

A Tentative Discussion on the Translation of Robert Burns’ Farewell Discourse*

ZHOU Yi-nuo, LI Zheng-shuan

School of Foreign Studies, Hebei Normal University, Shijiazhuang, China

From the perspective of literary stylistics, this paper explores the discourse styles and Chinese translation characteristics of Robert Burns’ farewell poems. Burns’ farewell poems mostly appear in three types: love poems, patriotic poems and animal poems, corresponding to the explicit, implicit and personified discourse styles. In the love farewell poems, the explicit ones express emotions directly by using words such as “farewell”; the implicit ones express emotions indirectly through the female perspective and the repetition of phrases. In the patriotic farewell poems, “farewell” and its phrases are used to express patriotism and the sentiment of separation. In the animal farewell poems, personification is used to endow animals with human nature, and images are used to imply death. When translating, the translator skillfully uses auxiliary words and adopts multiple translations for one word in dealing with explicit discourse; flexibly handles person and repeated phrases in implicit discourse; and conducts part-of-speech conversion and reproduces the rhythm in personified discourse. This study aims to explore how to understand the source text equivalently and express the ideas and styles of the source text appropriately, so as to achieve the standards of accuracy and vividness.

Keywords: Robert Burns, farewell poems, Chinese translation research

Introduction

Robert Burns (1759-1796), as a distinguished poet in the history of Scottish literature, produced over 600 poems in his short life (Li & Zhu, 2022, p. 36). The dissemination and reception of Burns’ poetry in the international literary domain have been rich and diverse, and its translation and introduction into China are of considerable research value. As early as in the early Chinese English-language periodicals, Burns’ poetry might have been introduced. In 1907, Lu Xun mentioned Burns (referred to as “Pengsi 朋思”) in his essay *The Power of the Mara Poet*. However, it was not until 1908 that Burns’ poetry was first translated into Chinese. During the Republic of China period, about 20 well-known scholars participated in the translation of Burns’ poetry into Chinese, among whom Yuan Shupai made outstanding contributions. After the founding of the People’s

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ZHOU Yi-nuo, postgraduate, School of Foreign Studies, Hebei Normal University. Research interests: British and American literature/Literary translation.

LI Zheng-shuan (corresponding author), Professor and Doctoral Supervisor, School of Foreign Studies, Hebei Normal University. Research interests: British and American literature, literary translation, English teaching.

Republic of China, scottish poetry represented by Robert Burns has attracted considerable attention from domestic scholars (Zhang, 2021, p. 119), among whom Wang Zuoliang and Yuan Kejia achieved remarkable success in the translation of Burns' poetry. In the 21st century, Li Zhengshuan has also made significant progress in the translation and research of Burns' poetry. It is these continuous translation practices that have made Burns and his poetry widely known in China.

Burns' poetry covers a wide range of themes, including love, patriotism, friendship, freedom, satire and animals, which can be broadly categorized into six types (Robert Burns, 2016). Among these poetic genres, farewell poems, as a unique form of expression, are reflected in love, patriotic, and animal poems, respectively manifesting explicit, implicit, and personified discourse styles. Farewell poems, as a category of literary stylistics, possess unique linguistic and stylistic characteristics. Liu (2003, p. 13) has pointed out that literary stylistics is an interdisciplinary field combining linguistics and literary criticism. It focuses not only on using linguistic methods to provide detailed descriptions of texts but also on deeply interpreting the meanings of texts from a literary critical perspective, aiming to study the linguistic styles and stylistic features of various literary works. This study focuses on the translation of farewell poems in Burns' poetry into Chinese, aiming to provide new perspectives and ideas for the longitudinal study of Burns' poetry and its translation into Chinese through in-depth analysis of the translations, thereby further promoting the research and dissemination of Burns' poetry in China.

Explicit Discourse Style and Chinese Translation

Within Burns' poetic system, explicit farewell poems, as a highly distinctive expressive paradigm, are prominently manifested at the lexical level. Burns frequently employs words or phrases imbued with the semantics of "separation" or "parting" to directly and intensely convey the complex emotions associated with moments of departure. These emotions range from sorrow and grief to optimism and resignation, and they resonate deeply with readers through the power of language.

Farewells in Love Poems

Among the 75 love poems included in *Select Poems of Robert Burns (in English and Chinese)*, 12 distinctly demonstrate Burns' explicit discourse style in farewell poems. In these poems, the poet extensively utilizes lexemes and phrases such as "farewell," "farewell to," "sever from," and "part," all of which are rich in connotations of separation. Accurate comprehension and appropriate expression of these farewell discourses are crucial for in-depth analysis of Burns' poetic essence and cross-cultural comparative studies.

