

A Study of Shi Yingzhou's Translation Thoughts Based on His Translation of *Sonnets of William Shakespeare*

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Abstract: To draw academic attention to overseas Chinese translators, the author of this paper probes into the translation thoughts of Shi Yingzhou, a Philippine Chinese and master of poetry translation. This study is based on extra-textual materials, including Shi's notes in his essays and his preface for his translated work, coupled with a case study of Shi's translation of *Sonnets of William Shakespeare* to interpret his thinking on translators' qualifications, translation selection, translation criteria and translation methods. By virtue of both the extra-textual and textual materials, Shi's translation thoughts are approached in a more objective manner: on the one hand, Shi himself is a well-qualified translator and holds a scrupulous attitude towards the selection of the works to be translated, which are in line with his thoughts on translators' qualifications and translation selection; on the other hand, "fidelity" finds its conspicuous presence in Shi's translation criteria and translation methods, but intrinsic cultural difference between English and Chinese may jeopardize the form and the meaning of the original to some degree, suggesting a gap between his translation practices and his translation thoughts.

Keywords: Shi Yingzhou, Shakespeare's sonnets, poetry translation, overseas, Chinese translators, fidelity

1. Introduction

Overseas Chinese seem to enjoy less spotlights in the Chinese academic circle than their counterparts in Mainland China do. Nevertheless, as an overseas Chinese in the Philippines, Shi Yingzhou (1919-) has made himself a magnet for researchers in many fields since he is a paragon of various trades, who serves the longest tenure as an editor-in-chief of several Chinese newspapers in the Philippines and boosts Chinese literature as a prolific translator and at the same time as an enthusiastic writer and activist in the society of Philippine Chinese literature¹.

Shi Yingzhou, born in Jinjiang, Fujian province in the year of 1919, moved to the Philippines with his family in 1922. With the year 1945 as a starting point, Shi had been an editor-in-chief

¹ According to the author's observation in December of 2015, thirty-five items, including newspapers, chronicles, academic papers and book chapters, give their due attention to Shi Yingzhou. These studies can be categorized into three types according to their varying focus: 1) biographical studies based on Shi Yingzhou's multiple identities; 2) literary studies based on Shi Yingzhou's active participation in the literary community both as a writer and activist; 3) translation studies based on Shi Yingzhou's translation thoughts and practices.

for over 60 years for 3 Chinese newspapers in the Philippines, including *United Daily News*, Philippines' second-largest Chinese-language newspaper in terms of circulation as of 2008, making him a record holder with the longest term of office as a chief-editor in the editing circle. Shi's literary talent budded in essay writing, which first saw publication in 1933. His poetry began to meet the public two years later. The next year in his hometown where he received his secondary education heralded the sprouting of his literary career. When he went back to the Philippines, he published articles under the penname of "Lin Gufan" (Lonely Sail) and organized a literary society named Black Shadow. His conscious efforts in promoting Chinese language literature in the Philippines were brought into fruition when literary societies and events boomed and especially literary anthologies appeared (Chen & Xu, 2009, p. 446).

Among tremendous achievements he has made, Shi Yingzhou is especially notable as a productive poetry translator with accomplishments both in Foreign-Chinese and Chinese-English translation. His efforts in Foreign-Chinese poetry translation were mainly done before the 1980s, and are represented by his trilogy of anthologies, namely *Anthology of Well-known Poetry around the World* (《世界名詩選譯》), *Anthology of Well-known Modern Poetry* (《現代名詩選譯》) and *Anthology of Well-known Classic Poetry* (《古典名詩選譯》). His translated work to be explored in this study, *Sonnets of William Shakespeare. Chinese-English Bilingual Reading of Tang Poetry and Song Poems* (《英漢對照讀唐詩》) epitomizes his newly made attempt after the 1980s. Moreover, Shi Yingzhou has developed his own thoughts from his abundant translation activities.

Understandably, much scholarly research has been conducted on Shi Yingzhou's translation works and thoughts. However, according to the author's observation in December 2015, translation studies on Shi Yingzhou are not systematic. For one thing, those on Shi's poetry translation practices are mainly comments on several of his translated pieces or comparative studies of some translated works offered by different translators, and the findings often tend to be one-sided and sometimes go to extremes; and for another, those on Shi's translation thoughts fall short of adequacy because of the limited resources consulted and a lack of combination of his translation thoughts with his translation practices. A closer look into these studies gives us the message that Shi Yingzhou as a great translator merits more attention from the translation circle in Mainland China.

