

Analysis on the Translation of Mao Zedong's 2nd Poem in “送瘟神 ‘sòng wēn shén’” by Arthur Cooper in the Light of “Three Beauties” Theory*

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Abstract—Based on “Three Beauties” theory of Xu Yuanchong, this paper conducts an analysis on Arthur Cooper’s translation of “送瘟神”(2nd poem) from three aspects: the beauty of sense, sound and form, finding that, because of his lack of empathy for the original poem, Cooper fails to convey the connotation of the original poem, the rhythm and the form of the translated poem do not match Chinese classical poetry, with three beauties having not been achieved. Thus, the author proposes that, in order to better spread the culture of Chinese classical poetry and convey China’s core spirit to the world, China should focus on cultivating the domestic talents who have a deep understanding about Chinese culture, who are proficient not only in Chinese classical poetry, but also in classical poetry translation.

Index Terms—“Three Beauties” theory, “Song When Shen(2nd poem)”, Arthur Cooper, English translation of Chinese classical poetry

I. INTRODUCTION

China has a long history in poetry creation, however, the research on poetry translation started very late in China. Even in the Tang and Song Dynasties, when poetry writing was popular and when culture was open, there did not appear any relevant translation researches.

The deficiency persisted until China’s modern history. Only then did scholars gradually pay attention to the topic of poetry translation. In 1925, the famous writer and translator Xu Zhimo put forward the theory of “combining form and spirit” in his paper “An Issue about Poetry Translation”, arguing that “the greatest difficulty for translation lies in the translation of poetry, because the difficulty of translating poetry is not only in its 形 (xíng, meaning form), but also in its 神.” (Here 神 is an abstract concept in traditional Chinese literature and aesthetics, which can be roughly understood as “spirit”.) He insisted that “the perfect combination of 形 and 神 is the life of poetry translation” (Liu Xiaoyun, 2006, p. 82). In 1944, another Chinese scholar Zhu Ziqing (1988), while talking about the translatability of poetry in his article “Translation of Poetry”, pointed out that a good poetry translation shall have “the ability to create” and “can give readers some new things, new artistic conception and language sense.” (p.371). In this sense, he suggested that a translated poem should be a new poem.

In the middle of the 20th century, Wang Zuoliang (1992), brought about the ideas of “translating poetry into poetry and translating poetry by poets”, who claimed that “it is only poets who can grasp the poems well” (p.19), because he believed that only poets can grasp the requirements of the original poem, deeply understand the poetic style of the target language, adjust the target language according to the culture of the target language, and play the role of mutual communication between two cultures and literatures. He also held that language is essentially a part of culture, and the study of translation should be conducted by means of connecting the text with the relevant social and cultural background. (Wu Wen’an, 2013, p. 32)

Although the above mentioned theories have expounded the principles of poetry translation from different perspectives, they were not specifically concerned with the translations of Chinese classical poetry since Xu Zhimo and Zhu Ziqing. As the representatives of the new culture movement after the May 4th movement, they merely focused on the study of new style poetry, and Wang Zuoliang was mainly engaged in the study of English classical literature, especially in English poetry’s translation into Chinese.

Xu Yuanchong (1921-), a famous translator and translation theorist in China, based on the claim of Lu Xun (1973),

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who originally argued that “Chinese characters have the beauty of sense to move human hearts, the beauty of sound to attract the ears and the beauty of form to catch the eyes” (p. 2), together with his own translation experience for many years, summarized and refined a theory of “Three Beauties” in poetry translation. The so-called “Three Beauties” refer to “the beauties of sense, sound and form”, which requires that the translated poetry should achieve the same artistic conception and sound as the source language, and moreover, the target poems should have a form similar to the original. That is to say, “the translated poem should be as touching as the original poem, which is the beauty of sense; the rhythm should be as ear-pleasing as the original poem, which is the beauty of sound, and the form of the original poem (such as length, antithesis, etc.) should be kept as much as possible, which is the beauty of form.” (Xu Yuanchong, 2016, p. 77)

Xu Yuanchong’s theory of “Three Beauties” has a strong practical guidance for literary translation, especially for poetry translation, which, compared with many previous theories, sets more specific standards and more realistic principles for poetry translation.