Take the final stanza of *A Red, Red Rose* (Li, 2016, p. 3) as an example, facing separation, the poet profoundly expresses his unwavering and eternal love:

And fare thee weel, my only luve!
And fare thee weel, a while!
And I will come again, my luve,
Tho' it were ten thousand mile! (Li, 2016, p. 3)

When translating this farewell passage, translators must fully consider the identities of the speakers and the listeners. Excessively archaic diction, such as "珍重吧" or "再会吧", may render the translation rigid and

lifeless. An ideal translation should employ commonly used vocabulary to maintain the poem's natural style. Li Zhengshuan's translation exemplifies this approach:

再见吧，我唯一的爱人，
再见吧，让我们暂时分离。
我一定回来，亲爱的，
哪怕是远行千里万里。（Li, 2016, p. 3）

This translation is highly consistent with Burns' tone and diction, both in terms of accuracy and natural expression, and it complements the image of the rustic poet with his simple and sincere persona.

In another love poem, *Ae Fond Kiss* (Li, 2016, p. 6), Burns similarly employs relevant phrases to express feelings of parting:

Fare-thee-weel, thou first and fairest!
Fare-thee-weel, thou best and dearest!
Thine be ilka joy and treasure,
Peace, Enjoyment, Love and Pleasure!
Ae fond kiss, and then we sever!
Ae farewell, alas, for ever! (Li, 2016, p. 7)

Unlike the "fare thee weel" in the previous poem, Burns here uses a hyphenated form "Fare-thee-weel." However, the tone and diction remain consistent with the style of a sentimental rural poet, and the most natural translation is still "再见": 再见吧，你是我的第一美人！/再见吧，你是我最好最亲的人！ From the perspective of phonological patterns in literary stylistics, it can be observed that in the word "farewell," the phrase "farewell to," and their Scottish variants "fareweel" or "fare thee well," vowel phonemes dominate, with a high frequency of diphthongs. This phonological feature plays a crucial role in expressing the poet's sorrow and melancholy during parting. Diphthongs, characterized by their prolonged and rich sounds, create an atmosphere of deep and lingering emotion. In the context of farewells, this phonological quality not only enhances the musical beauty of the language but also subtly aligns with the poet's emotional state, allowing the feelings of separation to be conveyed more delicately and profoundly. For example, the [eə] diphthong in "farewell" transitions from a semi-open to a near-closed position and then gradually opens again. This dynamic change not only enriches the phonetic texture of the word but also symbolizes the emotional fluctuations and reluctance associated with parting. Based on this, adding the word "ba" (吧) after "zài jiàn" (再见) in the Chinese translation can achieve a similar effect, creating a parallel and equivalent understanding between the Chinese and English expressions.

In explicit farewell poems, Burns expresses emotions such as sorrow, helplessness and reluctance during separation without reservation. The explicit discourse style in these farewell poems can be summarized by three distinct features: First, the frequent use of exclamation marks to intensify emotional expression; second, the extensive use of simple sentences to convey messages and touch the heart directly; and third, the direct use of farewell phrases to clearly communicate the intention of parting. When translating these poems, translators must strive to perfectly convey the spirit and emotional essence of the original poetry based on an accurate understanding of its content.

Farewells in Patriotic Poems

As a quintessential national poet of Scotland, Robert Burns' works are imbued with fervent patriotism and an unwavering pursuit of democracy and equality. His patriotic poems are not merely expressions of emotion but also a profound celebration of the spirit of national independence, reflecting a strong sense of national pride and responsibility. In Burns' vision, the fate of the Scottish nation is inextricably linked to the prosperity or decline of the country. He passionately hoped that the Scottish people would unite to fight for freedom, equality, and love. These patriotic poems, like sparks of the spirit, ignited the national consciousness of the Scottish people, inspiring them to resist oppression and tirelessly pursue freedom.

Select Poems of Robert Burns (in English and Chinese) includes 15 patriotic poems, among which three are farewells: *It Was A' For Our Rightfu' King* (Li, 2016, p. 129), *My Heart's in the Highlands* (Li, 2016, p. 131), and *Such A Parcel of Rogues in a Nation* (Li, 2016, p. 141), and these poems exhibit the characteristics of explicit farewells. In these patriotic farewells, the word "farewell" and the phrase "farewell to" appear most frequently. Take *It Was A' For Our Rightfu' King* as an example. The poem repeatedly employs words with connotations of parting. Through shifts in perspective, it vividly portrays the sorrow of separation, the cruelty of war, and the soldiers' fear of fighting in foreign lands. In the second line of the first stanza, the word "left" appears for the first time with a connotation of departure: "We left fair Scotland's strand." The use of "fair" to modify "Scotland's strand" not only reflects the soldiers' love and attachment to their homeland but also mirrors Burns's sincere praise for his country. Subsequently, "farewell" appears three times in the poem: in the third line of the second stanza ("My Love and Native Land fareweel") and in the last two lines of the third stanza ("With adieu for evermore, my dear— / And adieu for evermore!"). Here, "fareweel" is the Scottish variant, and "adieu" is an archaic English term, both equivalent to "farewell" in Modern English. The repetition of three valedictory terms within two stanzas intensifies the emotional imagery, profoundly expressing the soldiers' dread of going to war, their loathing for war, their longing for freedom, and their reluctance and sorrow in parting from their homeland and loved ones. Structurally, the first three stanzas are narrated from the perspective of soldiers heading to the front line, while the last two stanzas shift to the wives or lovers of the soldiers. The poet uses "part" and "never to meet" to express separation:

But I hae parted frae my love,
Never to meet again, my dear—
Never to meet again. (Li, 2016, p. 129)

Contextually, this signifies the soldiers' battlefield deaths and permanent separation. From the perspective of grammatical structure in literary stylistics, the use of the present perfect tense ("hae parted") to express sorrowful emotions generates a powerful artistic impact, more prominently highlighting the woman's grief. Burns employs different tenses of various words to express parting from the homeland and lover, demonstrating the gravity of separation and the diversity of discursive expression. Before translating, the translator must repeatedly read and deeply experience the poet's emotions to strive for an accurate conveyance of the original poem's essence.

In *My Heart's in the Highlands*, the parting-related phrase "farewell to" appears consecutively across four lines in the second stanza:

Farewell to the mountains high cover'd with snow,
 Farewell to the straths and green valleys below,
 Farewell to forests and wild-hanging woods,
 Farewell to the torrents and loud-pouring floods! (Li, 2016, p. 131)

When translating such lyrical and rhetorical parallelism, it is essential to convey the meaning accurately and vividly. Although “farewell” seems sorrowful, it actually contains pride in the place being left behind. Thus, the farewell here is a form of praise and celebration of the homeland, blending tenderness with boldness and vice versa. The translation should precisely reflect this emotion. Li Zhengshuan seems to effectively channel Burns, or rather, to embody Burns himself, as if experiencing firsthand what Burns saw and felt:

再见吧，银装素裹的高山；
 再见吧，绿色山谷与河滩；
 再见吧，参天的森林和丛生的野树；
 再见吧，奔腾的激流和轰鸣的瀑布。(Li, 2016, p. 131)

In the first stanza of *Such A Parcel of Rogues in a Nation*, “farewell to” is repeated three times:

Fareweel to a' our Scottish fame,
 Fareweel our ancient glory!
 Fareweel ev'n to the Scottish name. (Li, 2016, p. 141)

The poem's title alone reveals Burns' scathing critique of the 31 commissioners who betrayed Scotland for personal gain by selling it to England. The alternating use of “fareweel to” and “fareweel” in the poem, though slightly different in form, does not diminish the intensity of emotional expression. The translation must not only convey the poet's hatred and confusion towards those who betrayed their homeland but also highlight his love for his country, mingling sorrowful farewells with resentment towards the traitors:

再见吧，苏格兰的荣耀；
 再见吧，苏格兰古老的辉煌
 再见吧，苏格兰这个名字本身。(Li, 2016, p. 141)

The translation should fully embody Burns' deep national pride and unwavering national confidence.

Characteristics of Chinese Translation Style

The academic community in China has long been engaged in the study and attention of Robert Burns and his poetry. As early as 1908, Su Manshu translated Burns' *A Red, Red Rose* into “頽頽赤薔靡”, marking the beginning of the Chinese translation of Burns' poetry and making him the first to introduce Burns' poetry to China. Since then, numerous scholars have dedicated themselves to translating Burns' poetry, producing a number of representative versions, such as Yuan Shuipai's translation of *My Heart's in the Highlands*, Yuan Kejia's *Poems of Robert Burns*, Wang Zuoliang's *Selected Poems of Robert Burns*, and Li Zhengshuan's *Select Poems of Robert Burns (in English and Chinese)*. Li's version, which includes 108 poems, is one of the most extensive selections in the history of translating Burns' poetry and has garnered attention from Scottish scholars, resulting in a second printing in 2017 (Li & Zhang, 2023, p. 27).

Adhering to the translation philosophy of “pursue faithful equivalence in form and spirit,” Li Zhengshuan emphasizes that accurate comprehension of the source text is the foundation for precise translation (Li, 2004, p.

36). In his practice of translating explicit farewells in Burns' poetry, he flexibly adjusts the expression of the same English word in Chinese based on the historical context of the poem's creation and the subtle changes in characters' emotions, successfully achieving dynamic equivalence in translation. His translation style is characterized by two distinct features: first, the skillful use of function words to enhance the expressiveness of the language; and second, the ability to assign multiple meanings to the same word based on the context, achieving the artistic effect of one word with multiple translations. The following discussion takes the translation of the frequently used word "farewell" and its verbal phrase "farewell to" as examples.