With a view to optimizing studies on Shi Yingzhou's translation thoughts, this paper will carefully examine "primary sources" (Munday, 2014, p. 64), including "primary text products", namely the source and target texts, and the "extra-textual sources", to "produce a microhistory" of Shi Yingzhou's translation and thinking. The "primary text products" to be used is Shi's translated work *Sonnets of William Shakespeare*, which embodies the original and the translated texts. And the "extra-textual sources" to be consulted are Shi Yingzhou's notes in his essays and his preface in *Sonnets of William Shakespeare*. With both extra-textual and textual materials at hand, the author of this paper will investigate:

- (1) What are Shi Yingzhou's translation thoughts?
- (2) Does Shi closely follow these thoughts in his translation of Shakespeare's sonnets?

The following sections are devoted to the discussion of Shi Yingzhou's thoughts on

translators' qualifications, translation selection, translation criteria, and translation methods. A more objective and comprehensive picture is gained of Shi's translation thoughts after an analysis of Shi's following or violating his own translation thoughts in his translation practices with both extra-textual and textual materials explored.

2. A Study of Shi Yingzhou's Translation Thoughts Based on His Translation of *Sonnets of William Shakespeare*

Fruitful results accumulated in translation practices and translation theory have brought Shi Yingzhou to the forefront of the translation circle and made him a lustrous personality of this field. This section is going to delve into Shi Yingzhou's translation thoughts by gleaning both extra-textual and textual sources to obtain a relatively panoramic view of his ideas. To achieve this end, his own collection of essays, *My Literary Life*, in which his translation notes take up a great share and his preface for *Sonnets of William Shakespeare* are to be consulted. More importantly, a textual analysis of his translation of *Sonnets of William Shakespeare* is to be made to see whether he follows his translation thoughts in his translation practices. Shi's translation thoughts are to be looked at from four aspects: translators' qualifications, translation selection, translation criteria and translation methods, which will be respectively dealt with in the following four sub-sections.

2.1. Thinking on Translators' Qualifications

Qualifications are the basics for translation as a profession, on which Shi Yingzhou lays great emphasis. His thinking on translators' qualifications can be generalized into three things, namely great talent, a devoted heart and an open mind.

2.1.1. Great Talent

As Shi Yingzhou (1997) deems, "[o]ne who takes the job of poetry translation should be a translator and at the same time a poet himself. And it is desirable of him to have great ability and even to be born with talent" (p. 61).

Although Shi himself refrains from saying he is a man of "great ability" and "talent", his poetry creation and translation in his teens gives testimony to his ability and talent.

Shi's Chinese poetry writing began in the 1930s and his poems were first published in the Philippines in 1935 when he was only 16 years old. The year of 1937 saw his poetry publication in Mainland China. More encouragingly, in 1938, his poem *An Overseas Paper Boy* was published on *Fenghuo (Beacon)*, a semimonthly magazine, which was issued by Mao Dun. Ba Jin (1991), the then editor-in-chief of *Beacon*, spoke highly of Shi's poem and his poetry translation and encouraged him to learn Esperanto in his letter to Shi Yingzhou (p. 336). This initiated Shi's heyday as a poetry writer and translator in Mainland China and since then Shi kept his enthusiasm unabated for poetry translation, which finally brought the publication of the trilogy of anthologies, including *Anthology of Well-known Poetry around the World* in 1965, *Anthology of Well-known Modern Poetry* in 1969 and *Anthology of Well-known Classic*

Poetry in 1971, before his translation of *Sonnets of William Shakespeare* in 1972 (Shi, 1997, pp. 145-152).

2.1.2. A Devoted Heart

As a professional poetry translator, Shi Yingzhou (1997) holds the idea that “[p]oetry translators should learn to write poems by themselves before they start to translate” (p. 55), and to this end, “[c]lassic Chinese and foreign language poems are the examples to be followed in learning the techniques of writing poetry, which can be put into use in poetry translation in return” (Chen, 1992, p. 437).

