
C-E TRANSLATION AND DUBBING OF CHINESE CLASSIC SONGS**Mao Zhishan**

MA student at Shanghai University, Shanghai, China

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ABSTRACT

Song dubbing, as a small branch in many translation categories, is a study combining translation and musicology. However, song dubbing has not received great attention. With the rapid development of the Internet, cultural exchanges at home and abroad have become increasingly frequent. Based on the “Pentathlon Principle” of song translator Peter Low, this paper mainly studies the dubbing of Chinese revolutionary songs. Moreover, it analyzes several versions of some Chinese classic songs. Since singability and rhythm need to be analyzed with audio, it is difficult to be discussed in this article. To study the difficulties in the dubbing of revolutionary songs, it starts from the aspects of sense, rhyme and naturalness. In short, sense, rhyme, naturalness, singability and rhythm must be met at the same time in the song dubbing.

Keywords: Song Dubbing; Chinese Songs; Pentathlon Principle

1. INTRODUCTION

In today’s developed Internet, information transmission can be carried out through the Internet. Culture spreads in the process of communication. People transfer knowledge, information, thoughts, emotions and beliefs in a certain way, as well as all social activities related to it, can be regarded as cultural communication. To put it simply, cultural exchange is to spread culture through certain means. And songs have become a way to spread culture. How to export the culture in songs, we can adopt song dubbing.

Through song dubbing, it is conducive to promoting mutual understanding between countries, reducing estrangement, enhancing consensus and building a harmonious world. In terms of comprehensive national strength, it is conducive to expanding the influence of Chinese culture. The exchange of Chinese culture has contributed to the development of world culture. “Music plays an important role in spreading culture, especially in the context of the Belt and Road Initiative, and the translation and distribution industries are also growing rapidly [1]”. Both in the past and now, song dubbing has great social and historical significance and plays a huge role.

In order to better spread Chinese culture, the study of song dubbing is of far-reaching significance. What are the difficulties in song dubbing? It differs a lot from ordinary text translation. This paper will detail the difficulties in the dubbing of revolutionary songs. In view of the difficulties proposed, what translation strategies do we need to do revolutionary songs’ dubbing well? These strategies will contribute to the development of dubbing of revolutionary songs in the future

2. HISTORY OF SONG DUBBING

In China, song dubbing has a long history. The 1920s to 1940s was the beginning period of dubbing of songs in China. In this period, the pioneers of song dubbing had made preliminary

exploration and practice. “After the May 4th Movement, a large number of translated songs appeared in China, mainly school songs, revolutionary songs and classic songs of various countries, such as *The Marseillaise*, *the Internationale* and *The Last Rose*^[1]”.

In the 1950s, the development of song dubbing entered a boom stage. Song dubbing in this period improved greatly in breadth and depth. Under the background of diversified development, song dubbing career had made great progress. It was mainly Soviet song that was widely disseminated, and cultural exchanges between the two countries resulted in friendly relations in the 1950s^[2].

Later, people paid more attention to the dubbing of foreign movies and pop songs than some other types of songs, which also had high artistic value and cultural taste^[1].

From the above overview of the development of Chinese song dubbing, we can see that the historical development of Chinese society and the corresponding cultural environment have a great impact on the development of song dubbing. Since song dubbing has quite a long history, many scholars have studied how to do a good job in song dubbing.

The research findings of song dubbing are mainly studied from the aspects of Skopos Theory, history of song dubbing, translation practice, transmission of song dubbing and so on. I will introduce them from theoretical and practical perspectives. From a theoretical point of view, Zhang & Wang (2021) used Skopos Theory to analyze the translation of *the Internationale*, while Jin also analyzed the translation of English and Chinese songs from the perspective of Skopos Theory as a whole^[3]. What’s more, Jia (2019) analyzed Chinese song dubbing’s history by listing its development in chronological order, which starts from 1920s to the present^[1].

From a practical point of view, Xu (2018) took folk songs in northern Shanxi as the research object, carried out translation practice and summarized translation strategies and methods for folk song translation^[4]. Chai (2018) made a translation practice report on Shanbei Red Song, studied the translation of words and sentence patterns, and summarized translation strategies^[5]. Xiang (2017) elaborated on the practical application of full translation strategy in song dubbing, and studied how to transform the language content and form in song translation and collocation^[6].