II. ARTHUR COOPER AND HIS WORKS

Arthur Cooper (1916-1988), a British linguist and translator, did not receive a formal education in the Chinese language and Chinese-English translation. However, his experience in information decoding in Hong Kong and Japan during World War II, gave him a fine understanding of Chinese language. And, in his later years, he had a deep interest in Chinese language and culture, on which he did a considerable research. He wrote a number of influential works, such as “The Creation of the Chinese Script”(1978), “The Deep Woods’ Business: Uncollected Translations of Arthur Cooper”(1990), etc.. Moreover, he is recognized as the best translator following Arthur Waley by the British translation circle (Li Yiyin, 1993, p.56). His translation of elected poems of Li Bai and Du Fu has been reprinted many times since its first edition in 1973. And in his book “The Other Greek” (by this title he deems that Chinese was as mysterious as Greek), Cooper analyzed Chinese characters in detail. He acknowledged Mao Zedong and his poems, so that in this book, he specially involved Mao’s poems and translated the second verse of the two poems “送瘟神 ‘sòng wēn shén’”. (2018, p. 345)

III. MAO ZEDONG AND HIS POEMS

Mao Zedong (December 26, 1893-September 9, 1976), although he lived in the vernacular era after the May 4th movement, created more than 100 poems in the classical style. His poems closely correlate with the historical reality, showing Chinese revolution and construction.

The poem “送瘟神 ‘sòng wēn shén’” show the achievement of eliminating schistosomiasis in 1958, just 9 years after the founding of new China.

Schistosomiasis, commonly known as “big belly disease” or “blood-sucking parasite”, was a major infectious and parasitic disease that seriously endangered people’s health. It had been prevalent in China for more than 2000 years. Before the founding of new China in 1949, schistosomiasis was prevalent in 350 counties of 12 provinces and cities in the south of the Yangtze River, with 10 million patients and more than 100 million people under threat of infection, accounting for a quarter of the total population at that time. The serious situation has been described in the first verse of the two poems: “千村薜荔人遗矢，万户萧疏鬼唱歌 ‘qiān cūn bì lì rén yí shǐ, wàn hù xiāo shū guǐ chàng gē’ (Hundreds of hamlets saw men waste where weeds o’ergrew; Thousands of dreary homes heard vampires sing their fill.)”(Xu Yuanchong, 2006, p. 92)”. After liberation, the government attached great importance to the prevention and control of schistosomiasis. In the winter of 1955, Mao Zedong ordered that “schistosomiasis should be eliminated within a SHORTEST time”.

Through the efforts of the party and the government, remarkable results had been achieved. People in Yujiang County, the epidemic area, with the slogan of “half a year to prepare, one year to fight, and half a year to clean up”, had made great efforts to fight against this epidemic. Hence, on June 30, 1958 after he learned from The People’s Daily that schistosomiasis had been eliminated in Yujiang County, Mao wrote these two verses of “送瘟神 ‘sòng wēn shén’”, the reason for which was like these: “When I read The People’s Daily of June 30, 1958 that schistosomiasis had been wiped out in Yujiang County, thoughts thronged my mind and I could not sleep. In the warm morning breeze next day, as sunlight falls on my window, I look towards the distance southern sky and in my happiness pen the following lines.”(Xu Yuanchong, 2015, p. 87)

However, due to different values and ideologies, the western world generally regards Mao Zedong as an autocrat and dictator, and deliberately ignores his artistic achievements as a litterateur, contributing to inadequate research on his literary works. The western world’s understanding about Mao Zedong’s poems is quite limited. Western translators have not pitched sufficient enthusiasm on the translations for Mao Zedong’s poems, so, even if there are a few translations, the quality of them is not satisfying.

IV. THE ANALYSIS ON COOPER’S TRANSLATIONS OF THE SECOND VERSE OF “送瘟神 ‘SÒNG WĒN SHÉN’”

Between the two verses of “送瘟神 ‘sòng wēn shén’”, the first describes the old society, when schistosomiasis was rampant and the population in the epidemic area was suffering, desolating vast rural areas; the second describes the new

society, creating a moving scenery how the people were conquering the nature, managing mountains and rivers, and filling trenches to eliminate oncomelania(the intermediate host of schistosome). However, it is due to that Arthur Cooper has only translated the second poem that only the second one is analyzed below.

