THE ENGLISH TRANSLATION PRACTICE AND RESEARCH OF HAKA MOUNTAIN SONGS

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Abstract: Hakka Mountain Songs originated from the Tang Dynasty, with a history of more than 1000 years. They are called the songs of nature inherited from The Book of Songs, radiating with spirit and wisdom. Metaphors and puns are typical figures of speech in Hakka Mountain Songs. In 2006, Hakka Mountain Songs were included in the State Council of China's first batch of national intangible cultural heritage. So far, there is relatively little English translation practice or research relevant at home and abroad, and translation theories and standards are not translated as necessary guidelines. The author has tentatively rendered nine pieces of Hakka Mountain Songs compiled by Zunxian Huang, and compared them with versions by Jessieca Leo， Wilt L. Idema, J. D. Schmidt and Minggang Tian respectively, which will be conducive to tapping a new perspective of overseas dissemination of Hakka Mountain Songs, and meanwhile become an integral part of the transmission of Hakkaology and Chinese culture as well.

Introduction

In the 1920s, ballad studies emerged as a prominent discipline in China. Hakkas hold tight to their ancestral precepts, “One would rather sell their ancestral land than forget their ancestral words,” and “One would rather sell their ancestral tombs than change their ancestral accent”, and thus they have been retaining their ancient central China culture in their dialect. During the Republic of China, *Hakka Popular Mountain Songs* was published in Meizhou County, Guangdong Province, marking the first time Hakka and mountain songs were associated (Guan, 1920). In the 1950s, the term "Hakka Mountain Songs" officially appeared, referring to mountain songs sung by Hakkas, encompassing both literature (lyrics) and music (tune). Hakka Mountain Songs are the primary target of translation for Hakkaology in the English-language world. Hakkas are a singing Han subgroup whose mountain songs are the ballads sung in their daily work and lives, and are living fossils of ancient Chinese folk songs. The sources of Hakka Mountain Songs are diverse, including the Ballads of the Book of Songs, Wu and Chu culture, Baiyue culture, and especially Min-Yue culture (Xie, 2007:9). Hakka Mountain Songs are used to express affection and concern for their traditional Hakka lifestyles and natural environment. Lin (2011) notes that Hakka Mountain Songs are hailed as the sounds of nature, with a legacy rooted in the Ballads of the Book of Songs. They possess spiritual and witty splendor, and metaphors and puns are among their most standard rhetorical devices. In 2006, Hakka Mountain Songs were approved as the first batch of national intangible cultural heritage by the Chinese State Council. The current bottleneck in the transmission of Hakka Mountain Songs abroad includes weak transmitters, outdated form and content, and limited propagation channels (Wei & Lu, 2017, p. 95). Talking about the Hakka Mountain Song transmitting situation abroad, Mingzhe Tang, a master of Hakka Mountain Songs, said, “Hakka Mountain Songs have such features as inclusiveness, fashion, and update, which are endangered but not yet severed. The aged overseas Chinese enjoy mountain songs. Since the 1980s, Hakka Mountain Songs have spread abroad, playing a special role in linking Chinese at home and abroad by their hometown love and friendship (Cai, 2008, 55-56). The transmission of Hakka Mountain Songs abroad is a process of production, representation, relay, and implementation (Bian, 201, 24). Hakka history and culture have become the focus

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of intense academic interest. Still, the current research focuses more on the domestic resettlement, culture, and customs of Hakkas, and somewhat neglects the translation, transmission, and study of Hakka culture abroad (Li, 1994, 66).

