

A Comparison of the Translations of Qiang Jin Jiu from the Perspective of Three Beauties Theory

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Abstract:

Classical Chinese poetry enjoys an important status for its concise and profound meanings and artistic conceptions, and its particular creativity poses a great challenge to translators. The Three Beauties Theory, namely ‘beauty of sense, beauty of sound and beauty of form’, reflects to a large extent the aesthetic principles of English translations of ancient poetry. As classical Chinese poetry is itself a combination of ‘sense, sound and form’, it is feasible to use the Three Beauties Theory to analyse the merits of the two translators’ translations. Li Bai is one of the most distinguished figures in Chinese history, and his poem Qiang Jin Jiu is a masterpiece of classical Chinese poetry. So far, no scholars in China have conducted a comparative study of the English versions of Zhang Bingxing’s and Sun Dayu’s translations of Qiang Jin Jiu from the perspective of the Three Beauties Theory. This paper compares these two English versions using the Three Beauties Theory by Xu Yuanchong. Overall, these two translations succeed in recreating the Three Beauties of Qiang Jin Jiu. Zhang Bingxing’s translation is more concise, while Sun Dayu’s contains more vivid details. They both use repetition to make the translation readable, with Zhang Bingxing adopting more of the end rhymes. As for the form of the translations, they both strive to be consistent with the original poem. It will be helpful to those engaged in translation and provide a useful reference for Chinese translators. It’s also helpful for foreign scholars to better understand Chinese culture, especially the thought of ancient Chinese intellectuals represented by Li Bai.

Keywords:

Qiang Jin Jiu, Three Beauties Theory, Xu Yuanchong

1. Introduction

Li Bai is one of the most outstanding figures in Chinese history. Qiang Jin Jiu is one of the masterpieces of Li Bai. Its literary genre is Yuefu Poem. The poem depicts the poet drinking and singing with his friends Cen Xun and Yuan Danqiu. As they drink and sing together, Li Bai writes the poem Qiang Jin Jiu in the midst of his drinking. This poem was written around the Kaiyuan era. Around the Kaiyuan era, Emperor

Xuanzong of Tang was living in Luoyang, so Li Bai arrived there in the hope of making achievements. Li Bai offered poetry to the court, but was falsely accused by villains and failed to achieve his political ambitions. After travelling north to Taiyuan, he arrived at the residence of his friend Yuan Danqiu, so Li Bai drank with him and Cen Xun, and wrote this poem, Qiang Jin Jiu. The poet's emotions change through four levels, from sadness to amusement to indignation and finally to madness. The poem is full of romantic imagery and exaggeration, reflecting Li Bai's wild, unrestrained, bold and confident character. It fully expresses the bitterness and helplessness of his unfulfilled talent and the difficulty of fulfilling his ambition, highlighting his artistic personality. Among the translators of Li Bai's poetry, there are not only domestic translators such as Xu Yuanchong and Yang Xiangyi, but also foreign translators such as Stephen Owen and Burton Watson. Zhang Bingxing is a distinguished translator. He has published numerous papers and translations. Sun Dayu is a famous Chinese translator who has been a professor of English and American literature in several Chinese universities. Both Zhang Bingxing's and Sun Dayu's translations are of great artistic and literary value, so comparing and analyzing the translations of these two translators will help the development of translation studies.

2. Xu Yuanchong's Three Beauties Theory

2.1. Introduction to Xu Yuanchong

Xu Yuanchong (April 18th, 1921-June 17th, 2021) is a prominent figure in literary translation. He graduated from the Department of Foreign Languages of National South-West Associated University in his early years. In 1944, he entered the Institute of Foreign Literature of the Academy of Tsinghua University and has been a professor at Peking University since 1983 [13]. In academic world, Xu Yuanchong makes many innovations in translation theory and this has led to some controversy, for example, some say that his translations differ greatly from the original poems and that they are more of free translation. But Xu Yuanchong sticks to his translation philosophy. He said that:

Whether it is translating English to Chinese or translating Chinese to English, especially translating literary translation, it is not easy or even impossible to achieve "accuracy and completeness". Because English is a phonetic script and Chinese is mainly a hieroglyphic script, the two scripts are very different. Translation can only seek common ground among differences [9].

In 2010, Xu Yuanchong received the "TAC's lifetime Achievement Award in translation" [3]. And on August 2th, 2014, Xu Yuanchong was awarded Aurora Borealis Prize for Outstanding Translation of Literature, one of the highest awards in the international translation industry, making him the first Asian translator to receive the award.

