part of Three Beauties Theory. It includes the beauty of the imagery and the beauty of the atmosphere. Due to the influence of language and cultural differences, and some historical experiences, it is

necessary to extract the essence of the original poem on the basis of a full and accurate understanding. In this way can the translation reproduce the original poem's charm to the greatest extent possible. Both Xu Yuanchong and Arthur David Waley attached great importance to the reproduction of beauty in sense in their translations of "bi". According to statistics, Xu Yuanchong's reproduction rate of beauty in sense was 92%, and Arthur David Waley's was about 91%. The following chart shows the same translation methods and their frequency of use in 193 instances where both translators have achieved beauty in sense (See Figure 3).

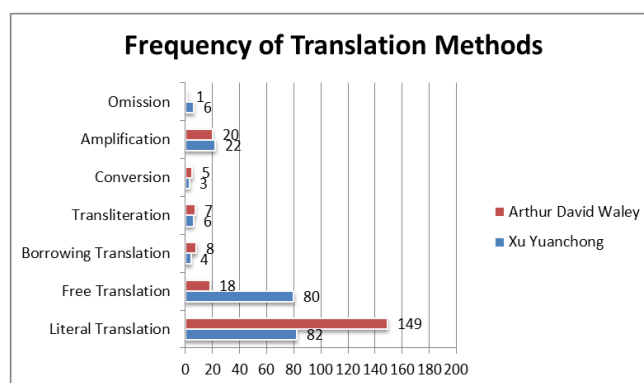


Figure 3. Frequency of Translation Methods

From the perspective of the reproduction of beauty in sense, both Xu Yuanchong and Arthur David Waley used seven translation methods in translating "bi", among which literal translation, free translation, and amplification methods were used more frequently. Arthur David Waley used the literal translation method more frequently than Xu Yuanchong, while Xu Yuanchong paid more attention to the use of literal translation and free translation. The frequency of amplification was basically equal between them. The following are specific analyses of the translations by Xu Yuanchong and Arthur David Waley on similes, metaphors, and metonymies from the perspective of beauty in sense.

4.1.1. Analysis of Simile from the Perspective of Beauty in Sense

According to statistics, both Xu Yuanchong's and Arthur David Waley's translation of similes has a reproduction rate of about 92% in beauty in sense.

In the translation of simile from the perspective of beauty in sense, Xu Yuanchong used six translation methods, namely, literal translation, free translation, borrowing translation, conversion, amplification, and omission, and free translation was the most used method by Xu Yuanchong to reproduce beauty in sense of simile; Arthur David Waley mainly used literal translation, followed by amplification, conversion, free translation, and borrowing translation to translate similes in ways to achieve the reproduction of beauty in sense. The following is an example of the two translators' reproduction of beauty in sense when translating simile.

Example 1:

rúyuèzhīhéng rúrìzhīshēng rúnánshānzhīshòu bùqiānbùbēng rúsōngbǎizhīmào
 ST: 如月之恒，如日之升。如南山之寿，不骞不崩。如松柏之茂，
 wúbùěrhuòchéng
 无不尔或承 (Xu Yuanchong 2009: 181-182)。

TT1: "Like the moon in the sky Or sunrise o'er the plain, Like southern mountains high Which never fall or wane. Or like luxuriant pines, May such be your succeeding lines (Xu Yuanchong 2009: 181-182)!"

TT2: To be like the moon advancing to its full, Like the sun climbing the sky, Like the everlastingness of the southern hills, Without failing or falling, Like the pine-tree, the cypress in their verdure -All these blessings may you receive (Waley 1996: 139)!

As a poem by a minister in praise of the king, *The Royalty* or *May Heaven Guard* used several novel similes in succession to bless the king in order to express his expectations and wishes for the king. The lines of Xu Yuanchong's translation are basically the same length, and by increasing the position of the moon and the sun, it suggests that the king's grace may spread over the earth like the light. The word "high" transforms longevity into the loftiness of the southern mountains, allowing readers able to associate the two with each other. The word "luxuriant" effectively shows the lushness of the pines and aptly fulfills the original poem's purpose of describing the strength of a nation. Waley complemented the state of the moon and the sun with the v-ing structure (the moon rounding to suggest completeness and the sun rising to suggest vigor), thus indicating that everything is becoming more desirable. The word "everlastingness" is a good example of the longevity of the southern hills, which do not fade away or collapse. The use of the word "verdure", by showing the turquoise of the pine tree and cypress, suggests their youthfulness and prosperity and further expresses the poem's good wishes to the king, making the language style a blend of passionate exuberance and profound subtlety.