I. The Situation of the English Translation and Research of Hakka Mountain Songs

Hakka Mountain Songs and English popular ballads are similar, and both are used to express people's emotions and eulogize heroic deeds in colloquial language (Edwards, 1896). According to the documental records, the earliest English translator of Hakka Mountain Songs is Ernst Johannes Eithel, a German missionary with London Missionary Society, who mentioned in "Hakka Literature", "We are not aware that any translations of the Hakka popular literature have ever been published, and, as throwing light upon the customs and thoughts of this to (Europeans) almost unknown people, such works must possess much interest to students of oriental literature." (Eithel, 1867，c:37) Besides, in 1867, he translated 34 pieces of Hakka Mountain Songs in his Article V, "Popular Songs of the Hakkas" of the series, "Ethnographical Sketches of the Hakka Chinese," which were published three times periodically in *Notes and Queries on China and Japan*, Vol. 1, No. 9, 10 and 11, and divided Hakka Mountain Songs into six categories, mountain songs, responsoriums, tea-pluckers' songs, salt-water songs, songs for beggars and songs for children or nursery songs (Eithel, 1867b:114). He employed the alienation translating strategy, characterized by an irregular sentence length, and used rhymes only in a few pieces, typically at the even lines. However, Eithe's ultimate purpose in translating Hakka Mountain Songs was to transmit Christianity to the Hakkas through Christian psalms. At the end of his article in No. 10, he made it a point to translate literally and rather omit a song altogether than spoil its authenticity by the slightest alteration (Eithel, 1867a:130). Besides, in 1883, R. Eichler translated three pieces of Hakka Mountain Songs, which were published in *The China Review, or Notes &Queries on the Far East*, Vol. 12, No. 3 (Eichler, 1883:193-195). In 1884, Edward Harper Parker also translated three pieces of Hakka Mountain Songs, which were published in *The China Review, or Notes &Queries on the Far East*, Vol. 12, No. 6 and Vol. 13 (Parker, 1884a, No.; Parker, 1884b) respectively.

Since the 1920s, English translations of Hakka Mountain Songs have primarily appeared as selections in English-language works. In 1969, in the monograph, *The Hakka Chinese—Their Origin &Folk Songs* by Tin-yuke Char (Hsieh T'ing-yu), C.H. Kwock (Kuo Chang Cheng), also a Chinese American, translated 35 pieces of Hakka Mountain Songs (Hsieh, 1969:27-63), which are all selected from the famous collection of Hakka Mountain Songs, *Folksongs of Hakka, Kuangtung*, by Xianglin Lo (Lo, 1947) Kwock adopted Chinese-English versions in comparison, using the English rhyme scheme of aabb, with footnotes of Chinese annotations (Char, 1969), among which, 12 pieces of translations were also published in the magazine, *Renditions*, No. 29-30 in 1988 (Kwock, 1988). In 2003, in her paper, "Singing of separation, lamenting loss: Hakka women's expressions of separation and reunion", Elizabeth Lominska Johnson, a Hong Kong anthropologist, explored the Hakka Songs of separation and reunion, with English translation of 8 pieces of Hong Kong Hakka Mountain Songs and 19 pieces of lamenting songs in the appendix (Johnson, 2003，42-46). In 2013, in her conference paper, "Local Images in National and Global Contexts: The Shifting Significance of Hakka Folk Songs", Hui-Yun Yang examined the cultural values of Taiwan Hakka Mountain Songs under modernism, drawing on 13 translated Hakka Mountain Songs. (Yang, 2013，363-365) In the appendix of her monograph, *Global Hakka: Hakka Identity in the Remaking*, Leo Jessieca (2015）translated nine pieces of Hakka Mountain Songs from *The Complete Works of Zunxuan Huang* (Huang, 2005，76-77), using Pingying annotation, without regular rhythm