The first translation method is "再见吧". In Burns' love-related farewells, such as *A Red, Red Rose*, *Ae Fond Kiss*, and *Farewell to Eliza*, the context often involves potential parting or even permanent separation. When translating the word "farewell" in these works, Li Zhengshuan skillfully adds the function word "吧" (吧). From an academic translation perspective, this approach accurately captures the original context and deepens emotional expression. By understanding the profound sorrow behind the parting and using the function word "吧," he intensifies the grief of the poet's separation from his lover, which may never be reunited. This is not only a faithful translation of the literal meaning but also a deep exploration and interpretation of the poem's underlying emotions and cultural background, fully demonstrating the subtlety of his translation philosophy. Similarly, in translations of farewells caused by lovers' betrayal and infidelity, such as *Canst Thou Leave Me Thus, My Katie?*, his translation strategy is also evident. The poem depicts the poet's inner struggle and pain after discovering his lover's betrayal. The poet not only endures the emotional shock of betrayal but also has to part with his lover and attempt to forget this painful experience due to the emotional trauma. In this context, the poem is both a farewell to the lover and a farewell to the poet's own self-image, which has been tormented in love. In translation, he uses delicate language handling and emotional rendering to strive for accurate conveyance of this complex and profound emotion, enhancing the artistic expressiveness and emotional depth of the poem. In translations of Burns' farewells in the patriotic poetry, the use of "再见吧" is also common. During the translation process, he not only strives to accurately convey the basic meaning of the original word but also skillfully handles the translation to retain the emotional tone of the original while integrating the unique rhythm and beauty of the Chinese language, vividly interpreting the translation principle of "pursue faithful equivalence in form and spirit."

The second translation method involves rendering "farewell" as different degrees of parting based on the context, such as "告别", "诀别", "永别". He particularly adopts this context-based, flexible word choice strategy when "farewell" is used as a noun in conjunction with the adjective "last." For example, in *Highland Mary*, a poem written by Burns in memory of Mary Campbell, who had already passed away, Burns and Mary would never meet again. In this specific context, Li Zhengshuan chose the word "诀别" for translation, accurately conveying the emotional depth of "a parting with no chance of meeting again; a parting in death" in the original poem. This highlights the poet's endless longing and mourning for Mary. His pursuit of precise word choice in translation reflects his faithfulness to the emotional core of the original poem and his commitment to the precision and artistry of literary translation. Moreover, he emphasizes the concept of "the poet's spirit within the translator," meaning that when translating poetry, the translator should deeply consider the poet's thoughts, feelings, and insights at the time, striving to align their understanding as closely as possible

with the author's. He believes that the best way to translate poetry is for the translator to personally experience the poet's emotional journey, thereby achieving a more precise and emotionally resonant translation.

Implicit Discourse Style and Chinese Translation

The implicit discourse style in Robert Burns' poetry is prominently manifested in his implicit farewell poems. Unlike explicit farewell poems that directly employ words or phrases denoting "parting," implicit farewell poems in Burns' poetry do not utilize explicit terms of separation. Instead, they convey the sorrow of separation and the pangs of lovers' longing in a subtle manner through the context of the poem and the logical coherence of the text. Research has revealed that this implicit farewell style is frequently employed in Burns' love poems, and it is characterized by two distinct features: the emphasis on the female voice and the skillful use of phrase repetition.

Farewells in love Poems

Among the 75 love poems included in *Select Poems of Robert Burns (in Chinese and English)*, the proportion of implicit farewell poems is relatively low. Precisely for this reason, these implicit valedictions in Burns' love poetry appear particularly unique and precious. They are not only a delicate expression of the poet's emotions but also a crucial entry point for understanding his concept of love. For instance, in *Highland Harry* (Li, 2016, p.61), Burns skillfully adopts the female perspective to convey the profound sorrow of separation from a lover and the intense longing for reunion. The first stanza reads:

My Harry was a gallant gay,
Fu stately strade he on the plain,
But now he's banish'd far away:
I'll never see him back again. (Li, 2016, p. 67)

Li Zhengshuan translates it as:

我的哈利快乐又勇敢，
他昂首阔步走在平原。
现在他被流放到远处，
我再也见不到他回还。 (Li, 2016, p. 67)

This translation accurately captures the female speaker's affection and admiration for Harry in the implicit farewell poems. The translator's use of two parallel adjectives, "快乐又勇敢" vividly portrays Harry's character, faithfully reflecting Burns' original intention. By contrasting Harry's past and present states, the poem not only highlights the woman's sorrow over her lover's departure but also indirectly reflects the spirit of the Highlanders fighting for the Jacobite cause. The poem consists of four stanzas, each ending with the phrase "back again." This repetition four times powerfully conveys the woman's deep longing for her lover and the pain and worry caused by their separation due to the national movement.

