# Comparison of the Poetics Between British Ballads and Yao Ballads

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## Abstract

Although British ballads and Yao ballads are created in different backgrounds of language and culture, they all come from the folk and are characterized by the folk songs, not only following the principles of traditional poetry composing, but also reflecting the social reality in an easy-to-understand language. Actually they are rare intangible cultural heritages retained by human beings. In this paper, poetic characteristics of British ballads and Yao ballads are analyzed from three aspects of meter, rhythm, rhyme and poetic style. The purpose is to explain the commonality and uniqueness of different national literary systems, and to sum up the aesthetic value and development law of literary works. Meanwhile, it also expounds the similarities or unique features between British ballads and Yao ballads by discussing the typical composing techniques and poetic structure characteristics of the ballads of the two nationalities, so that a useful conclusion is drawn for philosophical, aesthetic and critical comparative research as well as a new comparative perspective is explored for comparative literature research.

**Key words:** British ballad; Yao ballads; Poetical comparison

## INTRODUCTION

It is well-known that English derives from the Indo-European family of languages, which tends to be symbolic in its vocabulary. That is to say, a word can be composed of a single syllable or multiple syllables, and there are always end-word changes in sex, number, case, tense and so on in it, which brings difficulties in the ballad composition. However, it seems that such changes can not affect the overall beauty of British ballads due to the deliberate word choice, for "the right word, like the right key of the piano, or the right colour in painting, always gives the proper tone to the composition; any other word would mar the harmony—lessen or destroy the effect." (Sheran, 1906, p.7) In terms of the length of each line, we see the British ballad poetries basically maintain the tetrameter format, which not only ensures their concise and an easy-to-remember characters, but also makes the ballads' rhythms clear, cadence, singing like a slow quad dance. In contrast, Yao ballads are recorded in Chinese characters, and the prominent feature of Chinese characters is the rule of monosyllabic word. It is because there are no inflections of gender, number, case, tense, etc in them, the grammar of Chinese characters is relatively elastic, and they have a great flexibility to form sentences, which can be arranged and inlaid at the composer's will to produce endless visual images, sound images, meaning images, event images, taste images, etc. The orderliness of sentences in Yao ballads is obviously much better than that in British ballads.

## 1. THE METER IN BRITISH BALLADS AND YAO BALLADS

Generally, the rhythm of English is made up of stressed syllables alternating with unstressed syllables, so in a prose text, the arrangement of stressed syllables and unstressed syllables is random and irregular, which is called prose rhythm; while in a poetry, the arrangement

of stressed syllables and unstressed syllables is regular, which is called verse rhythm. In other words, each line in a verse can be divided into several types of feet that are roughly equal to time lengths. The rhythm of a Chinese verse is reflected by "stops", that is to say, compared with English poetry, the "feet" are replaced by the "stops", and usually a word unit represents one stop, so in Chinese, two-word stop and three-word stop are the most common application. One-word stop and four-word stop are usually auxiliary stops. Function words (such as "不但", equivalent to "not only"; "那" equivalent to "then"; "所" equivalent to "so") and auxiliary words (such as "的" equivalent to "of") cannot form stops separately, but if they appear in front of or behind a content word, they can form a stop together. Since Chinese metrical poems are usually composed of five words and seven words, most of them are composed of two and three stops, which are equivalent to two and three beats of a song.

