

Some Linguistic Features of the Baeu Rodo Scriptures

Lianzhi Lu

School of Foreign Languages, Baise University, Baise, China

Abstract—Zhuang, one of the fifty-six ethnic groups in China, enjoys the second largest population among all members in the Chinese family. The Baeu Rodo scriptures, a reflection of the Zhuang culture, are recited by indigenous ritual specialists called boumo for the important life-circle ceremonies of betrothal, marriage, birth, and death, or for cases of dealing with quarrels, summoning lost souls, and driving away devils. Based on the Baeu Rodo texts, it is concluded that the most impressive linguistic features of the Baeu Rodo scriptures are versification, waist-rhyme, and balanced repetition. The scriptures are written predominantly in five-syllable verse and they are in poetic form. Waist-rhyme is a rhyme in which the last syllable in the first line of a stanza rhymes with the middle syllable in the following line, which is extremely different from a rhyme in English. Balanced repetition refers to the structures that are in similar form and function and equal length but usually occur in two or more lines in verse, expressing the same idea or contrasting ones. The discussion of these striking features of the Baeu Rodo scriptures is of great significance, leading to a better understanding of the texts which serve as carriers of the traditional Zhuang culture and promoting the intercultural communication between the Zhuang people and the English people.

Index Terms—versification, waist-rhyme, balanced repetition, the Baeu Rodo scriptures

I. INTRODUCTION

Baeu Rodo is regarded as the apical ancestor of the Zhuang people with the largest population among the fifty-five non-Han Peoples and only second to the Han Chinese in China. The Zhuang nationality is an ethnic group of people who mostly live in the Guangxi Zhuang Autonomous Region in southern China and the Wenshan Zhuang and Miao Autonomous District in the southeastern part of Yunnan Province. Also, there are a small number of Zhuang people in the provinces of Guangdong, Hunan, Guizhou and Sichan. “Baeu”, in Zhuang language, means “a respectable senior”, and “Rodo” suggests “all-knowing”. According to the local pronunciation, “Baeu Rodo” is a combined three-syllable name of an ancestral figure which is popular among Zhuang people, meaning “an all-knowing and respectable elderly man”. Stories about Baeu Rodo are far more plentiful. It is said that Baeu Rodo had made his appearance around the time when human beings were created, and he started putting the creatures in order, separating human beings from animals, teaching people to make houses, to raise cattle, to make fire, to fetch firewood, and to do many other things. Myths about Baeu Rodo circulated and were handed down from generation to generation in a large number of prose tales, stories, “ancient songs”, and sacred scriptures. Among various forms, the sacred scriptures were called the Baeu Rodo scriptures. They reflect the very earliest stages in the formation of Zhuang culture, presenting a mythic account of the origins of the world -- of heaven and earth, of human beings, of rice, of fire, and of domestic animals and fowls. Meanwhile, they recounted how the earliest ancestors of the Zhuang had established human institutions -- family relations, writing, chieftaincy, and religious practices. The language used in the scriptures is closely related to the Youjiang River dialect with the basic features characteristic of Zhuang language. Based on a brief literature review, the author aims to have a discussion of some most striking features of the Baeu Rodo scriptures. The discussion of the linguistic features of the Baeu Rodo scriptures will help readers to have a better understanding of the scriptures and to promote the intercultural communication between Zhuang and English people.

II. LITERATURE REVIEW

The Baeu Rodo scriptures are recited or sung, depending on context, by boumo (an indigenous ritual specialist) for the important life-circle ceremonies of betrothal, marriage, birth, and death, or for cases of dealing with quarrels, summoning lost souls, and driving away devils. The texts for corresponding rituals are most fixed and only intended for recitation in the sacred context of a ritual performance. The scriptures are of extensive corpus of orally-transmitted songs about Baeu Rodo, giving abundant evidence of formulaic composition of having been composed orally before being written down.