However, because of the large number and the depth of "bi" in *The Book of Songs*, and the fact that it is not easy to create successful beauty in sense, the two translators inevitably have their shortcomings in the realization of beauty in sense of "bi".

Example 2:

gāoqiúrúgāo rì chūyǒuyào
ST: 羔裘如膏，日出有曜 (Xu Yuanchong 2009: 149-150)。

TT1: You appear in your greasy dress, Which glistens in the sun (Xu Yuanchong 2009: 149-150).

TT2: In your lamb's wool glossy As the first rays of dawn (Waley 1996: 113).

The original poem compares the lamb's coat to grease, fully demonstrating its lustrous character. Compared to Xu Yuanchong's "greasy" to preserve the shiny character of grease, Arthur David Waley's translation of using the word "glossy" is somewhat inferior. The reason for this is that the poet's choice of the detail of the lamb's fur shining like grease in the light of day not only expands the reader's visual experience but also gives the poet's psychological feelings a physical basis to infect the reader. Although the word "glossy" can describe directly the characteristics of the grease, Xu Yuanchong's use of the word "greasy" to evoke images of grease is even better, recreating the physical basis of the original poem that attracts the reader. This is because a concrete and physical reference is preferable to an abstract description.

From the perspective of beauty in sense, the two translators mostly kept the original simile. The comparative words used in their translations were mostly "as" and "like", which were simple and clear. In addition to the obvious features of the vehicle, Xu Yuanchong and Arthur Waley often chose emotive words to convey the correct emotional tendency to the readers.

4.1.2. Analysis of Metaphor from the Perspective of Beauty in Sense

According to the corpus statistics, Xu Yuanchong translated metaphors with a reproduction rate of beauty in sense of about 95%, and Arthur David Waley's reproduction rate of beauty in sense of about 91%.

In the English translation of metaphors from the perspective of beauty in sense, Xu Yuanchong mainly used six translation methods, namely, literal translation, free translation, borrowing translation, transliteration, amplification, and omission; while Arthur Waley used seven translation methods, including conversion. Xu Yuanchong translated more by literal translation and free translation and Arthur Waley mainly depended on literal translation to reproduce

beauty in sense of metaphors. The following is an example of how the two translators present beauty in sense in their translation of metaphors.

Example 3

shǒurúróuyí fū rú níngzhī lǐngrúqiúqí chǐ rúhùxī qínshǒu é méi
ST: (手如柔荑, 肤如凝脂。领如蝤蛴, 齿如瓠犀。) 螭首蛾眉 (Xu Yuancong 2009: 57-58),

TT1: (Like lard congealed her skin is tender, Her fingers like soft blades of reed; Like larva white her neck is slender, Her teeth like rows of melon-seed.) Her forehead like a dragonfly's, Her arched brows curved like a bow (Xu Yuancong 2009: 57-58).

TT2: (Hands white as rush-down, Skin like lard, Neck long and white as the tree-grub, Teeth like melon seeds,) Lovely head, beautiful brows (Waley 1996: 48).

The Duke's Bride or *A Splendid Woman* is the earliest chapter in ancient Chinese literature depicting the beauty of a woman's appearance and form. When translating this metaphor, the two translators have been very careful in wording and phrasing, and have infused it with a lot of affection, trying to make readers feel the same way: Xu Yuancong used "bow" to fully show that Zhuang Jiang's thin eyebrows were like a bow, and they were quite tense, which was similar to the original's comparison of eyebrows to the tentacles of a moth; Arthur Waley chose "lovely" and "beautiful" to describe Zhuang Jiang's forehead and eyebrows, which were faithful to the affection of the original metaphor. The expressions were so well balanced that they made it seem as if Zhuang Jiang had traveled a thousand years to meet the reader. Both translators have reproduced the beauty in sense by free translation.