As the creation method of narrative ballad poetry follows the style of a verse, both British ballads and Yao ballads are characterized by metrical poetry. The meter in English poetry refers to the pace of speech, which shows that the flow of voice sound changes quantitatively with time. The quantitative factors are mainly the length, the intensity and the pitch. The simplest form of quantitative change is a unit which is composed by two syllables in the form of "long and short", "strong and weak", "high and low", or "short and long", "weak and strong", and "low and high", like the beat of a heart, the tick of a pendulum, the chug of a dance step. This rhythmic unit is called a foot, and several rhythmic units constitute a line of poetry. (Hai Ang, 2012, p. 309) As to the Chinese poetries, the rhythm refers to the starting, continuing, transferring, closing, level and oblique tone, the number of words, pair, stick, replace and rhyme, as well as the voice rhythm, sound rhythm and musical rhythm, etc. The first and the second tone constitute a level tone, but the third and fourth tones constitute an oblique tone. Therefore, the typical feature of Chinese narrative ballad poems is that the structure is relatively fixed, and the phenomenon of rhyme or tune exists in each line, and rigorous and orderly arrangement are deliberately designed, certain restrictions of the number of words, lines, level and oblique tone, rhyme also should be paid attention to, while the length of a ballad can be longer or shorter according to the content of the story or the preference of the narrator, so that they can be easily to be told or sung in different occasions, that is why even to a same story there may be all different kinds of versions. In general, British ballads are written in the forms of iambic trimeter or tetrameter, with end rhyme or alliteration as well as abdominal rhyme. For example, the ballad *10J: The Twa Sisters* is basically written in the form of iambic tetrameter:

10.J.1 THERE were | two la | dies play | ing ball,
    Refrain: Hey, | ho, | my Nan | nie O
    A great | lord came | to court | them all.
    Refrain: The swan | she does | swim bon | nie O
10J.2 He gave | to the first | a gol | den ring,
    He gave | to the se | cond a far | better thing.
    \* \* \* \* \*
10J.3 He made | a harp | of her | breast-bone
    ......
10J.4 He set | it down | upon | a stone,
    And it | began | to play | its lone.

But in the following ballad *65I: Lady Maisry*, a combination of trimeter and tetrameter is used. It is worth noting that the basic rhythm pattern, including unstressed and stressed, stressed and unstressed, unstressed unstressed and stressed, stressed stressed and unstressed, is usually maintained throughout a ballad, whether there are one stanza or multiple stanzas in it. Sometimes, depending on how long a monosyllabic word pauses, there are also some "declension" phenomena, which forms a monosyllabic foot, such as "Hey, | ho, | my Nan | nie O" in the above ballad, and "Who | dearly | loved me，'Give | to him | this gay | gold ring" in the following ballad. Actually we can believe that there is a pause in front of these monosyllabic stressed words hey, ho, Who, 'Give, which corresponds to the presence of an unstressed syllable, just like Alfred Tennyson's design "Break, | break, | break, At the foot | of thy crags, | O Sea!" in his *Break, Break, Break*. Therefore, when we read this poem, we have to make a pause in front of "Break" to precisely show the mournful tone in this poem.

65I.1 THERE lived | a lady | in Scotland,
    Refrain: Hey | my love | and ho | my joy
    There lived | a lady | in Scotland,
    Refrain: Who | dearly | loved me
    There lived | a lady | in Scotland,
    An she's fa'n | in love | wi an Eng | lishman,
    Refrain: And bonnie | Susie Cleland | is to be burnt | in Dundee
65I.2 The fa | ther unto | the daugh | ter came,
    Refrain: Who | dearly | loved me
65I.2 Saying, | Will you | forsake | that Englishman?
65I.3 'If you | will not | that Eng | lishman forsake,
    Refrain: Who | dearly | loved me
65I.3 O I | will burn | you at | a stake.'
65I.4 'I will not | that Eng | lishman | forsake,
    Refrain: Who | dearly | loved me
65I.4 Tho you | should burn | me at | a stake.
65I.5 'O where | will I | get a | pretty | little boy,
    Refrain: Who | dearly | loves me

65I.5 Who │ will carry │ tidings │ to my joy?'

65I.6 'Here │ am I, │ a pretty │ little boy,

    Refrain: Who │ dearly │ loves thee

65I.6 Who │ will carry │ tidings │ to thy joy.'

65I.7 'Give │ to him │ this right- │ hand glove,

    Refrain: Who │ dearly │ loves me

65I.7 Tell him │ to get │ ano │ ther love.

    Refrain: For, etc.

65I.8 'Give │ to him │ this little │ penknife,

    Refrain: Who │ dearly │ loves me

65I.8 Tell him │ to get │ ano │ ther wife.

    Refrain: For, etc.