Moreover, there are few articles about English translation of Chinese songs in foreign literature. Martín-castaño (2017) mainly studied the songs in nine Disney animated films of the Disney Renaissance period (1989-1999), translated them into Spanish, and analyzed subtitles and dubbing from the perspective of translation practice^[7]. Meti & Isisag (2017) analyze the translation strategies used in the song dubbing from Disney’s animated music films, and translates songs from *Hercules* (1997) and *Frozen* (2013) into Turkish. In this paper, three strategies are analyzed and compared, which include translation, adaptation and replacement^[8].

As for the principles of song dubbing, based on the Pentathlon Principle, Qin (2021) has sorted out and explored the methods of Chinese song dubbing and summarized five methods in total. As for the status quo of song dubbing, the development of song dubbing is stagnant^[9]. The most commonly cited of these studies is Peter Low’s Pentathlon Principle.

3. PETER LOW’S PENTATHLON PRINCIPLE

Proposed firstly in his paper *Singable Translations of Songs* in 2003, Peter Low called this “skopos-based approach to the devising of singable translations” the Pentathlon Principle^[10]. “A pentathlon is a contest featuring five events. Its name derived from Greek, modern pentathlon includes shooting, swimming, fencing, equestrian and cross-country running (Wikipedia)”. The pentathletes, in order to achieve the best overall scores, have to

adopt some strategies in the five events. “So, they sometimes choose to come second or third in one event, keeping their eyes on the whole day’s challenge ^[11]”. Using pentathlon as a metaphor, Low notes, “it assumes that a major difficulty of such translating (translating songs) is the need to balance several major criteria which often conflict” ^[10]. Low classifies the yardsticks of song dubbing into five aspects. These five aspects complement each other in no particular order, and appropriate trade-offs should be made to satisfy several other requirements when necessary. Five aspects are as follows:

Low put forward the five principles of translation on the basis of Olympic pentathlon. These five principles complement and reinforce each other. The order of analysis that follows does not represent an order of importance. However, since the analysis of singability and rhythm needs to be analyzed combined with audio, which is difficult to achieve in text, it will not be discussed later. However, singability and rhythm are integral parts of a song. If lyrics don’t match the beat, or can’t be sung, they are meaningless words. Therefore, I will intersperse discussions on how to balance five principles in the following chapters.

The first one is singability. Low thinks that singability must receive top priority in song dubbing. In other words, if singability is not satisfied in the end, then there must have trade-offs in the other four aspects. “A singable song translation requires ‘performability’. It must function effectively as an oral text delivered at performance speed - whereas the reader of a written text has a chance to pause, reflect, and even re-read” ^[11]. Therefore, in order to achieve singability, song dubbing must be an instrumental instead of a documentary one.

The second one is sense. Sense means that the meaning of the lyrics is conveyed through partial translation techniques. Low proposes a strategy to resolve the conflict between semantic accuracy and the restrictions of song dubbing, which is flexibility. “Our definition of acceptable accuracy...thus a precise word maybe replaced by a near-synonym, a narrow term by a superordinate term...where syllable-count is important, the need to stretch sense arises just as naturally” ^[10]. Due to the particularity of song dubbing and the dual limitations of music and meaning, translators should not pursue exact equivalence in translation, which means that we must adopt some transformation when necessary.

Next is about naturalness. “A singable translation is not worth making unless it is understood while the song is sung” ^[11]. Songs are sung to the audience. So, when doing song dubbing, we must make it audience-friendly, which means that the target language must be translated plain language. A written text can be read over and over again, but the lyrics must be understood by the audience the first time they hear them. What’s more, to achieve naturalness, we must take register into account, and we need to avoid “translationese”.

Rhythm is the fourth aspect. “In songs, there is a particular problem of the number of syllables” ^[11]. Rhythm in songs generates songs’ musical beauty. With particular rhythm of the original music, the translator needs to take into account the rhythm to fit that of the original music. There are two things we need to focus on. The first one is noted by Low that “syllable-count is not an accurate measure of rhythm” ^[10]. Another aspect concerned is stress. Low argues, “syllabic stress is more important than sheer syllabicity” ^[10], which means that the translator needs to take into account whether the stress of syllables matches with the stress of musical notes.

Last one is rhyme. The translation has a certain rhyme pattern, which is easy to sing. Peter Low emphasizes that the translator can use alliteration, weak rhyme, metatonic rhyme, complementary rhyme and other rhymes to deal with the translated words. At the same time, he pointed out that rhyme was the easiest of the five principles to evaluate. Low also notes that when it is in conflict with other factors, such as singability and sense, the translator needs to “try to get a high score, but not at too great a cost to other considerations (such as sense)” ^[10],

that is to say, we must strike a balance and make trade-offs when necessary.

