

The Translation and Interpretation of Tujia Love Songs “Adieu: A Tujia Love Duet” and “Visiting Sweetheart Solo” in Enshi

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Abstract: Tujia Love songs, as a means of expressing love, are one of the important parts of the folk songs in Enshi, Hubei Province. The love songs are the exposure of Tujia's history, life, beliefs and values, as well as the reflection of their specific needs, national psychology, national survival relationship and life concept. It reflects the national emotion and personality characteristics. The research on it is of great value for the development of national culture and intercultural communication. This article focuses on the translation and interpretation of two representative love songs, “Adieu: A Tujia Love Duet” and “Visiting Sweetheart Solo” to interpret the typical artistic characteristics and cultural images and promote communication and understanding across cultures. By using case-studying method, these two love songs are used as models to dig out the characteristics of Tujia love tradition and Tujia love songs in common. While in translating these songs, cultural images, metaphors, terms of addresses and lining words are the most important parts which need to be closely studied, lingered on and treated with. Thus the artistic conception, dialect characteristics and cultural context can be disclosed through the process of translation, with the goal of readability and reader acceptability being realized as well as the combination of information and cultural atmosphere being reconstructed. In a word, the unique language artistic characteristics by using lining words is the result of dialect characteristics; rich and diverse rhetorical devices are the common means to make folk songs more vivid, humorous and interesting; different performance methods are adopted to perform diverse and wonderful folk songs; while the culture images and the terms of address have made rich cultural connotation. The love songs are the window of displaying the beautiful soul of Tujia people and also the accumulation of Tujia history and culture. Their pursuit of free love “with songs as the match-maker” is in line with the contemporary concept of freedom in marriage and love.

Keywords: Male-female Duet, Solo, Cultural Images, Metaphors, Lining Words

1. Introduction

Tujia nationality is one of the 56 nationalities in China, which mainly scatters among the Wuling Mount area spreading from Hunan, Hubei, Guizhou Provinces to Chongqing city. Tujia nationality has her own oral language but lacks in written words. The beautiful scenery like huge mountains, blue rivers and brooks, high waterfalls, green trees, flying birds, etc. cultivate their deep longing for singing. Thus, folk songs are one of their ways of oral communicating which

transfer their belief, wishes, love, friendship, culture, and so on. As the oldest and most popular theme of folk songs, love is always conveyed in love songs by Tujia people. In the past, it was comparably freer for Tujia males to contact with females. Love songs then became a tool for them to pass their love to each other just like a “matchmaker”. With the development of the society, fewer and fewer folk songs are sung by Tujia dialect as a result of communication and mutual influence of different nationalities. The two songs discussed here “Adieu: A Tujia Love Duet” and “Visiting Sweetheart Solo” are

recorded in Chinese Putonghua (Mandarin). The research on these two love songs is to interpret the typical artistic characteristics and cultural images and promote communication and understanding across cultures. It is of great value for the development of national culture and intercultural communication. To meet the demand of readability and reader acceptability, in translating these songs, a brief introduction to the love traditions and love songs should be traced back while cultural images, metaphors, terms of addresses and lining words in these two love songs are the key points to be discussed in the following chapters.

2. Love Traditions of Tujia People in Enshi

Tujia people long for free love and marriage. In different stages, there are various traditions or customs in practice, like the Daughters' Gathering, talking with the girl on the ladder, exchanging love token, seeing the sweetheart off, etc.

The Daughters' Gathering is a traditional festival which usually celebrates in July 12th in Chinese Lunar Year. On the special day, unmarried boys and girls will go to the fair, have a gathering and pick someone to have a talk and the express their inner minds through antiphonal singing (Duige in Chinese). It has a history of nearly 400 hundred years which can be traced back to Qing Dynasty. At that time, there was a magistrate named Xue who often travelled outside world to do some business. Once he returned home on July 11th in Chinese Lunar Year to pay the traditional respects to the dead. He told to their daughter that they could go to the fair and had a good day there. The mother disagreed with the husband saying that it was not decent for girls to play at the fair. Xue enlightened her that when he was travelling and doing business in other districts, he was impressed by the girls there who could do anything just like boys, sometimes even better. It was a good chance for their girls to broaden their eyesight, get to know somebody, and learn something. So, the girls went to the market the next day. When others saw them, they all followed their example. Gradually it formed a tradition for girls to gather in the market on that day. When the special day comes, the girls will dress up and bring some goods to the market pretending to sell them. But actually, they are keeping an eye on the boys in the market and waiting to be talked. If there is a proper boy who seems after her own heart, the girl will sing to the boy, and the two will leave the market and go to the woods or some other suitable place to have a further talking to get to know each other. In common, their talking will be carried on by singing in an antiphonal singing style. When they are sure that they have met an ideal mate, they will maintain a long-term intimate relationship. The scene of Daughters' Gathering is shown Figure 1.

