

Xu Yuanchong's Translations of Reduplicated Words in 300 Yuan Songs

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Abstract. As an indispensable form of literature and art in ancient China, Yuanqu began to emerge in the Song Dynasty and flourished in the Yuan Dynasty. After the glorious prosperity of the poetry of Tang and the Ci-poetry of the Song, Yuanqu presented its unique charm. It had inherited the fresh elegance of poetry and lyrics, while also attacking the darkness of society, resisting the tyrannical dictatorship of the government and directly pointing to the sharp social contradictions which make it shine uniquely. After Yuanqu emerged on the literary stage, it immediately demonstrated its constant vitality, making a far-reaching and outstanding contribution to the development and prosperity of poetry in China. In Yuanqu, reduplicated words are an important part of the vocabulary composition. They are always frequently used by poets, displaying a unique charm. By enhancing the rhythmic sense of poets' language, reduplicated words add stronger appeal to the expression of emotions, which makes Yuanqu have a distinctive folk color and a vital life breath. However, due to their special structures and roles, translators often encounter great obstacles in the translation process. By comprehensively categorizing and studying typical cases, this essay analyzes the strategies applied by Xu Yuanchong in translating the reduplicated words in 300 Yuan Songs, and concludes the principles of translating the reduplicated words in Chinese poetry in the hope that this essay will provide future reference and fill in the gap in translating reduplicated words in ancient Chinese literary works.

Keywords: Yuanqu, reduplicated words, 300 Yuan Songs, translation strategies.

1. Introduction

1.1. Research Background

Yuanqu occupies the equal significant position as Tang poetry and Song lyrics in Chinese culture, but initially, it had been relatively neglected by scholars. Studies of Yuanqu started late with inadequate attention. In 1912, Wang Guowei's *History of Song and Yuan Opera* marked the beginning of the study of Yuanqu. In 1928, He Changqun's *Introduction to Yuanqu* emphasized the influence of Yuanqu and provided a method for its appreciation. In 1930, Ren Zhongmin defined the definition of Suan Qu in *Study on San Qu*: "San Qu is divided into two forms: San-tao (sequence of Sanqu songs within a particular musical mode) and Xiaoling (short metre for poems that contain relatively few syllables). 'San' means loose, as there is no dialog and action interconnected, as opposed to a drama that contains dialog and action."

With their pioneering foundation, the study of Yuanqu gradually became comprehensive and mature. In 1954, Zheng Zhenduo made detailed introductions and comments on the overview and well-known works of San Qu, contributing to reader's understanding of its history and development. In 1964, in *Complete Collection of Yuan San Qu Poems*, Sui Shusen collected Yuanqu from Yuan Haowen of the Jin Dynasty to Gu Zijing of the late Yuan Dynasty and early Ming Dynasty, including the complete and incomplete works of all 213 writers as well as anonymous authors, reflecting a more comprehensive outline of Yuanqu's creation, which is of great research value. From the beginning of the 1970s to the present, the study of Yuanqu has been constantly expanding in both breadth and depth. Between 1978 and 1994, about one thousand papers and nearly 30 monographs were published in major newspapers and magazines nationwide. Nowadays, scholars' research on Yuanqu is not only limited to textual levels like wording, rhythm and rhetoric, but has also extended to stage performances, music and theater.

With the gradually increasing depth of Yuanqu study, English versions translated by a wide range of writers also emerged. Weng Xianliang's *English Translation of Ancient Chinese Poems* entered the literary world in 1985, opening the trend of translating Yuanqu. Subsequently, Gu Zhengkun published his *150 Masterpieces in Yuanqu-Poetry* in 2004, which was the first relatively complete compilation of Yuanqu's English translation in mainland China. *The Translation of 200 Yuanqu Poems* by Zhou Fangzhu was published in 2009, taking aesthetics of reception as its theoretical basis, with alienation as the main principle and naturalization as the supplementary principle, enabling both the subjectivity of the translator and the subjectivity of the original author to be fully embodied. In the same year, Xu Yuanchong published his *300 Yuan Songs*, which currently serves as the most complete version of Yuanqu's translation with the largest number of works included. Wang Hongyin's *100 Yuanqu poems in English* came out in 2013, selecting 100 of the most representative Yuanqu by renowned authors like Guan Hanqing, Ma Zhiyuan, Zheng Guangzu and Bai Pu. Various English versions of Yuanqu came out and became popular among readers at home and abroad, filling the long term gap in the field of Yuanqu's translation, greatly contributing to the spread of Yuanqu and Chinese culture.