or rhyme scheme. Besides, she translated six pieces of Hakka ballads, like "When Natives Learn to Wear Trousers", "Granny Buys Salted Vegetable", "I am a Hakka Person" (2 pieces), "Hakka Mother River", and "Watching Aeroplanes on the Beach" (Leo, 2015: 439-459). What's more, in his monograph, *Within the Human Realm: The Poetry of Huang Zhunxian,1848-1905*, J.D. Schmidt (1994）translated three pieces of Hakka Mountain Songs from *The Complete Works of Zunxuan Huang* (Schmidt, 1994，225). *Passion, Poverty and Travel: Traditional Hakka Songs and Ballad*, (Idema, 2015) by Wilt L. Idema (2015）is the first monograph dealt with the English translation and research of Hakka Mountain Songs (Maclaren, 2017:1142), among which, there are 14 pieces collected by Zunxian Huang, 25 pieces by Jingwen Zhong, 65 pieces by Xianglin Lo, 32 pieces by Junkun Zhong and 30 pieces by Jinfa Li respectively. Altogether, there are 166 pieces of Hakka Mountains Songs from Taiwan, northeast Guangdong, and the West of Fujian. Besides, Idema translated three pieces of Hakka narrative ballads and four pieces of Hakka-Bamboo-clappers Songs. Through the selection, translation, and interpretation of these Hakka folklore stories, the author presents his unique perspective on the vernacular genre, its ethnic identity, historicity, emotions, and humanity. Overall, this book can be considered not only a valuable resource due to its extensive English translation of Hakka folklore, but also a demonstration of how the poetic and vernacular genre conveys a way of understanding Hakka cultures and Hakka-ness (Chien, 2018:483-486). Meanwhile, her works have promoted the translation and research of Hakka Mountain Songs (Bender, 2017, 131). In 2016, Minggang Tian translated *A Cultural Study of Hakka Folk Songs*, a monograph by Junkun Zhong, which includes more than 400 pieces of Hakka Mountain Songs, the most significant number of translated songs ever. Still, his translations lack consistent rhyme schemes (Zhong, 2016). In her monograph, *Hakka Mountain Songs: Identity, Development and Change*, Xiumei Bian (2021) translated more than 80 pieces of Hakka Mountain Songs (Bian, 2021). The English-translated Hakka Mountain Songs are mostly traditional and primitive ones.

With China's reform and opening-up policy in the 1980s, Hakka Mountain Songs became the subject of academic research encompassing musicology, literature, linguistics, sociology, and communication. There are relatively few studies on the English translation of Hakka Mountain Songs in China or abroad, and these studies lack theoretical guidelines, standardized translation practices, and systematization. Based on the 35 pieces of Hakka Mountain Songs translated by C. H. Kwock, Ying Zhong (2021) explored the translating issues and strategies in translating Hakka dialect in her paper, "English Translation of Hakka Dialect: A Case Study of Hakka Mountain Songs", which posited that Kwock's translations were comparatively in conform with Hakka Mountain Songs in terms of phonetics, pattern and semantics (Zhong, 2021b). In her other paper, "The English Translation Narrative of Hakka Mountain Songs from the Perspective of Narrative Time", Zhong（2021）adopted Mona Baker's narrative theories of translation, analyzing the English translating narration of Hakka Mountain Songs by Kwock and holding that his translations highlighted the excellent side of Hakka culture, diluted the description of feudal corrupt customs in it, and catered to the mainstream ideology and trend of western culture, which is in the benefit of understanding and acceptation of Hakka culture by the targeted audience (Zhong, 2021a). Besides, in their co-authored paper, "The Metaphors in Hakka Mountain Songs and Their English Translations", Ying Zhong and Ming Li（2022） used conceptual metaphor theory and frame theory advocated by M. Minsky to analyze the perceptive mechanism and translating approach of metaphors in Hakka Mountain Songs, holding that the metaphors of Hakka Mountain Songs are concerned with such three basic ones as "male is yang, female is yin", "male is nature" and " love is a trip", and thus translators can flexibly use translating methods as literal translation, amplification, substitution or omission based on the comprehensive and

overall research of the cultural connotation and linguistic features of Hakka Mountain Songs (Zhong & Li, 2022).