Visiting Sweetheart is another traditional way of pursuing girls. When a boy has been attracted to a certain girl, the boy will go near the girl's home in the evening. By standing under the window of the girl, the boy sings his inner minds out to his beloved girl. If the girl is moved by his singing, she will sing

back to echo him. The video of an example of Visiting Sweetheart is linked by Figure 2.



Figure 1. The Daughters' Gathering [1].



Figure 2. Visiting Sweetheart [2].

Exchanging love token is a tradition gift to show one's love when the love relationship between the two lovers goes steady. The love token might be jewelries sent by the boy or some hand-made objects sent by the girl like girdles, embroidery insoles, wallet, and so on. Figure 3 is an pair of embroidery insoles.



Figure 3. Embroidery Insoles [3].

Farewell to the boyfriend sometimes happens when the boy should travel long distance to make money or make a living when life is hard there. It is very cruel and sad to let the two lovers be separated in distance. When it happens, the lovers will put their deep love, miss and worries into the songs and sing to each other. Figure 4 shows the scene of farewell to the boyfriend.

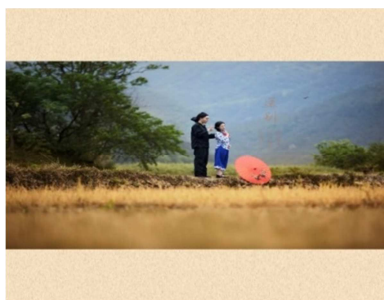


Figure 4. Farewell to the Boyfriend [4].

Wedding Lament or Bridal Lamentation is a Tujia wedding ritual. It is said that the more you weep, the happier your marriage will be. So, the girls will learn how to do wedding lament at their teenage. On the wedding eve, 9 unmarried girls will be invited to the bride's home to weep together. Their weeping also transfers in their songs: some may complain the match-makers, some may refer to the sisters, while some are about the parents. No matter what they weep about, every word is closely related to their reluctance of departure and their gratitude towards the former family members. Anyone will be moved to tears on hearing their sad voices. Figure 5 below shows the scene of Wedding Lament or Bridal Lamentation.



Figure 5. Wedding Lament or Bridal Lamentation [5].

3. Love Songs of Tujia People in Enshi

Love songs, as one of the most important component of Tujia folk songs, are sung for the purpose of transferring love. As it is sung in Example 1,

Example 1:

d à shānkǎichái b úyòngdāo

大山砍柴不用刀

Knife is useless to cut firewood in mountains,

d à h étiāoshuǐ b úyòngpiáo

大河挑水不用瓢

Ladle is useless to scoop water in rivers,

hǎojiě b úyòngméilái jiǎng

好姐不用媒来讲

Nice sisters need no match-makers,

shāng ē d ā q ī w ūcǎiqiáo

山歌搭起五彩桥

Folk songs help to build colorful bridges.[6]

Tujia people lived in the mountainous area and there was no distinctive division between male and female as those people of other nationalities especially the Han nationality at that time. It was natural for males and females to labor out and

have a walk together. So, songs were naturally sung by the young people to express their love even in the presence of their parents. [7] Due to their isolated living surroundings and their longing for freedom, love songs were traditionally functioned as a means of “match-making”. To win an ideal husband or wife, singing love songs becomes an indispensable skill to express their love to others no matter when or where they meet someone who takes their fancy.

