A Corpus-based Study of Translator's Prosodic Styles:
A Case Study of English Translations of *Lisao*
by Yang Xianyi and Xu Yuanchong

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Abstract: Based on M. Baker's model and the translation purposes, the author built phonetically tagged English Translational and Monolingual Corpus of *Lisao* as well as a Chinese-English Vocal Parallel Corpus to conduct a descriptive comparative study of Yang's *Li Sao* and Xu's *Sorrow after Departure* from the prosodic perspective, namely rhythm, stress and rhyme. It is discovered that Yang is prone to adopt iambic meters, presenting clear fluctuations and intensively located stresses in the translation. The rhymes do not closely follow those of the Chinese original, yet they are the products after the translator's own interpretation of the emotional meaning of *Lisao*, indicating his tendency of using domesticating strategy. In addition, there are more rhymes and consonances in Yang's version. Xu's translation is more featured by the sound effect, more akin to the rhythms of Chinese poetry and more intensive in sound variations. Its stresses are sporadic while antithetic, which also takes resemblance to Chinese poems. Besides, there is a high levels of foreignization observed in the rhymes, with end rhymes appearing most frequently. The results are closely related to translators' principles.

Keywords: corpus; *Lisao*; translators' style; prosody

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1. Introduction

As a traditional poem, *Lisao* is different from other types of literature in terms of the structure. Paths to studying translations of narrations, dramas and prose cannot always be borrowed for poetry translation studies. The study should, therefore, comprehensively consider poetic features. Poetry translation studies, either on comparative studies or strategies analysis, can never detach from the prosodic aspect which truly tells translators' styles.

Stylistic criticism is the one of the highest levels on losses and gains of literary works (Zhang Meifang 2002), but the subjective comparative studies, without objective data, on the above-mentioned aspect, are less representative, objective and scientific. Therefore, the author, based on phonetically tagged English Translational

and Monolingual Corpuses of *Lisao* as well as a Chinese-English Vocal Parallel Corpus, conducted a comparative study involving "quantification + qualification" and "description + interpretation" on two renderings of *Lisao* by Yang Xianyi and Xu Yuanchong respectively. The study, targeting at the prosodic features, analyzes and compares the translations by the two Chinese translators who are renowned for "poetry-for-poetry" translation with knowledge from comparative poetics, descriptive translation studies (DTS) and translators studies to further look into the differences and similarities in their poetry translation styles. Besides, based on statistics, the study also puts forward the hypothesis on translation universals in terms of prosody.

1.1 Prosody related poetry translation studies and corpus building

The number one feature of poetry is prosody (Chen Caiyi 2008). The word similarity in human languages proves the inevitable logical link between the sound and meaning (Dai Wenjing 2016: 218-225). The sound—rhythms and rhymes—are correlated to poetic forms (Cureton 2019: 236-256), and the prosodic representation of the original by translators is both the respect to the original and wielding of their subjectivity. Outside China, there are many scholars who discussed phonological features of poetry: Roman Jakobson (1970), John Robert Ross (1986), Roger Williams Wescott (1983), Keith McCune (1983), Freed H. Al-Hindawi (2016), Richard D. Cureton (2019), Thomas Carper & Derek Attridge (2020). Recent years witnessed descriptive and technological turns in the field of poetry prosodic studies: Kahtan (2018), Laarif (2018), Heftadari (2018); some scholars researched authors' stylistics through poetic prosody: Mwaihaki (2020); besides, a new height has been reached in prosody studies of poetry translation: Rumena Bužarovska (2019), Vede *et al.* (2020), Clive Scott (2020), Zhang (2020), Amrollah (2020). However, the number of literatures targeting poetry translation with the descriptive paradigm is limited and articles themed on translators' styles through poetic prosody with the help of a corpus are even more rarely seen. Dai Wenjing (2016) built a vocal corpus to discuss the rhythm allotment and translators' styles of multiple English renderings to Su Shi's poetry. Peng Lizhi & Liu Zehai (2019) tagged end rhymes of the Chinese versions of *A Psalm of Life* in order to research the translator's style. Jiang Shan (2017) built a corpus herself to explore translators' styles based on two renderings from the rhyming perspective. The studies above do not involve the pre-Qin poetry, nor did they unify rhymes and rhythms.

So the article takes a part of *Lisao* (excerpted from *Chuci* published in 2019 *by* Zhonghua Book Company) and its two English translations (Yang's *Li Sao* by Foreign Language Press in 2001; Xu's *Sorrow after Departure* published by China Foreign Publishing Corporation in 2009) as the target of study and undergoes a quantitative study on them by creating a phonetically tagged English Translational Corpus and Monolingual Corpus of *Lisao* as well as a Chinese-English Vocal Parallel Corpus consisting of native vocal samples from the original text and its according translations in the unit of poetic lines with the help of the software such as Audacity, Praat and Emeditor. After the data collection and comparison, the study refers to *Rhymes of Chuci* (《楚辭韻讀》by Wang Li) and *Rhymes and Types of English Poetry* (《英語詩歌的韻律與類型》) by Chen Caiyi so as to dig out translators' styles on rhythm, stress and rhyme, after which explanations are also presented.

The tagging process is worth of our attention, which is mainly on the rhyme scheme, rhyme and rhyme location. The article associates the tagging on both rhyme and rhyme scheme, and the latter mainly takes the form of "a, b", while the former is presented as the K.K. phonetic symbols of the words rhymed, such as <a-aid>, <b-eit>. The rhyme location tagging takes stanzas as units and makes statistics on varieties of it and frequency of each type that appears, and the result is placed after each stanza. Major rhyme locations tagged are alliteration <Alli>, end rhyme <End>, internal rhyme <InR>, assonance <Asso>, consonance <Con>, eye rhyme <EyR>.