Shi’s childhood and teenage experience as a bilingual learner and poetry practitioner justifies the strenuous work demanded from professional poetry translators even before translation as an activity is officially underway. Getting on in years and in experience as he is, Shi’s learning of poetry creation and translation sees no end. The saying that “I spent twenty years learning poetry writing and ten years translating well-known poems” (ibid, p. 437) best mirrors Shi’s devotion and dedication to the cause of poetry translation. During the process of translation, more discretion and circumspection are wanted in translators. Harboring a loyal heart and a responsible attitude towards both the original author and the target readers, Shi labors through words and sentences when translating and calls himself a “translation machine”, portraying the ethics of a professional translator to the full (ibid, p. 436).

It is this devoted heart that brings the translation of *Sonnets of William Shakespeare* into fruition. Before ending his service at the news agency temporarily because of the law enforcement by the Philippine government, Shi had already rendered dozens of Shakespeare’s sonnets, twelve of which were included in his *Anthology of Well-known Classic Poetry*. This period of law enforcement eased his schedule and provided him with adequate leisure time, which was then invested in the translation of Shakespeare’s sonnets. A whole year was spent in finishing the whole collection of Shakespeare’s sonnets. Averagely speaking, at least thirty minutes was given to each line of the original poem. And it was not printed until he made three times of proofreading and emendation (Shi, 1997, p. 21; Shi, 2011, p. 11).

2.1.3. An Open Mind

Shi metaphorically refers translators to boxers, indicating that translators nowadays should be trained as professionals, instead of being treated merely as amateurs. In this sense, professional training is part and parcel of the cultivation of qualified translators. They should be equipped with skills of collecting and studying all the materials available, which entails an open mind and a wide horizon. All resources at hand including reference books, annotated editions and existing translated versions should be consulted to obtain a comprehensive view of the poems to be translated (Shi, 1997, p. 125). Shi (1997) puts it straight by adding that “[c]onsultation is not imitation or plagiarism”, “instead, it is to chew and absorb the salutary portion and assimilate it into the translator’s quality” (p. 90).

When translating *Sonnets of William Shakespeare*, Shi opened himself to various interpretations of Shakespeare by reading extensively. The number of reference books in

this case amounts to nearly one hundred, covering over twenty specialized reference books, three complete translations of Shakespeare's sonnets by Tu An, Yu Erchang and Liang Shiqiu, annotated English editions, translations in prose style, critical reviews of the original, and reference books on William Shakespeare (ibid, p. 90).

The wish that "the translated work of sonnets helps to enrich the form of new poetry in China" demonstrates Shi's insight into the purpose of translation, a display of his openness towards translation itself (ibid, p. 10; Shi, 2011, p. 1).

From the foregoing analysis, we can see that Shi Yingzhou gears himself with necessary and desirable qualifications to become an excellent poetry translator, which rightly finds expression in his translation of *Sonnets of William Shakespeare*.

2.2. Thinking on Translation Selection

Translation selection to some extent reflects a translator's attitude towards his work and profession. Shi's careful selection of the original poems to be rendered speaks to his passion and persistence as a responsible poetry translator.

Shi sees well-known or representative works of first-class poets worth translating, which becomes his basic principle of poetry translation selection.

In addition, three steps must be gone through before decision making. They are:

Firstly, to make sure that the piece to be worked on is a well-accepted one done by a great hand. This coincides with his basic principle;

Secondly, to make sure that it falls into the translator's interest. This interest makes possible a shared understanding of the original meaning and spirit on the part of the poetry translator and also a more accurate and appropriate interpretation of the poem to be translated;

Thirdly, to make sure that the translation job does not go beyond the capacity of the translator, a principle that emphasizes the essential qualities that a professional practitioner of translation must acquire (Shi, 1997, p. 46).

In the case of translating *Sonnets of William Shakespeare*, the selection principles and steps are readily followed.

Indisputably, William Shakespeare has been providing "grist for the various mills of literary theory" (Boyce, 2005, p. vii) and also a great number of raw materials for translation activities, coupled with the fact that "[t]he sonnet has been widely popular ever since its evolution from medieval Italian verse and is still used by poets in most European languages" and among the three commonly employed rhyme schemes in English sonnets, "Shakespeare's sonnets are among the best known" (ibid, p. 931), offering compelling evidence to Shi's translation decision. Shi (1997; 2011) himself describes the esteemed position Shakespeare's sonnets hold in the literary community in the preface of his translated work *Sonnets of William Shakespeare* (p. 10; p. 1), a direct answering call to his own principles on translation selection.