3.1. The Forms of Love Songs

Mainly speaking, the most popular forms of love songs are male-female duet and solo. Male-female duet appears in a “singing-answering” form where one sings first and the other answers by singing as a response. Example 2 “HuangSijie” is such an example of this form,

Example 2:

huáng ā s ijiè r a i

男：黄啊四姐儿诶，

Male: Huang (ah) Sijie'er(ai)!

n ħānshá z i m a

女：你喊啥子嘛？

Female: Do you call me why?

w ō g ē i n ħ s ō n g y ī g è s ī p à z i p à z i é r y a

男：我给你送一个丝帕子儿呀

Male: A silk handkerchief sent you I,

y à o n ħ y ī g è s ī p à z i g ā nshá z i é r m a

女：要你一个丝帕子干啥子儿嘛？

Female: What do I do it for?

d ā i z ā i m è i sh ō u sh ā n g

男：戴在妹手上，

Male: To put on your hand,

x í n g l ù y ō u h ā o k à n n ā

行路又好看呐

Charming while walking(Na),

z u ō z h e y ō u r é n q i ā o s h e i

坐着有人瞧(舍)，

Attractive while sitting(Shei);

w ō d ħ g è j i ā o j i ā o

我滴个娇娇...

My dear! ... [8]

Huang Sijie is a famous love song among Tujia people which has a history of about 150 years. It can be traced back to the last years of Qing Dynasty when it was common for street vendors to sell goods wandering about the streets. In this song, the male was a street vendor named He Erlang who fell love with Huang Sijie while he was selling his goods. Huang Sijie was a smart and beautiful girl who was good at singing. During the process of selling and buying little objects, the two gained mutual affection. Every time when He Erlang came, he would sing songs to attract Huang out.

Solo is a form where only a male or female sings to express his or her love, affection, lovesickness, missing and so on alone. They will sing the song when they are laboring in the field, travelling on the road, making needlework, doing household chores, etc. The song “Embroidering Sachet” in Example 3 (embroidered sachet were a popular handicraft for women in Enshi) is a female solo sung by a girl who is embroidering her sachet,

Example 3:

yī xiù xiāng dāi mǎ kāi yā mǎ kāi tóu xiù yā hā
一绣香袋嘛开呀嘛开头绣呀哈

A sachet(ma)I begin to(yeah-ma)embroider (yeah-ha),
kāi yā mǎ kāi tóu xiù yā hā
开呀嘛开头绣呀哈

I begin to(yeah-ma) embroider (yeah-ha),
xiù gè shī zǐ gǔn xiù qiú
绣个狮子滚绣球

Embroidering a lion sporting with an embroidered ball,
xiù qiú gǔn zài huā yuán lǐ
绣球滚在花园里

The ball rolls into the garden,
zhǐ jiàn shī zǐ yā nà gè méi yā jiàn qiú shé
只见狮子呀那个没呀见球舍

I see the lion(yeah-nei-ge-mei-) without the ball(she),
huā huā yī è liū
花花依呃溜

Hua-hua-yeah-hey-lew [9].

Male-female duet and solo appear in different situations. Both forms can help to express the lover's inner mind, reflect their attitude and deepen their mutual understanding.

3.2. The Content of Love Songs

The content of love songs varies in different stages like being impressed by him/her, testing him/her, infatuation, farewell, missing him/her, or even fighting against obstacles. The first stage mainly refers to the songs of admiration or praising about one's appearance, figures or noble action, etc. like Example 4 shows:

Example 4:
qíng jǐ shēng dé hǎo yīng xióng
情姐生得好英雄

How smart are you!
tóu shàng biàn zǐ xiàng tiáo lóng
头上辫子像条龙

Your braid is like a Loon,
zǒu lù hǎo xiàng fēng bǎi liǔ
走路好像风摆柳

You walk like a waving willow,
yǎn jīng hǎo xiàng liàng huǒ chóng
眼睛好像亮火虫

Your eyes are bright balls.[10]

Testing him/her usually happens when one is impressed by the other while he/she is uncertain about the other's minds, like Example 5 shows:

Example 5:
láng zài gāo shān dǎ xiù qiú
郎在高山打绣球

I play ball on the high hill,
mèi zài píng dì kàn huáng niú
妹在平地看黄牛

You herd cattle on the flat field,
xiù qiú dǎ zài niú bèi shàng
绣球打在牛背上

Ball hits the cattle on the back,
kàn nǐ tǎi tóu bù tǎi tóu
看你抬头不抬头

To see if you look up. [10]

In the period of infatuation, two lovers devote their heart and soul to each other to show how deep their love is when vows are usually made, like Example 6 shows:

Example 6:

gē mèi jié qíng jié dé shēn
歌妹结情结得深

Our love is so deep,
téng chán shù lái shù chán téng
藤缠树来树缠藤

Like the vine twines the tree,
hǎo bǐ qīng jiāng cháng liú shuǐ
好比清江长流水

Like the long running Qingjiang River,
dāo pī fū pò liǎng bù fēn
刀劈斧破两不分

No matter how the knife cleaves and the axe breaks. [11]

Due to the pressure of making a living, boys often have to travel to some remote districts to make money. Thus, songs about farewell are popular, the example of which can be seen in “Adieu: A Tujia Love Duet” below.

When the lovers have been separated for some time while they are missing him/her, some songs with sad melody will be sung. In Example 7 “Missing My Beloved 21”,

Example 7:
wàng láng èr shí yī
望郎二十一

Missing my beloved for 21 days,
wàng dé wú zhǐ xī
望得无止息

Missing him until the sea dries,
wàng dé yǎn jīng xuè zhí dī
望得眼睛血直滴

Until are dripping with blood the eyes,
zhè wéi nǎ sān qǐ
这为哪三起

Why are the three cases? [12]

When the pursuing of love meets obstacle, the lovers will fight against them in common, like Example 8 shows:

Example 8:
jiào shēng gē gē nǐ mò jí
叫声哥哥你莫急

My boy, do not be haste so!
diē mā bī wǒ wǒ bù qù
爹妈逼我我不去

No matter how my parents force I will not go,
tā qù dōng lái wǒ qù xī
他去东来我去西

He goes to the east and I will the west go,
tā zǒu dōng lái tā ràng tǎ zǒu
他走东来让他走

He goes to the west and I will let him go,
wǒ zǒu xī lái péi zhe nǐ
我走西来陪着你

I go to the west to accompany you so. [13]

4. The Translation and Interpretation of “Adieu: A Tujia Love Duet”

“Adieu: A Tujia Love Duet” is a male-female duet which describes the scene of two lovers when the girl is sending her boyfriend off. The song is divided into 7 verses where the girl and the boy sing the first 6 verses by turns while the two sing the last verse together. The whole song transfers the sad feeling that the two could hardly tear themselves away from each other.

4.1. The Chinese Version and English Translation of “Adieu: A Tujia Love Duet”

女: 送郎(呢)送到(呢)寨门上(呢)

Female: Seeing you(e) off at the village gate, my love(e).

牵住(啊)哥哥不想放

I hate to(ah) let your hands go.

哥去不知几时回

Knowing not when you're to return,

相思分离日夜长

I am gonna miss you day and night.

男: 妹送郎送到(呢)寨门上(呢)

Male: You're seeing me off(e) at the village gate, my darling(e).

阿妹你情谊永难忘

You're gonna be on my mind forever.

哥行千里不忘妹

A thousand miles away I might be,

凤飞万里也属凰

But I am yours like Romeo and Juliet.

女: 送郎(呢)送到(呢)果园旁(呢)

Female: Seeing you off(e) at the orchard, my love(e).

满园的花儿开得旺

I see flowers are blooming everywhere.

哥莫让花乱了心

Would you not be led astray by them?

害得为妹想断肠

And leave me heartbroken?

男: 妹送郎送到(呢)果园旁(呢)

Male: You're seeing me off(e) at the orchard, my darling(e).

满园的花儿真芬芳

How sweet do the flowers smell!

世上野花我不爱

Rest assured wild flowers I love not (wild flowers refers to other girls),

野花再香不久长

Their fragrance lasts but a second.

女: 送郎(呢)送到(呢)泥瓦场(呢)

Female: Seeing you off(e) at the pottery, my love(e).