II. English Translating Practice and Research of Hakka Mountain Songs

Hakka Mountain Songs has a profound influence and legacy from Chinese traditional literature, represented by *Book of Songs*, which is the fruit of the collision and communication of central Chinese culture and southern Chinese indigenous culture, with the vigor and power of northern Chinese ballads as well as the grace and subtlety of southern Chinese folk songs. Hakka Mountain Songs are adept at the device of *Fu Bi Xing*, i.e., narration, comparison and expression, combining various Chinese figures of speech and arts of folk songs, among which, Chinese Two-Part Allegorical Saying, puns and metaphors are the commonest, which are tinged with popularity of folksongs and elegance of poetry and become the pearl of Chinese folk songs (Hu & Yu, 1993，7) Combining poetry and songs, Hakka Mountain Songs subjectively fall into such categories as song-head songs, love songs, livelihood songs, persuasion songs, nursery songs and miscellaneous songs. Hakka Mountain Songs can be regarded as "Hakka pre-Tang poems", among which, poems with seven characters and four lines are the commonest, with the typical rhyme scheme of aaba, but without regular rhythm. Truthfulness and naturalness are the essence of mountain songs, like what Menglong Feng said in his preface to his *Collections of Mountain Songs*, "There are fake poems, but no fake mountain songs, because mountain songs are reluctant to compete with poems for fame, and thus have no need of falsehood, whereby I lodge my truthfulness, isn't that ok?... They use the true love of men and women to cure the illness of Confucian ethical codes." (Feng, 2000) In 1905, Zunxuan Huang and Fengjia Qiu established the Hakka Research Seminar at the former's cottage, *Renjing Cottage*, advocating for the creation of literature in the Hakka dialect, promoting their slogans of "I write what I say" and "unity of vernacular and classical Chinese" (Huang, 1981). Regarding the compilation and collection of Hakka Mountain Songs, Zunxuan Huang took the initiative, followed by Jingwen Zhong (Zhong, 2002), Xianglin Luo, and Jinfa Li (Li, 2020). Zunxuan Huang used the classical Chinese to compile nine pieces of Hakka Mountain Songs, all of which belong to the love song category, "Hakkas love songs, with males and females echoing each other, which has the legacy of tunes of *Ziye* and *Duqu*. I chose those that can be written down, and got several pieces." (Huang, 2005，76-77). The author of this paper will try translating his nine pieces of Hakka Mountain Songs into English, and compare them with the English versions of Jessieca Leo, Wilt L. Idema, J. D. Schmidt and Minggang Tian in terms of syntax and rhetoric, to explore the English translating skills and theoretical basis of Hakka Mountain Songs, and meanwhile, compare the Sino-western cultures and translating mindsets in the different versions. Translation is a reiteration of history, which seems to be the transfer of languages, but also of cultures (Lefevere, 1992). My translating strategy involves a comprehensive shift from "poems to poems", aiming to achieve what Yuanchong Xu called the "three beauties" of sound, form, and meaning (Xu, 2006), and to attain the dynamic equivalence of the source language of Hakka Mountain Songs (Nida, 2004). What's more, the author of this paper adopted the English classical rhyme scheme of heroic couplet, aabb, which was denominated by the first English laureate poet, John Dryden, to add charm to the English translation, and used simple syntax to correspond to the popular literature of Hakka Mountain Songs.

Mountain Songs, I	自煮莲羹切藕丝， 待郎归来慰郎饥。 为贪别处双双箸，

	只怕心中忘却匙。(Huang, 2005:76)
Jessieca Leo	I cook lotus gruel by cutting the silky thread of the lotus root, Waiting for my husband's return to sate his hunger, Because he prefers chopsticks from other places, I am afraid that in his heart, he has forgotten the spoon. (Leo, 2015:439)
Wennan Wu	Goodwife prepares soup with sliced lotus root. Goodman is welcome home for the Hunger to shoot. Due to his greed for the chopsticks of others. Goodman may forget the homely spoon feeders.

When Ziqing Zhu wrote the preface for *Folksongs of Hakka Kuangtung* by Xianglin Luo, he noted that Hakka Mountain Songs feature rich homophones and puns, which are both the styles of Wu Tunes in the Six Dynasties (Luo,1947:10-11). Hakka Mountain Songs are oral literature, which are intended for singing, and phonetic puns are one of their most familiar figures of speech, which adopt homophones of the vocabulary to express the double meanings, among which, the superficial one describes the scenery and things. In contrast, the underlying one expresses the poet's thought and feeling. The puns boast subtle meanings, with colorful tinges and rich artistic attractions (Hu & Yu,1993, 192). The Chinese idiom, "藕断丝连" (the lotus is broken but the silk is still linked), denotes that the relationship is superficially broken up. However, the association still exists, encompassing love, friendship, and nostalgia, particularly the unbreakable bonds between lovers. "丝" (silk) is a pun that shares the exact homophone with "思" (to think). Leo translated "藕丝" into "the silky thread of the lotus root", while Wu figuratively translated it into "sliced lotus root", which used "sliced" to indicate the "silky thread". Both "著" (chopsticks) and "匙" (spoons) are metonyms, which means the "meals," and form a contrast: "Due to his greed for the chopsticks of others, Goodman may forget the homely spoon feeders."