2.3. Thinking on Translation Criteria

Disagreeing with Yan Fu on the translation criteria of a trio of "faithfulness", "expressiveness" and "elegance" (2010, p. 1), Shi points out that "faithfulness" is sufficient as a guidance and

criterion for translation. Moreover, Yan's translation criteria are questioned by Shi for indicating demands that are concerned with wording only and leaving the content of the original behind (1997, pp. 47-48).

"Faithfulness" is replaced by "fidelity" in Shi Yingzhou's translation standard of producing desirable poetry translation. The sole criterion of fidelity should be understood in both faithfully communicating the original meaning, and perfectly maintaining the various literary features of the original. In this way, the translated work is in one way a reproduction of the original poem and in another, a good poem itself in the target language.

To fully convey the original meaning, importance should be attached to the meaning carrier, namely vocabulary and grammar. A poetry translator should spare no effort to find the equivalents in the target language and restructure them on a shared grammatical ground of the source and target languages, instead of entrapping himself in the long-standing debate on literal/ liberal translation in that the boundary of literal and liberal debate is blurred in a brilliant translated piece of work.

A good translated poem also necessitates the representation of literary devices in the target language, ranging from the poetic style to the rhythm, the rhyme, the linguistic style of the original author, the emotional appeal and the spirit, etc. (ibid, p. 47-61).

Translation criteria are the rules and guiding principles that translators follow in their translating process and could only be detected from their translation methods. This naturally leads to the next section.

2.4. Thinking on Translation Methods

As a well-qualified poetry translator, Shi Yingzhou has made conscious and strenuous efforts to produce completely faithful translations in his translation activities according to his own translation criterion, namely fidelity. In this respect, both the original meaning and the original literary style should be carefully studied and fully reproduced.

Admirably, Shi strains every nerve to comply with this thinking in the translation of *Sonnets of William Shakespeare*.

Words and phrases are the carriers of the original meaning and thus receive much attention from Shi Yingzhou. His criterion of fidelity asks for more than "correct" (正確 *zhengque*) rendition, but rather "suitable" (切合 *qiehe*) rendition of them (1997, p. 49). Cases of correct and suitable renditions from this respect are as follows:

Example 1:

Look in thy glass and tell the face thou viewest
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unblest some **mother**.

—By William Shakespeare, first quatrain in Sonnet 3 (Shi, 2011, p. 4)

照鏡，告訴你看見的容貌
現正其時，這容貌應滋生；
這時假如你不把它再造，

你是欺騙世人，辜負母性。

——Translated by Shi Yingzhou (ibid, p. 5)

The author's back translation of Shi's translation:

[Look into the glass and tell the face you see,
Now is the time that face should form another;
If you do not reproduce your face,
You deceive the world and dishonor a woman's duty.]

The word “mother” is translated into 母性 (*muxing*, maternity) in this context in that it is associated with a maiden, instead of the traditional meaning of mother, namely a woman that has given birth to a baby.

Example 2:

Thou art as fair in knowledge as in hue,
Finding thy worth a limit past my praise;
And therefore art enforced to seek anew
Some fresher stamp of the time-bettering days.

——By William Shakespeare, second quatrain in Sonnet 82 (ibid, p. 82)

你是才貌雙全，自知價值
超過我力能讚揚的限度；
所以你不能不從新尋覓
這時代進步的清新詩句。

——Translated by Shi Yingzhou (ibid, p. 83)

The author's back translation of Shi's translation:

[You are endowed with both beauty and talent,
Your worth is beyond my praise;
And therefore you have to seek anew
Fresher lines to describe the bettering days.]

It is no exaggeration to say that Shi's four-character structure 才貌雙全 (*caimaoshuangquan*, beauty and talent) can be considered as an equivalent to the phrase “... as fair in knowledge as in hue”, either in meaning or in form.

Literary style of poetry finds direct expression in its poetic style, rhythm and rhyme. To give faithful representation of the literary style of Shakespeare's sonnets in Chinese, Shi makes unremitting efforts in these respects.