For hundreds of years, the Baeu Rodo scriptures circulated and were handed down from generation to generation of boumo orally in the western part of Guangxi. Baeu Rodo was not treated as a god, and he had no string of official titles. Rather, he was revered as an ancestral figure. Actually, he is venerated as the ancestral master of the boumo. In other words, the boumo regard him as the founder of priestly lineage that they represent, and as the inventor of their rituals. As put by Zhou Guomao (1995, p.56), a scholar who specialized in the Mo religion, a spirit-place is set up for Baeu

Rodo to one side of the domestic altar in the houses of boumo, where offerings and prayers are made at the New Year, and on important festival days throughout the year. Before conducting important rituals, the bomou will conduct a special rite of “inviting the master”, in which they present offerings to Baeu Rodo and request that he provide protection, so that the ritual can proceed smoothly. The recitation of the scripture constitutes the core of ritual process, and it is often accompanied by ritual dances.

It has been more than half a century since the start of the research of the Zhuang’s culture related to Baeu Rodo. From the 1960s to the middle of the 1980s, the collecting and sorting work of the Baeu Rodo texts was done and some pilot researches were conducted. During the time, some locally popular tales and legends about Baeu Rodo were collected in *Selected Zhuang Folk Tales*, which was compiled by Nong Guanpin and Cao Tingwei (1982). From 1986 to 1991, a large number of scholars and experts in the circles of ancient script, history, religion, ethnology, and folk literature worked together to collect and select 22 Baeu Rodo texts by fieldwork under the leadership of the Guangxi Zhuang Autonomous Region Office for the Editing of Ancient Manuscripts. After years of field work, they produced the Chinese edition of the Baeu Rodo Scriptures entitled *The Baeu Rodo Scriptures: An Annotated Translation*, which was published in Nanning, the provincial capital of Guangxi, in 1991. This work was highly praised as the cyclopedia of the traditional Zhuang culture and its publication led to the first high tide of the studies of the Baeu Rodo scriptures. Then in 2004, the hard work of the editorial committee of the Series Books of Zhuang Studies made the appearance of *Annotated Facsimile Edition of the Baeu Rodo Zhuang Boumo Scriptures* (8 volumes) based on 29 Baeu Rodo texts collected from different parts in Guangxi. More and more scholars showed great interest in conducting research studies in the Baeu Rodo texts. It was argued by Qin Naichang (2004, p. 46), an influential figure in the academic world in China, that Baeu Rodo was the first human ancestor of the indigenous people along the Zhujiang River in China and his view won support from many other scholars. This gave rise to a more heated discussion of the Baeu Rodo scriptures and more relevant books came into being. In 2016, Huang Mingbiao, a Zhuang native and expert in Baeu Rodo culture, had his works *A New Annotated Facsimile Edition of the Baeu Rodo Zhuang Boumo Scriptures* (3 volumes) published. Thanks to the published works, the researches related to Baeu Rodo have been done from different perspectives of anthropology, folklore, history, mythology, sociology and religion. It was at the start of the 21st century that the English translation works of the Baeu Rodo scriptures were produced, thus drawing more and more attention from scholars in and out of China. David Holm, an American scholar, chose some texts of the Baeu Rodo Scriptures and translated them into English on the basis of his fieldwork and meticulous way of cultural interpretation. His English versions of the Baeu Rodo Scriptures are: *Killing a Buffalo for the Ancestors: a Zhuang Cosmological Text from Southwest China* (2003) ; *Recalling Lost Souls: The Baeu Rodo Scriptures, Tai Cosmogonic Texts from Guangxi in Southern China* (2004) ; *Hanvueng: The Goose King and the Ancestral King* (2015) . Han Jiaquan, a Chinese scholar, had his translated book *The Epic of Baeu Rodo* (2012) published. Up to now, there have been hundreds of articles and books dealing with the Baeu Rodo scriptures, covering various fields such as literature, culture, and religion. However, there is still much room for further study and it is a pity that no article on the linguistic features of the Baeu Rodo scriptures can be found. Based on the previous studies, the author explores the most impressive features of the Baeu Rodo scriptures by her in-depth reading of the published works of the Baeu Rodo texts.

III. SOME LINGUISTIC FEATURES OF THE SCRIPTURES

As part of the cultural classics of the Zhuang people, the Baeu Rodo scriptures are popular with Zhuang folk and have survived the Zhuang history. With the integration of global culture, a growing number of people, in and out of China, show a great interest in the in-depth reading and research of these scriptures for various reasons. There is no denying that these scriptures are an accurate reflection of Zhuang culture and they carry their own linguistic features, which may represent the typical features of Zhuang language showing its uniqueness in its own expressive way.