抓把(耶)瓦泥捏人样

I'd like to get some clay and make two figures.

捏一个我来捏个你

This one is “you” and that one is “me”,

你我二人成一双

Together we two make a couple.

男: 两个(呢)泥人(呢)各一起(呢)

Put together(e) mud figures (e) the two (e),

又把(呢)泥人做成双

We make a couple (e) I and you,

哥的身上 有阿妹

Now “I” am in “you”, my darling,

妹的身上 有小郎

And “you” are in “me.”

合: 叫一声 妹妹(耶)喊一声 郎(呢)

Chorus: Call me darling(yeah) and call you love(e).

我俩的情谊比路长

Our love shall be longer than the road,

只要与你心不离

As long as you are in my heart,

千年万载爱无疆

Love is for always and forever.

千年万载.....爱无疆

Love is for always and forever... forever.

4.2. The Translation of Cultural Images

Cultural images contain rich cultural connotations, which act as a bridge to connect the literary communication and cultural dissemination of different languages. “When the cultural connotations of the images in the source language cannot be accurately expressed in the target language, they can be replaced by images that conform to the expression habits of the target language and are familiar to the target readers.” [14]

“Feng Huang” in this song is a typical Chinese culture image referring to the “king of the birds” in ancient legend which symbolizes auspicious harmony. According to the legend, Feng is a male bird who owns beautiful voice while Huang is a female bird wears colorful feather. The two love each other and spent all their time together like peas and carrots. There is an English equivalence Phoenix which contains different cultural connotation. It refers to a bird with the imaginary appearance just like an eagle or vulture or some other bird alike. According to the legend, every 500 hundred years Phoenix will build a nest with fragrant branches and then die in the fire. When the nest is burning out, a newborn Phoenix will fly out of the fire. [15] Phoenix in English is heroic, enthusiastic and determined with a spirit of rebirth and never dying. While in this song, Feng and Huang symbolize the boy and the girl who are in love who will ever love each other and belong to each other. So, Phoenix is not suitable to be used in this translation. Romeo and Juliet created in William Shakespeare's drama are the suitable images which are similar to Feng and Huang. In the drama, Romeo and Juliet are two lovers who have sworn never-ending devotion despite their perilous plight.

Example 9:

fēng fēi wàn lǐ yě shǔ huáng

凤飞万里也属凰

But I am yours like Romeo and Juliet.

4.3. The Metaphors with Signifying Meaning

Flowers are a common image in Chinese poems and songs. The plant characteristics of flowers are compared with people's quality. The natural characteristics of flowers' blooming and falling are used to compare to the process of human life from prosperity to decline. The bright and blooming flowers are used to praise the gorgeous beauty. The decline of flowers is used by people to sigh with regret to express their sorrow and sadness.

In this song, flowers signify young and pretty girls. In Example 9, “Hua’er” in the first and third line can be regarded as real flowers in the garden and also many young and pretty girls. “Hua” in the second sentence and “ye hua” in the fourth and fifth sentence are metaphors signifying other girls. The girl uses this metaphor to remind her boyfriend not to transfer his affections to other girls and betray her while the boy promises to be faithful to her.

Example 10:

mǎnyuán dē huā ē r kāi dē wàng
满园的花儿开得旺

I see flowers are blooming everywhere.

gē mò ràng huā luàn lē xīn
哥莫让花乱了心

Would you not be led astray by them?

mǎnyuán dē huā ē r zhēn fēn fāng
满园的花儿真芬芳

How sweet do the flowers smell!

shì shàng yě huā wǒ bù ài
世上野花我不爱

Rest assured wild flowers I love not,

yě huā zài xiāng bù jiǔ cháng
野花再香不久长

Their fragrance lasts but a second.

In the fifth and sixth verses of the song, it mentions “I’d like to get some clay and make two figures”. It signifies the story that Yi Luo Goddess make man according to Tujia legend. Yi Luo Goddess spent three days and nights to make a man’s head with a gourd, and stabbed him in the head respectively seven eyes to make eyes, nose, ears and mouth, and then use bamboo as a skeleton and use lotus leaves and cowpeas as liver, lung and intestines. She made reproductive and excretory organs and poked out a belly button. After the complete form of man is formed, she blew a breath of immortal air at the smart human form, and the man gain life and can stand and walk. When the man can breathe after sleeping, and there is more vitality on the earth. [16] In Example 10, the girl and boy compare themselves to the clay figure to indicate that they are a perfect couple made by nature just as human beings are made by the goddess.

