

# ***A Brief Analysis of the Influence of Sound and Rhyme on Content Expression in Xu Yuanchong's English Translations of Poetry Works***

## ***- A Case Study of "The Book of Songs"***

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**Abstract:** *The Book of Songs*, known as the Shijing in Chinese, holds a lofty position and exerts a profound influence in the history of Chinese literature, establishing a fine tradition for Chinese poetry. Xu Yuanchong, a renowned translator in China, has translated *The Book of Songs* into the most widely circulated version in Chinese. In his translation practice, there is a theory called the "Three Aesthetics Theory" that governs the overall process, namely the aesthetics of content, phonetics and form. Currently, most of the research in the field of translation studies focuses on the "aesthetics of content" in Xu's translation, considering it more important than the "aesthetics of phonetics" and the "aesthetics of form," and playing a decisive role in the translation. However, the authors have noticed the countervailing effects of sound and rhyme on content and connotation, and therefore, conducted a related research on the effect of phonetics on the expression of content in the translated version of *The Book of Songs* (Shijing). After further study and researches, the authors have discovered that the role of sound and rhyme in poetry is not limited to the experience of beauty; the variations in sound and rhyme also affect the emotions conveyed in the poem, expressing the ups and downs of emotions. At the same time, there may be instances where excessive pursuit of sound and rhyme sacrifices the expression of content.

**Keywords:** *The Book of Songs*, Xu Yuanchong, sound and rhyme

## **1. Introduction**

### **1.1. The Book of Songs**

*The Book of Songs*, the first comprehensive collection of poems in China. Its earliest recorded works date back to the early Western Zhou Dynasty, while the latest were produced during the Spring and Autumn Period, spanning a period of approximately five to six hundred years. The geographical

origins of this poetic collection center around the Yellow River basin, extending southward to the northern bank of the Yangtze River, and distributed in present-day Shaanxi, Gansu, Shanxi, Shandong, Hebei, Henan, Anhui, Hubei, as well as other regions.

It is consisted of 305 poems, which are divided into three sections: Feng (Songs of the States), Ya (Hymns), and Song (Odes). Odes contains 40 poems, while there are 105 poems in Hymns, and Songs of the States section has the highest number with a total of 160 poems, making it a combined total of 305 poems.

*The Book of Songs* holds a prestigious position and exerts a profound influence in Chinese literary history. It established the basis for the distinguished heritage of Chinese poetry and played a role in shaping the distinctive national characteristics of Chinese poetic art [1]. Grounded in the realities of social life, it expresses genuine emotions triggered by real-life experiences.

### 1.2. Xu Yuanchong's Version

Translator Xu Yuanchong, as a renowned Chinese translator, aims at embracing and publicizing excellent traditional Chinese culture. Xu's version of *The Book of Songs* (Shijing) greatly embodies his translation aesthetics in practice, which emphasizes the spirit of meticulous research and regards the essence of poetry, rather than strict revisions [2].

Xu's English translations are rooted in Lu Xun's Theory of Three Aesthetics, which encompasses content, phonetics, and form aesthetics. Drawing inspiration from this theory, Xu Yuanchong has developed his own version of the Three Aesthetics theory through his translation practice.

### 1.3. Research Topic and Research Significance

During the preliminary research process, the authors found that most academic studies focused on exploring the beauty of content in Xu Yuanchong's translations. They considered content to be more important than phonetics and form, playing a decisive role. However, the authors discovered that the phonetics and rhyme of poetry translations also have a significant impact on the aesthetic charm of content. Therefore, the study is determined to focus on phonetics and rhyme of the English Version of *The Book of Songs*.

Meanwhile, previous research on the translation of classical Chinese poetry mainly analyzed it from the perspective of language and culture, often concluding with the notion of "untranslatability" and cultural differences, which did not propose solutions or new viewpoints. In contrast, this research project not only presents a novel conclusion but also explores the specific impact of phonetics and rhyme on the content and connotation of poetry from four perspectives. Thus, it holds greater research significance.