As for the poetic style, a Shakespearean sonnet consists of four parts, including three quatrains and one couplet, indicating a continuous process from the opening to the developing period, to the changing point and to the concluding part in the end. Shi is faithful in reproducing it throughout the whole collection and a case in point will be provided in Appendix 1 to save space.

Iambic pentameter is a distinguishing feature of Shakespearean sonnet from other sonnets and is what makes a Shakespearean sonnet flow naturally on the tongue. Ten syllables in each line fluctuate according to the unstressed-stressed rhythm in the original. To achieve the same

effect, in Shi's translation, he replaces in the target text one foot of the original with one stop, bringing out translations of 10-characters-and-5-stops in each line. In addition, the rhyming of Shakespeare's sonnets follows the pattern of "abab cdcd efef gg", which Shi Yinghou preserves with the greatest endeavor by rummaging the old and new collection of rhymed words. His efforts in these two aspects can be observed from the following sonnet. Please note that, "ˇ" and "˘" symbolize the unstressed and stressed syllables respectively:

Example 3:

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ²

My love is strengthene'd, though more weak in **seeming**;

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ -

I love not less, though less the show appear;

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ³

That love is merchandized, whose rich **esteeming**,

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ -

The owner's tongue doth publish every where.

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ -

Our love was new, and then but in the **spring**,

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ -

When I was wont to greet it with my **lays**;

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ -

As Philomel in summer's front doth **sing**,

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ -

And stops his pipe in growth of riper **days**:

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ -

Not that the summer is less pleasant **now**

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ -

Than when her mournful hymns did hush the **night**,

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ -

But that wild music burthens every **bough**,

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ -

And sweets grown common lose their dear **delight**.

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ -

Therefore like her, I sometime hold my **tongue**:

ˇ - | ˇ - | ˇ - | ˇ - | ˇ - | ˇ -

Because I would not dull you with my **song**.

——By William Shakespeare, Sonnet 102 (*ibid*, p. 102)

² The last unstressed syllable in this line is not calculated as a component of a foot. See Wang Li: If the last word of a line in ascending meters (iambic or anapest) is disyllabic and the second syllable of it is unstressed, this unstressed syllable is not considered a component of the last metrical foot and this line is considered as hypercatalectic (2004, p. 42).

³ The last unstressed syllable in this line is not calculated as a component of the last metrical foot according to Wang Li's saying.

我的愛情加強，雖似不振；
 我愛沒有減輕，雖似失色；
 愛情將變商品，假如主人
 到處宣揚它的高貴價值。
 才在春天，我們初締愛盟，
 當時我用詩歌把它迎候；
 有如夜鶯早夏初試啼聲，
 佳日成熟她便停住歌喉；
 並非夏季歡樂如今減少，
 不像她的悲唱使夜屏息，
 而是狂歌喧聲壓滿枝條，
 優美變成庸俗，便失甜蜜。
 所以有時我也像她住口，
 因為不願歌唱叫你難受。

——Translated by Shi Yingzhou (ibid, p. 103)

The author's back translation of Shi's translation:

[My love is strengthened though seemed to be weakened;
 My love is not lessened though seemed to be paled;
 Love will be merchandized if his owner
 Always talks about its gracefulness.
 We make our love oath in the spring
 When I greet it with my lines;
 As Philomel sings her first melody in the early summer,
 And stops her singing in the riper days;
 It is not because the happiness in summer is reduced
 Compared to that in night when she hushes it with her mournful voice,
 It is because if her wild music becomes a burden for the boughs,
 Gracefulness will turn to philistinism and lose its sweetness.
 And therefore, I sometimes hold my tongue like she does
 So as not to disturb you with my continuous singing.]