The original verse is as follows:

送瘟神 (其二)

sòng wēn shén (qí èr)

春风杨柳万千条，

chūn fēng yáng liǔ wàn qiān tiáo

六亿神州尽舜尧。

liù yì shén zhōu jìn shùn yáo

红雨随心翻作浪，

hóng yǔ suí xīn fān zuò làng

青山着意化为桥。

qīng shān zhuó yì huà wéi qiáo

天连五岭银锄落，

tiān lián wǔ líng yín chú là

地动三河铁臂摇。

de dòng sān hé tiě bī yáo

借问瘟君欲何往，

jiè wèn wēn jūn yù hé wǎng

纸船明烛照天烧。

zhǐ chuán míng zhú zhào tiān shāo

This is a seven-character regulated poem. As a type of Chinese classical poetry, a seven-character regulated poem contains strict regulations in length, rhyme, tone and antithesis. In the book “汉语诗学律‘hàn yǔ shī lǜ xué’ (Chinese Poetics)”, the scholar Wang Li summed up four characteristics of seven-character regulated poetry: First, fixed length: eight lines per poem, seven characters per line, totally 56 Chinese characters. In the poem, the first and second lines are combined to be named as the “head couplet”, the third and fourth lines altogether make a “chin couplet”, the fifth and sixth sentences are called “neck couplet”, and the seventh and eighth sentences “tail couplet”. Second, antitheses: Although there are no compulsory antitheses in the first couplet and the last couplet, the chin couplet and the neck couplet are bound to contain antitheses. Third, the balance of the tones: In Chinese language, there are four tones, first and second tones making the level tone, named as “平‘píng’”, and third and fourth tones making the relaxed tone(as per Arthur Cooper, 2018, p.54), named as “仄‘zè’”, that is, two neighboring syllables (two characters) must be kept in either level tone or relaxed one, and the tones are alternate in arrangement.(Wang Li, 1979, p. 449) Fourth, the strict rhymes: In the whole poem, there must be four or five rhymes, with the last characters in the even-numbered are strictly rhymed, namely, the fourth, sixth and eighth lines should be rhymed with the same vowels of a Chinese syllable. Generally speaking, the Chinese characters at the end of each above line should keep the identical rhyme, without any change. (Wang Li, 1979, p. 44)

This paper analyzes the translation of the second verse in the poems “送瘟神 ‘sòng wēn shén’” by Arthur Cooper, and focuses on the successes and failures in his translation based on “Three Beauties Theory” proposed by Xu Yuanhong.

Translation of Cooper
Farewell to the God of Plagues
Spring winds move willow wans, in tens of millions;
Six hundred million we shall be Sage-Kings!
Our red rain to the mind translates as torrents,
Green hilltops are at will turned into bridge.
So silver spades, sink skyscraping Five Ranges.
While iron arms sway earthquaking Three Rivers.
Tell us please, Prince of Plagues, your choice of journey?
Candles and paper boats blaze the skies for you!

A. Beauty in Sense

The basis of “sense beauty” is “similarity of meaning”. The mission of translation is to convey the artistic conception of the original in another language. This kind of translation is not a purely technical language transformation, but requires that the translator really understand the original, deeply grasp the spirit of the original, find resonance in his own thoughts, emotions and life experience with those in the work that he deals with, and then use the literary language suitable for the style of the original to reproduce the content and vision of the original. “The pursuit of iconicity is to convey the content of the original text, without wrong translation, omission and over translation”. (Xu Yuanchong, 1984, p. 52) When there is a contradiction between “similarity of sense” and “beauty of sense”, we should seek the latter instead of the former, because “similarity of sense is only a surface structure, but beauty of sense a deep structure”. (Xu Yuanchong, 1984, p. 64).