In *The Bonnie Lad That's Far Awa* (Li, 2016, p. 87), Burns depicts the scene of parting between lovers from the perspective of a young girl. In just three short stanzas, the image of a lovesick and sorrowful young girl emerges vividly. Although there are no explicit words of parting in the poem, the sorrow after separation is

vividly portrayed. The first stanza ends with a question mark, which appears plain but is actually emotionally charged. The translator must accurately capture the spirit of the original poem:

O, how can I be blythe and glad,
Or how can I gang brisk and braw,
When the bonie lad that I lo'd best
Is o'er the hills and far awa? (Li, 2016, p. 87)

To more accurately express the girl's reluctance to part with her lover, Li delves into the poet's intended meaning and even changes the punctuation in the translation by replacing the commas in the first two lines with question marks and the final question mark with an exclamation mark, significantly enhancing the emotional value:

呵，我怎能高兴起来？
呵，我怎能活泼欢快？
我最爱的俊小伙儿
还在远方的山那边！（Li, 2016, p. 87）

Through an in-depth analysis of Burns' implicit love farewell poems, it is evident that most of these poems adopt a female narrative perspective. They delicately depict the scenes of parting between lovers, highlighting the uniqueness of the female voice and perspective. These implicit farewell poems mainly focus on the deep sorrow of women after separation from their lovers and their eager anticipation of their lovers' return. In late 18th-century Scotland, where the religious atmosphere was intense and social norms were highly conservative, women were strictly constrained by societal regulations. They could not directly use explicit words or phrases to express their sorrow after parting and their longing for their lovers. Burns ingeniously combined the first-person narrative with implicit imagery of separation to create this unique literary form of implicit farewell poems. Moreover, the repetition of phrases is another significant stylistic feature of Burns' implicit valedictions. Whether it is the repetition of phrases expressing the hope for reunion, the reiteration of phrases emphasizing the distance between lovers, or the recurrence of other symbolically significant phrases, they all create an artistic effect of "repeated sighs." This not only enhances the musicality and rhythm of the poetry but also deepens the emotional intensity conveyed, evoking a strong emotional resonance among readers. When translating these poems, translators must not only deeply understand the characters in the poems but also thoroughly explore the psychology of women.

Characteristics of Chinese Translation Style

Implicit farewell poems are characterized by the poet's repeated use of symbolic or suggestive words and phrases, or by the meticulous construction of the poetic context to guide readers in perceiving the underlying emotions of farewell. Both translators and readers need to possess a high level of literary competence and keen contextual awareness to fully appreciate the poet's implicit intentions. This involves considering various factors such as the linguistic features, emotional nuances, and cultural background of the poem to deeply understand the unspoken sentiments of farewell. Translators must continuously explore the poet's psychology and delve into the background of the poem to maintain the original tone as closely as possible (Shan & Wang, 2018, p. 120). In this complex and nuanced process of interpretation, Li Zhengshuan has dedicated himself to building a

bridge for Chinese readers to understand and appreciate the artistic value of Robert Burns' poetry through his translations, with his flexible use of personal pronouns and translation strategies for repeated phrases being particularly noteworthy.

In Burns' implicit farewell poems to love, emotions are predominantly expressed from a female perspective. Consequently, Li Zhengshuan's translations often employ the first-person pronoun "I" to enhance the sense of authenticity and immersion, allowing readers to experience the emotions of the female characters in the poems vividly. For example, in the second stanza of *The Bonnie Lad That's Far Awa* and its translation by Li Zhengshuan:

It's no the frosty winter wind,
It's no the driving drift and snaw;
But ay the tear comes in my e'e
To think on him that's far awa. (Li, 2016, p. 87)

Li Zhengshuan translates it as:

不是冬天的寒风彻，
也不是流云和落雪，
而是眼泪总在眼窝；
我想念远方的小伙。 (Li, 2016, p. 87)

The original poem strictly adheres to an iambic-tetrameter with eight syllables per line. In his translation, Li Zhengshuan accurately employs eight Chinese characters to reproduce the imagery of the original poem, which profoundly reflects his advocated principle of "equivalence" in translation. Additionally, instead of translating "my e'e" literally as "我的眼睛", he skillfully presents the possessive adjective "我的" in the subsequent lines through the use of the personal pronoun "我". While the possessive adjective "my" is relatively implicit in emotional expression compared to the personal pronoun "I", the latter can convey emotions more directly and intensely. This technique allows for a nuanced and layered expression of the female protagonist's deep longing and extreme sorrow after separation. This translation strategy not only demonstrates the translator's profound insight into the original poem's emotions but also showcases his exceptional translation artistry.