Due to the inconsistency among different translators in the number and choices of texts to be translated, a comparative study of the translation between two or more English versions concerning the specific aspect of reduplicated words fails to be practical. Therefore, this essay selects Xu Yuanchong's *300 Yuan Songs* as the object of study, which is the currently existing version with the most abundant and diversified content, in order to ensure the accuracy, comprehensiveness and representativeness in exploring strategies for translating Yuanqu.

2. Literature Review

Currently, both at home and abroad, the study of English translations of reduplicated words in Yuanqu is far from sufficient. Lu lu and Yao Jianpeng (2014) made a brief analysis of the translation of reduplicated words in Xu Yuanchong's *300 Yuan Songs* under the theoretical frame work of "Three Beauties Theory", focusing on the strategies applied by the translator to achieve the beauty of sense, sound and form of reduplicated words. Apart from this journal, no study concerning this topic has been done. Similarly, in overseas areas, the field related to the translation of reduplicated words in Yuanqu remains blank.

However, scholars have conducted a large number of studies concerning the translation of Yuanqu. The topic ranges from the general development history, renowned translators and representing works to specific themes like rhyme, phonology, imagery and mood in Yuanqu.

2.1. Previous Studies on Translations of Yuanqu at Home

As Zhang Jimo (1993) pointed out, translators should start from the three aspects of sound, sense and form, in order to retain the charm of the original work to the maximum extent. Moreover, Yuanqu usually adopts the same rhyme, which caters to Chinese people's habits, while this is rare in English poetry, for in foreigners' eyes, a fixed rhyme is very rigid and contrived. Therefore, flexible adaptations should be made to achieve naturalness and appropriateness, like adopting the changing rhyme scheme of English poetry.

Du Yuan (2020) discusses the translator's subjectivity of Xu Yuanchong in combination with manipulation theory, exploring the translator's strategies from the lexical, syntactic and text structure. He made a clear clarification of the relationship between the manipulation theory, the translated version and the translator.

Li Zelin (2021) analyzes Xu Yuanchong's translation process of Yuanqu in *300 Yuan Songs* from the perspective of George Steiner's hermeneutic motion theory by following the four steps, which are trust, aggression, incorporation and compensation, hoping to provide theoretical inspiration and reference for future translation practice of Yuanqu.

Comparison between different translations of Yuanqu has also been discussed. Li Ying (2013) made a detailed comparative analysis of Xu Yuanchong's and Gu Hongming's English translations of Yuanqu under the guidance of Skopos Theory. She came to the conclusion that Gu's translation is a fidelity-oriented version and Xu's translation is a beauty-oriented version. Their different purposes bring different flavors, feelings and perspectives to target readers, revealing that the translation methods and results will be largely influenced by the purpose.

Generally speaking, these scholars have conducted multi-angle research on English translation, providing valuable references and guidance for this essay. However, the existing studies of translation of Yuanqu focus on the general text, instead of conducting in-depth studies on specific aspects.

2.2. Previous Studies on Translations of Yuanqu Abroad

In 1731, Joseph Henri-Marie de Prémare translated *The Orphan of the Zhao Family* into French, which was the first partial translation of a Chinese theatrical work, becoming a big hit in the European literary world. In 1834, Stanislas Julien completed the unabridged re-translation of *The Orphan of the Zhao Family*, which caused a sensation among readers, laying a solid foundation for the following spread of Chinese Yuanqu and the trend of its translation.

Since the 20th century, many foreign scholars, especially sinologists, shifted their research focus to Yuanqu. The first collection of translated Yuanqu came out in 1967, when *Fifty songs from the Yüan: poetry of 13th century China* was completed by Richard F.S. Yang and Charles R. Metzger. This version contains English poetic translations of fifty hsiao-lings, serving as an unprecedented opportunity for readers to explore Chinese Yuanqu.

In 1970, Wayne Schlepp pointed out in work *San-ch'u: Its Technique and Imagery*, that it is not enough to focus only on vocabulary and syntax in the translation of poetry, but we should focus on technique and imagery, in order to grasp the rhetorical features of the English translations of Yuanqu.