The tagging is demonstrated below.

The sun and the moon will not stay, oh！<a-ei>

Spring will give place to autumn cold.<b-oʊld>

Grass will wither and trees decay, oh！<a-ei>

I fear that beauty will grow old.<b-oʊld>＊<Endx2>＊< InRx1>＊<Conx1>

Based on such a tagging system, it is known that the rhyme scheme is aabb, there are two end rhymes, one internal rhyme and one consonance, and the rhymes are/ei/, /oʊld/ in the stanza.

As for the Chinese original, the study, based on the research purpose, tags the text with the help of "Thirty Rhymes of *Chuci*" introduced by Wang Li in *Rhymes of Chuci*, taking each stanza as a unit. For example：

帝高陽之苗裔兮,朕皇考曰伯庸。<jiong>

攝提貞于孟陬兮,惟庚寅吾以降。<heung><associated rhymes of Dong（東）and Dong（冬）><東冬合韻>

The method above is an attempt at English poetry corpora tagging, and it also offers a solid basis for researching poetic styles in the study.

2. Prosodic Statistics and Analysis of Yang's and Xu's *Lisao*

2.1　Rhythm

According to *Interpretations on Each Section of Lisao*（《離騷節解》）by Zhang Dechun in the Qing Dynasty, the study divided the whole Chinese text into 13 sections（Zhou Jianzhong 2005：28-37）, and this section chooses the first section of *Lisao*：from 帝高陽之苗裔兮 to 來吾道夫先路 and its two translations from the already established Parallel Vocal Corpus to form a new sub-corpus. In order to be more comparable and objective in data analysis, corpus-based translator's style studies should, apart from collecting translations, "include original texts that have a comparable and analogous relationship in the target language"（Hu Kaibao and Xie Lixin 2017：12-18+128）. So, the author, considering the length and genre of the texts chosen for study, also takes John Keats' *La Belle Dame sans Merci：A Ballad*（*excerpt*）as the reference. Consequently, the researcher begets 12 sets less-than-10-second Chinese-English parallel vocal corpora recorded by both Chinese and English native speakers after processing and aligning with the help of the software Audacity. Then, Praat is used to conduct a quantitative research on pitch. The author inputs the maximum and minimum pitches of each line into the formula specialized for transferring hertz（Hz）to semitones（St）：$St = 12 * lg(f/fr)/lg2$（fr means frequency reference：64Hz for male and 55Hz for female）to quantify the pitch, and by the formula of "maximum St - minimum St" the study works out the pitch variation in the four different texts in order to investigate the rhythms. Data are presented in the line chart below for illustrating the variation.

From the figure, it is known that Yang's pitch variation is similar to that of the English poem, demonstrating the features of the iambic pattern, emphasizing more on ups and downs of the vocal stream. Xu's rendering is more like the Chinese original, seeing the juxtaposition on the 4th and 5th line, which means the translation is faithful to the Chinese poem in terms of the pitch, and in some parts, Xu's text is more exaggerating in displaying the poetic rhythm. The result shows that Xu's translation is more explicit than Yang's in the rhythm's aspect, and the former is more influenced by the Chinese original. When compared with *Lisao*, the English poem is more rhythmically fluctuated and this proves English poetry to be more rhythm-oriented.

As the Example 1 shows, Yang's syllables are hæd／aɪ／nɑːt／lʌvd／maɪ／raɪm／ænd／spɜːrnd／ðə／
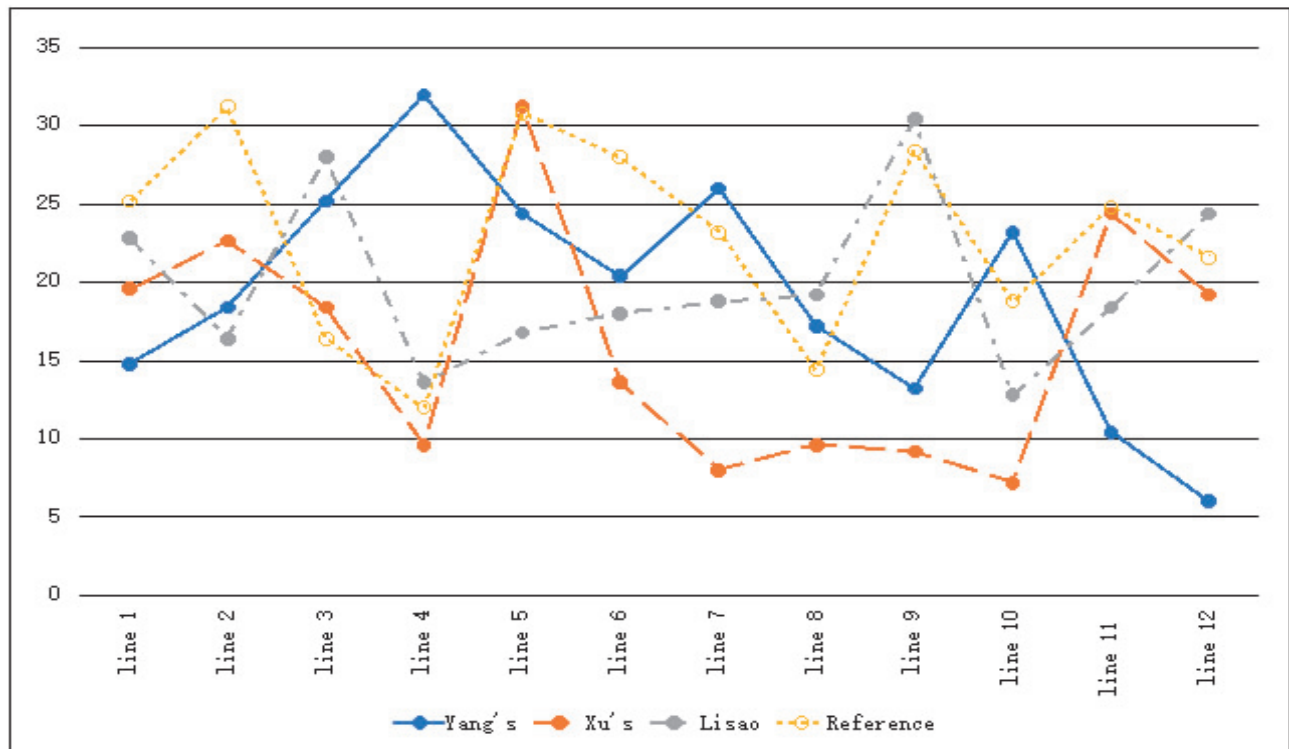
Figure 1：*Chart of Pitch Variation Line*