65I.9 'Give │ to him │ this gay │ gold ring;

    Refrain: Who │ dearly │ loves me

65I.9 Tell him │ I'm go │ ing to │ my burning.'

    Refrain: An, etc.

65I.10 The bro │ ther did │ the stake │ make,

65I.10r Who │ dearly │ loved me

65I.10 The fa │ ther did │ the fire │ set.

65I.10r An bonnie │ Susie Cleland │ was burnt │ in Dundee.

*——65I: Lady Maisry*

Yao ballads are used to adopting five words with two stops or seven words with three stops, and rhyming or tuning at the end of the sentences. In each stanza the content is roughly repeated, except for changing some words. In this way, they can be sung with obvious rhythm from unstressed to stressed, from slowness to urgency, full of good sense of rhythm, so that the ballads are not be complicated in structure and are easy to be remembered. Take *Song of Huang Tiao Sha* in *The Great Lyrics of King Pan* for example:

> A dark cloud had scattered and the master expected the guests' arrival.
> Coming into the hall the guests found the banquet hadn't started yet.
> With a silver bottle in hand the master urged them to drink by pouring constantly.
> And all the guests shed tears with gratitude as they drank the master's wine.
>
> A dark cloud had scattered and the master invited the guests in.
> Coming into the hall the guests found the banquet hadn't started yet.
> With a silver bottle in hand the master presented them cups of wine to drink.
> Due to the master's banquet the guests were content to pay a visit in.
>
> A dark cloud had scattered and the guests came from afar.
> Rains fell down to snow on mountains and swallows covered with purple clouds.
> Swallows flew into the original house attached to the old times and the old home.

> With three feet of brocade on the guests they'd sung tens and thousands of lines.
>
> *——The great lyrics of King Pan*

Take *A Song of Catching Birds* in *Yang Songs of Twelve Years' Treading* for another example:

> Setting a trap on the top of Jiu Mei Mountain and refining sugar at the foot of it.
> But the sugar was still shapeless after hammering thrice and refining four times.
>
> Setting a trap on the top of Jiu Mei Mountain and refining sugar at the river mouth of Hunan.
> With smiles a pair of scholars was setting traps under the trees of the mountain.
> And they talked together while coming alone to expect a couple to return.
> Thousands of birds they couldn't capture but only a pair of thrushes gotten.
>
> Setting a trap on the top of Jiu Mei Mountain and refining sugar at the foot of it.
> A pair of scholars was setting traps with smiles at the foot of Jiu Mei Mountain.
> And they talked together while coming alone to expect a couple to return.
> Thousands of birds they couldn't capture but only a pair of partridges gotten.
>
> Setting a trap on the top of Jiu Mei Mountain and refining sugar at the foot of it.
> With smiles a pair of scholars was setting traps under the trees of the mountain.
> And they talked together while coming alone to expect a couple to return.
> Thousands of birds they couldn't capture but only a pair of waterfowls gotten.
>
> Setting a trap on the top of Jiu Mei Mountain and refining sugar at the foot of it.
> With smiles a pair of scholars was setting traps under the trees of the mountain.
> And they talked together while coming alone to expect a couple to return.
> Thousands of birds they couldn't capture but only a pair of white doves gotten.
>
> Setting a trap on the top of Jiu Mei Mountain and refining sugar at the foot of it.
> With smiles a pair of scholars was setting traps under the trees of the mountain.
> And they talked together while coming alone to expect a couple to return.
> Thousands of birds they couldn't capture but only a pair of quails gotten.
>
> *——A Song of Catching Birds* in *Yang Songs of Twelve Years' Treading*