As for the title of the poem, the emotions expressed in their translations are slightly different. Cooper translated it as “Farewell to the God of Plaques” and in his book “The Other Greek”, he used the method of explaining the original of Chinese words, equating “送’sòng” within this poem as “送别’sòng bié” with that in the past Chinese farewell poems (2018:346), such as “于易水送人一绝 ‘yú yì shuǐ sòng rén yī jué’”(Farewell to a Friend in Yishui, by Tang Dynasty poet Luo Binwang (626? -687?)), “晓出净慈寺送林子方 ‘xiǎo chū jìng cí sì sòng lín zǐ fāng’”(Seeing Lin Zifang off Jingci Temple at Dawn, by Yang Wanli (1127-1206)), a poet in Song Dynasty). However, he did not realize that the ones who were seen off in these poems were all close relatives and friends of the poets, with the word “送” expressing the feeling of reluctance to part, while in this poem, “送” is to show self-confidence and heroism of Mao. Besides, Cooper understood the expression “瘟神” as a god in Chinese mythology who was in charge of the plague department, which, he thought, could be translated into “God of Plaques” or “Prince of Plaques”(2018:346), which was a misunderstanding about Chinese culture, because in Chinese legend, “瘟神” is actually the devil spreading the plague, and Mao referred schistosomiasis as “瘟神” to show his deep-rooted hatred to this illness. Therefore, Cooper’s translation of the title seems to be too euphemistic and insufficient, which does not express the people’s ambition to drive away schistosomiasis.

Xu Yuanchong (2016) believes that “Chinese poetry features its concise form and intensive intention.” Moreover, “from the literal point of view, it is the combination of words; from the artistic conception, it is the combination of images. In Chinese classical poetry, images can be combined”(p. 86). However, English images are determined by logical relations. About the head couplet “春风杨柳万千条，六亿神州尽舜尧”，Cooper(2018) correctly explains the images of spring breeze and willow in Chinese classical poetry, that is, a spring full of vigor and vitality(p.356). Admirable to say, in the translation for “春风杨柳万千条”，Cooper, as a foreigner, understanding about the scattered style of Chinese poetry, adds the word “move” in his targeted line, producing “The vernal wind awakens myriads of willows”. However, he fails to understand that this line was actually praising the spirit of the people and showing their new spirit. Therefore, his word “move” is not as vivid, because it literally talks about the spring wind blowing thousands of willows, but has not made willows alive, not reproducing a vivid scenery that all things were awoken and reviving like the original poem. The expression of “尽舜尧” in the line “六亿神州尽舜尧” comes from a Chinese ancient philosopher, Mencius, who said “人皆可以为舜尧 ‘rén jiē kě yǐ wéi shùn yáo’”(“everyone can be as good as Shun and Yao”) (1987:281). According to Cooper, here “舜尧” refers to the two wise emperors in the far ancient Chinese history(p. 357), which, therefore, is translated by him into “Sage-Kings”. Thus, his translation merely delivers the declarative sense of “舜尧”，and fails to express its revelatory sense. When talking about the senses of declaration and revelation, Yuan Xingpei(1998), the Chinese linguist, once argued: “the sense of declaration is clear and apparent, without ambiguity; whereas, an expression may contain a revelation sense that is slightly different from its declaration and that is challenging for the readers to understand...”(p. 6) The declarative sense is equal to the literal meaning, while the revelatory sense is often the extended meaning implied within the core culture, which requires readers to explore based on the context. Xu Yuanchong(2006) believes that Chinese classical poetry often has revelatory senses, here the revelatory sense of “舜尧” overweighs its declaration, because Mao Zedong(1991) holds the belief that “It is the people, only the people, who are the driving force to create world history”. (p. 1031). It was Mao Zedong’s consistent thought that the people are the creators of history and the whole world, which can be evidenced by many of his other poems. In “七律 到韶山 ‘qī lǜ dào sháo shān’”(Seven Regulated Poem-Shaoshan), Mao(1963) described the farmers who came back late after finishing work as “遍地英雄下夕阳 ‘biàn dì yīng xióng xià xī yáng’”(Here and there heroes come home at dusk as smokes rise)(Xu Yuanchong, 2006, p. 98). Therefore, it can be said that Cooper’s “Sage-kings” is not as close to the original poem. In addition, Cooper uses the first person to translate this line, which expresses a self-praise and boast. However, actually Mao Zedong did not mean to praise himself, but to praise the 600 million people of his China.