In 1985, Jerome P. Seaton published *The Wine of Endless Dynasty Life: Taoist Drinking Songs From the Yuan Dynasty*, ingeniously selected one hundred Yuan dynasty poems on the theme of drinking to discuss the role of drinking in the works of Yuanqu, offering new perspectives to western readers.

Generally speaking, most foreign scholars prefer to translate Yuanqu rather than analyze others' translations. In addition, the study of Yuanqu is generally decentralized, with only a selection of Xiaolings being translated specifically. Few translators collected the translations of Yuanqu into compiled versions. All these factors led to the fact that the study of Yuanqu's translation is inadequate, unsystematic and unbalanced.

3. Translations of Reduplicated Words in 300 Yuan Songs

In this part, 22 translations of Yuanqu containing reduplicated words in *300 Yuan Songs* are studied. This paper divides the translation strategies applied by Xu Yuanchong into seven categories, which are translating into reduplicated words, translating into onomatopoeia, omission, translating into the form of "noun+preposition+noun", translating into parallel structure and using plain language.

3.1. Translating into Reduplicated Words

In *300 Yuan Songs*, some Chinese reduplicated words are translated into the same form, complying with the rhythm of the Chinese version, demonstrating their unique functions and the Chinese charm.

Example 1:

The original text:

晨鸡初叫，昏鸦争噪，那个不去红尘闹？
路迢迢，水迢迢，功名尽在长安道。

——陈草庵 山坡羊·叹世

Xu's translation:

At dawn cock crows;

At dusk caw crows,
Who to vanity fair is not eager to go?
Long long the way;
Far far the stream.

Only in the capital can you fulfill your dream.

This is the twenty-second of the twenty-six Xiaolings named *Sheep on the slope: O World* written by Chen Caoan, expressing his disdain for the world's pursuit of fame and fortune, emphasizing his bitter satire on the social environment at that time.

In sentence “路迢迢，水迢迢，功名尽在长安道。”，which depicts the poet's feeling that the road to success and fame is long and tough with plenty of obstacles, when coping with the translation of the reduplicated words “迢迢”，Xu equally uses “far far”，which is also a pair of reduplicated words, maintaining the unique flavor of the original Chinese rhythm. What is worth mentioning is that, in the Chinese version, “路迢迢” is not a reduplicated word, but because it is connected to “水迢迢”，Xu uses reduplicated words “long long” to match “far far”，fully demonstrating the beauty of Chinese antithesis in the English translation.

Example 2:

The original text:

萋萋芳草春云乱，愁在夕阳中。
短亭别酒，平湖画舫，垂柳骄骢。

——张可九 人月圆·春晚次韵

Xu's translation:

Lush, lush sweet grass and spring clouds spread pellmell;
Grief seems exhaled by setting sunlight.
In the pavilion where we drank farewell,
I see no painted boat on the calm lake afloat,
Nor the proud steed neighing beneath willow trees.

In *Man and Moon: Rhyming with a Friend in Late Spring* by Zhang Kejiu, the luxuriant green grass growing unceasingly was like the sadness of people which was hard to dispel. The lush grass, dusk clouds and the setting sun constituted a colorful but bleak atmosphere, intermingling with the poet's reluctance to part with his friend.

When translating the reduplicated word “萋萋”，Xu uses “lush, lush”，which are two successive identical words, loyally conform to the Chinese rhythm and form. It depicts the thriving vitality of grass and also showcases the charm and uniqueness of rhythmized Chinese reduplicated words.

Example 3:

The original text:

瘦岩岩香消玉减，冷清清夜永更长，
孤另另枕剩衾余。
羞花闭月，落雁沉鱼。

——宋方壺 斗鹤鹑·送别（二）紫花儿

Xu's translation:

My slender, slender body wastes away;
The chilly, chilly nights longer stay.
In lonely, lonely bed warmth is worn out.

In *Fight Of Quails: Parting II. Violet Flowers*, Song Fanghu expressed his feeling of loneliness and desolation in the long and chilly night. Compared with the previous three examples, this Yuanqu is considered as a better demonstration of Xu's translation strategy.