## 2. THE RHYME AND RHYTHM IN BRITISH BALLADS AND YAO BALLADS

The initial transmission of ballads or folk songs mainly relies on rap, so in a real sense, ballads or folk songs are a kind of art in rap. Apart from their narrative functions,

there is also a kind of musical characteristic in them, and the most prominent parts of the musicality in ballads are the ingenious use of the rhyme and rhythm. If the meter is the quantitative structure of the sound, then the rhyme and rhythm are the qualitative structures of the sounds, they together constitute the components of music on musical theory, and the combination of the two produces a harmonious and pleasant sound, just as Aristotle said: "SOME artists, whether by theoretical knowledge or by long practice, can represent things by imitating their shapes and colours, and others do so by the use of the voice; in the arts I have spoken of the imitation is produced by means of rhythm, language, and music, these being used either separately or in combination. Thus the art of the flute and of the lyre consists only in music and rhythm, as does any other of the same type, such as that of the pipes. The imitative medium of dancers is rhythm alone, unsupported by music, for it is by the manner in which they arrange the rhythms of their movements that they represent men's characters and feelings and actions." (Dorsch, 1965, p. 34) Thus, on the one hand rhyme and rhythm are the most musical elements in a poem, they are the emotional focuses in a line; on the other hand rhyme and rhythm are the linkers of a poetry. For example, the first rhyme can evoke anticipation and suspense about the reappearance of the second rhyme, while the reappearance of the rhyme can also evoke memories of the previous one; in short, the various emotional connections in many poetic lines are often realized through rhyme. (Hai Ang, 2012, p. 315)

The mode of rhymes in English ballads follow the tradition of ancient English poetry; they can be divided into three types according to their position: alliteration, assonance and foot rhyme, and also can be distinguished into monosyllabic, disyllabic, trisyllabic and polysyllabic according to the number of syllables. Alliteration used to be the only way to rhyme in old Germanic poetry, as in the national epic *Beowulf*, which uses alliteration rather than foot rhyme. But later, influenced by Latin poetry and French poetry, English poetry generally used foot rhyme, hence alliteration is no longer a metrical factor in English poetry, it was only used as a means to increase the musicality of the poetic lines in order to achieve the effect of adding a sense of music as well as easy to be remembered and chanted, and it is the same as in British ballads. For example:

20G.1 THERE was a lady lived on [a] lea,
Refrain: All alone, alone O
Down by the greenwood side went she.
Refrain: Down the greenwood side O
20G.2 She set her foot all on a thorn,
There she had two babies born.
20G.3 O she had nothing to lap them in,
But a white appurn, and that was thin.
——20G: The Cruel Mother

In the first stanza, the first line and the third line are rhymed while the second line and the fourth line do the same. Masculine rhyme, that is, the monosyllabic rhyme is used in the whole poem, which is also the common foot rhyme in English poetry. Here, in the first line "Lady Lived" and in the fifth line "She set", as well as in the sixth line "babies born", alliteration is used while in the second line "All alone, alone O", and in the eighth line "appurn, and", abdominal rhyme is used. Therefore, a few short poetry lines in this poem can be described as very rich in rhymes.

However, in the ballad of *24A: Bonnie Annie*, female foot rhymes, that is, disyllabic rhymes are mainly used in the whole ballad, such as "Forfar-dochter，bonnie-honey，sailing-bairn（bairing），Annie-cannie，yellow-valley", and occasionally masculine rhymes occur, such as "me-me，ye-me，swam-them". Meanwhile, alliterations, such as "lord-lived, captain-courted, sea-sailing, black-bullet", and abdominal rhyme (two or more words with the same vowel stress factor, such as mother's -money) is also used as auxiliary rhymes for achieving a musical effect.