In terms of translation practice, scholars have systematically analyzed the translation of many popular songs. From the perspective of Reception Theory, Luo & Wang (2020) discuss the singability of song translation and soundtrack. Taking the song “凉凉” as an example, the authors analyze the singability of Chinese song dubbing and soundtrack with the “reader-centered” principle and the expectation horizon principle^[12].

In terms of theory, there have been many studies on the translation principles and strategies of song dubbing in the past. For example, Xiang (2017) has studied the practical application of full translation strategy in song dubbing^[7].

In terms of the development of the translation industry, Huang & Tang (2020) puts forward the necessity of song translation and the development trend of the translation and distribution industry^[13]. It is one of the emphases of national culture work to let Chinese culture go out and improve the soft power of national culture.

However, there are still some shortcomings in previous studies. For example, translation strategies and development trends are only discussed in general, and there is no study on a certain kind of songs. Generally, they will choose a single version of a song for analysis. To name a few, Huang (2009) studied a translation of “义勇军进行曲”, but he only analyzed the text without summarizing its characteristics and difficulties^[14]. In addition, Luo & Wang (2020) have studied the popular song “凉凉” in TV series, but only from the singability part^[12]. In addition, Xia (2016) has studied “隐形的翅膀” from the perspective of descriptive translation and summarized the theoretical and practical research on the translation of Chinese songs^[15]. Nevertheless, most of these songs are pop songs, and there is little analysis of the songs of the revolutionary era.

Chinese revolutionary songs are the strong voices of the Chinese people of all ethnic groups under the leadership of the Communist Party of China to strive for national liberation and national independence in the revolutionary era. These revolutionary songs convey the revolutionary will, carry the feelings of the country and the people, promote the revolutionary ideals in a form that is popular with the people, tell stories of heroes, express the goals of struggle, and inspire the revolutionary will^[16]. Thus, based on these researches, I will analyze and compare multiple versions and summarize the characteristics of the dubbing of revolutionary songs in order to promote cultural exchanges at home and abroad through song dubbing.

4. DIFFICULTIES IN CHINESE REVOLUTIONARY SONGS' DUBBING

Based on the aesthetic differences between Chinese and Western cultures, this part involves the aspects of sense, rhyme and naturalness.

A. 4.1 Sense

Sense refers to the problem of translating the meaning of lyrics, requiring us to make transformations if necessary. As for the dubbing of revolutionary songs, we all know that the most important thing we need to pay attention to is the unique Chinese image and the historical background of the songs. Therefore, in order to meet the principle of sense, how to translate unique images and how to convey the historical background of revolution to the audience through translation are two major difficulties.

1) 4.1.1 Image

Image creation plays an important role in literary creation. For us translators, the proper translation of images is helpful to preserve the aesthetic feeling and artistic conception of the work, without destroying the original meaning of the work as much as possible. Especially in

Chinese lyrics, we often use some images to express the feelings of missing home and loving the motherland; they use images to boost morale and inspire revolution.

In the process of translation, we need to consider how to convey this feeling to foreign audiences, so that they can feel our red culture. Let's look at some examples.

In Chinese lyrics, we often encounter personification or metaphor. In China, we often use the image of “母亲” instead of the motherland. “祖国母亲” is a kind of “metaphorical structure”, which maps the relationship between individuals and the country through the “quasi-blood relationship”, constructs the legitimacy of the country, and also shapes citizens' national imagination and national identity. “Mother of the motherland” is a metaphorical concept that transforms human ethics into political ethics and has important political functions. For example, in the lyrics below, this technique is used.

Example 1:

我永远紧依着你的心窝
你用你那母亲的脉搏
和我诉说

The lyrics are from the song “我和我的祖国”. They are filled with a sense of attachment and love for our country. It comforts us like a mother. The meaning of the lyrics is to show that when we are in trouble or depressed, our country will accept us like a mother. “和我诉说” is to tell us about the past revolutionary history and red culture. As is known to all, our country has gone through untold hardships to reach its present prosperity. The hardships we have experienced and overcome in the past can inspire us. The difficulty of translation lies in how to use translation to convey this message to the audience.

If we translate it as follows:

I'll always be close to your heart
You whisper to me with a mother's gentle pulse

It is difficult for foreign audiences to understand the connection between “mother” and “homeland”, and how and what the “pulse” is telling. This results in invalid translation.