Example 11:

zhuā bā yě wǎn ní niē rén yàng
抓把(耶)瓦泥捏人样

I’d like to get some clay and make two figures.

niē yí gè wǒ lái niē gè nǐ
捏一个我来捏个你

This one is “you” and that one is “me”,

nǐ wǒ èr rén chéng yí shuāng
你我二人成一双

Together we two make a couple.

5. The Translation and Interpretation of “Visiting Sweetheart Solo”

Visiting Sweetheart Solo is a female solo which describes a girl who has been engaged to her boyfriend. The song is divided into 4 verses where the time varies from the first month of Lunar New Year, the Dragon-boat Day, the Mid-autumn Festival to the India Summer. The whole song transfers the happy but a little bit nervous feelings that the girl is expecting her marriage.

5.1. The Chinese Version and English Translation of “Visiting Sweetheart Solo”

zhèng lā yuè tàn lā mèi zhèng lā yuè zhèng
正(啦)月探(啦)妹正(啦)月正

On the(la) first month(la) of Lunar(la) year,
pó ā jiā qīng méi lái ya tí qīn
婆(啊)家请媒来(呀)提亲

The match-maker(la) came to propose marriage(ya),
wǒ tīng dào zhè jù huà ya
我听到这句话(呀)

These words I hear(ya),
mèi wā jiě jiě shéi
娃娃姐姐(谁)

Meiwa Jiejie (shei) (this address is used to call a grown-up girl),
wǒ jǐn jīn jì zài xīn luō yī yǒu wèi yō yī yō
我紧紧记在心(啰)，(一哟喂)，(哟)……(一哟)

I bear in my mind clearly(lo), (yi-yo-wi),(yo) ... (yi-yo).
wǒ jǐn jīn jì zài xīn luō yī yǒu wèi
我紧紧记在心(啰)，(一哟喂)

I bear in my mind clearly(lo), (yi-yo-wi).
wǔ ā yuè tàn lā mèi shì ā duān yáng ā
五(啊)月探(啦)妹是(啊)端阳(啊)

On Dragon(ah)-boat(ah) day in May(ah),
zuó wǎn wǎn yí mèng wǒ mèng jiàn xiǎo láng
昨晚晚一梦我梦见小郎

In dreams the night before you stayed,
xiǎo láng bào zhù wǒ ā
小郎抱住我(啊)

You put me in your arms (ah),
mèi wā jiě jiě shéi
娃娃姐姐(谁)

Meiwa Jiejie (shei),
wǒ bào zhù xiǎo láng ā yī yǒu wèi yō yī yō
我抱住小郎(啊)，(一哟喂)，(哟)……(一哟)

I hugged you the same (ah), (yi-yo-wi),(yo) ... (yi-yo).
wǒ bào zhù xiǎo láng ā yī yǒu wèi
我抱住小郎(啊)，(一哟喂)

I hugged you the same (ah), (yi-yo-wi).
bā ya yuè tàn lā mèi shì ya zhōng qiū
八(呀)月探(啦)妹是(呀)中秋

In August(ya) comes(la) the(ya) Mid-Autumn Day,
zhè yí shì yīn yuán shì tiān ā zhù jiù
这一世姻缘是天(啊)注就

Our marriage(ah) is settled by fate,
èr rén chéng fū qī ya
二人成夫妻(呀)

On the day husband and wife will thus be made(ya),
mèi wā jiě jiě shéi
娃娃姐姐(谁)

Meiwa Jiejie (shei),

zhèjīnshēngbùnénggòu ā yīyōwèi yō yīyō
这今生不能够(啊), (一哟喂), (哟).....(一哟),

My love shall not fade(ah), (yi-yo-wi), (yo) ... (yi-yo).

zhèjīnshēngbùnénggòu ā yīyōwèi
这今生不能够(啊), (一哟喂)