vaɪl // waɪ/ ʃəd / aɪ / nɑːt / hæv / tʃeɪndʒd / maɪ / fɔːrmər / staɪl, and Xu's are gɪv / ʌp / ðə / faʊl / waɪl / jʌŋ / ænd / strɔːŋ / oʊ // waɪ / wɔːnt / juː / maɪ / lɔːrd / tʃeɪndʒ / jʊr / staɪl / ænd / weɪ, from which it could be told that both translations are prone to use monosyllables in order to better present the poetic structure. However, when it is closely investigated, we discover that Xu's cadence is less clear than the former. The first half of the first line by the two translators are：hæd / aɪ / nɑːt / /lʌvd（Yang）and gɪv / ʌp / ðə / faʊl（Xu）. Evidently, every word in Xu's version carries, without exception, shorter sound, and Yang's work follows the format of long-short-long-short sound. Vowels of the thin class are often seen in Xu's work, and the high‐pitched and low‐pitched sounds as a pair are not always found in the rhythmic pattern, which results in a less clear fluctuation as the example shows. This phenomenon is supposedly caused by the effect of the SL shining through in cadence, because the rhythm in Chinese poems comes into being by stops rather than ups and downs. However, sonorous vowels like /aː/, /a/, /æ/ are often seen in Yang's work, and they always appear with consonants, which then, altogether, constitute a regular iambic pattern. When it comes to the second sentence, we can tell both Xu's and Yang's translations have roughly 5 meters, and the difference lies in the metrical pattern. Xu's cadence is not as clear as Yang's. The phrase "why won't" is a foot, but in the phrase "you my lord", "you" is on a rising tone, and "my lord", the appositive of "you", will be quickly read through as a falling tone. "Change", the word trailing, is on a rising tone, but "your style and way" is a "falling + amphimacer". To conclude, based on what the poem tries to tell, the metrical pattern of Xu's work in the example below is cadence + amphimacer + trochee + amphimacer. Yang's work has an orderly pattern：Why should ∣ I not ∣ have changed ∣ my for ∣ mer Style, the standard iambic pentameter. It is well‐structured and stable in metrical changes. The objectivity of the data obtained in the study is proved from the actual example, and the phonetic paradigm used to research poetry translation is also justified here.

Example 1：

Chinese Original：

不撫壯而棄穢兮，何不改乎此度？

Yang's：

Had I not loved my Rime and spurned the Vile，

Why should I not have changed my former Style？

Xu's：

Give up the foul while young and strong，oh！

Why won't you my lord，change your style and way？

2.2　Stress

English poems are constituted by stressed and unstressed syllables，and this is how the cadence is delivered. Many linguists defined stress and accent. D. Crystal（2011）thought that stress is the word-stress while accent is the stress in the sentence. D. L. Bolinger（1965）differentiated the stressed syllable in words from the tone change in sentences. The study concludes the definition by predecessors and adopts the view：Stress is a semantic requirement and accent is the name of the stressed syllable，and stresses are，more than often，indicated by accents which are the unit of stresses whose indicators are intensities（Nie Zhenzhao 2007：34-40）. Therefore，the study takes the first section of *Lisao*，the corresponding parts of the two translations and John Keats' *La Belle Dame sans Merci*：*A Ballad*（*excerpt*）as the cases of study aiming at visualizing the intensity variation（maximum intensity - minimum intensity）and the average number of intensity peaks with Praat. The data are listed in Figure 2 and 3 as Intensity Variation Average Values（IVAV）and Average Number of Peaks（ANP）.