Song Fanghu used three reduplicated words “瘦岩岩”“冷清清”“孤另另” with the identical form of “ABB” to respectively serve as the beginning part of three sentences, adding a catchy rhythm to the content. In the translation process, Xu correspondingly uses three pairs of reduplicated words, which are “slender, slender”, “chilly, chilly” and “lonely, lonely”. The translator chooses proper and

accurate reduplicated words, fully conveying Song's feelings and also achieving the effect of rhythmic and musical beauty.

3.2. Translating into Onomatopoeia

The application of onomatopoeia is also one of Xu Yuanchong's strategies in translating reduplicated words. Using concise language, Xu vividly depicts the feelings and scenery instead of remaining loyalty to the forms of Chinese.

Example 4:

The original text:

千点万点老树寒鸦，
三行两行写高寒，呀呀雁落平沙。

——郑光祖 蟾宫曲（一）

Xu's translation:

A thousand dots of cold crows on old trees,
Two or three rows of cawing wild geese
Fly through cold air and fall on the sand.

In *Song of Moon Palace* by Zheng Guangzu, a picture of the journey of an exhausted and lonely traveler is described with vivid language. Looking ahead is a few old trees, on which perched countless lazy crows. Looking up at the autumn sky are rows of geese returning to the south, flying towards the sandbank to have a short rest.

In this Yuanqu, “呀呀” is a reduplicated onomatopoeia which is used to represent the call of geese. In Xu's translation, he doesn't use reduplicated words like “ya-ya” or “ah-ah” to imitate the exact sound, but uses the verb “caw”. Although it is not equivalent to the reduplicated form in the Chinese version, it has achieved an equal effect, realizing the musical beauty, enabling foreign readers to easily imagine the call of geese. To be exact, “caw” is an onomatopoeia specially used for describing the sound of crows, but as the call of geese somehow resembles the call of crows, the use of “caw” is definitely reasonable.

Example 5:

The original text:

叮叮当当铁马儿乞留环琅闹，
啾啾唧唧促织儿依柔依然叫。
滴滴点点细雨儿浙零浙留哨，
潇潇洒洒梧叶儿失流疏刺落。

——周文质 叨叨令·悲秋

Xu's translation:

The iron bell on bell on the eave rings pelmell;
The crickets chirp so shrill chills my heart still.
Drizzling rain drips and drops but never stops;
Plane leaves fall in shower from hour to hour.

Tune: Chattering Song: Grief in Autumn

“Chattering Song” is a Sanqu written by Zhou Wenzhi, which is famous for using double-sounding reduplicated words to express the depressed feeling brought by the autumn rain and wind. When it comes to the translation of “啾啾唧唧” and “滴滴点点”, Xu uses two onomatopoeia, which are “chirp” and “drizzling”. The former one is used to describe the sound of crickets which vividly imitated the sound in the natural world, easily guiding the readers into the bleak atmosphere. The latter is used for mimicking the sound of raindrops falling on leaves or eaves, which creates a lonely scene. “Drizzling” also creates a quiet world, for the faintest sound of drizzle which is hard to pay attention to can be easily noticed by the author, highlighting the tranquil environment. These two onomatopoeia are properly and vividly used. Although they fail to restore the original form of reduplicated words in the original text, it has reached the same even better effect that the author

wanted to achieve. Additionally, what is noticeable is the name of the tune, in which the reduplicated word “叨叨” is translated into “chattering” in order to mimic people’s voices, creating a sad and moving atmosphere.

However, what is the only pity in Xu’s translation is that *Grief In Autumn* is a Yuanqu in which almost every sentence begins with a AABB-form sound-mimicking reduplicated word. However, their respective strategies of translation are not unified. It would be more harmonious and vivid if Xu used onomatopoeia to translate them.

3.3. Omission

In Xu’s translations of reduplicated words, omission is also a translation strategy commonly used. After studying the cases, it is found that the most common application of omission is in the context that the reduplicated words whose translations contain no exact and real meanings. The omission of their translation has no impact on the final effect of the whole translated work.

Example 6:

The original text:

绿云冉冉锁清湾，香彻东西岸。
官课今年九分办。厮追攀，渡头买得新鱼雁。
——盍西村 小桃红·客船晚烟

Xu’s translation:

The clear bay is locked in clouds green-dyed,
Fragrance spreads to east and west riverside.
Only nine-tenths of taxes need be paid this year.
How joyful people appear!
At the ferry they buy fresh fowls and fishes
To make plentiful dishes.