A similar example from “我和我的祖国” is the following line.

Example 2:

袅袅炊烟 小小村落
路上一道辙

Actually, there are many similar situations in Chinese revolutionary songs. “袅袅炊烟” is the soul of the countryside and the symbol of hometown. Therefore, if we translate it word by word, it is elusive.

I sing of the curling smoke, small village
And the road rut

There is no curling smoke from cooking in the cities, and even if there is, people in the cities are always in a hurry so that they cannot notice the smoke. Even for a foreign audience, smoke can mean catastrophic symbols such as fire. However, curling smoke was a part of our country's rural life. This shows our national characteristics: traditional farming civilization life picture. Small village, in the evening, smoke curling up, as if you can see a harmonious scene that a family sitting together to have dinner. Moreover, “路上一道辙”, brings out all the artistic conception. “辙” is the way home, the way for reunion, and the way for individuals to get closer

to the group. These two sentences are expressing the author's praise and love for this land. If we translate word for word, foreign audiences may not understand the connotation of the images.

2) 4.1.2 Historical Background

The historical context of revolutionary songs can also make translation difficult. Take these two lines from “*我的祖国*” as an example.

Example 3:

若是那豺狼来了

迎接它的有猎枪

“豺狼” and “猎枪” naturally conjure up images of hunting. However, considering the historical background of the song and the plot of the movie “*上甘岭*”, we will find that it is obviously not simply about wolves and shotguns. If it is translated as follows:

If jackals or wolves come

They'll be greeted by shotguns

Obviously, the translator did not consider the background of revolutionary songs at all. For the dubbing of revolutionary songs, the most difficult point is to accurately translate the lyrics after correctly grasping the background knowledge. In this song, “豺狼” actually refers to the ruthless imperial invaders, while “猎枪” refers to the Chinese People's Volunteers. A simple literal translation of the song completely destroys the mood of the song and fails to make audience understand the meaning behind the image.

When translating Chinese revolutionary songs, we often encounter such a situation: how to choose the words to express the emotion and how to translate so that the audience can understand the meaning of the lyrics. The cultural differences between English and Chinese and the lack of revolutionary historical background knowledge among foreign audiences pose great challenges to translation. This is a great difficulty in translating Chinese revolutionary songs.

B. 2. Rhyme

Rhyme is the most varied one in the pentathlon principles. “The rhyme doesn't have to be as perfect or as much as the original, and the rhyme scheme doesn't have to be strictly adhered to”^[11]. We need to seek flexibility. However, in Chinese songs, rhyme is very important. Especially in revolutionary songs, rhyme can enhance the sense of rhythm, and make it more conducive to emotional expression.

In English songs, the use of rhyme has three meanings: first, it can lead to the reverberation of sound, bringing direct emotional changes to the audience; Second, rhyme can make the structure of lyrics clearer, can play the role of emotional promotion; Third, the rhyming of the lyrics can make the audience have a deeper impression on the lyrics, that is, to achieve the “brainwashing” effect, so that the song is more widely sung^[17]. A song will be catchy if the melody and lyrics rhyme together, which is likely to be accepted by more people.

As we all know, a good rhyme makes a good song. The difficulty is to choose the most appropriate rhyme. Let's see an example from “*我和我的祖国*”.

Example 4:

我最亲爱的祖国

我永远紧依着你的心窝

We can see that “国”, “窝” rhyme on [O], and this section is the main melody of the chorus, reflects the love of the motherland. The ending rhymes here make the song heard passionate and infectious. Next, let’s look at this translation.

My motherland most dear

My heart will always be close to you

No rhyme is used in this translation. From the perspective of conventional translation, there is no problem with this version. In the lyrics, however, the lack of rhyme completely ruins the aural experience of the original song, which means failed to give the audience a unified hearing. Correct translation is not difficult for the translator, but the difficulty is how to select rhyme to retain the feeling of the source language.

Example 5:

在这片辽阔的土地上

到处都有明媚的风光

These two lyrics come from the song “我的祖国”, praising our motherland. “上” and “光”, all rhyme on [ang]. This rhyme is more conducive to releasing emotion, which enhances the musicality of the song. Rhyme forms many same phonemes, making the lyrics catchy when singing, and producing a sound echo effect. Next, let’s look at the translation.