According to the intensity variation，*Lisao* sees the highest value whereas the English poem witnesses the lowest，and the two renderings are in between the two extremes. The reason behind must be the fact that Chinese
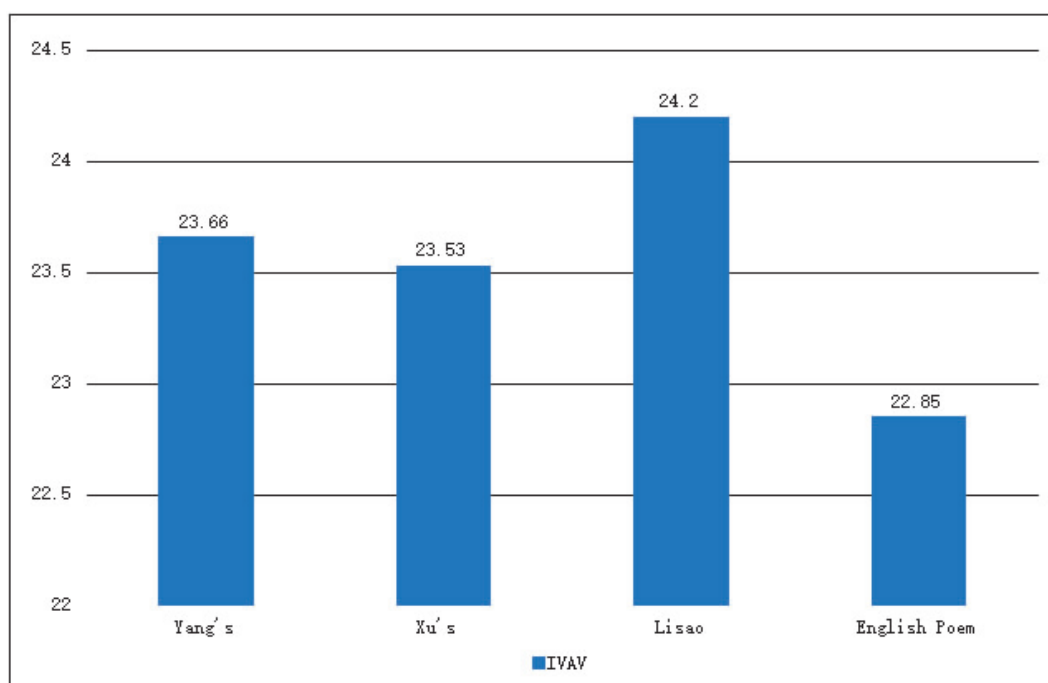

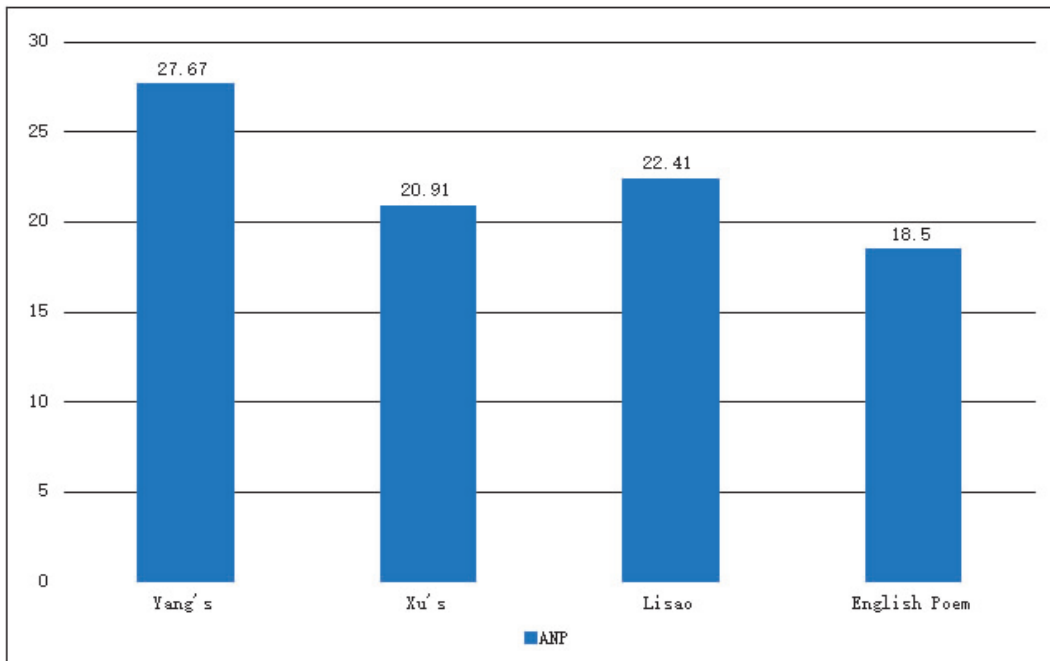**Figure 2**：*Intensity Variation Average Values*

Figure 3：*Average Number of Peaks*

poems are patterned in level and oblique tones，with every single word stressed while its English counterparts are structured with tones rising and falling as feet. Apart from that，the data difference between translations and both Chinese and English originals indirectly reveals the generalization of translations in cadence.