Mountain Songs, II	人人要结后生缘， 侬要今生结眼前。 一十二时不离别， 郎行郎坐总随肩。(Huang, 2005:76)
Jessieca Leo	Everyone wants to be married to their predestined [mate] in the next life, [But] I want to marry mine right here in this life, [So that] the whole day, we are not separated, When my husband walks or sits, we are always shoulder to shoulder. (Leo, 2015:440)
Wilt L. Idema	Other people want to tie the knot for a future life, But I only want to tie a knot for the present, now, I will never leave you, darling, any hour of the day, Whether you walk or sit, I'll always be next to you. (Idema, 2015:28)
J. D. Schmidt	People always worry about lovers in the next life, But I'm content with the husband standing before me. I'm constantly with him, twenty-four hours a day; When he sits or walks, we're always shoulder to shoulder! (Schmidt, 1994:225)
Wennan Wu	Others hope for the afterlife affinity. Goodwife wishes to be wedded presently. Around the clock, Goodwife and Goodman stay together. Goodwife sits and walks with Goodman shoulder to shoulder.

"人人要结后生缘，侬要今生结眼前。" (Others hope for the afterlife affinity. Goodwife

wishes to be wedded presently. Uses a rhetorical device of contrast, highlighting Goodwife's pragmatic idea of "有花堪折直须折，莫待无花空折枝" (When there are flowers available for picking, one should go ahead. Otherwise, one can only snap the empty branch instead). Leo, Idema, and Schmidt all used "but" to indicate the contrast, while Wu used "others" to show the difference of Goodwife, who practically focuses on the present. Hakka Mountain Songs use "阿哥" (Goodman)和 "阿妹" (Goodwife) to call the men and women in love, respectively. Zunxuan Huang used the classical Chinese character "郎" (husband) and the Wu Dialect "侬" (I) in his compilations. Leo translated "郎" into "my husband", while Idema and Schmid used the pronouns "you" and "he" as translations, respectively. All of them used the pronoun "I" to translate "侬," while Wu used the strategy of domestication by using "Goodman" and "Goodwife" from the English popular ballad, "Get Up and Bar the Door". Besides, there are other versions like Lad and Youth for "阿哥," while the corresponding ones, Lass and Maiden, are for "阿妹".

Mountain Songs, III	买梨莫买蜂咬梨， 心中有病没人知。 因为分梨故亲切， 谁知亲切转伤离。(Huang, 2005:76)
Jessieca Leo	When buying a pear, do not buy those stung by bees. No one knows of the pain in my heart, Because dividing pears is the reason for deep love, Who knows, deep love can turn into painful parting. (Leo, 2015:440)
Minggang Tian	Don't choose the bee-stung ones if you buy pears, You are not sure if there are vermin inside. You may cut up a pear to share with me. But your cutting in turn will hurt me. (Zhong, 2016:110)
Wennnan Wu	Never buy the pear bitten by the bee. The inner sickness nobody will see. Sharing pears renders mutual geniality. Geniality turns into a sad separation unexpectedly.

"梨" (pears) and "分梨" (divide pears) are puns in Chinese, which are homophones of "离" (parting) and "分离" (separation). Leo and Wu used "parting" and "separation" to convey the connotations of the puns. Still, unfortunately, the subtle meanings of the Chinese puns are beyond the reach of English words and can only be annotated. Leo translated "谁知亲切转伤离" into "Who knows deep love can turn into painful parting", using an English interrogative sentence as the equivalent sentence. Tian's English translation, "But your cutting in turn will hurt me," used a declarative sentence to translate the Chinese pun's superficial meaning, "personal cutting". Wu's translation, "Geniality turns into sad separation unexpectedly" used declarative sentence, in which the adverb "unexpectedly" is used to express the helplessness facing the vicissitude of "谁知" (who knows), just like what is described in the two lines in a famous Tang Dynasty poet, Du Fu's poem, "A Beautiful Woman", "世情恶衰歇，万事随转烛" (The secular world is deteriorating, and the situation is unpredictable, like the turning candle."