In the chin couplet “红雨随心翻作浪，青山着意化为桥”，“红雨 ‘hóng yǔ’” refers to the falling flowers, which comes from a line of Li He(790-816), a famous poet in the Tang Dynasty, “况是青春日将暮，桃花乱落如红雨 ‘kuàng shì qīng chūn rì jiāng mù, táo huā luàn luò rú hóng yǔ’”(when the spring day is getting late, the peach blossom falls like the red rain.). Traditionally, mourning for spring and autumn was common for ancient Chinese poets, and fallen followers were a frequent metaphor of mourning for spring. There are many examples, such as in a piece by Zhou Duanchen’s(a poet in Song Dynasty) “流水落花，夕阳芳草，此恨年年相触 ‘liú shuǐ luò huā, xī yáng fāng cǎo, cǐ

hèn nián nián xiàng chù” (flowing water and falling flowers, setting sun and fragrant grass, this hatred touches each other year after year), and we see it also in a poem by Bai Juyi(772-846): “落花不语空辞树，流水无情自入池。‘luò huā bú yǔ kōng cí shù, liú shuǐ wú qíng zì rù chí” (Falling flowers don’t speak, empty trees, flowing water mercilessly comes into the pool), and Lin Daiyu (the heroine in the Chinese classical novel “红楼梦 ‘hóng lóu mèng” (Dream of Red Mansions)) “葬花吟 ‘zàng huā yín” (Funeral Song of Fallen Flowers). Cooper Arthur(2018) keeps this cognition. In his book, he explains that “Spring Breeze, willow catkins, and falling peach blossoms are so often associated that the meaning of ‘red rain’ in the next verse is well warned in advance; even for the reader who does not know the poetic allusion.”(p. 356), by which he thinks, it is a realistic description. However, as introduced previously, it was in July that Mao Zedong wrote this, so it is imaginary instead of realistic, for it is a common sense that flowers should not fall in July. It was Mao Zedong’s technique to cite the image-rich language of the ancient poems, but as a revolutionary poet, he, frequently and unexpectedly uses the imagery differently from that of the ancient poets, and he turned individual sorrow into fighting spirit. Consider this comparisons: Cao Cao(155-220, a famous militarist, statesman and poet in the Three Kingdoms period), uttered the lament of “萧瑟秋风，洪波涌起 ‘xiāo sè qiū fēng, hóng bō yǒng qǐ ” (bleak autumn wind, surging waves), Mao wrote “萧瑟秋风今又是，换了人间。‘xiāo sè qiū fēng jīn yòu shì, huàn le rén jiān” (The autumn wind is blowing now as bleak as then, but changed is the world of men). (Xu Yuanchong, 2006, p. 76) And in his poems, the plum blossom of being “寂寞无主 ‘jì mò wú zhǔ”(lonely and ownerless) in Lu You’s poem (1125-1210, a famous poet during the Song Dynasty) has become the flower “Though sweet and fair, with other flowers she won’t rival, but only heralds spring’s arrival.”(Xu Yuanchong, 2006, p. 114) (Mao Zedong and Lu You each wrote a poem by the name “卜算子咏梅 ‘bǔ suàn zǐ ·yǒng méi” (Ode to the Plum Blossom Tune: “Song of Divination”)) Similarly, in this poem, “红雨”，“翻作浪” and “青山”，“化为桥” vividly depict the then China bustling with activity by the heroic people, people who were fearless, revolutionary, romantic yet realistic, who were fighting against the harsh natural environment, by transforming mountains and rivers and by building bridges. And Cooper’s “torrents” for “浪‘làng” is too straightforward, because Mao intends to say that even if “红雨” falls, it can make the land richer, which gives an effective resonance with the latter sentence, “青山着意化为桥”. For the word “青山”，Cooper uses “green hills”, whose translation lacks momentum.