A. Versification

Predominantly, the Baeu Rodo scriptures are in five-syllable verse and they are in poetic form. The published scriptures serve as a good demonstration. The poetic and versification of the scriptures are illustrated fully in *The Baeu Rodo Scriptures: An Annotated Translation* (1991), *Annotated Facsimile Edition of the Baeu Rodo Zhuang Boumo Scriptures* (8 volumes) (2004), and *A New Annotated Facsimile Edition of the Baeu Rodo Zhuang Boumo Scriptures* (3 volumes) (2016). The former two were compiled by Zhang Shengzhen, and the latter one by Huang Mingbiao. The listed books here are the fruit of a great number of scholars investigating remote villages in the western highlands of Guangxi decades ago. They had exciting discoveries of Zhuang ritual manuscripts written in a variant of the Chinese character script called the “old Zhuang script”. These manuscripts were in archaic form of five-syllable verse, reflecting the very earliest stages in the formation of Zhuang culture. It seems that all the scripts were connected with Baeu Rodo, the apical ancestor of the Zhuang. Based on the scholars’ efforts, remarkable collections of Zhuang ritual manuscripts came into being. Five-syllable verses in form are the most striking features in the above-mentioned publications. A few lines from Zhang Shengzhen’s works (1991) will account for this phenomenon:

三	𠄎	三	皇	制
Sam	gaiq	sam	vuengz	ciq
四	𠄎	四	皇	搥
Si	gaiq	si	vuengz	cauh

(p. 4)

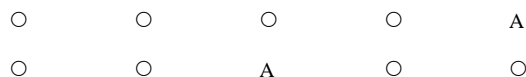
The lines here are of typically five-syllable verse. The first and third ones are written in “old Zhuang script” and they are exactly what they look like in boumo’s religious texts. Accordingly, the second and the fourth lines are in Zhuang script called Zhuangwen, which is the official romanization system for Zhuang used in the People’s Republic of China. Such system is used in the published books to provide readers information that they need to trace the source of lexical information. The two lines in old Zhuang script here means, word for word, “three/thing/ three/king/establish // four/thing/four/king/create”. Simple lines as they are, translators gave different renderings. David Holm (2004, p. 54) put them as “The Three Realms were Established by the Three Kings”, The Four Realms were Created by the Four Kings.” And, Professor Han Jiaquan (2012, p. 2) turned them into “All things are arranged by Baeuqloxdoh, And the myriad creatures are created by him as well.” Different understanding of the numbers “three” and “four” here lead to different translated texts. As noted in *The Baeu Rodo Scriptures: An Annotated Translation* (1991, p. 41), there are three explanations of “Sam gaiq”. (1) “Sam” (three) is meant as a non-specific number, while “gaiq” (thing) means “kind, or sort”. Thus, the term “sam gaiq” is a general reference to “all sorts of things”. (2) It refers to Heaven, Earth, and Water. (3) In Zhuang mythology, it was said that the universe is composed of Three Realms. Heaven is the Upper Realm, where the gods and immortals live; the Earth is the Middle Realm, housing human beings; and underground is the Lower Realm, inhabited by dwarfs. Based on Zhuang mythology of creation and the Zhuang culture, the author argues that three and four in the given lines here are non-specific, thus she rendered the two lines into “Everything was created by the King / A creator who was all knowing”.

As seen above, the old Zhuang script is a modified form of the Chinese character to represent the sound, or to convey the meaning, of a Zhuang word. A Han Chinese load word in Zhuang can be used to represent both the original sound and the meaning of a character. Five-syllable forms of verse are predominant in the Baeu Rodo scriptures. Such old Zhuang characters abound with cultural connotations. They help researchers to trace information of Zhuang culture in lexical development, syntactical changes with history, and social background. As ancient songs, the versified Baeu Rodo scriptures are a reflection of what Zhuang folk had experienced. The striking features of five-syllable forms of verse are of great linguistic and aesthetic values.

B. Waist-rhyme

The Baeu Rodo scriptures are written predominantly in five-syllable verse – occasionally in seven-syllable verse due to exposure to Han Chinese influence – and exhibit the basic rhyming features of the Zhuang language. In the texts, boumo smartly and deliberately employ various rhyming devices to create words of music effect to retain the beauty of sounds and meanings, among which waist-rhyme is the most impressive feature that has drawn much attention from scholars who are interested in the study of Zhuang language and culture.