Based on that, the authors put forward the following three hypotheses according to the text:

(1) The choice of rhythm in Xu Yuanchong's translation of Shijing is related to the narrative emotions of the poems.

(2) The translation of onomatopoeia and reduplicative words in Xu Yuanchong's translation enhances the aesthetic expression of the poetry.

(3) There are instances in Xu Yuanchong's translation of Shijing where content expression is sacrificed for the sake of maintaining rhyme.

## 2. The Influence of Main Vowel Sonority in Tail Rhyme of Poetry Translation on Emotional Expression

### 2.1. Theoretical Background

#### 2.1.1. The Order of Vowel Sonority

According to the principle of vowel Sonority order in phonetics, when external conditions are consistent, vowels are louder than consonants, low vowels are louder than high vowels, voiced consonants are louder than voiceless consonants, and aspirated sounds are louder than unaspirated sounds.

Following the principle, it is generally believed that under other conditions being equal, the sonority of low vowels (such as /a/) is greater than that of mid vowels (such as the central vowel /ə/), and the loudness of mid vowels is greater than that of high vowels (such as /i/ and /u/) [3].

#### 2.1.2. The Expressive Function of Phonemes in Poetry

The coordination between sounds allows phonemes to have not only independent meanings but also the ability to express emotions such as joy, anger, sorrow, and happiness. Front vowels (with higher intensity) tend to express cheerful and bright content, while back vowels (with lower intensity) tend to express gloomy and serious content. As a result, vowels with greater intensity tend to convey joyful and excited emotions, and vice versa [4].

### 2.2. Analysis and Conclusion of Vowel Sonority in Poetry

After a thorough reading and analysis of the text, the authors have further elaborated their conclusions into three scenarios:

- (1) Tail vowels can express the emotions of joy or sadness in poetry.
- (2) Tail vowels can convey emotional fluctuations.
- (3) Tail vowels can serve as implicit indicators of emotions.

#### 2.2.1. Tail Vowels Expressing the Emotions of Joy or Sadness in Poetry

Positive emotions can be divided into three types.

- **The joy of marrying one's beloved**

Example 1:

乐只君子，福履绥之。——《周南·樛木》

Xu's: *Are climbing creepers' vines; Quiet happiness shines.*

The /aɪ/ vowel sound is characterized by a wide mouth opening, a front tongue position, and a resonant sound.

This is a hymn sung for the groom, repeatedly expressing the belief that he should attain happiness. The original text from the Book of Songs is divided into three sections, showcasing different layers of happiness. From "福履绥之" (may fortune come to him) to "将之" (may it protect him) and ultimately to "成之" (may it be fulfilled), all convey abundant blessings. Therefore, the use of the /aɪ/ vowel sound represents the feeling of happiness experienced by a man when marrying a wife.

- **Remembering Happy Memories**

Example 2:

氓之蚩蚩，抱布贸丝。匪来贸丝，来即我谋。——《卫风·氓》

Xu's: *A man seemed free from guile; In trade he wore a smile. He'd barter me cloth for thread; No, to me he'd be wed.*

The poem describes the joyous memories of a man during his initial courtship of a woman, hence the vibrant and resonant end rhyme.

• **Praising the Wisdom of the Monarch**

Example 3:

执竞武王，无竞维烈。——《周颂·执竞》

Xu's: *King Wu was full of might, He built a career bright.*

By utilizing the sonorous diphthong /aɪ/ followed by /t/ as a foot, it expresses admiration and reverence for King Wu of Zhou's triumph over formidable enemies through his indomitable spirit. It also conveys praise for King Wu's historical achievements and virtues.

Negative emotions can be divided into four types.

• **Frustration of unable to obtain something**

Example 4:

求之不得，寤寐思服。悠哉悠哉，辗转反侧。——《周南·关雎》

Xu's: *His yearning grows strong, He cannot fall asleep, But tosses all night long, So deep in love, so deep.*

The ending rhymes /ɒ/ and /i/ are placed towards the end with a softer volume. This piece depicts a man who, every time he goes water chestnut picking, catches sight of his beloved but remains unable to attain her affection. Through this narrative, the man's profound devotion towards his love interest is showcased.