My love shall not fade(ah), (yi-yo-wi).

shí ā yuètàn ā mèixiǎo ā yángchūn
十(啊)月探(啊)妹小(啊)阳春

Then(ah) there(ah) shall be(ah) Indian Summer,

huáng ā sīyāodàiwǒsòngláng yīgēn
黄(啊)丝腰带我送郎一根

With a gold girdle(ah) as a token ever,

xiǎoláng nǐqièjì yō
小郎你切记(哟)

My darling, be sure to remember(yo),

mèiwājiějiě shei
妹娃娃姐姐(谁)

Meiwa Jiejie (shei),

nǐyǒngshìjiùmòwàngjì lā yīyōwèi yō yīyō
你永远就莫忘记(啦), (一哟喂), (哟).....(一哟),

I shall be in your mind forever (la), (yi-yo-wi),
(yo) ... (yi-yo).

nǐyǒngshìjiùmòwàngjì lā yīyōwèi è
你永远就莫忘记(啦), (一哟喂)....., (呃)...

I shall be in your mind forever (la), (yi-yo-wi), ... (e).

5.2. The Using of Lining Words

In “Visiting Sweetheart Solo”, there are plenty of lining words like “la”, “ya”, “lo”, “yi-yo-wi”, “yo”, “yi-yo”, “ah”, etc. According to *Chinese Music Thesaurus*, modal particles are often put to into Chinese folk songs. In accordance with the number of words used, they are called lining words, lining phrases or lining sentences. In notation, parentheses are usually added to the lining sentences, which is different from the lyrics. They are an integral part of songs and play an important role in vividly expressing the thoughts, feelings and showing clearly the musical structure of songs. Lining words can reflect the genre characteristics of folk songs, strengthen the tone, activate the rhythm, enhance the breath of life and enrich the music image. It has the function that the lyrics and the main melody are difficult to express. [17]

The lining words of Tujia folk songs mainly include lining words in the beginning of the song, lining words in the beginning of the sentence, lining words in the middle of the sentence and lining words at the end of the sentence. In “Visiting Sweetheart Solo”, there are lining words in the middle of the sentence and lining words at the end of the sentence. Lining words in the middle of the sentence can also be called inserted lining words, which are mostly single words. They appear in the middle of the lyrics which make the melody more delicate and fully connected, and help better express the mildly changing emotion of the singer. The first sentence of three verses in this song have lining words in the middle of the sentence, like (la), (ya) and (ah). These lining words can complement syllables, strengthen tone and embellish tone which make the song full of rhythm.

Example 12:

zhèng lā yuètàn lā mèizhèng lā yuèzhèng
正(啦)月探(啦)妹正(啦)月正

On the(la) first month(la) of Lunar(la) year,

bā ya yuètàn lā mèishì ya zhōngqiū
八(呀)月探(啦)妹是(呀)中秋

In August(ya) comes(la) the(ya) Mid-Autumn Day,

shí ā yuètàn ā mèixiǎo ā yángchūn
十(啊)月探(啊)妹小(啊)阳春

Then(ah) there(ah) shall be(ah) Indian Summer,

The lining words at the end of the sentence are sandwiched between the upper and lower sentences to better set off the upper and lower melodies. In the end of the verse, the lining words “(lo), (yi-yo-wi), (yo) ... (yi-yo)”, “(ah), (yi-yo-wi), (yo) ... (yi-yo)” and “(la), (yi-yo-wi), (yo) ... (yi-yo)” form a parallel structure, which echo each other with “(yi-yo-wi), (yo) ... (yi-yo)” repeat again and again. And “(lo)”, “(ah)” and “(la)” makesome difference in the similar sentences which brings a little change in the similarity. These lining words here make the melody linger long enough to show the girls’ happy feeling and deep love.

