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The English Translation of Chinoiserie Songs from the UGT Perspective: A Case Study of *Qian Qiu Meng*

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Abstract: ***Qian Qiu Meng is a Chinoiserie song composed from the eyes of Empress Wu Zetian, one that belongs to mass media. Using the uses and gratifications theory (UGT) to analyze the English version of this song clarifies the purpose and what needs users want to gratify. This theory can also help to study how the English translation of Chinoiserie songs affects users behaviorally and psychologically. This study is somewhat innovative in that it uses a theory in communications studies to analyze the English translation of the Chinoiserie song Qian Qiu Meng. This helps the author to understand translation methods and techniques of Chinoiserie song translation into English, as well as of the character, deeds and contributions of Empress Wu.***

Keywords: Uses and gratifications theory; Chinoiserie song; Song dubbing.

1. INTRODUCTION

The splendid traditional Chinese culture belongs not only to the Chinese nation, but also to the whole world. For such culture to be disseminated internationally, it is vital to dig deep into the spiritual core of Chinese culture, actively seek the cultural consensus of all mankind, and firmly adhere to cultural confidence.

Due to the vigor of mass media, traditional Chinese culture can be known by more and more people. The mass media not only serves as an important carrier for excellent culture to go abroad, but also provides a platform for lovers of Chinese culture to recreate. The English translation of *Qian Qiu Meng* is in this form.

In addition, many excellent international works are usually translated from foreign languages into Chinese, so that Chinese people can learn from and absorb foreign excellent culture. Now it is time to popularize excellent Chinese culture, highlight China's charm and enhance its international influence.

The song *Qian Qiu Meng* is a Chinoiserie song written from the perspective of Empress Wu Zetian per se. From a historical point of view, Wu Zetian is the only female emperor in Chinese history, and this song shapes her as solemn, stable and resolute. Under the social system in which all emperors were men, Empress Wu dared to ascend the throne regardless of others' comments and opinions, which not only impacted the pedantic social thought at that time, but also set an example for thousands of women. From a literary point of view, the Chinoiserie lyrics are classical and elegant, like poetry, highlighting the charm of Chinese culture. From the view of communications, the lyrics not only write about Wu's brilliant and great deeds, but also praise a woman who dares to break away from traditional shackles and grasp her own life and destiny, which can arouse the resonance of millions of women and has high cultural communication value.

The English version of this song was translated by a British artist Shaun-Gibson, with the same profile name in Bilibili and YouTube. This song currently has about 500,000 views on Bilibili and YouTube, and about 2,000 comments online, most of which are about the aesthetic English translation and Wu's special image. Specifically, its vivid and clear words not only ensure the singability of the song, but also its fitness to the original content fully show Wu's solemness, resoluteness and great social contribution. It makes users feel the unique charm of Chinese culture, and provides a richer translation for both Chinese and foreign readers.

Using UGT to analyze the English version of this song is instrumental in figuring out the strategies, methods and techniques the translator has used, in analyzing the translator's purposes, and in dissecting what needs users want to gratify by consuming the English versions of Chinoiserie songs. Apart from that, this theory can also help to investigate what kinds of behavioral and psychological effects the English translation of Chinoiserie songs provides to users. Moreover, the theory may help to further explore how English translation of Chinoiserie songs

can be recognized by users, because translation quality is mainly judged by users and because UGT is analyzed from the perspective of users. This study may provide past, present and future translators of song lyrics with implications of what strategies, methods and techniques can be employed so that their users can gratify the five needs of UGT. It may also provide a reference on how to balance the mission of popularizing Chinese culture against user acceptability.

2. LITERATURE REVIEW

2.1 Uses and Gratifications Theory

UGT, formally put forward by Katz et al., examines the behavioral and psychological effects of mass communication on users by analyzing their motives for using media and what needs they want to gratify ("Utilization of Mass" 27). Users choose media to gratify five needs, namely cognitive needs, affective needs, personal integrative needs, social integrative needs and tension free needs (Katz et al., "Uses and Gratifications" 512-520).