From the perspective of intensity peak numbers，it is revealed that Yang's stress is the most obvious，which is followed by *Lisao* and Xu's version and the stress of the English poem is the most natural and smooth. That means the explicitation level on stress in Yang's version is higher than that of Xu's and the former features more on poetic cadence. Besides，there are shorter intervals and stops among Yang's stresses. Its flow of the speech is smooth and iamb can be easily discovered. See specifics in Figure 4. The number of Xu's stresses is in between the Chinese and English originals，with less concentrated stress allotment，but it is symmetric，which takes resemblance of the antithesis of Chinese poems. Note that the central stress in every poetic line of Xu's version stands out most and its intervals back and forth are averagely long. See Figure 5 for more details.
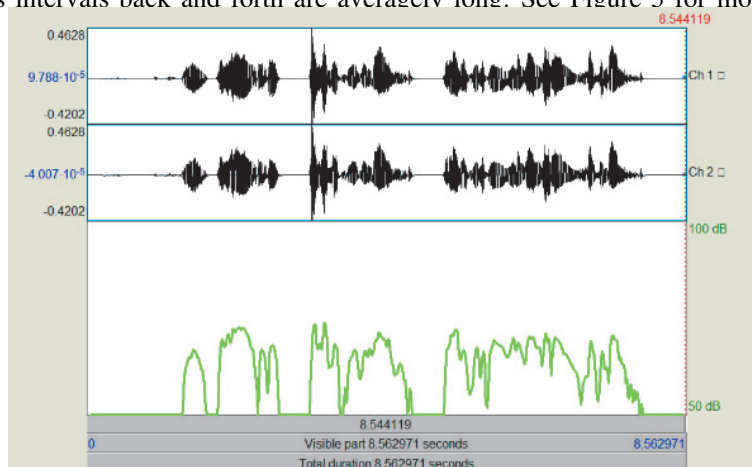

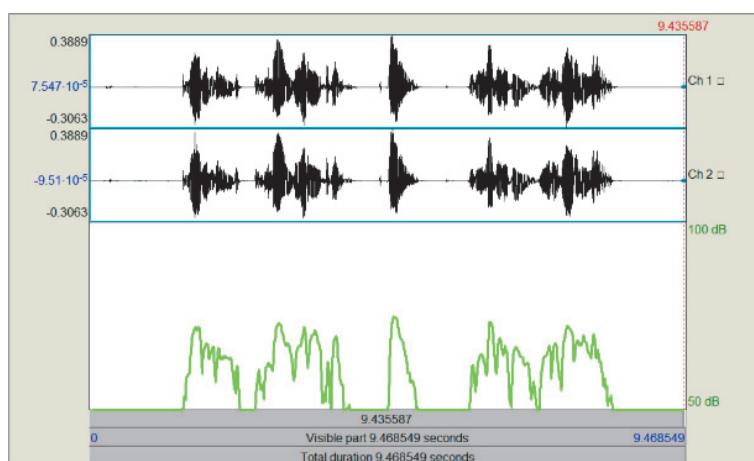**Figure 4**：*Intensity Diagram of Yang's First Line*

Figure 5：*Intensity Diagram of Xu's First Line*

The Example 2 demonstrates that Yang's stresses are put on the words "earth, tremities, sought, Bride", while Xu's stresses are seen on "Look, side and oh". In the second line, Yang's version takes "urged, Train, all, Heaven, wide" as the stressed words whereas Xu's stressed ones are "down, circling, sky". From the case, it is clearly revealed that the stress pattern of Yang's version is more casual while that of Xu's work is more antithetical, and it is also obvious that Yang attempts to translate the ST into the structure according to the norm of English poetics, dividing a long word into non-stressed and stressed syllables, which reminds readers of the sound division of "generation" in "When old age shall this generation waste" from *Ode on a Grecian Urn* by John Keats. Xu's rendering is less stable in stresses, with the application of "oh" at the end of the odd line only, by which the poet's sadness or exclamation may, according to the translator, be conveyed.

Example 2：

Chinese Original：

覽相觀于四極兮, 周流乎天余乃下。

Yang's：

To Earth's Extremities I sought my Bride,

And urged my Train through all the Heaven wide

Xu's：

I look around from side to side, oh！

Go down after circling the sky,

2.3 Rhyme

"The rhyme scheme is an important factor of sound beauty, and rhymes can make poetic tone and cadence an acoustically aesthetic satisfaction in a harmonious way"（Liu Miqing 2005：104）, and if appropriately deployed in lines, rhymes can, indeed, play a role of rendering the poetic atmosphere and highlighting the image （Ren Xiaofei et al., 2016）. There are multiple types of rhymes for different poetic contexts, and various ways of representing the rhymes of the original could tell, to a large extent, translators' subjectivity. Therefore, making statistics on the rhyming of both the Chinese original and its translations can help explore translators' fingerprints. To guarantee the accuracy and objectivity, the author takes "Thirty Rhymes of *Chuci*" in *Rhymes of Chuci*（《楚辭韻讀》）（Wang Li 1980：1）and rhyme positions as well as schemes of English poetry in *Rhymes and Types of*

English Poetry（《英語詩歌的韻律與類型》）（Chen Caiyi 2008）as references to tag the whole text of *Lisao* and its two English translations so as to capture the rhyme representation of the original and translators' subjectivities. See the previous section for tagging details.

Table 1：*Thirty Rhymes in Chuci*（1980）

之部 ə	職部 ək	蒸部 əng
幽部 u	覺部 uk	冬部 ung
宵部 ô	藥部 ôk	
侯部 o	屋部 ok	東部 ong
魚部 a	铎部 ak	陽部 ang
支部 e	錫部 ek	耕部 eng
脂部 ei	質部 et	真部 en
微部 əi	物部 ət	文部 ən
歌部 ai	月部 at	元部 an
	缉部 əp	侵部 əm
	盍部 ap	談部 am

Table 2：*Rhyme Positions and Schemes of English Poetry in Rhymes and Types of English Poetry*（2008）

Rhyme Positions	**Rhyme Schemes**
alliteration	double-line rhyme：aa
end rhyme	alternate rhyme：abab
internal rhyme	envelope rhyme：abba
assonance	chain rhyme：aba bcb cdc
consonance	
eye rhyme	

The study，according to the rhyme scheme，tags the Chinese original and its two translations with one unit including four lines，and by doing so，93 rhyming units per each text are obtained. What is worth mentioning is that there is one rhyme per rhyming unit in *Lisao*，and two in Yang's and Xu's translations，with the scheme of the former being aabb，and the latter abab. Rhyme scheme uniformity is the consistency of the poetic rhyme scheme，through which the translation's adequacy of the original and translators' preferences on the structural representation could be revealed. The formula is C＝［1−special rhyming units/main rhyming units（end rhyme）］ ＊100%. Through the calculation，Yang's figure is 95.7% and Xu's，97.8%. Although the two translators are renowned for poetry-for-poetry translation，in *Lisao* translation alone，it is revealed that Xu's version shows a higher level of tendency to represent the rhyme scheme of the Chinese original whose uniformity is 100%.