In this vast expanse of land

There’s bright and enchanting scenery everywhere

Obviously, there’s no rhyme here either, and as a result, it isn’t memorable or impressive. Although this translation has made the meaning of the lyrics clear, the lack of rhyme affects the expression of emotion. Moreover, rhyme also serves the singability of the pentathlon principles. The reason why we know a song will jangle is because the lyricist has handled the rhymes properly. In other words, a good rhyme makes the lyrics more singable. Here, the difficulty lies in how to choose a suitable rhyme and how to keep the meaning of the original lyrics while still rhyming. What’s more, in combination with the emotion in the original song lyrics, we also need to choose different rhymes accordingly.

C. 4.1.3 Naturalness

Naturalness means that “a target-language text must sound (reasonably) natural involves considerations of features such as register and word order”^[11]. Chen & Fu (2006) believe that register is “to distinguish different languages according to their uses”, which has two meanings: the first refers to the different styles of spoken and written language used by a person in different situations. The style varies from case to case, from listener to reader, from region to subject; The second is a particular language spoken by a particular group of people^[18]. We all understand the importance of natural lyrics. If the original language is hard to read, let alone sing.

Naturalness means to translate as much as possible according to the characteristics of the original song, so that the form and content of the translated song are consistent with the original song. We need to understand that lyrics should belong to the artistic style, which is very different from the technical style, conversational style and so on. Only after a correct grasp of register can we give a proper translation. In revolutionary songs, the lyrics often contain many sentences which are difficult to understand. If semantic accuracy is maintained according to the traditional translation standards, we may find it difficult to strike a balance between these five principles.

Let’s look at this example from “我的祖国”:

Example 6:

好山好水好地方
条条大路都宽敞

“好山” and “好水”, both are in praise of the motherland. It expresses the happiness of living in such a land with beauty and fertility. The second sentence is the same as the first one. In Chinese revolutionary songs, we often see parallelism in a line of lyrics, but they convey the same meaning, such as the first line here. Parallelism is a figure of speech in artistic style. If it cannot be translated properly, it will have a bad impact on naturalness. If it is translated as follows:

A good place with good water and good mountains
All the roads are really wide

“Good river”, “good mountains”, and “good place”, all of these images in the lyrics are translated word for word, which satisfies semantic accuracy. However, of all the original English songs we’ve ever heard, we have never heard a sentence like this before. Without a hint of beauty, it just lists all the phrases that appear in the lyrics. This is completely inconsistent with the characteristics of artistic style. Thus, it does not conform to the principle of Naturalness.

Moreover, Gutt (1991) points out that “the expression used by the translator may turn out to require more than optimal processing cost on the audience’s part^[19]”. We translator must let the audience understand the meaning of the lyrics on first encounter. Let’s see another example.

Example 7:

他指给了人民解放的道路

This is a line from the song “没有共产党就没有新中国”. According to the Pentathlon Principle, to achieve naturalness, we must allow the audience to comprehend the deeper meaning of the lyrics in a short period of time. “解放的道路” actually has a profound meaning, which can be combined with the principle of Sense discussed above. Behind it lies the historical story of The Chinese revolution. Let’s look at the given translation:

He showed people a free road

According to naturalness in Pentathlon Principle, it points out that “a singable translation is not worth making unless it is understood while the song is sung”^[11]. Obviously, the literal translation of “解放的道路” as “free road” cannot make the audience understand the meaning quickly and cannot meet the principle of naturalness. Traditional translation standards make it difficult to convey the meaning of Chinese revolutionary songs clearly, because the text can be read or even reread, while the lyrics must be translated naturally so that the audience can understand the meaning the first time.

As for the difficulties in the dubbing of revolutionary songs through the above discussion, we can see that some translations are difficult to deal with. If the traditional translation method is adopted, it is difficult to accurately convey the deep meaning to the audience. For example, the rhetorical devices and background knowledge in the sense part, the selection of rhyme, register and language expression in naturalness. These difficulties all need our consideration to deal with.

5. STRATEGIES FOR REVOLUTIONARY SONGS’ DUBBING

The dubbing of revolutionary songs plays an important role in promoting the spread of

culture. In view of these difficulties in revolutionary songs' dubbing which have been discussed above, the solutions will be given in this part.

D. 5.1 Addition

Song dubbing is different from traditional translation. It often sacrifices the fidelity to the original words because it needs to reflect the musicality of the original song. However, if it is translated too freely and even deviates from the main idea of the original song, the translation cannot reproduce the artistic conception of the original song. No matter how beautiful the rhythm is, it is completely different from the original song and cannot be regarded as a good translation work.