24A.1 THERE was a rich lord, and he lived in Forfar,
He had a fair lady, and one only dochter.
24A.2 O she was fair, O dear, she was bonnie!
A ship's captain courted her to be his honey.
24A.3 There cam a ship's captain out owre the sea sailing,
He courted this young thing till he got her wi bairn.
24A.4 'Ye'll steal your father's gowd, and your mother's money,
And I'll mak ye a lady in Ireland bonnie.'
24A.5 She's stown her father's gowd, and her mother's money,
But she was never a lady in Ireland bonnie.
* * * * *
24A.6 'There's fey fowk in our ship, she winna sail for me,
There's fey fowk in our ship, she winna sail for me.'
24A.7 They've casten black bullets twice six and forty,
And ae the black bullet fell on bonnie Annie.
24A.8 'Ye'll tak me in your arms twa, lo, lift me cannie,
Throw me out owre board, your ain dear Annie.'
24A.9 He has tane her in his arms twa, lo, lifted her cannie,
He has laid her on a bed of down, his ain dear Annie.
24A.10 'What can a woman do, love, I'll do for ye;'
'Muckle can a woman do, ye canna do for me.'
24A.11 'Lay about, steer about, lay our ship cannie,
Do all ye can to save my dear Annie.'
24A.12 'I've laid about, steerd about, laid about cannie,
But all I can do, she winna sail for me.
24A.13 'Ye'll tak her in your arms twa, lo, lift her cannie,
And throw her out owre board, your ain dear Annie.'
24A.14 He has tane her in his arms twa, lo, lifted her cannie,
He has thrown her out owre board, his ain dear Annie.
24A.15 As the ship sailed, bonnie Annie she swam,
And she was at Ireland as soon as them.
24A.16 He made his love a coffin of the gowd sae yellow,
And buried his bonnie love doun in a sea valley.
——24A: Bonnie Annie

In general, Yao songs are usually segmented and develop around a theme in each section, with a smooth transition between two sections, there may not be stops in the process of singing, and a relative long time is needed to finish singing one, so phenomenon of periodic changes

may happen in rhyme or tune, that is, changing a rhyme or tune is common after finishing one section, which not only ensures the sound effect of rising and falling in the lyrics, but avoids the monotony and tedious. For example:

How many ridges have you passed by when you come this morning?
And how many hills have you gone over by trampling thatch under your feet?
How many ridges have you trampled under your yellow straw sandals?
And how many pairs of fine cloth have you used to wrap your money in?

Only one ridge I have passed by when I come this morning,
And one river I have walked across by trampling thatch under my feet.
Only one ridge I have trampled under my yellow straw sandals,
And one pair of fine cloth I have used to wrap my money in.

How many ridges have you passed by when you come this morning?
And how many mountains are under how many ridges?
There are sparrows with zebra on the head in the mountains,
And the sparrows with zebra on the head are the same appearance.

How many ridges have you passed by when you came this morning?
And how many valleys are under how many ridges?
How many kinds of streams are there in the valleys?
And how many kinds of flowers are blooming face to face?

Only one ridge I have passed by when I come this morning,
And there is one valley under one ridge.
Only one kind of stream runs through the valley,
And one kind of flower is blooming face to face.

How many ridges have you passed by when you come this morning?
And how many ponds are under how many ridges?
How many ducks are there in the pond?
And how many mother duck and how many drake?

Only one ridge I have passed by when I came this morning,
And there is one pond under one ridge.
There is one duck in the pond,
They are one mother duck and one drake.

The river in front of the door runs through the town,
And the master has something important to invite the holy Pan Wang in.
For something important the master has invited him in,
And together with his fairies the holy man strolls around leisurely.

The river in front of the door runs through the main street,
For something important the master has invited the holy Pan Wang in.
For something important the master has to invite the holy man to come,
And together with his fairies the holy man strolls around leisurely.

In front of the door the noble flowers on the stone plate are blooming,
And for something important the master has to invite the holy man.

For something important the master has invited the holy Pan Wang in.
With his fairies the God of Pan Wang is here now.

The young fellow is from a far township,
And from far away he has come to the young girl village.
Girl, please open the door and let the young fellow in,
For he will continue to go to Lian Zhou tonight.

The young fellow is from a far township,
And from far away he has come to the front of the young girl's house gate.
Girl, please open the door and let the young fellow in,
For he will continue to go to Xing Ping tonight.

The young fellow is from a far township,
And from far away he has come to the young girl's house gate.
Girl, please open the door and let the young fellow in,
For he will continue to go to Fu Ling tonight.

The young fellow is from a far township,
And he has come to the house pond at the young girl's village.
Girl, please open the door and let the young fellow in,
For he will continue to go to Fu Jiang tonight.

The young fellow is from a far township,
And from far away he has come to the young girl's house roof.
Girl, please open the door and let the young fellow in,
For he will continue to do some cooking tonight.