In the aspect of rhyme positions，the Chinese original has the most end rhymes and sees sporadic consonances as well. The two translations try best to follow *Lisao* in terms of rhyme positions，thus observing the most

end rhymes. Meanwhile，considering the norm of English poetry，the translators apply，on average，two end rhymes in each rhyming unit. Besides，the two translators use assonances，consonances and alliterations to adapt to the poetic features of the TL. In such a sense，we could say that a higher frequency of the rhymes that are specific in English poetry means a higher level of domestication applied in the translation process，and thus the translator is more aware of the TL norm. See rhyme position frequency at Table 3.

Table 3：*Rhyme Position Frequency*

	Alli	**EndR**	**IntR**	**Asso**	**Conso**	**EyeR**
Xu's	8	176	21	16	19	1
Yang's	6	171	19	7	41	0

From the statistics，it is evident that the number of rhyme positions in Yang's work，except for end rhymes，is 73，29.92% of the total. The same parameter in Xu's translation reaches 65 which takes up 26.97%. This means that Yang Xianyi is more conscious of domesticating in terms of rhyming whereas Xu Yuanchong aims at presenting the sound beauty of the Chinese original whose end rhyme accounts for 100% of the total.

Rhyming can transmit artistic conception. High pitches offer an arousing synesthetic sense of beauty；low pitches go well with the poet's sullen mood. A rhyme could be fallen into vowels and consonants，and the pitch，an indicator of poet's emotion，is mainly determined by vowels. Leech（1980）categorized vowels into sonorous，thin and the intermediate ones according to their tones. See Table 4（Ren Xiaofei et al. 2016）. The rhyme system of *Chuci* is different from that of English poetry，but the tones can also be divided into three parts that are high，middle and low according to their pitches. The line of Zheng Bu（蒸部）is comparatively sonorous，the line of Zhi Bu（之部）is low-pitched due to consonants such as /n/，/m/，/ng/ trailing behind，and the line of Zhi Bu（職部）is the intermediate because of plosives such as /k/，/t/，/p/. See Table 1 for more details. Besides，tones of consonants in a rhyme also have certain effects on conveying authors' emotion and mood. Leech（ibid.）also classified English consonants in terms of their hardness and softness. Rhymes in the two lines except for Zhi Bu（之部）in Table 1 are unanimously formed into the structure of "vowel + consonant" which，as a pattern，shares quite the same features as English ones，and thus the author categorizes consonants appearing in *Chuci* basically based on the English classification，as shown in Table 5. Further，the author saves and aligns the rhymes of *Lisao* and two translations to build the *Lisao* Rhyme Corpus by which quantitative studies on vowels and consonants of rhymes on basis of Leech's and Wang Li's classifications are made to probe into the rhyming styles of the two translators. See Table 6 and 7 for more details.

Table 4：*Leech's Vowel Pitch Classification*

Classes	**Vowels**	**Features**
Sonorous	/aː/ /a/ /æ/	Low tongue position，wide open mouth，sonorous sound
Intermediate	/uː/ /u/ /aː/	Low tongue position，regular open mouth，sonorous sound
Thin	/iː/ /i/ /e/	Narrow open mouth，thin and clear sound

Table 5：*Consonants of Lisao and English Poetry*

	Soft Consonants			Hard Consonants	
	Soft		Less Soft	Less Hard	Hard
	Nasal	Lateral	Fricative	Affricate	Plosive
English Poetry	／m／，／n／，／ŋ／	／l／，／r／	／v／，／f／，／θ／，／ð／，／ʃ／，／ʒ／，／s／，／z／	／tʃ／，／dʒ／	／p／，／b／，／t／，／d／，／k／，／g／
Chuci	Line of Zheng Bu 蒸部壹列 （ng，n，m）				Line of Zhi Bu 之部壹列 （k，t，p）

Table 6：*Vowel Tones of Rhymes*

	Sonorous	Intermediate	Thin	Total
Yang's	48（25.8%）	16（8.6%）	122（65.59%）	186
Xu's	49（31.61%）	17（10.97%）	89（57.41%）	155
Lisao	195（68.66%）	39（13.73%）	50（17.6%）	284

Note：diphthongs ／ai／，／au／ are classified to be sonorous vowels，／ou／ intermediate，and ／ei／ thin. The figure only includes rhymes that carry distinct sounding features，and rhymes of the Chinese poem exclude associated rhymes（合韻）and common rhymes（通韻）which are difficult to identify the specific rhyming sound. The rhyme comparison has been made on the end rhyme of both the Chinese original and the two translations.