• **The Bitterness of Homesickness**

Example 5:

驾言出游，以写我忧。——《邶风·泉水》

Xu's: *I drive to find relief, And drown my homesick grief.*

The final rhyme is /i:/ with a small aperture, a posterior tongue position, and low volume.

• **The Sorrow of Farewell**

Example 6:

绿兮衣兮，绿衣黄裳。心之忧矣，曷维其亡！——《邶风·绿衣》

Xu's: *My upper robe is green; Yellow my lower dress. My sorrow is so keen; when will end my distress?*

The final rhyme is /i:/ /e/ with a small aperture, a posterior tongue position, and low volume.

• **Lamenting the Unfortunate Events in Fate**

Example 7:

覯闵既多，受侮不少。——《邶风·柏舟》

Xu's: *I'm full of spleen, Hated by the mean.*

The final rhyme is /i:/ with a small aperture, a posterior tongue position, and low volume.

### 2.2.2. Tail Vowels Conveying Emotional Fluctuations

Example 8:

野有死麕，白茅包之。

.....

无使龙也吠！

——《召南·野有死麕》

Xu's:

*And wrapped in white afield...*

*And kills a dear again....*

*Don't sear my sash apart!...*

The rhyme transitions from /i/ to /ei/ to /a(r)/, with increasing mouth opening and a more forward tongue position, resulting in a progressively louder volume. The first paragraph of the article describes the dead deer wrapped in white thatch; the second paragraph depicts the young hunter encountering this beautiful girl; and the third paragraph portrays the unrestrained impulses and emotions between the two. In conclusion, the emotions in the entire passage escalate layer by layer, hence the increasing mouth opening in the rhyme.

### 2.2.3. Tail Vowels Serving As Implicit Indicators of Emotions

*The Book of Songs* (Shijing) features a unique rhetorical technique called qixing, resembling a kind of metaphor. When using this technique, the mentioned objects may seem completely unrelated to the poetic text, but in essence, they contain hidden emotional expressions through their unique imagery. In Xu Yuanchong's translation of the qixing verses, the rhymes also imply feelings of joy or sorrow.

Example 9:

桑之未落，其叶沃若。

.....

桑之落矣，其黄而陨。

——《卫风·氓》

Xu's:

*How fresh were mulberries, With their fruit on the trees!*

*The mulberries appear, With yellow leaves and sear.*

The unique rhetorical technique in the Book of Songs is called xing, characterized by the rhyming pattern /i//iə/. These rhymes have a narrow vowel opening, with a retracted tongue position and a weak sonority.

In the context of the Book of Songs, these two lines utilizing the xing suggest a bleak and difficult life for women after marrying men. Therefore, the choice of rhyming vowels with a small vowel opening effectively conveys this underlying message.

Based on the above analysis, it can be concluded that there are indeed instances in the Xu edition English translation of the Book of Songs where the rhyming patterns impact the content of the poetry. According to the statistics compiled by the authors, approximately 191 out of the 305 poems in Xu's edition of the Book of Songs support the previous hypothesis, indicating a strong correlation between the rhymes and the content of the poetry. Therefore, assuming Hypothesis 1 is valid.

## 3. Aesthetic Expression of Poetry caused by translating the reduplicated words in the translated version

### 3.1. Reduplication in The Book of Songs

Reduplicated words, also known as compound words or stressed words, are a special language phenomenon that has existed in Chinese for a long time. They are widely used in many classical Chinese literary works, especially in poetry [5].