According to *The New Oxford Dictionary of English* (2001, p. 1593), rhyme is “correspondence of sound between words or the endings of words, especially when these are used at the ends of lines of poetry”. Also, in *Oxford Advanced Learner’s Dictionary of Current English with Chinese Translation* (1984, p. 990), rhyme is defined as “sameness of sound of the endings of two or more words at the ends of lines of verse”. According to the two definitions given above, it is safe to argue that the essence of rhyme is the identical sound between words or the endings of words. Just like the people of any other nations, ancient Zhuang knew how to use the sounds of their language for maximum rhetorical effect. The playing on similar final sounds in words produces kind of “echoing” effect, making the speech pleasant to the ear. However, as one of the forms of rhyme, waist-rhyme is a rhyme in which the last syllable in the first line of a stanza rhymes with the middle syllable in the following line. The most basic form goes as:



Numerous pairs of lines of waist-rhymes can be cited from the Baeu Rodo scriptures as in the opening lines of “Inviting Gods” in *The Baeu Rodo Scriptures: An Annotated Translation* (1991, p. 3):

Cingj	bauq	daengz	hoiq	daengq
(eiŋ ³)	pau ⁵	taŋ ²	ho:i ⁵	taŋ ⁵)
Cingj	bauq	naengh	hoiq	naeuz
(eiŋ ³)	pau ⁵	naŋ ⁶	ho:i ⁵	nao ²)

Here, the two lines are written in Zhuang script followed by their international phonetic alphabet respectively. And, “daengq” in the first line with its pronunciation of /taŋ/ in tone 5 rhymes with the third syllable “naengh” (/naŋ/), which is the middle one in the second line. The word-to-word meanings of the two lines go as: invite grandfather arrive I report / invite grandfather sit I say. According to *Dictionary of the Old Zhuang Script*, “baeuq” is a term of reference and address meaning “grandfather, old man, venerable one” (1989, p. 9). In the Baeu Rodo scriptures, it is used to refer to Baeu Rodo, an all-knowing creator in Zhuang culture. Such rhyming of sounds is extremely popular among Zhuang ancient songs, and it is the most striking one in the Baeu Rodo scriptures. A famous Chinese scholar Huang Ren (2001, p. 163) stated that rhymes in English could be roughly classified as “alliteration, assonance, and single / double rhyme”. In comparison, waist-rhyme in Zhuang language is very different and it may become a headache for translators when they try to render such Zhuang language into English.

Interestingly, the waist-rhyme pattern of “○○○○A/○○A○○” in the Baeu Rodo scriptures goes different from the rhyming patterns in English verses. This view was backed up by Gong Xiaobin and Wang Jiayi (2019, p. 102). By their in-depth studies of English rhymes, they concluded that the rhyming patterns of English verses were end-rhymes, varying from “aa, aabb, abab, abba” to “aaba”. Apart from the Baeu Rodo scriptures, waist-rhyme is also popular in other forms of Zhuang culture. It was pointed out in *Sailing in the Sea of Songs* (2015, p.135) that Zhuang folk songs were different in rhyming from Han Chinese songs in that they rhymed in waist-rhyme, in which the last syllable in the first line rhymed one of the middle syllables in the second line. It was also stated in this book that the Zhuang people held that waist-rhyme lied at the essence of their folk songs. They insisted that it was the waist-rhyme that made their folk songs extremely singable to the singer and comfortably pleasant to the listener. The great popularity of waist-rhyme with the Zhuang folk can be found in the works of many other scholars who have conducted researches on Zhuang folk songs and Zhuang drama. Yang Changxiong (2017, p. 11) stated that waist-rhyme was very common in Zhuang folk songs when he came to discuss their syntactical structures and rhythms. In addition, Liu Xueqin (2016, p.125) also mentioned that Pingguo Zhuang folk songs were characterized by waist-rhyme. Furthermore, in discussing the lyrics of Zhuang drama, Wei Wei (1990, p.206) argued that the Zhuang drama was unique in rhyming because they appeared in waist-rhyme, which often strengthened its dramatical effect. As one of ancient songs in Zhuang area, the Baeu Rodo scriptures, like any other form of Zhuang songs, or ever Zhuang drama, were woven cleverly by lines of waist-rhyme and sound musical to the ears of the audiences. Occasionally, the waist-rhymes appear in a run-on way in the Baeu Rodo texts, producing an effect of echoing in harmony to fulfill the human sensations by giving them happiness and pleasure. It seems obvious that the Zhuang people enjoy employing waist-rhymes to retain the beauty of the sounds and meanings in Zhuang language to achieve special effects so that it will be much easier to chant, recite and memorize the scriptures.