Table 7：*Consonants Tones of Rhymes*

	Soft Consonants			Hard Consonants	
	Soft		Less Soft	Less Hard	Hard
	Nasal	Lateral	Fricative	Affricate	Plosive
Yang's	57 (21.34%)	51 (19.1%)	48 (17.98%)	4 (1.5%)	107 (40.07%)
Xu's	43 (22.28%)	42 (21.76%)	35 (18.13%)	5 (2.59%)	68 (35.23%)
Lisao	118 (44.19%)	0	0	0	93 (44.07%)

As for vowels，though translations show difference in the three classes，the general proportion follows the sequence of thin＞sonorous＞intermediate，and that of the Chinese original is sonorous＞thin＞intermediate. When looking into vowels of the rhyme，we can see Yang's and Xu's works frequently use diphthongs：in the sonorous class，both renderings see the most ／ai／，35 and 38 respectively，and in the thin class，／ei／ often appears，with the numbers of 39，41 in each text. In *Lisao*，the frequency of the rhymes in Zheng Bu（蒸部）is higher than that of the rest two，and in the class of high－pitched sound，Yu Bu（魚部）has the highest frequency，59，whereas Zhong Yangbu（中陽部）is the most frequent low－pitched rhyme，24. The figure shows that，generally，both translations are low－pitched but the Chinese original is high－pitched. The translations do not represent the ST in terms of the vowel in rhymes，rather，simply compensating the tones. In fact，the two translators use many ／ei／ to substitute ／ang／ in the ST. Comparing the two translations，we know that the sonorous and intermediate vowels of the rhymes in Xu's version account for more percentage，stressing more on the balance between the sonorous and thin tones，and therefore it is quite the same as *Lisao* in such an aspect. Yang's work puts more empha-

sis on vowels in the thin class, showing the trend of transferring the sonorous vowels in the ST as thin ones in the TT.

As for consonants, the percentage of soft consonants in Yang's work is 40.44%, with 44.04% in Xu's and 44.19% in the ST, which means consonants used in Xu's rhymes are highly similar to those in the ST. There is not much difference in nasal sound between the two translations, but Xu is more likely to use lateral sound in rhymes. In English poetry, poets often used fricative to convey their melancholy and sullen emotion, because consonants such as /s/, /z/ are soft and continuous, which can make readers directly feel the author's sigh and indignation. Both translators are able to consciously use words with fricatives according to the content of the ST, and this act could be counted as translators' subjectivity to cater to the poetic norm in the TL. Hard consonants, except for the few affricates affiliated to English words themselves, are all plosives, which generally resembles the ST. What's worth mentioning is that the frequency of Yang's hard consonants is higher than that of Xu's.

As the Example 3 shows, stanza of four lines in the ST has only one rhyme, but the two translations taking four lines as a stanza have two rhymes. In the Chinese original, there is Yu Bu（魚部）featured by /a/, a high-pitched sound. Vowels of Yang's rhymes are /e/ and /ei/, and /ai/ is the rhyming vowel of Xu's version. We found that there are high-pitched vowels in rhymes of both Xu's work and the ST, whereas the two rhymes of Yang's rendering belong to the thin class. Xu prefers to transmit the sound effect of the Chinese poem, but Yang, after digesting the meaning of the stanza："I come back and forth, hoping to catch up with the steps of the previous kings. You didn't know my loyalty, but rather believed in slanders and took anger out on me", generalizes the poet's sadness over the corrupt society and his indignation at his exile, and thus applies low-pitched words as rhymes to indicate the poetic emotion. As for consonants in the rhymes, /m/ and /n/ in the ST are classified as nasal sounds under the soft class, and there are few consonants in Xu's rendering with the existing ones dominated by soft sounds：/n/, /d/, /r/, whereas many types of consonants are found in Yang's version, featuring less soft and hard sounds：/s/, /t/, /f/, /l/, /m/, /d/. It is known from the actual example that, Yang's rhymes are changeable, and the translator tries to express the poet's emotion through the rhyme. Xu's rhymes are akin to the Chinese poem, demonstrating the trend of rhyme simplification and foreignization.

Example 3：
Chinese Original：
忽奔走以先後兮，及前王之踵武。<miua>
荃不查余之中情兮，反信讒而齌怒。<na><魚部>
Yang's：
Forward and back I hastened in my Quest，<a-est>
Followed the former Kings, and took no Rest.<a-est>
The Rince my true Integrity defamed，<b-feɪmd>
Gave Ear to Slander, high his Anger flamed；<b-leɪmd >
Xu's：
I run before it and behind, oh！ <a-aɪnd>
I wish you would follow your sire.<b-aɪər>
To my loyalty you're unkind, oh！ <a-aɪnd>
You heed slander and burst in fire.<b-aɪər>

3. Interpretation of the Prosodic Differences Between Yang's and Xu's *Lisao*

Both renderings reach the harmonious level between rhythms and rhymes, and they follow the rule of changing rhymes in every two lines, which would make readers take a pause in acoustic and visual ways, and the short interval would leave them some room to authentically feel the poem for their best reading experience. By achieving so, the translators would make adjustment to present the most valuable and brilliant language (Dang Zhengsheng 2008). Besides, showing rhythms and rhymes by breaking poetic lines into multiple parts can make readers feel the flow of a free strength in the clear and natural cadence (Wu Sijing 1987). In the designing of the poetic structure, two translations follow such a rule, and both serve the readers well in terms of the information conveyance. However, there are differences shown in prosodic features. As illustrated above, the two translators used different diction, sentence structure and rhymes for the sake of transmitting the sound and beyond. The difference really tells the respective principles Yang and Xu follow for translating on the prosodic level.