Cognitive needs refer to the need to acquire knowledge and pursue new things (Katz et al., "Uses and Gratifications" 513). Usually, individuals with a high need for cognition consume more news from mass media (Dvir-Gvirsman 490), where knowledge enables them to have a certain understanding of knowledge in different fields, not limited to a single type (Jeffres 62).

Affective needs are related to sentiments, moods and emotional experience (Katz et al., "Uses and Gratifications" 514). The use of mass media inevitably connects and resonates with their own emotions, whether positive or negative. This kind of resonance varies from person to person. For example, some lovelorn users will choose comedies to heal their hearts, while some will choose tragedies to release their tears (Knobloch and Zillmann 655).

Personal integrative needs include firming credibility, status, reputation and are related to self-esteem and veneration (Katz et al., "Uses and Gratifications" 516). Users can interact with those holding similar personal values through bullet screens and comments, and ultimately obtain subjective well-being and enhance their self-esteem (Li et al. 344; Yang 239).

Social integrative needs are related to the need to establish relationships and interact with people and surroundings (Katz et al., "Uses and Gratifications" 519). The physical society can be seen as a chain on people constantly moving from one community to another and becoming associated with it (Collins 41), while media allows their long-distanced users to gain a sense of belonging with similar people (Utz 694-695), create their own unique social circles and cultural groups, and have cultural collisions and amalgamation (Kapoor et al. 532).

Tension free needs refer to the need to relieve pressure and tension. Stephenson sees mass media as a game, primarily for entertainment, to free people from their work environment [23].

The existing research mainly uses UGT to study media forms such as TV programs and network variety shows, and rarely applies it to the translation of lyrics, let alone the English translation of Chinoiserie ones. Song dubbing and lyrics translation will appear in social networking sites (SNSs), a field of communications, where users can gratify their needs for social interaction, entertainment, self-presentation and information (Gallion, "Applying the Uses" 3), escapism, relaxation (Smock et al. 2324-2325) as well as information about social events (Quan-Hasse and Young 354).

In general, UGT can be used to analyze song dubbing and lyrics translation, since song dubbing appears on SNSs in the form of mass media that have been extensively studied using UGT.

2.2 Song Dubbing

Song dubbing is a job in song translation related to music. The biggest difference between song dubbing and song translation is that the translator should not only consider whether the target text (TT) can convey the theme and emotion of the source text (ST), but also consider whether the TT can match the music tune and gratify the requirements of singing (Hu 99). If it cannot be sung and cannot serve the re-creation of the target language singer, it can only be called the gist of the lyrics however appropriate and beautiful the translation is (Li 31).

Regarding song dubbing, Low put forward the "pentathlon principle", which includes singability, sense, naturalness, rhythm and rhyme ("The Pentathlon Approach" 194), providing the specific guiding principle for translators in the work of song dubbing and criterion for the evaluation of song dubbing works. And he also believed that singability is the most important principle, which determines whether the translation can be in tune with the song and easy to sing (Translating Song 78). Based on the pentathlon principle, Qin further explored the work of song dubbing. He pointed out that, for singability, the translator must observe the principle that the TT is equal to the number of syllables and corresponding to the notes [33].

In order to highlight the climax of the song and strengthen the contrast between the verse and the chorus, some translators will adopt the translation form that preserves the original lyrics and the translated fragments alternately (Gritsenko and Aleshinskaya 171), which can not only retain the original tone of the song, but also help the target language readers to understand. The Chinoiserie song *Qian Qiu Meng* analyzed in this study is in this form.

Most studies on song dubbing, so far, focus on the translation of lyrics or the matching of lyrics and songs. Vermmer used skopos theory to study song dubbing, which includes skopos rule, coherence rule and fidelity rule [35], focusing on the communicative function of the translation in the target cultural environment [42]. Gorlée studied song dubbing from the aspect of rhyme and thought it is a crux in the structure of songs [261]. Xue studied song dubbing from the perspective of music and thought that it has a strong constraint on translation [127]. Franzon studied song dubbing from a functional perspective and outlined five strategic choices made by translators in translating songs [373], providing more practical research methods of song dubbing.