C. *Balanced Repetition*

In addition to versification and waist-rhyme, a salient linguistic feature of the Baeu Rodo scriptures is balanced repetition, which falls into antithetic repetition and parallel repetition. Antithetic repetition, the author argues based on the analysis of many Baeu Rodo texts, is the combination of antithesis and repetition, meaning that structures with similar form and function and approximately equal length usually occur in two or more lines in verse and express contrasting ideas. And, parallel repetition suggests that balanced structures have similar form and function and approximately equal length, and they usually occur in two lines in verse or sometimes in successive ones to repeat the same idea. Interestingly, numerous lines of balanced repetition can be cited from the Baeu Rodo scriptures. Look at the following examples from Zhang’s works (1991):

Bauq	song	sam	mbanj	laj
(pa:u ⁵	so: η ¹	sa:m ¹	ba:n ³	la ³
Report	two	three	village	below)
Bauq	seiq	haj	mbanj	gwnz
(pa:u ⁵	so: η ¹	sa:m ¹	ba:n ³	kwn ²
Report	four	five	village	above)

(p. 85)

Cauh	cwz	cauh	bangx	daemz
(ea:u ⁶	ew ²	ca:u ⁶	pa: η ⁴	tam ²
Create	ox	create	side	pond)
Song	gaeu	ngaem	dauqnaj	
(so: η ¹	kau ¹	ηam ¹	ta:u ⁵	na ³
Two	horns	bend	forward)	
Cauh	vaiz	cauh	bangx	dah
(ea:u ⁶	va:i ²	ca:u ⁶	pa: η ⁴	ta ²
Create	buffalo	create	side	river)
Song	gaeu	aj	dauqlaeng	
(so: η ¹	kau ¹	a ³	ta:u ⁵	laj ¹
Two	horns	bend	backward)	

(p. 318)

Here are two examples cited from Baeu Rodo texts. The first one has two lines taken from the text of *Creating Heaven and Earth*, and the second four lines from *Recalling the Souls of Water Buffalo, Oxen and Horses*, each followed by the corresponding IPA and word-to-word English meanings, which are marked by brackets. The first example assumes a balanced structure and emphasizes a contrast in meaning by giving antonymous words “laj(below)” and “gwnz(above)” in parallel construction. In the second example, the four lines go in balanced construction in which the first and the third lines have words of different meaning, “daemz(pond)” as opposed to “dah(river)”, and the second and the fourth “dauqnaj(forward)” and “dauqlaeng(backward)” of contrasting ideas. Furthermore, the repeated use of “bauq(report)” and “cauh(create)” in the two examples are equally revealing. Such antithetic repetition serves as a tuneful rhythm especially in oral composition.

Apart from balanced structures expressing opposed ideas as discussed above, more examples of parallel lines of the same meaning but of different words or phrases are plenty in the Baeu Rodo scriptures. Here is an example from Huang’s works (2016, p. 5):

Hoiq	mbouj	niz	dien	deih
(ho:i ⁵	bau ⁵	ni ²	tian ¹	ti ⁶
I	don’t	offend	the heaven)	
Hoiq	mbouj	famh	mbwn	ndaen
(ho:i ⁵	bau ⁵	fa:m ⁶	bən ¹	den ¹
I	don’t	offend	the heaven)	

The two lines are from the opening ones of the text of *Inviting God Vangcau and Deity Dodei*. They are parallel lines with the same meaning. “dien deih (heaven and earth) in the first line is a Han Chinese term borrowed by Zhuang people and it is equivalent to “mbwn ndaen” in the second line with indigenous Zhuang concept of “heaven and earth”. Moreover, “niz” in the first line and “famh” in the second line are of synonym, both meaning “offend”. Therefore, this is a typical example of parallel repetition. More examples can be cited from Zhang’s works (1991, p. 591-594) as follows:

Ien	boh	meh	gangj	Haemz
(i:n ¹	po ⁶	me ⁶	ka:ŋ ³	ham ²
Enmity	father	mother	speak	unkind words)
Ien	nanghlaeng		gangj	yak
(i:n ¹	na: ŋ ³ laŋ ¹		ka:ŋ ³	ja:k ⁷
Enmity	wife's family		speak	unkind words)
De	ma	dwk	ciuhlaeng	
(te ¹	ma ¹	twk ⁷	ei:u ⁶ laŋ ¹	
It	come	strike	present generation)	
De	ma	daengz	ciuhneix	
(te ¹	ma ¹	taŋ ²	ei:u ⁶ nei ⁴	
It	come	to	present generation)	
Rox	raeuz	hengz	congz	byat
(yo ⁴	γau ²	he: ŋ ²	eo: ŋ ²	pja:t ⁷
May	we	offer	table	severance)
Rox	raeuz	hab	congz	ien
(yo ⁴	γau ²	ha:p ⁸	eo: ŋ ²	i:n ¹
May	we	offer	table	release)
Guh	byat	naj	baed	sien
(ku ⁶	pja:t ⁷	na ³	pat ⁸	si:n ¹
Conduct	severance	front	bodhisattvas	immortal)
Faenz	ien	naj	mehlauz	
(fan ²	i:n ¹	na ³	me ⁶ la:u ⁴	
Chop	enmity	front	Great Mother)	
Ciuh	lwg	raeuz	doengz	vanz
(ei:u ⁶	lwk ⁸	γau ²	toŋ ²	va:n ²
Generation	children	our	together	redeem)
Ciuh	lan	raeuz	doengz	soq
(ei:u ⁶	la:n ¹	γau ²	toŋ ²	so ⁵
Generation	grandchildren	our	together	plead)
Doengz	soq	ien	ciuh	nduj
(toŋ ²	so ⁵	i:n ¹	ei:u ⁶	du ³
Together	plead	enmity	generation	first)
Doengz	soq	boux	ciuh	gonq
(toŋ ²	so ⁵	pou ⁴	ei:u ⁶	ko:n ⁵
Together	plead	the	generation	previous)

There are twelve lines of Zhuang script here. Actually, these lines can be classified into six pairs, each covering two lines. The first and the second lines constitute the first pair ending with “haemz” and “yak” meaning “unkind words”,

the third and the fourth “ciuhlaeng” and “ciuhneix” meaning “present generation”. Interestingly, the first line expressed a similar meaning to that of the second line. Also, the third and the fourth lines convey more or less the same meaning. Huang Zhongxi (2010, p. 121), a scholar of Zhuang native, argued that “the Zhuang have a double thinking pattern in their speech and writing”. The author of this article agrees with this argument and holds that such parallel repetition is a reflection of the double thinking pattern of the Zhuang.

IV. CONCLUSION

As discussed above, versification, waist-rhyme, and balanced repetition are the most striking features of the Baeu Rodo scriptures. They work together to show that the Zhuang of ancient time, especially the boumo, knew how to use sounds of their language skillfully for maximum rhetorical effect. It is often found that the grammatical pattern of one line will be repeated in the next, and sometimes in a third, making a stylistic feature of signs of oral composition. The combination of waist-rhyme and balanced repetition serves as an aid to reading the texts and it's easier for boumo to recite the Baeu Rodo scriptures, helping the verses more pleasant to the ear. Written in the “old Zhuang script”, a variant of the Chinese character script, the manuscripts collected in the Baeu Rodo scriptures gave every indication of being venerable age. As language is the carrier of culture, the scriptures, which were passed down in archaic form of five-syllable verse with waist-rhyme and balanced repetition, reflect the very earliest stages in the formation of Zhuang culture. There is no doubt that the Baeu Rodo scriptures are a signal contribution to scholarship on the Zhuang. It is hoped that more and more scholars at home and abroad have more in-depth research in them and bring about more significant discoveries about the linguistic features of the Baeu Rodo scriptures.

ACKNOWLEDGEMENTS

This article is part of the research findings supported by the National Social Science Fund of China through a research grant “On the English Translations of the Epic of Zhuang Baeu Rodo from the Perspective of Ethnographic Translation” (16BYY036). I am grateful for intellectual input from Huang Zhongxi, the director of the above-mentioned research project of national level, a professor of English, and a Zhuang native speaker whose research interest focuses on the translation of minority classics, and Han Jiaquan, a professor of English and a veteran in the circle of translation who has produced quite a few books on the studies of Chinese-English translation. Many thanks also go to David Holm, Zhang Shenzhen, Huang Mingbiao and other scholars whose insight in their works have given me much light to have a better understanding of the Baeu Rodo scriptures.