Mountain Songs, IV	催人出门鸡乱啼， 送人离别水东西。 挽水西流想无法， 从今不养五更鸡。(Huang, 2005:77)

Jessieca Leo	When people hurry to leave, the cock crows chaotically, Bidding farewell to people is like water flowing from west to east, I cannot think of a way to divert water to flow west [from east], From now on, I will not rear Hk. ng kang cock. (Leo, 2015, 441)
Wilt L. Idema	The rooster crows wildly, urging my lover to leave, So I see him out and we part: water east and west, I have no way to make the water flow to the west, As of today I'll kill that cock that announces dawn. (Idema, 2015:28)
J.D. Schmidt	The cock crows before schedule, drives my lover from home; I send him off eastward at the fork in the river. I probably can't make the water flow west back to me, From now on I won't raise cocks that crow the night long! (Schmidt, 1994:66)
Wennan Wu	Goodman is urged to leave home by cocks' noisy crowing sound. Goodwife says farewell to Goodman with the river east-west bound. Goodwife wants to turn the river westward, hopelessly. Goodwife will never raise five—night-watch cocks surely.

Hakkas are worldwide known for their entrepreneurial spirit as a migrating Chinese subgroup. They call going to the Southeast Seas "过番" (going to foreign countries), with the case in point being the Hakka Mountain Song, "Goodman Leaves for the Southeast Seas", which gives a vivid description of the rigid separation between Goodman and Goodwife. For the sake of life, Goodman has to leave for work. "送人离别水东西" (I send him off eastward at the fork in the river) is a metaphor that compares the separation between Goodman and Goodwife to the river, bound for east and west in different directions. Leo's translation, "Bidding farewell to people is like water flowing west to east," employs the comparative device, "like," to transition from metaphor to simile. Idema's translation, "So I see him out and we part: water east and west," and Schmidt's translation, "I send him off eastward at the fork in the river," are both literal, failing to figure out the meaning of the metaphor. Wu's translation, "Goodwife says farewell to Goodman with the river east-west bound," identifies the subjects, Goodman and Goodwife, pinpointing Goodwife's contradictory mentality of keeping Goodman from leaving. Additionally, "with the river east-west bound" is also a metaphor. The five-night watch is from 3-5 am. Leo's translation of "五更鸡, "Hk. Ng kang cock" uses Wade–Giles plus English. Idema and Schmidts simply translated it into "dawn" and "the night long" respectively， while Wu's translation, "five-night-watch cocks" is complete. "从今" expresses the reluctance of Goodwife towards Goodman's leave, which Leo， Idema, and Schmidt translated into "from now on", "as of today", and "from now on" respectively. At the same time, Wu used the modal verb and auxiliary verb of the future tense, "will", to show the time figuratively.

Mountain Songs, V	邻家带得书信归， 书中何字侬不知。 等侬亲口问渠去， 问他比侬谁瘦肥。(Huang, 2005:77)
Jessieca Leo	The neighbor has returned with a letter, I do not know what is written in the letter, Wait, I will go and ask him personally, Ask him, "Compare to me, who is thin and [who is] fat?" (Leo, 2015:441)
Wilt L. Idema	My neighbor came home with a letter in her hands, I've no idea what the contents of that letter may be,

	So I will go there and talk to her myself, asking her, Asking her whether she is more emaciated than me. (Idema, 2015:28)
Wu Wennan	The neighbor brings home Goodman's letters. Goodwife can't read the letter's characters. Goodwife will check with Goodman personally. If Goodwife is thin or fat comparatively.

This mountain song vividly describes Goodwife's mixed mentality of delight and worry when she receives the letter from Goodman, who works far away overseas. She worries if Goodman has a new partner, just like what the two lines in Du Fu's poem, "A Beauty," say, "只见新人笑，哪闻旧人哭"（One sees the new partner smile, but can't hear the old one cry）. "等侬亲口问渠去，问他比侬谁瘦肥。" (Goodwife will check with Goodman personally. If Goodwife is thin or fat comparatively.) This vivifies Goodwife's straightforward personality. In Leo's translation, "Wait, I will go and ask him personally," she mistakenly rendered "等" as "wait," which is a temporal adverbial clause led by "when." Idema and Wu both used "will" to indicate the future tense. "渠" is a Hakka dialect term, which means "he", and Idema misunderstood it as "her".