2.2. Introduction to Three Beauties Theory

Three Beauties Theory was originally derived from Lu Xun's view of an essay. Lu Xun's understanding of the Three Beauties is:

3. Comparison of Two Translation Versions

3.1. Comparison from the Beauty of Sense in Rhetorical Devices and Imagery

The translations by Zhang Bingxing and Sun Dayu show the Beauty of Sense from different perspectives.

Example 1:

Li Bai:

《将进酒》

Zhang Bingxing's translation:

"Drinking You A Toast" [11].

Sun Da Yu's translation:

"Carouse, Please" [6].

The translation of the poem's title, "Qiang Jin Jiu", differs considerably between the two. Zhang Bingxing translates the title of the poem as "Drinking You A Toast" while Sun Dayu translates it as "Carouse, Please". In Zhang Bingxing's translation, "toast" is an expression of good wishes or respect for someone that involves holding up and then drinking from a glass of alcohol, especially wine, after a short speech [1]. The word "Toast" means to drink and have fun, to drink and be merry, reflecting Li Bai's boldness in drinking. The title of Zhang Bingxing's translation is concise and clear, and the word "toast" well summarizes the main event of the text, which is Li Bai's drinking with his friends, achieving the Beauty of Sense. In Sun Dayu's translation, "Carouse" means to enjoy yourself by drinking alcohol and speaking and laughing loudly in a group of people [1]. Although the word "carouse" reflects Li Bai's pleasure in drinking with his friends and achieves the Beauty of Sense, the tone of the word "please" is bland and polite, not in keeping with the relaxed atmosphere of Li Bai's drinking with his friends, and does not reveal Li Bai's bold personality and wild style, which is a slight shortcoming [5].

Example 2:

Li Bai:

君不见黄河之水天上来，

Zhang Bingxing's translation:

"Can't you see Yellow River's water comes from the sky," [11].

Sun Dayu's translation:

Seest thou not

"the waters of the Luteous River rush down from the sky," [6].

In the translation of the phrase "君不见黄河之水天上来", for the expression "天上来", Zhang Bingxing translates it directly as "comes from", while Sun Dayu translates it as "rush down". In contrast, the latter translation gives the reader a better sense of the majestic momentum of the Yellow River as it pours and flows straight down. Both translations translate "天" as "sky", which is faithful to the meaning of the original

text, and on the basis of the original text, the translation depicts the scene of water and sky, reflecting the Beauty of Sense [7].

Example 3:

Li Bai:

奔流到海不复回？

Zhang Bingxing's translation:

“rushes into the sea and never returns to the eye?” [11].

Sun Dayu's translation:

“And roll off to the sea forevermore not to come back?” [6].

In the translation of “奔流到海不复回”, Zhang Bingxing translates the word “奔流” as “rushes into” and Sun Dayu translates it as “roll off”. “Rush” means to (cause to) go or do something very quickly; “roll” means to (cause something to) move somewhere by turning over and over or from side to side [1]. The use of the word “rush” reflects the rapidity of the flow of the Yellow River, while the word “roll” reflects the flow of the waves. The word “rush” reflects the vibrant energy of the waters of the Yellow River, while “roll” captures the feeling of the dynamism of the sea as it flows from wave to wave. So the two words have their own distinctive features and both reflecting the Beauty of Sense [7]. So, in the translation of this verse, both translators have achieved the Beauty of sense. Both versions portray the Yellow River rising as if from the sky, with the waves rushing and surging. At the same time, both translators use the rhetorical device of rhetorical questions to create a pre-emptive and intimidating artistic force, so that the reader is swept away by the poet's powerful storm of emotions at the beginning of the poem, and is forced to follow the poet's radical poetic emotions as they flow downstream.

Example 4:

Li Bai:

君不见高堂明镜悲白发

Zhang Bingxing's translation:

“Can't you see in the hall high,

you look into the mirror bright,

finding to your surprise,” [11].

Sun Dayu's translation:

“Seest thou not

White locks are wailed at before bright mirrors in halls high,” [6].

In the translation of “君不见高堂明镜悲白发”, the word “高堂” refers to a tall hall, both versions translate it as “hall high”. It achieves the Beauty of sense, form and sound at the same time. Meanwhile, for the translation of “悲白发”, the two versions are clearly different. Zhang Bingxing's translation follows the sequence of the original poem's imagery, but adds “finding to your surprise”, turning the original verb “悲” into the noun “surprise”, which has a different implied meaning. “悲” means saddened by something but “surprise” means to find, catch, or attack someone when they are not expecting it [1]. So the word “surprise” does not reflect the emotion of

sadness. Sun Dayu's translates “悲” as “wailed”, which means to make a long, high cry, usually because of pain or sadness [1]. The word “wailed” portrays sadness and helplessness at the loss of time, reflecting the Beauty of Sense.