There are lots of reduplicated words in *The Book of Songs*, reduplicated words refers to the overlapping use of the same syllable, word, or morpheme, representing the beauty of the languages in rhythm, image and expression. According to the incomplete statistics, among the 305 poems in *The Book of Songs*, 186 poems use reduplicated words, with over 400 different reduplicated words used, totaling 520 times [6]. Most of reduplicated words are used for describing sounds and images. The reason why reduplicated words appear so many times in the text is that the use of reduplication in poetry has the following three special functions - imagery: the appropriate use of reduplication in

poetry can make the depicted natural scenery or character personalities more vivid; Accuracy: reduplicated words can imitate both sound and color, achieving a rhetorical effect of description and making the expressed images more precise; Musicality: lyrics can make the rhythm of poetry more harmonious, making it easy to read and pleasing to the ear [7].

With using three special functions that have mentioned above, reduplicated words can add the phonetic beauty of poetry through phonology. While phonology seldom exist in other translated version, however, Xu Yuanchong utilized a large amount of phonology in his translation, in order to reach the maximize restoration of the phonetic beauty of the original poetry. So when Xu translated the overlapping words of *The Book of Songs*, could he use the phonology to preserve or reproduce the phonetic beauty? So what is the phonetic beauty of language? It is composed of three parts: first is the rhyme beauty of language, it can be achieved through the rhymes in phonology. Second is the sound beauty of language and it can be achieved through the sounds in phonology. Finally is the rhythmic beauty of language, it can be achieved through the rhythms in phonology. The following will demonstrate the phonetic beauty reflected in Xu Yuanchong's version from three aspects.

### 3.1.1. Using Rhymes

Because overlapping words conclude beauty in various Chinese culture, the preservation of the sounds, images, and meanings of the overlapping words become more difficult during the translation, there is often a phenomenon of masking in the translation of reduplicated words. It can't balance the expression of the beauty of original poetry, making hard for readers to appreciate the charm of *The Book of Songs*. There is an English rhetoric named alliteration. Alliteration is simple and vivid, it has strong sense of rhyme and music. It also can form the contrast and produce pleasant effects. End rhyme is also a rhetorical device in English, which not only gives people visual beauty but also helps them experience and enjoy the rhythm of music. The ending rhyme is catchy and has a powerful audio-visual effect, giving people a beautiful and rhythmic feeling with deep emotions.

During Xu's translation, he considered to make use of the advantages of English expressions. He used alliteration and end rhyme these two kinds of rhetorical devices, changing overlapping into rhyme, which not only obtain approximate phonological effects but also show the rhythmic beauty.

Example 10:

棘心夭夭,

——《邶风·凯风》

Xu's: *The trees grow on the soil.*

In Xu's translation, the word soil and the word toil which is at the end of the following sentence have the same ending rhyme /ɔɪl/, it can make up for the translation of the overlapping word 夭夭.

Example 11:

风雨潇潇，鸡鸣胶胶。——《郑风·风雨》

Xu's: *The wind whistles with showers; the cocks crow dreary hours.*

In Xu's translation, there is an alliteration and an ending rhyme /ʊəz/, which can make up for the translation of the overlapping words 潇潇 and 胶胶. This point is about realizing phonetic beauty through the use of rhymes in phonology.

### 3.1.2. Using Words

Most onomatopoeic words in *The Book of Songs* are overlapping words, making up for a large part of content of the overlapping words. The application of the onomatopoeic words strengthens the sense of reality and vividness, making the state of The Book of Songs clearer and more perceptible; The application of the onomatopoeic words also make the depicted things more vivid, bringing sensual pleasure to readers. When translating onomatopoeic words, Xu Yuanchong not only imitated the



sounds of things, but also reflected the beauty of sound and image. Then the authors will demonstrate it from the translation of the following four kinds of onomatopoeic words:

- The Sound of Bird

Example 12:

鸿雁于飞，肃肃其羽。——《小雅·鸿雁》

Xu's: *Wild geese fly high With wings a rustling.*

肃肃 means the fluttering of swan goose. The word rustling greatly expresses this kind of sound beauty: the wings make a rustling sound as they sway. Express the imagery of the flying geese more accurately. The poet wrote about the bitter scenery and emotions of being driven away and rushing to the wilderness. This vividly depicts a scene of wild geese flying far away, evoking a sense of exile among the laborers and triggering a lament for the exhausted life. They drift around and feel uneasy about their dwelling.