In both *Highland Harry* and *The Bonnie Lad That's Far Awa*, there are instances where the same implicit valedictory phrases are repeated in the same position across different stanzas. This repetition endows the poem with aesthetic form and structural integrity, significantly enhancing the expression and conveyance of the characters' emotions. However, when translated into Chinese, the repetitive expression may lead to aesthetic fatigue for both the translator and the target readers, thereby affecting the overall artistic perception of the poem. To address this, Li Zhengshuan employs a "synonymous variation" translation strategy. That is, while maintaining the original meaning, translators select different linguistic expressions with the same meaning to translate the same phrase. This approach not only effectively avoids monotony caused by repetition but also enriches the expressive layers of the translation, further enhancing its artistic appeal. For example, in the poem *Highland Harry*, the verb phrase "back again" is repeated at the end of each stanza:

In the chorus: "I wad gie a' Knockhaspie's land / For Highland Harry back again."
In the first stanza: "But now he's banish'd far away: I'll never see him back again."

In the second stanza: "I set me down and greet my fill, And ay I wish him back again."

In the third stanza: "Then I might see the joyfu' sight, My Highland Harry back again." (Li, 2016, pp. 88, 89)

The corresponding translations are:

在合唱中：“只要高原哈利能回来，我把所有土地献出来。”

第一节：“现在他被流放到远处，我再也见不到他回还。”

第二节：“我坐在地上痛痛地哭，总希望他能够再回来。”

第三节：“那时我见美景乐开怀，我的高原哈利又回来。” (Li, 2016, pp. 88, 89)

In Li's translation, the four instances of "back again" are translated as "能回来""回还""再回来" 和 "又回来". Throughout the translation process, he meticulously analyzes the emotional evolution of the female character, capturing and conveying the emotions based on the internal logic and emotional thread of the poem. In the first stanza, Li skillfully captures the original poem's abab rhyme scheme by choosing the word "回还", which not only fits the context but also highlights the phonetic beauty. In the second stanza, as the woman's loneliness and sorrow deepen due to her lover's absence, Li cleverly employs the imagery of "再回来" from the chorus to express her persistent longing and deep hope for reunion, further strengthening the emotional coherence and depth. In the third stanza, the woman's emotions reach a climax as she integrates her personal sorrow into a broader vision for her lover's cause. She hopes for his ultimate victory in the Jacobite movement, as only victory can pave the way for his "又回来". In this stanza, Li accurately captures and conveys the complex emotional journey of the woman as her personal feelings elevate to a grander narrative, providing readers with a profound and unique literary experience. The four translations of "back again" undoubtedly demonstrate his rhyming philosophy of "rhyme when possible, but not force it when difficult."

Through an in-depth analysis of the two poems, *The Bonnie Lad That's Far Awa* and *Highland Harry*, it is evident that Li Zhengshuan's translation of Burns' implicit love farewell poems effectively "explicitizes" the farewell expressions that lack explicit parting connotations. This is achieved through his flexible use of personal pronouns and his ingenious translation strategies for repeated phrases, which are key characteristics of his Chinese translations.

Personified Discourse Style and Chinese Translation

In addition to Burns' love farewell poems and patriotic farewell poems, his animal farewell poems are particularly distinctive, showcasing his unique style of personified discourse. In these poems, Burns frequently employs personification rhetorical device, endowing animals with human emotions, behaviors, and ways of thinking, thereby expressing his sorrow at parting with them. This mode of expression cleverly avoids the direct use of words or phrases that signify death or permanent farewell. Instead, it relies on the imagery of death and parting to create a profound restrained, and highly evocative emotional atmosphere. Through the use of personified discourse style, Burns not only conveys his compassion for the animals' demise but also enriches the emotional layers of his poetry and creates more multifaceted characters. Moreover, this style provokes readers to deeply reflect on life, nature, and the relationship between humans and animals, thereby securing Burns a unique and significant place in literary history. Translating such farewells requires translators to possess a deep sense of love and ecological consciousness.

Farewells in Animal Poems

In *Select Poems of Robert Burns (in Chinese and English)* (Li Zhengshuan, 2016), five animal poems by Burns are included, three of which are animal farewell poems: *On A Lap Dog* (Li, 2016, p. 200), *On Seeing A Wounded Hare Limp by Me* (Li, 2016, p. 201), and *Poor Mailie's Elegy* (Li, 2016, p. 203). In these farewells, the stylistic features of Burns' language are particularly evident in the pervasive use of imagery and the prominent application of personification.

Take *On A Lap Dog* as an example. From the title, readers may not immediately associate it with a farewell. However, upon close reading, it becomes clear that Burns uses the second-person pronoun "you" to refer to both the birds and the lap dog, constructing an image of the dog's departure from the world in a deeply affectionate farewell.

In wood and wild, ye warbling throng,
Your heavy loss deplore:
Now half extinct your powers of song—
Sweet Echo is no more.