Despite his attentive and arduous work, some minor problems are found in reproducing the original style and meaning in Shi's translation. The first quatrain of Sonnet 18 is a case in point:

Example 4:

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date:

——By William Shakespeare, first quatrain of Sonnet 18 (ibid, p. 18)

Rhythm as Claimed:	Rhythm in Spoken Language:
讓我來把你與夏日比擬？ 你是更加可愛，更加靜閑： 狂風會搖撼五月的花蕊， 夏天租借的時日也太短：	讓我來把你與夏日比擬？ 你是更加可愛，更加靜閑： 狂風會搖撼五月的花蕊， 夏天租借的時日也太短：
——Translated by Shi Yingzhou (ibid, p. 19)	

The author's back translation of Shi's translation:

[Let me compare thee to a summer's day?
You are lovelier and gentler:
Wild winds do shake the buds of May,
And the lease of summer is too short:]

Poetic language is rooted in everyday language and should follow the basic phonological rules (Bian, 1979, pp. 154-160), which are violated in the translation of this quatrain; therefore, the Chinese version in reading fails to mirror the original unstressed-stressed rhythm. In addition, the translation of "Shall I" (a polite and gentle way to ask for something in English) into 讓我來……? (*rangwolai?*, let me ...?) intends to be gentle, but obliterates the original flavor of gentility and mistakenly conveys the original meaning in that the ways to initiate a polite asking vary in Chinese and English languages and cultures.

The above-mentioned case study of the translation of *Sonnets of William Shakespeare* demonstrates that, though Shi Yingzhou strives to abide by his translation criterion "fidelity" in his translation, a gap is detected between his translation methods and the actual translation products as language differences exist.

3. Conclusion

A number of translation practices have helped Shi Yingzhou to develop his own thoughts on translation. A clearer picture of Shi's translation thinking on translators' qualifications, translation selection, translation criteria and translation methods is gained with both first-hand extra-textual materials and a textual case study of Shi's translation of *Sonnets of William Shakespeare* explored.

Great talent, a devoted heart and an open mind are the qualifications Shi expects translators to possess and he himself is well-qualified in this respect in his translation of Shakespeare's sonnets, the selection of which is in line with his thinking on translation selection, namely "well-known or representative works of first-class poets". In translating these sonnets, Shi endeavors and manages to faithfully represent the original meaning and style on the whole by adopting translation methods based on his translation criterion of "fidelity". Nevertheless, intrinsic cultural difference between English and Chinese languages sometimes frustrates Shi's efforts to do so, indicating a gap between his translation thinking and translation practices.

Admittedly, the contributions of overseas Chinese translators should be duly acknowledged and discussed to draw a more comprehensive picture of Chinese translators throughout history. And it is the author's sincere hope that this paper can spur future studies on the galaxy of overseas Chinese translators.

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Appendix

1. Shi's Reproduction of the Poetic Style of William Shakespeare's Sonnets

So shall I live, supposing thou art true,
 Like a deceived husband; so love's face
 May still seem love to me, though alter'd new;
 Thy looks with me, thy heart in other place: ||
 For there can live no hatred in thine eye,
 Therefore in that I cannot know thy change.
 In many's looks, the false heart's history
 Is writ in moods, and frowns, and wrinkles strange. ||
But heaven in thy creation did decree,
 That in thy face sweet love should ever dwell;
 Whate'er thy thoughts, or thy heart's workings be,
 Thy looks should nothing thence, but sweetness tell. ||
 How like Eve's apple doth thy beauty grow,
 If thy sweet virtue answer not thy show! ||

—By William Shakespeare, Sonnet 93 (Shi, 2011, p. 94)

我就這樣活着，想你忠實，
 像被騙的丈夫；愛的臉上
 對我也還像愛，近雖變質；
 你臉對我，心在別的地方：||
 因為憎恨不能住你眼裡，
 所以我看不出你的改變。
 許多人的臉上，變心故事
 寫於一顰一蹙，情態上面，||
 但是上天生你，就已注定
 你的臉上甜美的愛長住；
 無論你有什麼思想，感情，
 你的臉上只有甜美流露。||
 你的美貌真像夏娃果子，
 如果你的品德不符外體！||

—Translated by Shi Yingzhou (ibid, p. 95)

The author's back translation of Shi Yingzhou's translation:

[I live with the belief that you are loyal,
 Like a deceived husband, whose love
 Still seems to be with me though is colored;
 You set your face towards me with your heart in another place:
 Hatred finds no place in your eyes,
 Therefore I cannot know your change.
 Many people write the false heart's story
 In their face with frowns and changing moods.

But you are born with a face
Where sweet love should ever dwell;
Whatever your thoughts and feelings be,
Your face shows only sweet looks.
Your beauty is so much like Eve's apple
If your virtue is not consistent with your show.]