- The Sound of Jade, Gold and Iron

Example 13:

君子至止，鸾声将将。——《小雅·庭燎》

Xu's: *Before my lords appear, Their ringing bells I'll hear.*

将将 refers to the tinkle of bells. The word ringing approximately portrays the beauty of sound and image. By using “ringing”, the translator vividly depicts the scenery of bells ringing as well as lords entering the court.

- The Sound of Car and Horse

Example 14:

大车槛槛，毳衣如蒺。——《王风·大车》

Xu's: *Rumbling your cart, Reedlike your gown,*

槛槛 refers to the sound of car walking. The word rumbling successfully shows this kind of sound beauty: stimulating the sound of car driving. It vividly depicts the image that is as the carriage passed by, the author looked towards his beloved.

- The Sound of Labor

Example 15:

坎坎伐檀兮，置之河之干兮。——《魏风·伐檀》

Xu's: *Chop, chop our blows on elm-trees go.*

坎坎 refers to the sound of wood-cutting. The word chop chop properly display the beauty of sound: stimulating the sound of cutting wood. The combination of two chop makes the form neater, vividly depicting the painful situation of the lumberjacks burdened with heavy oppression and exploitation shackles. This point is about realizing the phonetic beauty through the use of sounds in phonology.

### 3.1.3. Using Sentences

Apart from translating overlapping words from rhymes and words, Xu Yuanchong also used multiple sentence structures such as emphasis sentences, exclamation sentences, inverted sentences, etc to translate the overlapping words in The Book of Songs, which not only optimizes the sentence structures but also makes the sentences more rhythmic and full of tones, reflecting the beauty of rhythm and tone.

Example 16:

青青子衿，悠悠我心，——《郑风·子衿》

Xu's: *Student with collar blue, How much I long for you!*

By using exclamation sentence, readers read this sentence with a sincere tone, rich in the beauty of tone.

Example 17:

有狐绥绥 —— 《卫风·有狐》

Xu's: *Like lonely fox he goes.*

By making use of inverted sentence, translator not only emphasized the pace like fox, but also coordinated the rhythm of the meaning group with the lower half of the sentence (On the bridge over there), making it easy to read and rich in rhythmic beauty;

Example 18:

嘒嘒草虫，趯趯阜螽。 —— 《召南·草虫》

Xu's: *Hear grassland insects sing, And see grasshoppers spring!*

By adopting parallel sentence structure, ensuring that the rhythm of these two sentences is consistent and rich in rhythmic beauty. This point is about realizing phonetic beauty through the use of rhythms in phonology.

In that way hypothesis 2 is valid.

#### 4. Limitations Caused by Focusing on Phonetic Aesthetics

Prof. Xu Yuanchong is a great admirer of poetic translation, with rhymes in almost all of his poems. Besides, he strives to make the translation as simple and neat as possible to convey the original beauty of the context, so that the readers can perceive the translation as "know it, enjoy it, and have fun with it" [8]. However, according to Lu Shuxiang, "different languages have different rhythms. European languages are of the same family, but each has its own unique poetic style, while English and Chinese are so far apart that their poetic styles cannot be the same" [9]. Since the gap between Chinese and English is gigantic, with only about 40% equivalence, if rhyme is pursued too much, it may cause deficiencies in other aspects, mainly in the following aspects.

##### 4.1. Missing Content for the Sake of "Making Rhyme"

Example 19:

彤管有炜，说怿女美。 —— 《邶风·静女》

Xu's: *Playing a rosy air, I'm happier than e'er.*

The original poem generally conveys the meaning that "whenever I see the soft luster of the brass, I am reminded of her pretty face." However, Xu's translation does not convert "the luster of the brass is like that of this beautiful woman," but only claims that the man is quite joyful. The omission of this word contributes to a lack of meaning and makes it difficult for the readers of the translation to appreciate the beauty of the meaning.