About the pair of lines in the neck couplet, namely, “天连五岭银锄落，地动三河铁臂摇”，according to Cooper, “normal Chinese order is inverted to object-verb-subject”, and his understanding is that “the ‘skyscraping Five Ranges’ and the ‘earthquaking Three Rivers’ are made the ‘logical subjects’ and the syntax might be translated as: ‘The skyscraping Five Ranges silver spades will sin them.’, and so on.” (p. 359) With regard to the two concepts of “五岭” and “三河” mentioned in this couplet, Cooper believes that the former refers to the general name of Guangdong and Guangxi mountainous areas, and that the latter to the Yellow River, Huaihe River and Luohe River in China. These three rivers were “the birthplaces of Chinese civilization.” however, they have caused “the destruction in Chinese history”. Therefore, he literally understands the word “地动” as “land moving, a term for an earthquake”. (p. 359) It is true that “五岭” originally referred to the five mountains between Hunan, Guangdong and Guangxi, which are from west to east Yuecheng Mountain, Dupang Mountain, Mengzhu Mountain, Qitian Mountain and Dayu Mountain. And there are also different versions regarding “三河 ‘sān hé” in Chinese historical documents. In the Han Dynasty, “三河” included Hanei, Hedong and Henan, namely, the three counties in Luoyang City, Henan Province to the north and south of the Yellow River. “史记·货殖列传 ‘shǐ jì ·huò zhí liè chuán”(Historical Record· the Legend of Huozhi)” reads: “(爰剑) 与剡女遇于野……遂俱亡入三河间 ‘(yuán jiàn) yǔ yì nǚ yù yú yě ……suí jù wáng rù sān hé jiān ’(Yuanjian met a woman without nose... they fell in Sanhe and died)”. Now “三河” generally refers to three rivers: Yellow River, Huai River and Luo River. In this poem, “五岭” and “三河” are just two general terms for the former meanders in the south of China, and the latter winds in the north. Therefore, with these two geographical concepts, the poet uses the rhetorical device of synecdoche to refer to the whole country. And in this couplet, Mao Zedong also uses the rhetoric skills of antithesis and exaggeration to outline the spirit of the whole nation that were fighting against the rush nature. Moreover, this couplet, with more specific description, is to respond to the statement in the head couplet “六亿神州尽舜尧”，answering why the people can be called “舜尧”. In Cooper’s translation, the first letters of the two words “Five Ranges” and “Three Rivers” are capitalized, which means that he understands the two expressions “五岭” and “三河” as two proper nouns, referring to the specific places, but his translation is inconsistent with the artistic conception and emotion that the poet intends to convey. And “银锄 ‘yín chú” and “铁臂 ‘tiě bì” in Mao’s poem are also rhetorical devices of synecdoche, which are used to refer to various tools and machines used by the laboring people. Cooper translates these two lines “天连五岭银锄落，地动三河铁臂摇” into “And silver spades sink sky-scraping Five Ranges//While iron arms sway earthquaking Three Rivers.” which is a misdelivery for the meaning of the original poem, because they express the poet’s praise to the heroism of laboring people and wrote about the great potential of the people who are determined to change the world, so they should be translated into “On five sky-scraping Ridges fell our mattocks silver-bright; O’er the land with three streams our iron arms hold sway”(Xu Yuanchong, p. 1994).

As for the tail couplet “借问瘟君欲何往，纸船明烛照天烧”，Cooper explains that “借问, literally ‘to borrow a question’, is a polite and diffident way of ‘May I enquire...” (p. 360). However, the poet is never “diffident”, because he

has seen the victory, and the people have eliminated schistosomiasis through united efforts. Therefore, in this couplet, he has actually changed his perspective: he is now standing in the position of the public, expressing the people's contempt for all dangers, to show their daring, firm belief and motivation to fight and win. Therefore, for the sentence “借问瘟君欲何往”, Cooper's translation “Tell me please, Prince of plaques, Your choice of journey?” seems too euphemistic. Through the efforts of the people, the plague was finally driven away. As for the last line “纸船明烛照天烧”, Cooper's “Candles and paper boats blaze the sky for you!” is far from clear for expressing the meaning: Why to burn candles and light the sky with paper boats? The original poem means that people light up the sky road for the plague to drive it away and let it escape! It should be noted that the word “瘟君 ‘wēn jun’” is used here has the same reference as “瘟神 ‘wēn shén’” in the title, while Cooper uses two different appellations, “god of plagues” and “prince of plagues”, making the readers confused.