This Yuanqu describes the scene seen by the author when he was on a boat trip with his companions when enjoying his leisure time during official work. He Xicun used fresh and simple language to depict the people’s joyfulness and the relieved feeling after their tiring work. Green fog rises and covers the entire harbor. The air is filled with the fragrance of food, and taxes have basically been collected. After the passenger boats docked, tourists scrambled to buy fresh catches on the ferry. What a joyous dusk!

It is easily noticed that the translation of the reduplicated word “冉冉” has been omitted. Its omission is mainly based on two reasons. Firstly, the features of the image “cloud” can be easily grasped. Cloud is always regarded as soft, light and free, whose features resemble the meaning conveyed by “冉冉”, which mainly depicts the scene that the cotton-like green cloud gently rises from the water surface and flows away. Therefore, in the English version, there’s no need to use an exact adjective to create a visual picture in the reader’s mind. Secondly, the author’s focus of this poem is not on the scenery, but on the people who are relaxing after a busy day of work. Therefore, it is unnecessary to put detailed emphasis on this type of natural imagery.

Example 7:

The original text:

新秋至，人乍别，顺长江水流残月。
悠悠画船东去也，这思量起头儿一夜。

——贯云石 落梅风

Xu’s translation:

When comes the autumn new,
We have just parted.
Along the endless river floats the moon broken-hearted.
The eastward-going painted ship has bid adieu.
This is only the first night I’m longing for you.

Falling Mume Blossoms symbolizes the author's feelings of melancholy and confusion due to his departure from his friend. The clear and cold autumn air is always easier to evoke people's feeling of sadness and cheerlessness. Coincidentally, this day of the early autumn is just the time for Guan Yunshi to farewell his friend. It is easy to imagine the reluctance of the author and his friend to depart from each other. In this Yuanqu, the translation of the reduplicated word “悠悠”, which describes the slow motion of the boat, has been omitted. In the original text, “画船” means exquisitely decorated cruise ship. The feature of a painted cruise ship has already implied that its moving speed was undoubtedly slow, because its major function was for passengers to have a rest and enjoy the scenery along the way. Moreover, in the ancient time when no steamboat or electricity-driven boat had ever appeared, all boats were driven by manual power. So the slow and leisurely motion of the ship is easily visualized.

However, in the translation process, the translation of “悠悠” should not be omitted, because the image of “painted ship” is not familiar to foreigners. As native speakers of Chinese, even the features of “painted ship” have been omitted, it's easy for Chinese people to complete them. Oppositely, without abundant background knowledge of ancient China, it's hard for foreign readers to understand the slow motion of the painted ship without clearly depicting it. Therefore, the translation of the reduplicated of “悠悠” should not be omitted.

3.4. Alliteration

Example 8:

The original text:

滴滴点点细雨儿浙零浙留哨，
潇潇洒洒梧叶儿失流疏刺落。

——周文质 叨叨令·悲秋

Xu's translation:

Drizzling rain drips and drops but never stops;
Plane leaves fall in shower from hour to hour.

In this example, “浙零浙留” is a reduplicated word with “ABAC” form, and is also the only reduplicated word which Xu Yuanchong uses alliteration when translating. When translating “浙零浙留”, Xu chooses “drips and drops”, which are a pair of alliterative words to represent the sound of drizzle which can only be heard in a silent environment. The use of this alliteration is ingenious, for it not only vividly embodies the feature of drizzle, but also contributes to the sense of musical rhythm in this Yuanqu. In Xu's *300 Yuan Songs*, the strategy of translating reduplicated words into alliteration has achieved outstanding effect, whereas hasn't been adopted again. When translating reduplicated words with “AABB” or “ABAC” form, alliteration is a proper technique which deserves more attention and application.

3.5. Translating into Phrases with “ABA” Form

About 40 percent of the reduplicated words in *300 Yuan Songs* have been translated into the form of “ABA”, while A is always a noun and B is always a preposition. Instead of loyally translating the reduplicated words into the same reduplicated structure like “drop drop” or “wave wave”, this translation strategy has slightly changed the form of translations while preserving the rhythm of the original Yuanqu. It is also found that this strategy is widely applied when translating reduplicated words concerning natural objects like plants, wind and rain.