Ye jarring, screeching things around,
Scream your discordant joys:
Now half your din of tuneless sound
With Echo silent lies. (Li, 2016, p. 200)

The poem consists of two stanzas, both permeated with the imagery of the lap dog's departure from the world. In the first stanza, the poet depicts the lamenting birds, hinting at the imminent disappearance of their singing. This not only arouses the reader's curiosity to explore the underlying cause but also subtly foreshadows the dog's fate. In the second stanza, the use of "you" brings the image of the lap dog to the forefront, while the phrase "With Echo silent lies," with its inverted word order, further highlights the precision of the verb-object structure. The combination of "lies" and "silent" vividly conveys that the dog's barking, like the birds' singing, has vanished into silence, profoundly expressing the poet's mourning and reluctance to part with the lap dog. In this poem, Burns skillfully combines anthropomorphism with imagery, using the disappearance of other entities to imply the dog's death, which is a typical manifestation of his stylistic features in animal farewells.

In *On Seeing A Wounded Hare Limp by Me*, the opening phrase "Inhuman man!" in the first stanza strongly implies the barbarity of the person who shot the hare, and the use of an exclamation mark further intensifies the expression of the poet's anger. In the third stanza:

Seek mangled wretch, some place of wonted rest,
No more of rest, but now thy dying bed!
The sheltering rushes whistling o'er thy head,
The cold earth with thy bloody bosom prest. (Li, 2016, p. 201)

The repetition of "thy" in each line anthropomorphizes the hare through the use of the second-person pronoun "你". Moreover, the poet employs different imagery and euphemisms such as "dying bed" and "bloody bosom" to respectively imply the hare's death and depict its tragic state after being hunted. The use of these phrases not only enhances the sense of visual and realistic impact but also showcases Burns' exceptional narrative skill.

In *Poor Mailie's Elogy*, the title itself reveals that the poem is a lament for the deceased Mailie. Unlike the previous two poems, which personizes animals using "thou," Burns innovates in this poem by using "she," "a friend," and "neebor dear" to personize the lamb. Additionally, he directly employs "dead" to signify death, rather than using euphemisms, which sufficiently reflects the pain and despair that Mailie's death has caused Burns.

Through the study of these three poems, it is evident that Burns often uses personal pronouns such as "thou" or "she" to anthropomorphize animals, highlighting his personified style. At the same time, he frequently employs euphemisms or imagery to express the animals' deaths, requiring readers to rely on contextual clues to fully interpret these images. Burns' personified discourse style not only demonstrates his affection for animals and his compassionate nature but also reflects his love for pastoral life, shaping a rich and multifaceted image of the poet.

Characteristics of Chinese Translation Style

The principle of faithfulness has always been the primary guideline in the mutual translation between Chinese and English texts, and it also serves as a crucial criterion for evaluating the quality of a translation (Wang & Wu, 2021, p. 87). In translating Robert Burns' animal farewell poems, Li Zhengshuan keenly captures the extensive use of personification in the original poems and endeavors to preserve this stylistic feature in his translation practice, thereby highlighting Burns' unique personified discourse style. The Chinese translations of Burns' animal farewell poems by Li Zhengshuan exhibit three distinct stylistic characteristics in terms of translation strategies: First, he primarily employs literal translation, supplemented by amplification. This approach not only remains faithful to the original meaning and emotions but also appropriately adds background information or cultural elements to enhance the readability and comprehensibility of the translation. Second, he skillfully employs part-of-speech transformations, flexibly addressing the differences in part-of-speech usage between English and Chinese to ensure that the translation maintains the original poetic imagery and emotions while conforming to Chinese expression habits. Third, he utilizes proficient rhyming techniques, leveraging the phonological resources of the Chinese language to reproduce the rhythmic beauty of the original poems. This demonstrates his high level of linguistic mastery and pursuit of artistic aesthetics. These stylistic features collectively constitute Li Zhengshuan's unique contribution to conveying Burns' personified discourse style.

Despite the common theme of animal death in Burns' animal farewells, there are evident differences in the emotional expression. Li Zhengshuan perceptively recognizes this diversity in emotional expression and accordingly demonstrates a translation style characterized by "primarily literal translation, supplemented by amplification." In *On A Lap Dog* and *On Seeing A Wounded Hare Limp by Me*, the animals depicted have no direct connection with Burns himself: the former is a pet raised by Burns' neighbor, while the latter is a wild animal encountered by Burns during his fieldwork. Therefore, when facing the death of these animals, Burns' emotional expression is relatively restrained, showing only a slight sense of sorrow. In translating *On A Lap Dog*, Li mainly adopts a direct translation strategy, striving to accurately convey the literal meaning and basic emotions of the source text. However, the translation of *On Seeing A Wounded Hare Limp by Me* is different. Burns first hears the hunter's gunshot and then witnesses the hare's dying state, which evokes his deep hatred

for the hunter and profound sympathy for the hare, resulting in a strong and complex emotional expression. In response to this depth and complexity of emotion, Li adopts a more delicate approach in translation: while adhering to literal translation, he skillfully integrates amplification strategies to highlight the subtle changes and depth of the poet's emotions, thereby more comprehensively conveying the emotional connotations and artistic charm of the original poem. For example, in the first two lines of the second stanza, "Seek, mangled wretch, some place of wonted rest, / No more of rest, but now thy dying bed!" Li Zhengshuan translated it as "受伤的小东西, 去寻你通常的休息之地, 那不再是休息场所, 是你临终的床!" The addition of "你" (you) in the translation enriches the emotional expression compared to the original.