In the translation of metaphors from the perspective of beauty in sense, Xu Yuancong's and Arthur Waley's main translation method is literal translation, followed by the free translation method. When translating metaphor, in order to better reproduce beauty in sense, translators can add the distinctive features of the vehicle, so as to highlight the inner connection between the subject and the vehicle. In addition, a reasonable change in sentence form can also promote the progression of emotion to a certain extent. At the same time, Xu Yuancong and Arthur Waley were faithful to the sentiment orientation of the original text and chose words that matched the poet's feelings in their translations, which also helped to reproduce the beauty in sense of the metaphor translation.

4.1.3. Analysis of Metonymy from the Perspective of Beauty in Sense

According to the corpus statistics, Xu Yuancong translated metonymies with a reproduction rate of beauty in sense of about 85%, and Arthur David Waley with a reproduction rate of beauty in sense of about 88%.

In translating metonymies from the perspective of beauty in sense, Xu Yuancong mainly used four translation methods, including literal translation, free translation, conversion, and amplification, and Arthur David Waley mainly used three translation methods, namely, literal translation, free translation, and amplification. In order to reproduce beauty in sense of metonymies, both translators mainly used the literal translation method. The following is an example of the translation of metonymy by the two translators.

Example 4:

shuòshǔshuòshǔ wúshíwǒshǔ
ST: 硕鼠硕鼠, 无食我黍 (Xu Yuancong 2009: 114)!

TT1: Large rat, large rat, Eat no more millet we grow (Xu Yuancong 2009: 114)!

TT2: Big rat, big rat, Do not gobble our millet (Waley 1996: 88)!

Since rats are ugly and cunning, it is appropriate to compare the greedy exploiting class to the abominable rats. When translating the metonymy, both translators coincidentally used the image of "rat" instead of "mouse", which differs from "mouse" in that "mouse" is usually small

in size, but “rat” is larger and lives outdoors, similar to the image the original poem wanted to express. Moreover, “mouse” is often used to describe a “timid person”, while “rat” is often used to describe a “despicable person”, which is consistent with the exploiter’s image in the original poem. Both translators followed the original text, using imperative sentence to express the commanding tone of the original and issue warnings. Xu Yuanchong used the attributive clause “we grow” to emphasize the difficulty of growing crops for the common people, and Arthur Waley used the word “gobble” to show the greed of rats stealing food. Xu Yuanchong and Arthur Waley successfully reproduced the imagery of the original poem with their use of the vehicle. At the same time, they have conveyed the anger and helplessness of the common people against the exploiters through the use of the imperative clause, which has expressed the mood of the original poem.

From the perspective of beauty in sense, both Xu Yuanchong’s and Arthur Waley’s translations were based on the literal translation method, supplemented by free translation and amplification. In translating metonymies, in order to reproduce beauty in sense, the two translators reasonably preserved and selected the correct vehicle, and mostly retained the original syntactic features, which to some extent helped to reproduce beauty in sense of the original poem.

4.2. Analysis of Simile, Metaphor, and Metonymy from the Perspective of Beauty in Sound

Poetry can be thought of as the right combination of words and music, which has a distinctive rhythm, harmonious rhyme, and quite musical beauty. Ancient Chinese poetry often attaches importance to rhyme and rhythm and makes good use of reduplication to make it catchy. To achieve beauty in sound, it is necessary to reproduce the beauty of the original poem’s rhyme and rhythm as much as possible (Dai Zhengli 2018: 71). Both Chinese and English poetry emphasize the realization of beauty in sound, with Chinese poetry harmonizing the flat and uneven tones while English poetry harmonizes the heavy and light tones; the pause in Chinese poetry is often analogous to the foot in English poetry, with both poems able to be read pleasantly according to the light and heavy syllables; the end rhyme is one of the most common rhyme patterns shared by both Chinese and English poetry (Gu Zhengkun 2003: 21-22). In the translation of “bi”, Xu Yuanchong’s translation of beauty in sound achieved a rate of 97% and Arthur David Waley’s translation 84%. The following shows the translation methods and their frequency of use in 183 cases where both translators achieved beauty in sound (See Figure 4).