Image translation is not only the focus and difficulty of translation, but also one of the criteria to judge the success of translation. In order to retain the cultural connotation of the original image to the maximum extent, different translation strategies can be adopted to consider the acceptability of the target language readers. With the increase of cultural exchanges among people from all over the world and the deepening of communication between different cultures, it is easier for readers from different countries to understand and appreciate the lyrics images translated and matched in different cultural backgrounds.

Image is the carrier of implicit subjective emotion, spiritual temperament and thoughts of the lyricist. In ancient Chinese poetry, some images have their own specific meanings, such as “月亮” to express the poet's homesickness, “猿啼” to express a sentimental feeling. Similarly, there are many images in Chinese revolutionary songs, which express different emotions and contain Chinese culture. In the process of translation, if the image is not conveyed, the emotion is directly exposed outside, there will be no aesthetic feeling. However, neglecting the transmission of the image will not only destroy the overall aesthetic feeling, but also distort the emotion to be expressed.

For the translation of images, we can first take substitution and addition. Deleting or adding new images will lead to the loss of information and distortion of the feelings the lyricist wants to express. Let's see two lyrics from “我和我的祖国”:

Example 8:

我分担着海的忧愁

分享海的欢乐

“忧愁” and “欢乐”, these are two words with opposite meanings. If the translation is divided into two sentences according to the original text, it looks unnatural:

Version 1:

I share the worries of the sea.

And the happiness of the sea.

Such a translation may seem neat, but the Pentathlon Principle requires us to strike a balance among the five criteria. Thus, it is suggested that the translator should combine these two antonyms and use the idiomatic English expression, “sorrows and joys”. The translation of the first sentence already contains the meaning of happiness, and the translation of the second sentence does not need to re-translate the joyful scene, but adopts the strategy of addition, such as sharing the strength or vitality of the motherland, etc. We can translate it as follows:

Version 2:

I share all your sorrows and joys.

Share your strength and more.

Through such processing, the meaning of the original word is accurately conveyed, and the explanation is added, so that the audience can feel a sense of vitality and progress, which

is obviously much better than literal translation. Thus, it can be seen that this translation strategy is effective and desirable.

1) 5.2 Substitution

The second method is substitution. Since lack of corresponding image with Chinese in English, or because of culture, language, way of thinking difference, directly from the original image will hinder the reconstruction of the artistic conception or influence language function. Therefore, in Chinese revolutionary songs, flexibility is quite important, and to seek the approximate image or complementary adjectives, in order to maximize the retention artistic conception and style of the original word, to achieve functional equivalence. In particular, the lack of historical background of revolutionary songs mentioned above leads to the inability to understand the meaning of specific words in the lyrics. To solve this difficulty, we could take substitution. For example:

Example 9:

旧社会的鞭子抽我身

母亲只会泪淋淋

These are two lines from the song “*唱支山歌给党听*”. As we all know, the hardships of the old society that China went through before liberation were cruel and unimaginable. “旧社会的鞭子抽我身”, if it is translated literally, foreign readers will be confused what is old society. Instead, if we translate it into “I ever suffered many pains”, it can be more intuitive for readers to understand. Such situation is quite common in Chinese revolutionary songs. Thus, when we do song dubbing, we should use substitution when necessary. So the lyrics can be translated as follows:

I ever suffered many pains

And I went through icy wind

“Suffered many pains” and “went through icy wind”, both reflect the difficulties and hardships of our people in the society at that time.

Revolutionary songs are often filled with common image, somewhat like poetry translations, testing how translators can convey the story behind them to foreign audiences. Take the “*袅袅炊烟*” mentioned in example 2, literal translation may not make the audience feel the emotion it contains. In addition, we often think of our motherland as our mother, and the lyrics of “*我的祖国*” also use this metaphor. “*母亲的脉搏*” in example 1, if translated literally, might be understandable to foreign audiences only if they understand our culture.

In view of the difficulty of sense in Chinese revolutionary songs, we can adopt the methods of addition and substitution. In view of the difficulty of sense in Chinese revolutionary songs, we can adopt the methods of addition and substitution. When we encounter images which are unique to China, we should not literally translate them, but take additional explanations to make the picture fuller. When encountering lyrics with historical background, we are required to have a certain understanding of the background knowledge and take the method of substitution.