Example 5:

Li Bai:

朝如青丝暮成雪？

Zhang Bingxing's translation:

“in the morning your hair is silk black
but in the evening it turns snow - white?” [11].

Sun Dayu's translation:

“For turning at dusk into snowflakes from their morning's jet black?” [6].

In the translation of “朝如青丝暮成雪”, to give the reader a better sense of the mood of the original, Zhang Bingxing uses the word “but”, expressing a sense of helplessness at the shortness of life. Both Zhang Bingxing and Sun Dayu use the rhetorical technique of exaggeration to write about sorrow [10]. They both use the verb “turn” to write about the change in the colour of the hair in less than a day. The exaggerated description of the hair turning completely white because of extreme sadness reflects the author's feelings about the loss of time and youth.

Example 6:

Li Bai:

人生得意须尽欢，

Zhang Bingxing's translation:

“So, when in life you are successful,
you should enjoy yourself to the full,” [11].

Sun Dayu's translation:

“Seize the moments of content in life and make full mirth of them;” [6].

In the translation of “人生得意须尽欢”, Sun Dayu translates “尽欢” as “make full mirth of them” and Zhang Bingxing translates it as “enjoy yourself to the full”. In terms of expressing the mood of the original poem, Zhang Bingxing's translation is even more exaggerated.

Example 7:

Li Bai:

莫使金樽空对月。

Zhang Bingxing's translation:

“and don't let your golden goblet empty under moonlight.” [11].

Sun Dayu's translation:

“Let not your golden beakers stay empty to glint at the moon.” [6].

“莫使金樽空对月” reflects Li Bai's optimistic attitude, but also his infinite sorrow and anger, as the joy of a happy moment is all the more valuable in the midst of the

worries and sorrows of disappointment. However, there are so few happy moments in life, and so many unhappy days, that the only way to experience temporary joy is to drink. The importance of the preposition is reflected in the translation of the phrase “空对月”. The prepositions used in Zhang Bingxing’s translation of “under moonlight” and Sun Dayu’s translation of “at the moon” are different. In terms of the imagery, the two prepositions indicate a different sense of orientation. The preposition “under” gives the reader a clear sense of position, depicting the moon above, the poet below, and the poet and the moon opposite each other. The sense of position is blurred in “at”, where the poet is showered in the moonlight, creating a picture of the poet and the moon as one.

Example 8:

Li Bai:

天生我材必有用，

Zhang Bingxing’s translation:

“God has given me talent,

I should use it to my heart’s content.” [11].

Sun Dayu’s translation:

“Heaven hath endowed me with talents certes for good use;” [6].

“天生我材必有用” reflects Li Bai’s self-confidence and pride, but it also contains the embarrassment and sorrow of not being taken seriously by the court despite his talent. Zhang Bingxing translates it as “I should use it to my heart’s content” in the active voice, while Sun Dayu translates it as “Heaven hath endowed me with talents certes for good use” in the passive voice. Because the context does not indicate or imply the extent the talent is used, the translation by Zhang Bingxing is not faithful to the original author’s idea, while Sun’s translation is simple and concise, and is highly relevant to the meaning of the original text. The translation of Sun Dayu is faithful and powerful, in line with the bold and strong atmosphere of the original text, and implies the meaning of God’s creation of man, which also reveals the Beauty of Sense.

Example 9:

Li Bai:

千金散尽还复来。

Zhang Bingxing’s translation:

“More money will come to me when it is spent.” [11].

Sun Dayu’s translation:

“A thousand pieces of gold being scattered’ll come back soon.” [6].

“千金散尽还复来” reflects Li Bai’s optimistic and positive attitude towards life despite a series of political ostracisms. The verses express Li Bai’s open-mindedness towards material things, such as money and fame. Zhang Bingxing’s translation of “千金” as “More money” does not adequately reflect Li Bai’s boldness; the imagery of “money” is relatively shallow and not deep enough to match the poet’s ambition. Sun Dayu’s translation as “A thousand pieces of gold” successfully captures the poet’s mood [12].

Li Bai:

岑夫子，

丹丘生，

Zhang Bingxing's translation:

"Deer friends of mine," [11].