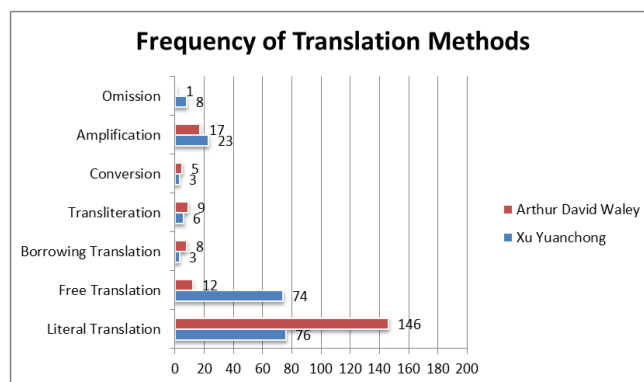


Figure 4. Frequency of Translation Methods

From the perspective of the reproduction of beauty in sound, the methods used most frequently were literal translation, free translation, and amplification. In the case of Arthur David Waley’s translation of “bi”, he preferred literal translation, while Xu Yuanchong translated most by

literal translation and free translation, and the latter was used more frequently than Arthur Waley's. The following are detailed analyses of Xu Yuanchong's and Arthur David Waley's translations of similes, metaphors, and metonymies from the perspective of beauty in sound.

4.2.1. Analysis of Simile from the Perspective of Beauty in Sound

When Xu Yuanchong translated similes, the reproduction rate of beauty in sound was about 97%, and in Arthur David Waley's translation was about 76%, lower than Xu Yuanchong.

From the perspective of beauty in sound, the two translators used five translation methods respectively when translating similes. On the whole, when Arthur David Waley translated similes, he mainly used literal translation to reproduce beauty in sound, while Xu Yuanchong mainly used free translation. In addition to literal translation, free translation, conversion, and amplification, Arthur David Waley also used borrowing translation, and Xu Yuanchong chose omission. The following example illustrates the presentation of beauty in sound by the two translators when translating similes.

Example 5:

qiǎoyánrúhuáng yánzhīhòuyì
ST: 巧言如簧，颜之厚矣(Xu Yuanchong 2009: 245)。

TT1: Sweet sounding one, Like organ-tongue. Can deceive none, Except the young (Xu Yuanchong 2009: 245).

TT2: Clever words like a tooted reed; How thick-skinned they are indeed (Waley 1996: 180).

"Huang" (簧) is the reed of the sheng musical instrument, the author criticized the greedy people for their sweet words as pleasant as playing music, but their actions only for their own interests. In Xu Yuanchong's translation, "one" and "none", "tongue" and "young" rhyme with [ʌn] and [ʌŋ] respectively. Moreover, because they all have the [ʌ] sound, readers will feel it cathier when reading. Arthur Waley also chose rhyme to promote beauty in sound, using "reed" and "indeed" to rhyme, and the [d] sound is crisp as if playing some kind of music. Both translators chose the figurative word "like", whose [aɪ] sound is a closing diphthong. When pronounced, the mouth shape changes from large to small, the tongue position changes from low to high, and the volume changes from strong to weak, so that the reader seems to see a mouth that keeps opening and closing beside the ear, reproducing beauty in sense when creating beauty in sound.

In beauty in sound of similes, Xu Yuanchong, by free translation, mainly used the characteristics of rhyme and syllables to reproduce beauty in sound. Arthur Waley realized beauty in sound through the change of light and heavy syllables and word lengths by literal translation. In addition, the two translators also used comparative words, making full use of their pronunciation to help promote the reproduction of beauty in sound.

4.2.2. Analysis of Metaphor from the Perspective of Beauty in Sound

From the perspective of beauty in sound, Xu Yuanchong's metaphor translation has reached about 99%, and the reproduction rate of beauty in sound in Arthur David Waley's translation of metaphors is about 88%.

To achieve the reproduction of beauty in sound of metaphors, Arthur Waley used seven translation methods, among which conversion and omission were used less frequently, and Xu Yuanchong used six translation methods, including literal translation, free translation, borrowing translation, transliteration, amplification, and omission. Xu mainly used literal translation and free translation, while Arthur Waley mainly used literal translation to translate metaphors. The following example illustrates the translation of metaphors by the two translators in order to reproduce beauty in sound.

Example 6:

sù sù bǎoyì jí yú bāo jí wáng shì mí gǔ bù néng yì shǔ jì fù mǔ hé shí
 ST: 肃肃鸨翼，集于苞棘。王事靡盬，不能蓺黍稷，父母何食 (Xu Yuanchong 2009: 124)?