Mountain Songs, VI	一家女儿做新娘， 十家女儿看镜光。 街头锣鼓冬冬打， 打着中心只说郎。(Huang, 2005:77)
Jessieca Leo	When the daughter from one family becomes a bride, Daughters from ten families would be looking at the reflection in their mirrors, The 'tung-tung' beatings of gong and drums in the streets, The beatings [of gong and drums] remind her of the husband her heart desires. (Leo, 2015:441)
Wilt L. Idema	Whenever one girl is brought over as a bride, Ten girls look in the mirror and wonder why, Each roll of the drums that passes before the gate, Deeply moves their heart, booming "lover". (Idema, 2015:28)
J. D. Schmidt	Whenever one family's daughter prepares for her wedding, Girls from ten other families study their faces in the mirror. The bridal procession's bronze gong beats time to a song Which echoes in the bride's heart and sings: "Darling! Darling!" (Schmidt, 1994:225)
Wennan Wu	One neighbor girl is newly wedded. Ten girls will mirror themselves wistfully. The gong and drums beat boisterously in the street. Only to hit her heart for Goodman to meet.

"一家女儿做新娘， 十家女儿看镜光"（One neighbor girl is newly wedded. Ten girls will mirror themselves wistfully）used a contrasting figure of speech of "One neighbor girl" and "ten girls", vividly describing the wedding eagerness of the neighbor girl. Leo， Idema, Schmidt, and Wu all used "one" and "ten" to signify the contrast, but the simple present tense of "becomes" in the temporal adverbial subordinate clause led by when is in disparity with the past future tense of "would" in the main clause. In contrast, Idema and Schmidt both used the simple present tense to show the contrast. "看镜光" (mirror themselves wistfully), Leo， Idema, and Schmidt all literally translated it into "looking at the reflection in their mirrors," "look in the mirror, and wonder why", and "study their faces in the mirror" respectively. Still,

Idema used “and wonder why” as a supplementary translation to convey the neighbor girls’ eager attitude toward marriage. Wu’s translation, “mirror themselves wistfully,” used the adverb “wistfully” as a supplementary translation to describe the mental agitation at the sight of the wedding bride.

Mountain Songs, VII	嫁郎已嫁十三年， 今日梳头侬自怜。 记得初来同食乳， 同在阿婆怀里眠。(Huang, 2005:77)
Jessieca Leo	I married my husband thirteen years ago, Today, as I comb my hair, I commiserate; Remembering the first time we drank from the same breasts, And sleeping together in my mother-in-law’s bosom. (Leo, 2015: 442)
Wilt L. Idema	I married you, my darling, thirteen years ago, Now I do up my hair today, I fondly remember, I recall that when I came, I was still breast-fed, We slept close together in your mother’s arms. (Idema, 2015:29)
J. D. Schmidt	I married you as a baby some thirteen years ago; Now I admire myself as I comb my long hair. I remember how, at first, we nursed from the same breast And then napped together in my mother-in-law's embrace! (Schmidt, 1994:225-226)
Wennan Wu	Goodwife has been married for 13 years. Today, Goodwife combs her hair in tears. Remember the first days of suckling together. Rest with Goodman in the arms of the mother-in-law.

This mountain song describes the Hakka child bride's bitter life story and marital progress. The two Chinese characters, “自怜” (self-pity), vividly convey the endless bitterness and helplessness of Goodwife, which Leo, Idema, and Schmidt literally and incorrectly translated as “I commiserate,” “I fondly remember,” and “I admire myself,” respectively. Wu’s figurative translation, “in tears,” figures out the tears and tiredness of Goodwife.

Mountain Songs, VIII	自剪青丝打作条， 亲手送郎将纸包。 如果郎心止不住， 看侬结发不开交。(Huang, 2005:77)
Jessieca Leo	I cut my black silky hair to make a plait, With my own hands, I present it to my husband, wrapped in paper, If my husband cannot stop his longings, For the sake of our marriage, do not ‘open’ yourself to other [love] liaisons. (Leo, 2015:442)
Wennan Wu	Goodwife cuts a wisp of her black hair. Goodwife hands it to Goodman at the paper fair. If Goodman cannot hold the temptation. Look at Goodwife’s wedlock without separation.