Sun Dayu's translation:

"My friends sire Cen and good Danqiu," [6].

In "岑夫子，丹丘生"，"岑夫子" and "丹丘生" are friends of Li Bai. Zhang Bingxing omits the names of the two men and directly replaces them with "Dear friends of mine", an omission that is suspected of being an under-translation and not sufficiently showing the Beauty of Sense. Sun Dayu, on the other hand, has translated the names of Cen Fuzi and Dan Qiusheng, which is closer to the meaning of the original.

Example 11:

Li Bai:

将进酒，

君莫停，

Zhang Bingxing's translation:

"I drink you a toast,
please drink to your utmost." [11].

Sun Dayu's translation:

"pause not in drinking," [6].

In the translation of "将进酒，君莫停"，compared to "please"，"pause not" is more appropriate to the unrestrained atmosphere among close friends, giving the reader imagination of mingling and shouting, which makes Sun Dayu's translation achieved the Beauty in Sense [5].

Example 12:

Li Bai:

钟鼓馔玉不足贵，

Zhang Bingxing's translation:

"Wealth and honours are nothing but junk," [11].

Sun Dayu's translation:

"Banquets with bell-strikings and drum-beats are not by me prized," [6].

During the Tang dynasty, the nobility often had musical accompaniment to their banquets, so "钟鼓" refers to musical instruments and "馔玉" means the food as exquisite as jade. Li Bai did not care for the high-class pleasures of the rich, he just wanted to revel in the excitement of wine. The phrase "bells, drums, and jade" is not an allusion, but it is a distinctive cultural term, referring to the rich and noble family's practice of ringing bells and drums and singing and dancing to celebrate a banquet, a reference to the lavish life of the wealthy [10]. In the translation of "钟鼓馔玉" Sun

Dayu chooses to translate the specific scene. Zhang Bingxing's translation turns the concrete into the abstract, translating it as "Wealth and honours", which not only conveys what Li Bai is trying to say, but also allows readers who are of no relevant background knowledge to understand the meaning of the original poem.

Example 13:

Li Bai:

古来圣贤皆寂寞，

Zhang Bingxing's translation:

"Since ancient times saints and sages have been obscure," [11].

Sun Dayu's translation:

"Since olden times, saints and sages have all been solitary," [6].

In the translation of "古来圣贤皆寂寞", Zhang Bingxing translates "寂寞" as "obscure" while Sun Dayu translates it as "solitary", both the two versions achieve the Beauty of Sense.

Example 14:

Li Bai:

陈王昔时宴平乐，

Zhang Bingxing's translation:

"Once, Prince Chen gave a banquet at Temple Ping Le," [11].

Sun Dayu's translation:

"When king Chenzhi of literary fame feasted at Pingle" [6].

In "陈王昔时宴平乐", "平乐" is the name of a palace built during the Han Dynasty. Zhang Bingxing translates it as "Temple Ping Le", but the word "temple" here refers to a monastery or a temple, not a palace, and thus does not achieve the Beauty of Sense. Sun Dayu translates it as "pingle", but those who do not know the cultural background of the poem will not know that this is a place of feasting. The author believes that there is room for improvement in both translations of this verse.

Example 15:

Li Bai:

呼儿将出换美酒，

Zhang Bingxing's translation:

"Call out the boy, with my gaudy steed and fur coat,
good wine to buy," [11].

Sun Dayu's translation:

"Let my boy lead and fetch out to barter for drinks divine," [6].

In the translation of "呼儿将出换美酒", Zhang Bingxing translates "美酒" as "good wine" and Sun Dayu translates it as "drinks divine". The author suggests that "good" is too plain and not in accordance with the original majestic style of the poem. The word "divine", on the other hand, is a fitting expression of the importance of wine in

the poet's mind and the quality of the wine. This line of the poem expresses the poet's infinite anguish and anger, and shows the wildness and solitude of his nature. Although the poem is about drinking away one's sorrows, it does not show melancholy and decadence, but is filled with an atmosphere of confidence, which makes readers feel passionate and find no sign of hollow pomposity. Both Zhang Bingxing and Sun Dayu choose to use the term 'eternal' to describe the sorrow in the poet's mind, reflecting the infinite extension of sorrow and aptly expressing the endless anguish in Li Bai's thoughts.

3.2. Comparison from the Beauty of Sound in Alliteration and Repetition

Example 1:

Li Bai:

《将进酒》

Zhang Bingxing's translation:

"Drinking You A Toast" [11].

Sun Da Yu's translation:

"Carouse, Please" [6].