B. Beauty in Sound

Xu Yuanchong(1984) believes that, when translating the poem, the beauty of the original poem should be preserved as far as possible. And the beauty of sound refers to the beauty in “melody and rhyme, which should be read smoothly and sound good.” (p. 65). In his opinion, poetry translation must embody rhyme and rhythm. “If the rhyme which is used in the original poem has not been used in the translation, then the ‘image, artistic conception and mood’ of the original poem can not be transplanted in any case, because the content and form of the poem are inseparable.” (p. 58).

The last characters in the second, fourth, sixth and eighth lines in a seven-character regulated poem must be rhymed. The original poem uses a rhyme, namely “ao” illustrated in “条‘tiáo’”, “尧‘yáo’”, “桥‘qiáo’”, “摇‘yáo’” and “烧‘shāo’”. It is extremely difficult to translate poems with such strict requirements of rhyme. Though the rhymes in the first part of Cooper's translation are fine, such as “miles”, “kings” and “torrents”, “bridge” and “ranges”, he fails to keep the rhyme, for which “rivers”, “journey” and “you” are examples. There are many alliterations in Cooper's translation, such as “will wands”, “red rain”, “silver spades”, “sink sky scraping”, “Prince of plagues”, “boats blaze”, which shows his advantage as a target language translator.

C. Beauty in Form

Beauty of form mainly involves the “length” and “symmetry” of translated poems. “It's better to create a ‘similarity in form’, or at least an approximate similarity of form” (Xu Yuanchong, 1984, p. 74). As has been explained previously, the original poem is a seven character regulated verse, which has relatively strict requirements, especially in the chin couplet and neck couplet, which require antitheses, that is, “红雨随心翻作浪, 青山着意化为桥” and “天连五岭银锄落, 地动三河铁臂摇”. In these two couplets, “红雨 ‘hóng yǔ’” vs. “青山 ‘qīng shān’”, “随心 ‘suí xīn’” vs. “着意 ‘zhuó yì’”, “翻作 ‘fān zuò’” vs. “化为 ‘huà wéi’”, “浪 ‘làng’” vs. “桥 ‘qiáo’”, “天连 ‘tiān lián’” vs. “地动 ‘dì dòng’”, “五岭 ‘wǔ lǐng’” vs. “三河 ‘sān hé’”, “银锄 ‘yín chú’” vs. “铁臂 ‘tiě bì’” and “落 ‘luò’” vs. “摇 ‘yáo’”, all are perfectly matched in meanings and types of speech. We hardly see the form beauty in Cooper's translation. For the chin couplet “红雨随心翻作浪, 青山着意化为桥”, Cooper translates the upper line into 9 words and the lower line into 8 words, and the word “our” that he adds in front of “红雨 ‘hóng yǔ’” is unnecessary. In the following two lines, “天连五岭银锄落, 地动三河铁臂摇”, Cooper adds two conjunctions “so”, “and”, which, reduces the rhythm of the poem a lot.

V. CONCLUSION

To conclude, though he has a certain understanding and cognition of Chinese classical poetry culture, as a British translator, Arthur Cooper, he fails to truly understand Mao Zedong's feelings as a revolutionist and Chinese people's leader because of cultural differences and lack of empathy, Therefore, Cooper's translation is unsatisfactory measured by the beauties of sense, sound and form.

The understanding of poetry requires not only rich imagination, but also empathy. Poetry translation requires not only concise translation skills, but also profound literary heritage, high appreciation ability and sensitivity, extensive knowledge reserve and rich social experience. If a translator lacks empathy for the author of the original poem, even if he has a certain understanding of Chinese, he can not fully understand the inner meaning of the poem and convey the charm of the original poem in the translated poem. Therefore, the author suggests that in order to make Chinese culture go global, especially the Chinese classical poetry culture, China should train a group of professionals who really understand Chinese classical poetry and the art of translation, so as to realize Mr. Xu Yuanchong's long cherished wish of “making the beauty of China the beauty of the world”(2006, p. 72).

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