——*Lyrics for Redeeming A Vow to the God*

In the first line of the lyric, one rhyme is essentially used from the beginning to the end according to the Chinese rhyme: 岗（gang）, 双（shuang）, 江（jiang）, 山（shan）, 斑（ban）, 塘（tang）, and interspersed with 冲（chong）, 弓（gong）, 公（gong）, which share the same tune with 双（shuang）, 江（jiang）, 山（shan）, 斑（ban）, and they are the first tone of Yin Ping pronounce in Chinese. While in the second paragraph, one tone is basically used from the beginning to the end: 游（you）, 来（lai）, 齐（qi）, 行（xing）, 平（ping）, 前（qian）, 灵（ling）, 塘（tang） are all the second tone of Yang Ping pronounce in Chinese.

## 3. THE RHYME PATTERNS AND VERSE FORMS IN BRITISH BALLADS AND YAO BALLADS

The Chinese contemporary translator Fei Bai points out: in a poem, it is very rare for rhyme and rhythm to remain the same from the beginning to the end. Usually, they are constantly changing orderly under the overall design, which achieves synchronization and tacit understanding through their changes and their development of the content. It is well known that the structure of rhyme and rhythm in poems has formed various relatively stable patterns that we called poetic styles in the development history of the national poetry. Of course, there are many variations of rhyme patterns in English poetry, which constitute the colorful poetic style. For example,

Shakespeare's 14-line poems are usually composed of rhymes of abab, cdcd, efef and gg, which are called Shakespeare's Sonnets, distinguishing from the Petrarch's sonnets (abba, abba, cde, cde or abba, abba, cdc, cdc or abba, abba, cdc, dcd). Compared with Chinese poems, however, very few rhyme patterns can be found in them, because one Chinese poem usually uses only one rhyme, and a most common format is to rhyme in double lines, regardless of single ones. With more and more kinds of verses invented in the development of Chinese literature, such as Song Ci and in Yuan Qu, the rhyme patterns are becoming more complicated. So, later there are also examples of Chinese poetries that pay special attention to the rhyme patterns. (Hai Ang, 2012, p. 321) See the following ballads:

1B.1 THERE were three sisters fair and bright,
Refrain: Jennifer gentle and rosemaree
And they three loved one valiant knight.
Refrain: As the dew flies over the mulberry tree
1B.2 The eldest sister let him in,
And barred the door with a silver pin.
1B.3 The second sister made his bed,
And placed soft pillows under his head.
1B.4 The youngest sister, fair and bright,
Was resolved for to wed with this valiant knight.
1B.5 'And if you can answer questions three,
O then, fair maid, I will marry with thee.
1B.6 'What is louder than an horn,
And what is sharper than a thorn?
1B.7 'Thunder is louder than an horn,
And hunger is sharper than a thorn.'
1B.8 'What is broader than the way,
And what is deeper than the sea?'
1B.9 'Love is broader than the way,
And hell is deeper than the sea.'
\* \* \* \* \*
1B.10 ⋯⋯
'And now, fair maid, I will marry with thee.'
——*1B: Riddles Wisely Expounded*

In *1B: Riddles Wisely Expounded*, the poetic rhymes are abab, ccdd, aabb, eeef, bfbb, the poetic style is a ballad style, and the format is iambic tetrameter. This foot rhyme looks a little chaotic, but it takes on a leap and bound change and is not very long in itself, which encourages the singer or narrator to sing or tell it out in an orderly and unhurried tone.

In Chinese poetry, rhyme is used usually in the second line and the fourth line while it is not required in the first line and the third line. If x stands for unrhymed, then the Chinese poetic rhyme patterns are usually xaxa, xbxb, ...... For example, there are alternate rhymes used in the following ballad, they are xaxa, xbxb, xcxc, xdxd, xexf, xfxg: 头（tou）-愁（chou），归（gui）-吹（chui），钱（qian）-边（bian），寒（han）-行（hang），生（sheng）-由（you），流（liu）-穷（qion），of which "由（you）-流（liu）" can be judged by a semi-rhyme.