Sun Dayu translates the title as "Carouse, Please", "carouse" and "please" have the same end rhyme, reflecting the the Beauty of Sound.

Example 2:

Li Bai:

君不见黄河之水天上来，

奔流到海不复回？

君不见高堂明镜悲白发，

朝如青丝暮成雪？

Zhang Bingxing's translation:

"Can't you see Yellow River's water comes from the sky,

rushes into the sea and never returns to the eye?

Can't you see in the hall high,

you look into the mirror bright,

finding to your surprise,

in the morning your hair is silk black

but in the evening it turns snow - white?" [11].

Sun Dayu's translation:

"Seest thou not

the waters of the Luteous River rush down from the sky,

And roll off to the sea forevermore not to come back?

Seest thou not

White locks are wailed at before bright mirrors in halls high,
For turning at dusk into snowflakes from their morning's jet black?" [6].

A feature of Li Bai's original poem is the repetition of the first line. For example, both translators have given importance to the expression “君不见” in the text. Zhang Bingxing translates it as “Can't you see”, and Sun translates it as “Seest thou not”. Both are followed by two long sentences, which correspond to the two long sentences in the original. In terms of rhyme and sound, both follow the original text and clearly reflect its characteristics. The use of repetition maintains the rhythmic beauty of the translation and makes it catchy to read.

Zhang Bingxing translates “黄河之水” as “Yellow River's water” while Sun Dayu translates it as “the Luteous River”. In terms of pronunciation, “the Luteous River” is clearer; “Yellow River's water” is not concise and is a little redundant.

Zhang Bingxing translates “青丝” and “雪” as “silk black” and “snow-white” respectively, forming a one-to-one correspondence between the noun and the adjective, which is vivid and aesthetically pleasing, as well as catchy and phonetically pleasing to read.

Example 3:

Li Bai:

莫使金樽空对月。

Zhang Bingxing's translation:

“and don't let your golden goblet empty under moonlight.” [11].

Sun Dayu's translation:

“Let not your golden beakers stay empty to glint at the moon.” [6].

Zhang Bingxing translates “金樽” as “golden goblet” which forms an alliteration and achieves the Beauty of Sound.

Example 4:

Li Bai:

将进酒，

君莫停，

Zhang Bingxing's translation:

“I drink you a toast,
please drink to your utmost.” [11].

Sun Dayu's translation:

“pause not in drinking,” [6].

In the translation of “将进酒，杯莫停”，there is a clear difference in the tone and rhythm of the two translations. Zhang Bingxing's translation uses a declarative sentence after the poet calls out to his friends, which is more prosaic and does not seem to fit in well with the carnival atmosphere of the drinking. In Sun Dayu's translation, the imperative sentence highlights the boldness and urgency of the drinking.

Example 5:

Li Bai:

古来圣贤皆寂寞，

Zhang Bingxing's translation:

"Since ancient times saints and sages have been obscure," [11].

Sun Dayu's translation:

"Since olden times, saints and sages have all been solitary," [6].

Both Zhang Bingxing and Sun Dayu translate "圣贤" as "saints and sages". It forms an alliteration that makes the translation readable.

Analysing the translation as a whole, Zhang Bingxing's version presses the end rhyme in several places, such as "sky" and "eye"; "talent", "content" and "spent"; "cow", "now" and "row"; "song" and "along"; "junk" and "awake"; "obscure" and "sure".

The rhythm of both Zhang Bingxing's and Sun Dayu's translations is mainly reflected in the language itself. The interplay of long and short lines produces a rapid yet deep emotional shift. In addition, both Zhang Bingxing's and Sun Dayu's translations use rhetorical questions and imperative sentences, thus enhancing the rhythm of the poems themselves.

3.3. Comparison from the Beauty of Form in Antithesis and Row

Example 1:

Li Bai:

君不见黄河之水天上来，

奔流到海不复回？

君不见高堂明镜悲白发，

朝如青丝暮成雪？

Zhang Bingxing's translation:

"Can't you see Yellow River's water comes from the sky,
rushes into the sea and never returns to the eye?

Can't you see in the hall high,
you look into the mirror bright,
finding to your surprise,
in the morning your hair is silk black
but in the evening it turns snow - white?" [11].

Sun Dayu's translation:

"Seest thou not
the waters of the Luteous River rush down from the sky,
And roll off to the sea forevermore not to come back?

Seest thou not

White locks are wailed at before bright mirrors in halls high,

For turning at dusk into snowflakes from their morning's jet black?" [6].