TT1: Swish, swish flap the wings of wild geese; They can't alight on jujube trees. We must discharge the king's affair. How can we plant our maize with care? On what can our parents live and rely (Xu Yuanchong 2009: 124)?

TT2: Suk, suk go the bustard's wings; It has settled on the thorn-bushes. But the king's business never ends; I cannot plant my wine-millet and cooking-millet. What, then, are my father and mother to eat (Waley 1996: 95)?

The abnormal behavior of the bustard perched on a tree was used as a metaphor for the abnormal life of farmers—because they had been engaged in corvée for a long time, they could not live at home and work in agriculture. At the beginning of the sentence, the onomatopoeia was used ingeniously to simulate the sound of the wings of the great bustard, which not only retained the situation created by the original poem but also fully attracted the reader's interest in reading. The transformation of the sentence pattern and the well-proportioned rhythm effectively enhanced the musical effect of the translated poem. The repeated appearance of the [s] sound created a tragic and heavy atmosphere invisibly, and realized the ingenious fusion of beauty in sense and beauty in sound.

From the perspective of beauty in sound, Xu Yuanchong's translation methods of metaphors are mainly literal translation and free translation, while Arthur Waley mainly used literal translation. The two translators staggered the distribution of rhythms, properly changed sentence patterns, and used similar syllables to achieve beauty in sound. According to different metaphors, the onomatopoeia was used flexibly to produce a kind of dynamic musical beauty vividly.

4.2.3. Analysis of Metonymy from the Perspective of Beauty in Sound

From the perspective of beauty in sound, Xu Yuanchong's translation of metonymies in *The Book of Songs* reached a reproduction rate of about 88%, and that of Arthur David Waley's translation is about 85%.

In order to reproduce beauty in sound of metonymies, the two translators each used four translation methods when translating. Xu Yuanchong and Arthur David Waley translated metonymies mainly through literal translation to achieve the reproduction of beauty in sound. In addition to literal translation, free translation, and amplification, Arthur David Waley also used transliteration, and Xu Yuanchong chose conversion. The following example illustrates the translation of metonymy by the two translators to present beauty in sound.

Example 7:

qí zé yǒu àn xī zé yǒu pàn
 ST: 淇则有岸，隰则有泮 (Xu Yuanchong 2009: 61)。

TT1: The endless stream has shores; My endless grief e'er pours (Xu Yuanchong 2009: 61).

TT2: The Ch'i has its banks, The swamp has its sides (Waley 1996: 51);

The original poem used two metonymies in a row: the vast Qi always has banks; the endless swamps also have boundaries. It was used to describe the boundless pain of an abandoned woman. The two translators staggered the distribution of light and heavy syllables, and the translation mainly used iambic to make it read with a clear rhythm and cadence. Both of them tried to the same number of syllables in each sentence. Xu Yuanchong roughly kept it at seven syllables, and Arthur Waley basically had six syllables. The rhythm was neat and consistent. Moreover, Xu Yuanchong's using "shores" and "pours" to rhyme at the end has effectively enhanced beauty in sound.

From the perspective of beauty in sound, the main translation method of metonymies by Xu Yuanchong and Arthur David Waley is literal translation. To reproduce beauty in sound of metonymies, the two translators deliberately arranged the distribution of light and heavy syllables and the number of syllables and used rhyme in ways to ensure a clear rhythm.

4.3. Analysis of Simile, Metaphor, and Metonymy from the Perspective of Beauty in Form

Beauty in form is the beauty of a poem's external form, which is visually pleasing to the reader. The length of the stanzas and the neatness of the couplets are all criteria for judging whether beauty in form is achieved. The poem uses its form to convey the spirit of the poem, and "the translated poem should be faithful to the content of the original and have the form of a poem so that the reader can 'enjoy it' (Xu Yuanchong 1988: 3)." Ancient Chinese poetry is concise in expression and rich in meaning. The closer the number of lines, the length of the stanza, and the division of the poem into stanzas to the original poem, the more fully beauty in form is revealed (Jiang Mingyu 2020: 139). According to statistics, Xu Yuanchong's reproduction rate of beauty in form is about 98%, and Arthur David Waley's is 96%. The following graph shows their translation methods and their frequency of use in 214 instances where both translators have achieved beauty in form (See Figure 5).