Example 9:

The original text:

攀出墙朵朵花，折临路枝枝柳。
花攀红蕊嫩，柳折翠条柔。浪子风流。

——关汉卿 一枝花·不伏老

Xu's translation:

I pluck flower on flower over the wall,
And break off branch on branch of willow tree.

In this example, the two reduplicated words “朵朵” and “花花” are translated into “flower and flower” and “branch and branch” which have the same structure, contributing to the neater format of the translated version. Additionally, they also emphasize the vitality and lushness of flowers and willows, creating the scene that the plants are so lush that they press each other, helping the reader to visualize the flourishing growth of natural lives.

Example 10:

The original text:

嵯峨峰顶移家住，是个不啷溜樵父。
烂柯时树老无花，叶叶枝枝风雨。

——冯子振 鹦鹉曲·山亭逸兴

Xu's translation:

I move my house atop the frowning hill;
As a woodman I am a green hand still.
I play chess till flowers fall from old trees,
Branch on branch, leaf on leaf, in rain and breeze.

Similar to the last example, the reduplicated word “叶叶枝枝” is translated into “branch on branch, leaf on leaf”. In *Tune: Song of Parrot, Hermit's Pleasure in the Mountain Pavilion*, Feng Zizhen expressed his pursuit of purity by depicting his idle life in the deep mountains. By using the allusion “烂柯” from *Narration of differences*, Feng described his life as undisturbed as immortals. However, as a poor woodcutter, he couldn't enjoy an affluent life. Instead, he was like the old tree which would never bloom, swaying and shivering in wind and rain. “Branch on branch, leaf on leaf” lively depicts that every branch, every leaf of the old tree is exposed to rain and wind without any support and protection, just like the author's own life, emphasizing his leisurely but lonely feelings.

3.6. Translating into Parallel Structure

Translating into parallel structure is also a translation strategy which has also been applied more than ten times by Xu Yuanchong, which joins two words of equal grammatical status or similar functions in order to ensure a balanced and clear sentence. There are multiple forms of Chinese reduplicated words in Chinese that have been translated with this strategy, including AABB, AA, ABB, ABA and so on, proving its wide and flexible application.

Example 11:

The original text:

紫霜毫是是非非。万古虚名，一梦初回。

——徐再思 蟾宫曲·江淹寺

Xu's translation:

You wrote with brilliant pen on ups and downs.
It won your age-old vain renowns.
Come back from your dream,

In this example, the reduplicated word “是是非非” is translated into a parallel structure, which is “ups and downs”, meaning the twists and turns of people's lives in the grand history. “Ups” and “downs” are two equal words with opposite meanings, which appropriately and precisely restores the meaning of its Chinese counterpart. In addition, “up and down” is also a fixed collocation in English, which is native and familiar to foreign readers.

Example 12:

The original text:

春若有情春更苦，暗里韶光度。
夕阳山外山，春水渡傍渡。不知那答儿春住处。

——薛昂夫 清江引

Xu's translation:

If spring had a heart, she would feel sadder still
To see time fly away,
The sun go down from hill to hill,
And water flow from rill to rill.
But where, where is the place for her to stay?

In *Tune: Song of Clear River*, Xue Angfu expressed his grief caused by his parting with his friends as well as his reluctance for the fading of the precious spring time. “山外山” and “渡傍渡” highlight the length of the natural landscape, creating a broad vision for the readers. In the English translation of these two words, the extensiveness of the hill and the water is perfectly demonstrated by Xu Yuanchong. He uses the identical structure of the original text, achieving loyalty while creating an immersive atmosphere for the readers to experience the continuity of the mountains and the unceasing running of the water, adding to the vast expanse of the natural scenery. At the same time, this parallel structure also adds to the rhythm and rhyme, which is conducive to showing the fluency and harmony between different sentences.

3.7. Translating into Plain Language

It is commonly found that besides the former seven translation strategies, translating into plain language is also a method adopted by Xu Yuanchong. This strategy is widely used in cases where the reduplicated words have no specific function, or a simple word is far enough to express the author's expression or restore the author's narration.

Example 13:

The original text:

红馥馥的脸衬霞，黑髭髭的鬓堆鸦。
料应他，必是个中人，打扮的堪描画。

——张可久 锦橙梅

Xu's translation:

Her perfumed pink cheeks look like rosy cloud,
Her ebony chignon like black crows in crowd.
I guess
She must be a songstress
In such a picturesque attire.