In *Poor Mailie's Elegy*, Burns regards the lamb Mailie as his close and intimate friend. Mailie's death deals a heavy emotional blow to him, prompting him to write this poem to express his deep sorrow. The poem not only employs rich personification rhetorical device to enhance emotional expression but also creates a unique linguistic rhythm and emotional reinforcement through the alternating repetition of the phrases "Mailie's dead" and "Mailie dead." In the original poem, "dead" is used as an adjective to modify the lamb Mailie. However, in Li's Chinese translation, he transformed this adjective into a verb, such as "死掉了" or "死掉啦". This part-of-speech transformation not only reflects Li's unique linguistic style and creativity in translating Burns' poetry but also skillfully adapts to the expression habits of the Chinese language, enhancing the emotional impact of the translation. Further analysis of the original poem's metrical structure reveals that the eight stanzas follow a strict rhyme scheme: the first and seventh stanzas adopt the rhyme pattern aaabab, while the other stanzas follow the pattern aaabac. In his Chinese translation, Li successfully reproduces these two rhyme patterns, not only preserving the musicality and rhythm of the original poem but also demonstrating his excellence in rhyme treatment. The phrases "Mailie's dead" and "Mailie dead" convey the same meaning, but to align with the original rhyme scheme, Li Zhengshuan translates these phrases with different particles in Chinese. Taking the first two stanzas of the translation as examples:

用诗文作挽歌, 用散文作挽歌,
苦咸泪水沿鼻子向下滴流成河;
诗人我的命运也在交恶,
倒霉至极, 无药可救啊!
令人悲痛的封棺石是他的悲噩;
可怜的梅莉死啦。

不是丢失世俗的财富
让人落泪, 让人愁苦,
让诗人无精打采穿丧服,
让诗人哀悼;
是因为他失去朋友和邻居;
因为梅莉死了。(Li, 2016, p. 203)

From these two stanzas of the translation, the rhyme pattern and its variations can be clearly seen, perfectly interpreting Li's translation principle of "pursue faithful equivalence in form and spirit." Based on a deep understanding and grasp of the personified discourse style of Burns' animal farewell poems, Li Zhengshuan not only faithfully inherits this style but also skillfully integrates his own Chinese translation style. Through a

profound analysis and accurate grasp of the original content, he achieves a harmonious unity between the poet's discourse style and the poetic content in the Chinese translation. This integration not only faithfully conveys the spirit of the original poem but also develops and innovates in terms of artistry. Li Zhengshuan strives to interweave and complement his translation style with Burns' discourse style in the translation, jointly constructing an artistic world that is both faithful to the original and full of new ideas. This fully reflects the translator's respect for the original style in translation practice, his transcendence of it, as well as his in-depth exploration and creative use of the potential of the Chinese language.

Conclusion

Drawing on the theoretical framework of literary stylistics, this study has conducted an in-depth analysis of the discourse styles of Robert Burns' farewell poems and their Chinese translations. Burns' farewell poems, across themes of love, homeland, and animals, respectively exhibit explicit, implicit, and personified discourse styles. These styles not only reflect his rich emotional world and unique creative techniques but also mirror the socio-cultural context of his time and his profound contemplations on love, nationhood, and life. In translating Burns' farewell poems, Li Zhengshuan employs ingenious strategies: for explicit discourse, he skillfully uses auxiliary words and employs multiple translations for the same word to convey emotions precisely; for implicit discourse, he flexibly deals with personal pronouns and repeated phrases, enabling the implicit emotions to be "manifested"; and for personified discourse, he achieves faithful transmission and innovation of the original style through part-of-speech transformations and the reproduction of rhyme schemes. His translations not only realize the principle of "pursue faithful equivalence in form and spirit" but also build a bridge for Chinese readers to understand Burns' poetry, thereby promoting its dissemination and study in China.

Looking ahead, future research in this area could benefit from adopting a more diverse range of theoretical perspectives, such as cultural studies and cognitive linguistics, to further explore the deep-seated cultural connotations and cognitive patterns within Burns' farewell poems, thereby expanding the breadth and depth of research. Additionally, in the realm of translation practice, comparative analyses of different translators' versions of Burns' farewell poems could provide valuable insights into their respective differences and characteristics, offering more references for the theory and practice of poetic translation. With the advancement of technology, there is also potential to explore how modern technological tools, such as corpus analysis, can be utilized to more accurately grasp the linguistic features of Burns' poetry and optimize translation strategies, thus propelling the continuous development of research on the Chinese translation of Burns' poetry.

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