##### 4.2. Violation of Grammatical Rules for the Purpose of "Rhyming"

###### 4.2.1. Confusion between Giver and Receiver

Example 20:

南有樛木，葛藟累之。 —— 《周南·樛木》

Xu's: *Up crooked Southern trees, Are climbing creepers' vines.*

The meaning of the original text is "Ge Lei climbs on the branches of the surname Jiu Mu", and according to normal logic, the passive sentence "Creepers' vines are climbing up the trees" should be used, but the translation in Xu's edition is completely reversed. The normal logic would be to use the passive sentence "Creepers' vines are climbing up the trees", but the Xu version has completely reversed this. However, Xu's translation is completely reversed, only for rhyming with /ai/.



#### 4.2.2. Unreasonable Postpositions of Determiners

Example 21:

江之永矣，不可方思。——《周南·汉广》

Xu's: "As River Han's too long, To cross its current strong."

Examples 21 illustrate how adjectives serve as determiners to modify nouns, which however in line with the grammatical norms in English that adjectives can be postposed by determiners. They are all composed intentionally by Xu Yuanchong to make the rhyming feet rich in phonological beauty.

#### 4.2.3. Component Mutilation

Example 22:

爰居爰处？爰丧其马？——《邶风·击鼓》

Xu's: "Where stop and stay our forces, When we have lost our horses?"

This example omits the preposition "to" in order to match the length of the next sentence, sacrificing grammatical accuracy for the sake of rhythmic catchiness.

#### 4.2.4. Incorrect Word Order

Example 23:

何斯违斯，莫敢或遑。——《召南·殷其雷》

Xu's: "Why far from home do you stay? Not daring take a rest?"

The prepositional phrase "far from home" should be moved to the end of the sentence. This is a change in the order of the sentence elements to make the end of the sentence rhyme.

Table 1: Count of Errors in different sections of Xu Yuanchong's Version

	<i>The Book of Songs: Feng</i>	<i>The Book of Songs: Ya</i>	<i>The Book of Songs: Song</i>	Total
Number of poems translated with errors	25	27	6	58
Number of poems translated with word order errors	17	19	1	37
Total number of translations	160	105	40	305

The authors' count and get the approximate number. In the 60 translations of the Book of Songs - Winds, a total of about 25 errors are found for the purpose of rhymes. In the Book of Psalms - Ya, there are about 27 errors. In the Ode to the Book of Psalms, errors are found in about 6 pieces. Among them, number of poems with errors in word order accounts for 17 in the Poetry Scriptures - Wind; 19 in the Poetry Scriptures - Elegance; and 1 in the Poetry Scriptures - Ode (shown in Table 1). According to a series of analytical studies on Xu Yuanchong's translation of the Classic, it is proved that there is indeed the phenomenon of "making up rhymes". Xu Yuanchong's translation adopts a freer word order to achieve the effect, and this way of translation indeed counter to the English word order. In that way hypothesis 3 is valid.

## 5. Reasons for Mistakes

### 5.1. Unique Poetic Characteristics of Chinese Language

#### 5.1.1. Hypotaxis

The "hypotaxis" of Chinese language contrary to the "parataxis" of Western language, which means that Chinese language reflects its grammatical relations to express the meaning of the utterance base on meaning, semantic collocations and pragmatic factors instead of morphological changes. Therefore, the meaning of each word in Chinese is greater than the meaning of the sentence combination, while English is different in that it is more likely to express the logical relationship between things using syntactic structures [10].

#### 5.1.2. Integrality

One of the main thinking characteristics of the Chinese in their way of expression is integrality, that is, focusing on the whole, intuition, images and analogies, whereas the Western way of thinking is to describe by analysis. So when looking into Chinese poetries, we tend to regard them as a whole without detaching the structure, but in terms of English works, we treat them differently.