REFERENCES

- [1] Gong, X. B. & J. X. Wang (2019). *End Weight in English*. Suzhou: Suzhou University Press.
- [2] Government Office of Guangxi Zhuang Autonomous Region. (2015). *Sailing in the Sea of Songs*. Nanning: Guangxi Arts Publishing House.
- [3] Han, J. Q. (2012). *The Epic of Baeu Rodo*. Nanning: Guangxi People's Publishing House.
- [4] Hornby, A.S. (1984). *Oxford Advanced Learner's Dictionary of Current English with Chinese Translation (Revised 3rd Edition)*. Oxford: Oxford University Press.
- [5] Holm, D. (2003). *Killing a Buffalo for the Ancestors: a Zhuang Cosmological Text from Southwest China*. Dekalb: Northern Illinois University.
- [6] Holm, D. (2004). *Recalling Lost Souls: The Baeu Rodo Scriptures, Tai Cosmogonic Texts from Guangxi in Southern China*. Bangkok: White Lotus Press.
- [7] Holm, D. (2015). *Hanvueng: The Goose King and the Ancestral King*. Leiden: Koninklijke Brill NV.
- [8] Huang, M.B. (2016). *A New Annotated Facsimile Edition of the Baeu Rodo Zhuang Boumo Scriptures (3 volumes)*. Nanning: Guangxi People's Publishing House.
- [9] Huang, R. (2001). *English Rhetoric & Writing*. Shanghai: Shanghai Foreign Language Education Press.
- [10] Huang, Z.X. & Y. Lu. (2010). On English Translation Strategies for the Zhuang's Double Thinking Pattern — A Case Study on the Baeu Rodo Scriptures. *Research of Guangxi Nationalities* 102.4, 121-125.
- [11] Liu, X. Q. (2016). *Translation Researches on the Classics of the Southwestern Nationalities*. Dalian: Dalian Maritime University Press.
- [12] Nong, G.P. & T.W. Cao. (1982). *Selected Zhuang Folk Tales (volume 1)*. Nanning: Guangxi People's Publishing House.
- [13] Office for the Editing of Ancient Manuscripts. (1989). *Dictionary of the Old Zhuang Script*. Nanning: Guangxi Minzu Publishing House.
- [14] Pearsall, J. (2001). *The New Oxford Dictionary of English*. Shanghai: Shanghai Foreign Language Education Press.
- [15] Qin, N.C. (2004). Baeu Rodo: the First Human Ancestor of the Indigenous People along the Zhujiang River in China. *Research of Guangxi Nationalities* 76.2, 46-61.
- [16] Wei, W. & F. Xiang. (1990). *Research on the Arts of Zhuang Drama*. Nanning: Guangxi People's Publishing House.
- [17] Yang, C. X. (2017). *A New Version of Zhuang Folk Songs*. Guilin: Guangxi Normal University Press.
- [18] Zhang, S.Z. (1991). *The Baeu Rodo Scriptures: An Annotated Translation*. Nanning: Guangxi People's Publishing House.
- [19] Zhang, S.Z. (2004). *Annotated Facsimile Edition of the Baeu Rodo Zhuang Boumo Scriptures (8 volumes)*. Nanning: Guangxi People's Publishing House.
- [20] Zhou, G.M. (1995). *Moism and Mo Culture*. Guiyang: Guizhou People's Publishing House.



Lianzhi Lu was born in Guangxi Zhuang Autonomous Region, China in 1970. She is currently a professor of English at Baise University, Baise, China. Her research interests focus on studies of language and culture, and translation of minority classics. Her major works are:

[1] (2014). *Comparison of English and Chinese & Research on Cultural Differences Between East and West*. Beijing: China Commerce and Trade Press.

[2] (2015). *Selected Translations of Zhuang Myths and Legends*. Beijing: Jiuzhou Press.

[3] (2017). An Ethnographic Interpretation of David Holm's English Translations of Baeu Rodo Scriptures. *Translation Horizons* 04.2, 82-92.