In this example, the two reduplicated words with “ABB” form are both translated into plain language without adhering to the structure of the original text. In ancient Chinese, “红馥馥” just symbolizes “red”, and “黑髭髭” just represents “black”. The reduplicated structure “馥馥” and “髭髭” have no exact function, but are only used to increase the vividness and colloquial feature of the original text. Therefore, in the translating process, Xu just uses free translation to show the features of the subjects that the author wanted to describe. The reason why the face is “红馥馥” is because of the use of rouge, so Xu uses “perfumed pink” to symbolize it, while revealing the reason behind it. The chignon of the protagonist is purely pitch-black with no impurity, so Xu uses a metaphor in his translation, comparing the color of a young woman's hair to ebony. Both the two translations don't stick to the structure of reduplicated words in the original text, but their effects are equal to even better than using English reduplicated words like “red, red” or “black, black”.

Example 14:

The original text:

林泉下偶然相遇，是两个不识字渔樵士大夫。
他两个笑加加的谈今论古。

——胡祇通 沉醉东风·渔樵

Xu's translation:

By chance they meet beside the fountain.
Though illiterate, they know much in the mountain.
Now and then they burst into laughter,
When they talk about the days before and after.

Example 15:
The original text:

我则道脑袋天灵破，
则道兴词告状，刻地大笑呵呵。
——杜仁杰 耍孩儿·庄家不识勾阑 七（一煞）

Xu's translation:

I mistake it for a broken head,
And fear they'll go to court after,
But unexpectedly I hear them burst in laughter.

Example 16:
The original text:

不思量尤在心头记，越思量越恁地添憔悴。
香罗帕提不住腮边泪。
几时节笑吟吟，成了鸳鸯配？
——无名氏 叨叨令（三）

Xu's translation:

Though I don't think of you, you appear in my heart;
When I think of you, can I keep langour apart?
How can my fragrant silk handkerchief stay
My tears streaming down from my eyes?
When can we beam with smiles and realize
Our love-birds' dream?

In the above three examples, all reduplicated words have the “ABB” form, and have been translated by Xu Yuanchong with the same method, which is translating into plain and simple language. “笑加加”“笑呵呵” and “笑吟吟” all represent people's smiling or laughing. The “加加”“呵呵” and “吟吟” have no exact meanings, but serve as modifiers. So Xu just uses simple but vivid words with similar structures but different extents to translate these three reduplicated words.

4. Conclusion

Through the above analysis, in *300 Yuan Songs*, it can be concluded that Xu Yuanchong's strategies in dealing with reduplicated words can be divided into seven categories as follows: translating into reduplicated words, translating into onomatopoeia, omission, alliteration, translating into of phrases with “ABA” form, translating into parallel structure and translating into plain language. Some rules and principles of using these principles can be extracted to inspire future translators to translate reduplicated words in ancient Chinese literature.

Firstly, if reduplicated words successively appear several times in a Yuanqu or a poem, then the poet must have had phonological considerations in composing the work. Therefore, the importance of form, phonology and rhyme outweighs the importance of meanings. In this case, it would be better for translators to choose corresponding reduplicated words like “far, far” to restore the musical beauty of the original work.

Secondly, when the reduplicated words in the original text are used to mimic sounds, translating into onomatopoeia contributes to demonstrating vividness and vitality.

Thirdly, if the reduplicated words do not play a significant role, and their omission would not detract from the effect of the poem as a whole whose translations may oppositely disrupt the structure of the translated text or divert the focus of the original poem, omission would be a wise choice.

Furthermore, alliteration is an excellent method for translators, achieving outstanding effect, which should be applied more widely in translating reduplicated words in Chinese literature.

Additionally, translating into phrases with “ABA” form and parallel structure are also good options with the purpose of maintaining the rhythms of the original works.

Last but not least, when common words are enough to convey the meanings of the original texts, or it's hard to find an English counterpart for a Chinese reduplicated words, translators can use the strategy of translating into plain language.

By analyzing and categorizing Xu Yuanchong's translation strategies of reduplicated words, this paper is written in the hope that more people will pay attention to Yuanqu, this partially neglected Chinese literary style, and more translators can create outstanding translations of reduplicated words in Chinese classics, so as to bring Chinese poetry and culture out of China and to the world.

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