#### 5.1.3. Emotionality

Semantic meaning is always combined with emotion, while emotion is often attached to meaning. Therefore, when expressing meaning, it is bound to convey certain kind of emotion. Therefore, the Chinese language is characterized by the complementarity of lyricism and emotionality, which can be understood as the Chinese language is more of an "emotional language". In that way, sentences such as "Different is our fate" tend to emphasize the how "different" the fate is between you and I, so "different" is put in advance. Also, "道阻且长" is translated into "Hard is the way", which emphasizes the how "difficult and dangerous resistance" is the road, so the "hard" put in advance.

To sum up, grammatical correctness sometimes has to be sacrificed for the pursuit of phonetic effect in poetry translation, which is determined by the characteristics of the Chinese language. It is more concerned with meaning than form, loose in structure and relatively flexible in phrasing. However, in English, it is more form-fit than semantic-fit, precise in diction and rigorous in sentence-making, and often sacrifices the beauty of phonetics to meet the needs of syntactic structure. Therefore, if we sacrifice the syntactic structure to make up the rhyme, it will give the translation a "foreign taste"[2].

## 6. Conclusion

Regarding question one, whether the loudness of the main vowel sounds in the end rhymes of the translated poems affects the expression of emotions in the poems or not, it is proved to be valid through the group's classification statistics of the different emotions presented by the vowel rhymes in *The Book of Songs: Feng*, *The Book of Songs: Ya*, *The Book of Songs: Song*. That is, there are the openness and loudness of the vowel sounds in the end rhymes that have an effect on the emotions, the ups and downs of the moods, as well as the expression of emotional cues. Based on this conclusion, we believe that the consistency of rhyme and emotion is "unity of sound and emotion".

The second research question is to investigate whether the translation of onomatopoeia in Xu Yuanchong's Translation of the Book of Songs is of "sound beauty". As for the characteristics of "sound beauty", the authors investigate the specific manifestations of rhyme, sound, image, rhythm, and tone in the translation of the Psalms. It is found that Xu Yuanchong's use of English initial rhyme fully embodied the beauty of rhyme; his different rhymes for the sounds of birds, utensils, carts and

horses, and the sounds of labour showed the sound and gesture of different objects; and Xu Yuanchong's use of exclamations and emphatic phrases for some special phrases endow the translations the beauty of rhythm and tone.

Both of the translation strategies are due to Xu Yuanchong's intention to restore the "original flavour" of the original poems of *The Book of Songs*, and the rhymes used in this version are very similar to those of Chinese poems, both rhyming in the middle of the sentence and at the end of the sentence, so that foreign readers can appreciate the beauty of the original text to the greatest extent. At the same time, the unique rhetoric of *The Book of Songs - Fu, Bi, Xing* and unique imagery - may cause emotional elements in the English translation. English translation may all result in the untranslatability of emotional elements. Therefore, the use of rhyme as a hint and guide can also help readers understand the emotional content of the poem more quickly.

As to the limitations caused by Xu Yuanchong's "making up rhymes", the authors enumerate a series of grammatical violations in Xu Yuanchong's translations due to "making up rhymes", such as missing constituents, semantic errors, etc. Certain data show that Xu Yuanchong's adjustments for "making up rhymes" have result in some missing contents, making some of the translations deficient in the transmission of Chinese aesthetic culture. What is more, this kind of action results in the loss of some contents, which makes some of the translations lack the transmission of Chinese aesthetics and culture. Due to the differences between Chinese and Western cultures, it is difficult for some expressions in the translated text to be definitely equal to the original text in terms of form and meaning at the same time, so the translator needs to go deeper into the field of view of the readers of the imported language, understand their aesthetic expectations, and recreate the original text, so that the readers of the imported language and the readers of the original text can achieve the greatest degree of "integration of the field of view" with the author. The translation of the original text is a way for the readers of the translated language to achieve the maximum degree of "visual integration" with the author and the readers of the original text. This kind of translation inconvenience caused by the root differences between English and Chinese (especially ancient Chinese) is in fact difficult to be solved. Therefore, it is necessary for today's translators to further study and explore how to balance content and form in the subsequent practice of translating ancient poems, so that Chinese culture can shine in the wider world.

## Authors Contribution

All the authors contributed equally and their names were listed in alphabetical order.

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