E. 5.3 Enumeration and Interjections

The majority of Chinese characters are rhymed by vowel sound, and there are many rhyming words, so it is relatively easy to coordinate the sound and meaning. English words have different number of syllables, some end in vowels, some end in consonants, so it is relatively hard to choose words to use rhyme, which is not only a difficulty in poetry translation, but also in lyrics translation. The first method we can take is to list the words at the end of the

lyrics. Let's see an example from “没有共产党就没有新中国”:

Example 10:

他指给了人民解放的道路
他领导中国走向光明

In these two lines, we can see the author's admiration and gratitude for the Communist Party. To express this emotion, rhyme can be more vivid. Combined with the background knowledge of the lyrics in Sense, “解放” actually means gaining power for the people and mastering their own lives. There are many translations of “光明”, such as light, sunshine, luminosity and so on. For rhyming purposes, we can choose “right” and “light” as the words at the end of the sentence. So let's see the version given below:

She helped people to win their rights.
She brought to China hope and bright light.

“To win their rights” and “hope and bright light”, these two sentences are all on the same rhyme [ait] so that we will find it very comfortable to hear. The use of rhymes like this conveys a strong feeling of admiration for the Communist Party of China. If the translator does not take rhyme into consideration, he can take the word for word translation as “He showed people a free road, he led China to a bright future.” As a result, it's less catchy and less imposing.

Therefore, in translation, the strategy we can adopt is to first roughly translate a sample, and then perform rhyme processing in paragraphs. If the lyrics can be rhymed in the same place as the original words, it will naturally help retain their flavor. However, sometimes forced rhyming can ruin the beauty of the music, so the way of rhyming needs to be changed when appropriate. Therefore, there is no need to stick to the rhyme pattern of the original lyrics. The translation of rhyme and rhythm is subject to the beauty of meaning, sound and form, and should be considered and arranged from the perspective of the whole song.

In addition, instead of using English words to rhyme, interjections can be used to support it, for example, “lo”, “so”, “oh” and so on. Taking Carpenters' song *Jambalaya* as an example, we can see that almost every line ends with an “oh”.

So, when the author translates the first paragraph of “我的祖国,” it will be rhymed like this.

Example 11:

我和我的祖国
Motherland I love you so
一刻也不能分割
I cannot live without you
无论我走到哪里
No matter where I go
都流出一首赞歌
From my heart an ode will flow

I chose the [əʊ] as the rhyme, and in the second half of the song, if it is difficult to rhyme, an “oh” or “lo” can be added. For instance:

Example 12:

路上一道辙
A rut on the trail, lo

我最亲爱的祖国

My dearest motherland oh

Anyway, rhyme is really important to a song. When choosing rhymes, we need to think outside the box, list a few words, and find the most suitable one. In addition, the second method I described above is also very effective. In some of the powerful and cheerful revolutionary songs, we can use mood words to rhyme.

F. 5.4 Artistic Style and Balance

As we all know, the naturalness of language is very important for any form of expression, especially for the text produced through translation, so we need to pay more attention to the naturalness of the target language. Speaking of naturalness, we must mention the word “translationese”, which is familiar to English majors. The “translationese” is characterized by the unnaturalness and rigidity of the translation. To avoid this problem, we need to take some measures. The lyrics of the song belong to the artistic style. In Chinese revolutionary songs, lyrics often use various rhetorical devices, such as parallelism, metaphor and so on. We need to pay extra attention to these sentences when translating. Let’s see an example from “*唱支山歌给党听*”:

Example 13:

唱支山歌给党听

我把党来比母亲

母亲只生了我的身

党的光辉照我心

In this section of the lyrics, the lyricist uses a figurative figure of speech, so when translating, we should also accurately express it to the audience. We can also see that in the Chinese lyrics, the lyricist uses rhyme, such as “听”, “亲”, and “心”. According to the Pentathlon Principle, we try to keep the features of the original song as much as possible, and the five principles complement each other. We have to make some trade-offs when we necessary. Firstly, Let’s start with an inferior version.

Version 1:

Sing a folk song for the party

I compare the party to the mother

My mother gave birth only to my body

The party shines on my heart

In this translation, “compare the party to the mother”, it is not appropriate to be sung in the lyrics, which lacks the beauty and naturalness of the lyrics and violates the characteristics of artistic style. Moreover, it is not in line with singability. In the third and fourth lines, there’s clearly a connection. “身” and “心” are the two parts that make up a man. What’s more, if translated as above, the two “mothers” may cause the audience to misunderstand and fail to understand the lyrics on first encounter. This is against the principle of naturalness. Next, let’s move on to the next translation.