Example 13:

wǒjīnjīnjìzàixīn luō yīyōwèi yō yīyō
我紧紧记在心(啰), (一哟喂), (哟).....(一哟)

I bear in my mind clearly(lo), (yi-yo-wi), (yo) ... (yi-yo).

wǒjīnjīnjìzàixīn luō yīyōwèi
我紧紧记在心(啰), (一哟喂)

I bear in my mind clearly(lo), (yi-yo-wi).

wǒbàozhùxiǎoláng ā yīyōwèi yō yīyō
我抱住小郎(啊), (一哟喂), (哟).....(一哟)

I hugged you the same (ah), (yi-yo-wi), (yo) ... (yi-yo).

wǒbàozhùxiǎoláng ā yīyōwèi
我抱住小郎(啊), (一哟喂)

I hugged you the same (ah), (yi-yo-wi).

zhèjīnshēngbùnénggòu ā yīyōwèi yō yīyō
这今生不能够(啊), (一哟喂), (哟).....(一哟),

My love shall not fade(ah), (yi-yo-wi), (yo) ... (yi-yo).

zhèjīnshēngbùnénggòu ā yīyōwèi
这今生不能够(啊), (一哟喂)

My love shall not fade(ah), (yi-yo-wi).

nǐyǒngshìjiùmòwàngjì lā yīyōwèi yō yīyō
你永远就莫忘记(啦), (一哟喂), (哟).....(一哟),

I shall be in your mind forever (la), (yi-yo-wi),
(yo) ... (yi-yo).

nǐyǒngshìjiùmòwàngjì lā yīyōwèi è
你永远就莫忘记(啦), (一哟喂)....., (呃).....

I shall be in your mind forever (la), (yi-yo-wi), ... (e).

It can be seen that the lining words of Tujia folk songs in Enshi jointly show the cultural characteristics of Tujia folk songs in different forms, which has excellent appreciation and artistry.

5.3. The Terms of Address

In Enshi, “Lang” is an honorific used to call her dear boyfriend by a girl. To call him more intimately, “Xiao Lang” is used. “Lang” in ancient China was used as the name of a certain official like “Shang Shulang”(a high official in ancient China just like a minister in English). Later it was used as an honorific to address one’s husband or boyfriend, an honorific to be added after the family name of a certain man like “Chou Lang”, a suffix to a kind of profession like “Mai Huolang” (a street vendor), “Fang Niulang”(a cowboy), a suffix to a boy’s name according to the seniority among brothers like “Liu Lang” (the six boy in the family), a suffix to some best qualities to address a certain man like “Xian Lang”(a man of ability), “Cai Lang” (a talented

scholar), and an address to the bridegroom as “Xin Lang” and the best man at the wedding as “Ban Lang”, etc. From the gradual development and the multiple meanings of the word “Lang”, it was obvious that this address is endowed with the best wishes that man should try to be a government officer and also shows the patriarchal concept that man is superior than women who deserves respect and should be in the position of ruling females.

“Ge Ge” and “Ge” are adopted to address the boyfriend while “Mei Mei”, “Mei” and “Xiao Mei” are also used to address the girlfriend. Less words are addressed; more intimate the address is. Here the prefix “Xiao” is also used to show close intimacy. “Meiwa” is an address to call a young girl who has not been married. “Meiwa Jiejie” is a term to call the girl who has grown up to be married or has been married. This term brings the girl a happy and proud feeling of being matured and can shoulder the responsibility of a family.

6. Conclusion

In conclusion, Enshi folk songs have unique language artistic characteristics for use of lining words. Rich and diverse rhetorical devices make folk songs more vivid, humorous and interesting. Different performance methods make folk songs diverse and wonderful. The culture images and the terms of address make the song full of rich connotation.

Enshi folk songs are rooted in the fertile land of Western Hubei, and are nourished by unique local cultural customs. Enshi Tujia love song has been sung for thousands of years with its unique artistic charm. It is the crystallization of Enshi Tujia people's wisdom and passionate emotion. The marriage of men and women and the simple and sincere love between men and women are unchanged tradition in Enshi Tujia love songs. The original love songs not only display the beautiful soul of Tujia people but also show the accumulation of Tujia history and culture.

In the past, the concept of young Tujia men and women choosing marriage “with songs as the match-maker” was different from the Confucian thought of Han culture, that is, the marriage between men and women should be under the orders of parents and the words of matchmakers. Their pursuit of free love is in line with the contemporary concept of freedom of marriage and love.

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