Andre Lefevere (1992) once stated that there are internal and external factors controlling literary creation and translation: The former one is professionals and the latter patronage. According to existing literatures, two translations in the study are rarely intervened by patronage's ideologies, and rather, poetic pursuits of translators as poets have become an internal factor determining structures, and the translators' respective ways to achieve such a pursuit naturally become their principles. Therefore, investigations into the poetic pursuit of both translators could help to obtain prosodic differences of *Lisao* translations.

Yang has a broad cross-cultural view, good at finding similarities in literatures and cultures from the East and the West. It is examined that in 87 essays of his *Knowledge from Translations* (《譯余偶拾》), 25 are related to comparative cultures, and it is known that Yang holds a neutral stance on studying eastern and western cultures and literatures. His attitude towards literary translations will neither be completely ST- nor TT-oriented, and his balance is widely acclaimed by numerous scholars. Yang's balance achieved between the two languages could be counted as "fidelity", which shares the same connotation of the one mentioned by Yan Fu who demands the equality of textual meanings and stresses the scientific spirit pursuing the truth as well. It is certain that there are losses and gains in translating, and Yang's point of view on such a phenomenon is that "when we cannot find something equivalent to the ST, we would sacrifice some meaning of the original, and by no means can we overstress the creativity, and if we do so, such a translation would be rewriting" (Yang Xianyi cited in Ren Shengming 1993). It could be inferred that Yang Xianyi would seek the equality on linguistic level at the expense of structures, and what he says also means every translation could not trespass the line of being excessively creative, and the product should be based on the ST and meanwhile appeal to the target readers. In Chinese-English poetry translations, situations like Robert Frost's "poetry is what gets lost in translation" would always appear due to the drastically different poetic structures and rhythmic patterns. Therefore, it is shown that Yang Xianyi seeks fidelity on the structural level in a rather flexible way: he neither blindly follows the rhythmic pattern of the ST, nor creates a new way betraying the TL norm, but uses iambic pentameter to replace the level and oblique tones of the original in order to give the recipients the same experience as the Chinese readers when they read *Lisao*. Besides, rhymes in the translation are low-pitched, and this is because the translator knows what the Chinese original implies before substituting the rhymes of high pitches with the low-pitched ones as a compensating strategy for a better expression on the poet's indignant emotion. All in all, Yang Xianyi generally applies domestication in delivering rhymes and rhythms for faithfully representing the Chinese original in terms of contents and emotion.

Xu Yuanchong is renowned for translating poetry and his products are applauded for their beauty in rhymes. Xu's poetry rendering is generally acoustically harmonious, and his *Lisao* translation follows the prosodic structure of the rhyme changing in every two poetic lines as metrical poems in the English world. He yearns to seek the least loss among three factors of content, sound and structure. The translator supposes that the less sacrifice made means the more accurate it would be for transmitting the poetic spirit (Xu Yuanchong 1987). According to this, the loss in translation would be compensated by translators. The article shows that there is not much loss in information in Xu's version, but rather the translator made some creative transfers on poetic rhymes and structures to make up the inevitable loss of the poetic feature. What's different from Yang is that Xu, though translating the poem in the rhyming pattern of English poetry, does not strictly and completely follow the English poetic norms, with many rhymes similar to those in the ST in terms of sound. His theories of beauty in sound and structure emphasize translations' dependence on the SL, and thus the poetic aesthetics of the TL is bound to be less presented. Besides, the translation, to some degree, reflects Xu's concept of "optimizing"：to let "domesticating" and "foreignizing" compete in order to optimize translations (Xu Yuanchong 2005). In such a sense, the translation should draw merits of both the SL and TL and this is the reason why the translator chooses to have the translation carry a "mixed" pattern to present the prosodic beauty (Shu Jinyu 2020). According to the two factors stated, we can reasonably draw a conclusion that the rhythmic beauty of the ST should inevitably be shown in his translation and this subsequently leads to his foreignizing strategy on metrical patterns and rhymes.

4. Conclusion

The article builds *Lisao* Chinese-English Vocal Parallel Corpus, and phonetically tagged corpora involving two translations, *Lisao* original and a romantic British poem to conduct a qualitative + quantitative study on Yang's *Li Sao* (2001) and Xu's *Sorrow after Departure* (2009) in terms of their prosodic feature. Based on the data collected, achievements from other fields such as comparative poetics, DTS and translators studies are borrowed for explaining the differences and similarities between the two translators renown for poetry-for-poetry translation on *Lisao* renderings, through which their own styles are further investigated.

The result shows that：Yang's version tends to be more similar to English poetry with more emphasis put on meters and stresses whose distribution is more intensive, and rhymes applied are not on the same page as those in ST, indicating the translator's own interpretation of the emotion of the ST. Prosodically, the version, with more end rhymes and consonances, remains domesticated. Xu's translation stresses more on sound effects, which is more like Chinese poetry, and there is more drastic sound variation discovered in his translation. Stresses are sporadic and symmetrical, carrying some sort of features like antithesis in Chinese poetry, with a higher degree of foreignizing in rhymes.

From the description of the translations, it is discovered that Yang Xianyi has the poetry translation style emphasizing on iamb. Xu's version sees a more foreignized prosody. The reasons behind the difference are closely related to the translators' principles.

What is worth mentioning is that while discussing the translators' styles, the article also, in one way or another, puts forward a hypothesis of translation universals such as "general prosodic features in poetry translations". More contributions are therefore called upon to further falsify or verify this phenomenon.

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