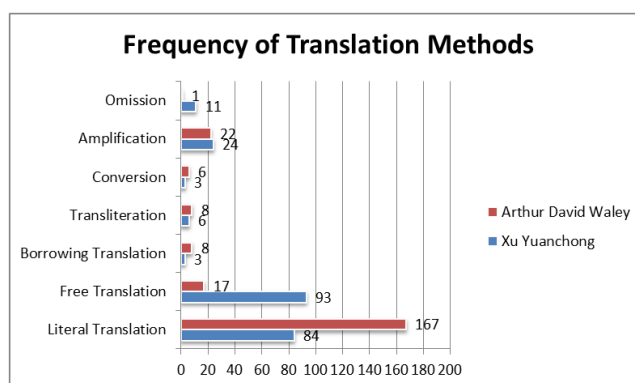


Figure 5. Frequency of Translation Methods

Beauty in form mainly includes two aspects: length and symmetry. From the above chart, it can be seen that Arthur David Waley preferred to use literal translation to achieve beauty in form of "bi"; while Xu Yuanchong preferred to use free translation to present beauty in form of "bi". The following are detailed analyses of Xu Yuanchong's and Arthur David Waley's translations of similes, metaphors, and metonymies from the perspective of beauty in form.

4.3.1. Analysis of Simile from the Perspective of Beauty in Form

When Xu Yuanchong translated similes, his reproduction rate of beauty in form is about 99%, and that of Arthur David Waley's translation is about 92%.

In order to present beauty in form of similes, the two translators each adopted five translation methods: Xu Yuanchong mainly used literal translation, free translation, conversion, amplification, and omission; Arthur Waley used literal translation, free translation, borrowing translation, conversion, and amplification. Among them, Arthur Waley's use of literal translation is much higher than other translation methods. Xu mainly used free translation, followed by literal translation, amplification, omission, and conversion. The following example illustrates the presentation of beauty in form by the two translators when translating similes.

Example 8:

fāngyúchēngwěi wángshì rúhuǐ
ST: 鲂鱼赭尾，王室如毁 (Xu Yuanchong 2009: 10-11)。

TT1: I'll leave your red-tailed fish: The kingdom is on fire (Xu Yuanchong 2009: 10-11).

TT2: The bream has a red tail; The royal house is ablaze (Waley 1996: 11).

In a period of turbulence, the man was like a tired bream swimming with its bare tail, a simile that conveyed the urgency of the man's departure from home. Xu Yuanchong used "I'll" rather than "I will" to control the number of words in the translation and also to create a sense of urgency. The two translations followed the style of the original poem, using short stanzas to correspond to the original poem, which was generally the same in length, with an equal number of syllables and a neat form. The red-tailed bream of the original poem has been retained, so that the reader is reminded of the urgency of royal affairs through the red tail of the bream, providing a visual extension of the poem.

To sum up, visual correspondence through the control of comparative word, word number and sentence length can promote beauty in form of similes. The two translators grasped the translation of keywords through their understanding of the original similes, mainly using literal translation, free translation, and amplification, so that the reader's vision can be extended through the text description, and beauty in form of similes in *The Book of Songs* is reproduced.

4.3.2. Analysis of Metaphor from the Perspective of Beauty in Form

In terms of the reproduction rate of beauty in form, Xu Yuanchong's and Arthur David Waley's translation of metaphors both have a reproduction rate of about 97%.

Xu Yuanchong used six translation methods, namely literal translation, free translation, borrowing translation, transliteration, amplification, and omission. Arthur Waley used seven translation methods, including conversion. Both Xu Yuanchong and Arthur Waley mainly used literal translation and free translation. What's more, amplification is also the translation method used more frequent. The following example illustrates the presentation of beauty in form by the two translators when translating metaphors.

Example 9:

ji lìngzài yuán xiōngdì jí nán
ST: 脊令在原，兄弟急难 (Xu Yuanchong 2009: 177)。

TT1: When a man is in need; Like wagtails flying high (Xu Yuanchong 2009: 177)

TT2: There are wagtails on the plain; When brothers are hard pressed (Waley 1996: 136)

The metaphor compared the waterfowl in the wilderness to brothers in trouble. Xu Yuanchong used "like" to turn the metaphor into a simile, thus directly pointing out the similarities between the two. Replacing the original location adverbial "in the wilderness" with "flying high" not only achieved the purpose of controlling the number of words and the harmony of sentence length but also highlighted the urgent atmosphere of the situation. Arthur Waley followed the structure and content of the original metaphor by literal translation, keeping the number and length of words in the translated sentence basically the same, promoting visual harmony.