Mountain Songs, VIII and I have something in common, that is, their “青丝” (black hair) and “藕丝” (sliced lotus) are both puns, and the former is cut. The latter is cooked, just like what Zhen Yuan, a poet of Tang Dynasty said in his poem, “Palaces”, “寂寞古行宫，宫花寂寞红。白头宫女在，闲坐说玄宗。”（Lonely is the ancient palace, with palace flowers

growing alone. The gray hair maid remains, sitting and chatting about Emperor Xuanzhong），which has the taste of "Shy roses are blooming quietly". Hakkas are a Chinese subgroup whose marital customs are similar to those of central China. "结发" (knotted hair) has three layers of meanings: The first is to bind one's hair up. In ancient times, when a male came of age and became an adult, he would bind his hair up; the second was to get married. At the wedding ceremony, the bride will bind her hair on the left-hand side, while the groom on the right-hand side; the third refers to one's first wife, symbolizing a couple's union. When the couple is married, they pick one length of hair and braid a knot to symbolize their wedlock. "结发" in this mountain song has a third meaning. Leo literally and mistakenly translated "看侬结发不开交" into "For the sake of our marriage, do not 'open' yourself to other [love] liaisons," which should be Wu's translation "Look at Goodwife's wedlock without separation".

Mountain Songs, IX	第一香橼第二莲， 第三槟榔个个圆。 第四芙蓉五枣子， 送郎都要得郎怜。(Huang, 2005:77)
Jessieca Leo	The first is a grapefruit; the second, a lotus, The third is betel nuts that are all perfectly round, The fourth is hibiscus; the fifth is jujube dates, Bidding farewell to my husband, I also have to obtain my husband's permission. (Leo, 2015:442)
Minggang Tian	The first is citron, the second lotus seed. The third betel nut is round. The fourth peony, the fifth jujube date. All are given to you for your love never to abate. (Zhong, 2016:111)
Wennan Wu	Citrons first come, followed by lotus seeds. The third are betel nuts in round need. The fourth is hibiscus, and then the date. They are given to Goodman on his fond plate.

Hakka Mountain Songs feature the typical rhetorical devices of 赋比兴 (narration, comparison, sublimation) from *The Book of Songs.* These five foods, "橼、莲、榔、芙蓉、枣子" (Citrus, lotus, betel, hibiscus, date) are five puns, corresponding to "affinity, pity, Goodman, husband's glory and babies soon", which all have the round shape and the meaning of completeness in Chinese. All these foods, "送郎都要得郎怜" (They are given to Goodman on his fond plate)， and let alone the affinity between Goodwife and Goodman. Leo literally and mistakenly translated "送郎都要得郎怜" into "Bidding farewell to my husband, I also have to obtain my husband's pity," While Tian rendered a literal translation, "All are given to you for your love never to abate." Wu's translation, "They are given to Goodman on his fond plate", used "plate" as a supplementary translation, which rhymes with the "date" in the previous line. Meanwhile, Wu uses the word "fond" to replace Leo's succumbing to "pity" to show the spiritual equality between Goodwife and Goodman.

Conclusion

A popular saying is, "Where there is the sun, there are Chinese; in turn, there are Hakkas." This is the manifestation of Hakkas' adventuring spirit and migrant status. With the solidification of Hakka dialect, the maturity of Hakka subgroup feature and the inheritance and evolution of Hakka culture, the Hakka identity has also spread worldwide together with

Hakkas migrating to overseas as well as Hong Kong, Macao and Tawiwan areas (Wang, 2015:1) Hakka Mountain Songs have become a symbol of Hakka culture, which link Hakkas worldwide and serve as the vehicle of Hakka culture and history in terms of symbolism and representation(Zhong, 2008:4) To make a comparison, if Hakka culture is the root. Hakka dialect is the tree, and Hakka Mountain Songs are the gorgeous fruits of the tree. Hakka Mountain Songs use the Hakka dialect to reflect the daily life of Hakkas, and are among the major vehicles of Hakka culture. China has been implementing its national strategy of cultural globalization. Hakka culture is the spiritual heartland of Hakkas worldwide, an integral part of Chinese culture, and a significant contributor to China's cultural soft power. The translation and research of Hakka Mountain Songs will promote Chinese culture through Hakka culture and enhance worldwide mutual cultural understanding.

Acknowledgements: This paper is one of the outcomes of the 2024 Science and Education Joint Special Project (humanities) Key Project k-MJKJ24004, "The Translation and Transmission of Hakka Mountain Songs in the English-language World", funded by Minjiang University.

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