Version 2:

To our party I dance and sing

Sing of her mom-like care and concern

Because of mom my life begins

To the party my heart links

In this translation, the distinction between the two “母亲” is well drawn. For lyrics that are easy to be misunderstood, we can use derivative words or additional translation to avoid the unnaturalness. We can also see that this version also satisfies the principle of rhyme, for example, “sing”, “begins”, and “links”. All three of these words rhyme with [in].

Example 6 mentioned in 3.3 is a typical example of parallelism. In revolutionary songs, parallelism helps to express emotion and enhance momentum. It is difficult to solve this kind of translation. We should not only ensure parallelism, but also pay attention to other requirements in the Pentathlon Principle. How we should translate the word “好” in the sentence “好山好水好地方”. A simple literal translation of “good” as in the difficult part is certainly not appropriate. From my point of view, we should choose the appropriate adjective according to the image. Mountains can be green, and water should be clean. So I will give you a different translation.

Mountains green, water clean, a precious place to be

The translation is natural and neat, which is singable. What’s more, taking the Alliteration of “山” and “水” in the Chinese lyrics into account, “clean” and “green” in this version have also rhymed. The translation satisfies not only naturalness, but also singability and rhyme, thus finding the balance mentioned in the Pentathlon Principle.

All in all, naturalness requires not only native language, but also four other considerations in order to make a good translation. As a translator, it is necessary to grasp the balance of the Pentathlon Principle by associating with the context.

To sum up, these strategies can help us deal with the difficulties in the dubbing of Chinese revolutionary songs. When translating lyrics, we should appropriately adopt flexible translation strategies such as addition, substitution, extraction and modification, instead of blindly pursuing complete equivalence. The dubbing of Chinese revolutionary songs will certainly become more and more mature, thus spreading Chinese culture to the outside world.

6. CONCLUSION

The translation of Chinese songs aims to actively tell Chinese stories and convey the emotional state and spiritual outlook of The Chinese people behind the lyrics, so the advantages of translators at home and abroad should be brought into play^{[20]106-115}. At present, there are a number of new-era Chinese song translators in China. For example, the Melody C2E team of Shanghai International Studies University has translated, performed and promoted more than 150 Chinese pop songs. Qin Jun, a teacher at Hubei Institute for Nationalities, is devoted to the translation of revolutionary songs. Thus, song translation is gradually infiltrating into people’s lives.

Combined with the above research, I will summarize from the following three aspects. First, for Chinese revolutionary songs, we should pay more attention to the meaning and background knowledge in the lyrics. Especially in terms of background knowledge, translators need to correctly grasp the background of songs so as to accurately transfer red culture to foreign audiences in translation. On the occasion of the 100th anniversary of the founding of the Communist Party of China, cross-disciplinary, transnational and cross-disciplinary cultural exchange programs have been elevated to a new height. For some images that are difficult to be properly translated, we can use the methods of addition and substitution to convey the information of lyrics in easy-to-understand language.

Secondly, it is well known that Chinese songs are derived from Chinese poetry, so rhyme

cannot be ignored. For the selection of rhyme feet, we need to combine the emotion conveyed in the lyrics of revolutionary songs and try to select the most appropriate rhyme. For example, list a few more words and choose the most appropriate rhyme at the end of the song.

Third, the principle of naturalness, we must take into account the register, lyrics can be considered as an artistic style, we must carefully consider the rhetoric devices used in revolutionary songs, such as parallelism, metaphor, etc.. Whether the lyrics are translated naturally or not depends on whether the audience can understand the meaning of the lyrics in the first time. Chinese revolutionary songs, on the other hand, often have difficult sentences. We need proper translation.

In a word, five principles should be taken into account in song dubbing. Sometimes, we should not strive for perfection too much. This could upset the balance. Singability and rhythm are not systematically discussed, but that does not mean they are not important. The first principle of song translation is: the song stays the same, the words change, the words serve the song, and the words change with the song^[21]. In order to complete an excellent translation work, it is necessary to take all these five aspects into consideration and complement each other.

However, there are still some deficiencies in the research. For example, there are two principles that cannot be systematically studied in this paper due to the limitation of audio. In the study of naturalness, we consider how to translate from the perspective of a foreign language scholar. However, the author cannot listen to the opinions of foreign audiences and modify the translation.

In the process of research, I found that many popular Chinese revolutionary songs have not been translated, and only some songs have mature versions. It is hoped that in the near future, the dubbing of revolutionary songs will become more mature and spread the history of Chinese revolution to foreign countries.

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