To achieve beauty in form, Xu Yuanchong's translation of metaphors was mainly literal translation and free translation, while Arthur Waley mainly used literal translation. In order to preserve the beauty of metaphors in *The Book of Songs*, Arthur Waley and Xu Yuanchong deliberately controlled the sentence length, number of words, and syllables when translating, and used reasonable short sentences to correspond to the original metaphor. In addition, Xu Yuanchong also handled metaphor flexibly, such as transforming metaphor into simile, which not only promoted beauty in form but also helped readers to understand the relationship between the tenor and the vehicle more clearly.

4.3.3. Analysis of Metonymy from the Perspective of Beauty in Form

According to statistics, both Xu Yuanchong's and Arthur David Waley's translations of metonymies in *The Book of Songs* have a reproduction rate of about 97%.

In order to reproduce beauty in form of metonymies, Xu Yuanchong used five translation methods, namely literal translation, free translation, conversion, amplification, and omission. Arthur David Waley used three translation methods: literal translation, free translation, and amplification. Both of them used literal translation most frequently. The following example illustrates their translations of metonymy in order to present beauty in form.

Example 10:

qiánsuī fú yǐ yì kǒngzhī zhào
ST: 潜虽伏矣, 亦孔之炤 (Xu Yuanchong 2009: 228).

TT1: Deep in water cool, They're still in sight (Xu Yuanchong 2009: 228).

TT2: For the deeper they dive, The clearer they shine (Waley 1996: 169).

In the original metonymy, the fish in the shallow pond was still unavoidable of calamity to stand for people in troubled times, no matter how they hid, they still could not escape the disaster. Xu Yuanchong chose the abbreviated form of "They are" to keep the length of the translated sentences consistent. And the correspondence of the preposition structure made the form of the translated sentence basically the same, effectively retaining beauty in form. Arthur Waley adopted the structure of "the more...the more..." which made the connection between the translated sentences more closely, and the consistent structure made the reader form a visual correspondence. Through the reasonable control of the structure and length of the translated sentences by the two translators, the external beauty of the metonymy is preserved.

From the perspective of beauty in form of metonymies, the main translation method used by Xu Yuanchong and Arthur David Waley is the literal translation. In addition, the use of consistent sentence structure can form visual correspondence, which helps to promote beauty in form. At the same time, similar to the translation of simile and metaphor, in order to reproduce beauty in form of metonymy in *The Book of Songs*, the two translators kept the length and number of words of the translated poems the same, making them neat and symmetrical.

5. Conclusion

Combined with the above analysis, the findings are as follows:

From the perspective of beauty in sense, both Xu Yuanchong and Arthur David Waley have basically managed to convey the beauty of the imagery and the atmosphere contained in "bi" to the readers, especially beauty in sense of metaphors. Their common translation methods are literal translation and free translation.

From the perspective of beauty in sound, the two translators most often use literal translation, free translation, and amplification to translate "bi". They have promoted beauty in sound of "bi" through the judicious use of light and heavy syllables, reasonable amplification, and flexible changes in sentence form. The rhyme scheme of Mr. Xu Yuanchong has made it possible for beauty in sound of "bi" to be presented while preserving the characteristics of Chinese poetry.

From the perspective of beauty in form, Xu Yuanchong prefers free translation, while Arthur David Waley prefers literal translation when translating "bi". The two translators have succeeded in reproducing beauty in form by controlling the length of words and sentences and using punctuation marks flexibly.

Both translators have conveyed beauty in sense, sound, and form of "bi" well. The two translators have presented beauty in sense and form of "bi" to a high degree. The difference between the translators is significant when translating "bi" from the perspective of beauty in sound, with Xu Yuanchong's reproduction of beauty in sound higher than that of Arthur David Waley's because of Xu's use of end rhymes.

Translation is an art of language, if the translation of “bi” can reproduce the three beauties together, it can be called a good one. Yet limited to the length, the study only analyzed beauty in sense, beauty in sound, and beauty in form separately.

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