琵琶頭，琵琶彈背莫彈頭。
出世凡人彈不得，玉女弹琵心裡愁。

三百貫錢買管笛，吹下刘山刘嶺归。
拍板原來五郎造，又着炉中偷去吹。
沙极原來四衍拍，四衍拍了不還錢。
石崇铁煉金雞卵，金雞铁煉石崇边。
石崇富貴登天下，独自崴筵奇路寒。
人生一世莫争强，死入黄泉共路行。
石崇贵富登天下，有錢無處買長生。
人生一世莫争秋，籮伏能有己个由。
草生一世根重在，人生一世討风流。
當初富貴真富貴，三斗碎金又話穷。
——《盘王大歌词》

The head of the Pipa (a Chinese string musical instrument), the head of the Pipa,
And a Pipa is played on the lute string not on the head.
To those who were born in mortal cannot play,
But the jade maiden will feel sad when playing.

Paying three hundred Guans of money for the Pipe flute,
To blow it down Mountain Liu and return from Ridge Liu.
As the clappers were created originally by Wu Lang,
And they were stolen from the furnace to be blown.

A Sha Ji (a kind of container made of bamboo) were made of four lines of clappers originally,
But they money hasn't been paid back after it was clapped four times.
With iron chains and golden pheasant's eggs did Shi Chong create,
And the golden pheasant and the iron chain were standing by him.

When Shi Chong has been rich and ascended to his reputations,
He was going for the annual feast through the long chilling road.
Do not be eager to be aggressive in your life time,
For you will go to the grave like others in the end.

When Shi Chong has been rich and ascended to his reputations,
You will not buy your longevity despite of your richness.
Do not be eager to be aggressive in your life time,
Even a large bamboo basket cannot hold everything.

The most important part of grass in its life is on the roots,
Just as life on earth depends on love.
The original richness may be a real richness,
But after spending the last money you will be again poverty.
——*The great lyrics of King Pan*

## CONCLUSION

At the beginning, there was no fixed form in British ballads, most of which were improvised composing by singers with great randomness, and "the form may be lyrical or epic, dramatic or narrative: we might indeed be moved to a greater or less extent, but (if we put aside its content) it invariably has the same effect upon us." (Friedrich, 2001, p. 60) But as time went on, several fixed forms of British ballads were formed in the process of continuous spread. The most common one is a stanza made up of four lines, with four feet in the first and the third lines while three feet in the second and the fourth lines. The meter of each line is usually in iambic with end rhymes, this short and long sentence arrangement suits the tone of conversation best as in all kinds of meter poetries.

However, English words are not all monosyllabic words, it is difficult to match one word to another like Chinese words, so the length of each line may be different, sometimes restricted by the meaning of the sentence, there will be a relatively long line with more than three or four feet. In addition, British ballads often use the form of refrain to express emotions and demonstrate themes. Thus in terms of the repeated refrain after each stanza, a kind of dramatic tension is obtained, which is suitable for musical accompaniment. However, Yao ballads follow the composing principles of Chinese metrical poetry, paying more attention to antithesis, rhyme and harmony, they are commonly used in the format of seven words and three stops, and two lines are in one combination, which is convenient for duet singing. Of course, there are also a lot of Yao ballads composed of three, four, five or seven words, no matter what kind of Yao ballads are, the singers will memorize a large number of idioms and recombine them or replace some words appropriately according to the actual needs on specific occasions, so as to achieve the effect of speaking eloquently. Sometimes, for consistency, two sentences or stanzas next to each other can be repeated or slightly changed in order, so as to achieve overall coherence and unbroken chanting posture. No matter which kind of ballad, British or Yao, each of them has a different tune, among which, the first sentence is the head of the song, and the second and the third sentences can be embedded with other lyrics, as long as the meaning is consistent and suitable for singing. Thus, this singing method has great freedom and flexibility. In rhythm, there are generally four sentences or lines in a paragraph, the second and the fourth are rhymed or in the same tune. Most of the lyrics in a ballad are repetitive; sometimes several paragraphs in a ballad are almost consistent, with only one or two words changed at the end of the sentence. This kind of composing technique has an obvious oral characteristic of an epic poem, which is for the purpose of convenience in memorizing and singing with others.

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