In Zhang Bingxing's translation of “奔流到海不复回”, “rushes into” and “returns to”, “the sea” and “the eye” form a structure of verb-verb correspondence and noun-noun correspondence, using the rhetorical device of antithesis to achieve the Beauty of Form.

“君不见” is repeated in the original poem and still be repeated in both translations. The two versions of it are followed by two long stanzas, corresponding to the two long stanzas in the original poem. In terms of form, both comply with the original text, distinctly reflecting its characteristics. The Beauty of Form is retained by the use of parallelism [4].

Example 2:

Li Bai:

人生得意须尽欢,

Zhang Bingxing's translation:

“So, when in life you are successful,
you should enjoy yourself to the full,” [11].

Sun Dayu's translation:

“Seize the moments of content in life and make full mirth of them;” [6].

In the translation of “人生得意须尽欢”, Zhang Bingxing has added the word “so”, which at first glance seems dispensable, but in the context, it begins to set the scene for the lively atmosphere of the drinking crowd, echoing the many exclamations.

Example 3:

Li Bai:

烹羊宰牛且为乐,

Zhang Bingxing's translation:

“Cook a sheep, kill a cow,
let us have a good time right now.” [11].

Sun Dayu's translation:

“Let mutton and beef be broiled for making merry;” [6].

The translation of “烹羊宰牛” shows that Zhang Bingxing has paid great attention to the antithesis of the original text. Zhang Bingxing's translation of “Cook a sheep, kill a cow” is consistent with the structure of the original verb and noun. Sun Dayu's translation of “Let mutton and beef be broiled” does not correspond to the structure of the original text, and Zhang Bingxing has done a better job in dealing with this point of the Beauty of Form.

Example 4:

Li Bai:

将进酒，

君莫停，

Zhang Bingxing's translation:

"I drink you a toast,

please drink to your utmost." [11].

Sun Dayu's translation:

"pause not in drinking," [6].

"将进酒，杯莫停" is separated by commas into two stanzas. Zhang Bingxing's translation echoes the original text and is also translated into two lines. Sun Dayu, on the other hand, has translated the two verses together into one. In the translation of this verse, Zhang Bingsing's translation better reflects the Beauty of Form.

In the case of the translation of Qiang Jin Jiu, the Beauty of Form depends first and foremost on the correspondence of the rows, which involves not only structural fidelity to the original text, but also a sense of rhythm when read aloud. The poem is composed of 13 rows and 12 stanzas, one for each of the first 11 rows and one for the last two rows. There is not much difference between the two translations in terms of the number of rows in the poem. In terms of overall form, both Zhang Bingxing's and Sun Dayu's translations are relatively regular and do not change much from the form of the original poem, which is basically a stanza-by-stanza translation with the original comma as the break.

4. Conclusions

Achieving the Three Beauties of poetry translation at the same time is difficult due to the vast differences between English and Chinese. On the whole, these two translations succeed in reproducing the Three Beauties of Qiang Jin Jiu, showing the Beauty of Sense, Sound and Form. Through reading and collating the relevant studies on Three Beauties Theory, as well as conducting a comparative analysis of the English translations of Zhang Bingxing and Sun Dayu from the perspective of Three Beauties Theory, the following research findings were made:

Firstly, Three Beauties Theory has a guiding role in literary translation, enabling literary translation to fulfill the goal of conveying the emotion and expression of the original poem as far as possible, thus promoting the dissemination of Chinese literature to the outside world. The language of Qiang Jin Jiu is bold, passionate, and fluent. The connotative beauty of the text, the phonetic beauty of the text and the beauty of the structure correspond to the three aspects of Three Beauties Theory. Therefore, it is feasible to use this theory to analyse two translations of Qiang Jin Jiu.

Secondly, there are some similarities and differences between Zhang Bingxing's and Sun Dayu's English translations of Qiang Jin Jiu in terms of word choice, rhyme and form. The choice of words in Zhang Bingxing's translation is more conventional and easy to understand, while Sun Dayu's is slightly more unfamiliar and more difficult to understand, and Zhang Bingxing's translation is more concise, while Sun Dayu's contains more vivid details. As for the form of the translations, both of them strive to be consistent with the original in terms of word count, sentence length and number of rows.

All in all, Three Beauties Theory has proved to be helpful in the translation of poetry from the perspectives of sense, sound and form. Three Beauties Theory will enable poetry lovers to have a better understanding of traditional Chinese culture and facilitate the cultural exchange between China and Western countries.

Conflicts of Interest

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