In a nutshell, there is little study of song dubbing from the perspective of communications at present, let alone the English translation of Chinoiserie songs. For such songs, it is reasonable and innovative to apply UGT, because it analyzes the mass media from the perspective of users, to whom the English translation of Chinoiserie songs is popularized through the mass media.

3. TEXT ANALYSIS

This section shows how the English translation of *Qian Qiu Meng* adds a hint of internationality to the classical and implicit lyrics, enhances the cultural confidence of Chinese users, and provides a way for foreign users to understand Chinese culture. Being historical and contemporary, as well as classical and international, the translation is also expounded based on the five facets of UGT.

3.1 Cognitive Needs

The translator used domestication and adaptation to shape the psychological dynamics of Wu Zetian. By appreciating the translation, users may, in some cases, gratify their cognitive needs.

3.1.1 Domestication

Example 1: Translation of "世事在耳边皆空" into "When you sit upon the throne".

In the ST, "世事" refers to the law and discipline rite. Specifically, in the past, Wu Meiniang was a woman bound by the law and discipline rite. After she ascended the throne, however, the law and discipline rite were no longer binding on her. The translator adopted domestication by loaning the idiomatic "sit on the throne", emphasizing the result of Wu's rise to power with concrete images.

With this TT, foreign users can clearly understand the main idea of the ST, and Chinese users can learn the authentic English expression from the TT. Both foreign and Chinese users can gratify their cognitive needs by expressing their thoughts on the English translation and realizing cultural exchange via bullet screens and comments (Hussain et al. 80).

3.1.2 Adaptation

Example 2: Translation of "此身谁与千秋同" into "Standing higher than they dare roam".

The ST emphasizes that no one in history can reach such a height as Wu Zetian, highlighting her unique achievements. In contrast with "roam", "stand" demonstrates Wu's higher position. The translator used adaptation to place Wu at her zenith, expressing her unmatched historical position and unique contribution.

Based on users' cultural background, language habits and cognitive level, the translator transformed the obscure expressions of the ST into clear and lucid ones. With this TT, foreign users can grasp the theme and emotional expression of the ST and Chinese users can compare the English TT with the Chinese ST to find out the pros and cons of the TT and absorb the fine one. In this way, users thus can gratify their cognitive needs.

3.2 Affective Needs

The translator used liberal translation, inversion and loaning to shape Wu's image. It should be pointed out that there are three examples of liberal translation, though two are analyzed because of limited length.

3.2.1 Liberal Translation

Example 3: Translation of "便以江山为樊笼" into "You'll hear a thousand voices groan".

Literally, "江山" refers to the territory of the country, that is, the political power, and "樊笼" originally means a bird's cage, a metaphor for being bound. The ST expresses that although Wu saw through the vanity of the world, she did not neglect her duty, but cared about the people and the country. "樊笼" modifies "江山" and compares it derogatorily to a quagmire trapped by trifles. If not dealt with, it will confuse users and affect their subjective perceptions of the ST. Therefore, the translator adopted liberal translation and used the word "groan", not only to weaken the pungency of "樊笼", but also to express the dissatisfaction of currently suffering people.

Although the translator used liberal translation to deal with the ST and weaken its emotions, users could still feel the graphic sense brought by "thousand voices" and "groan", as if they could visualize Wu sitting on the throne listening to court reports. With this TT, users can gratify their affective needs by, for example, being involved in the splendid picture of Wu hearing morning court reports and empathizing with the difficulties and determinations about being an emperor. All these emotions urge users to contact themselves with the lyrics and to immerse themselves in the graphic sense, eventually bringing them aesthetic and emotional gains (Katz et al., "On the Use" 167).

Example 4: Translation of "一生血与泪, 只在自己掌中" into "But you'll never see the pain I have endured".

In the ST, "血", "泪" and "掌中" emphasize more on Wu's relief after suffering, showing a kind of heroic feeling in control of her own life. In the TT, "you" refers to the lifetime, personified as a witness who only saw Wu finally sit on the throne, but did not see the hardships behind. In the process of liberal translation, the emotions of the text have shifted to a lightly aggrieved tone, showing that Wu wanted to cry to others about her difficulties. This is contrary to Wu's firm and steady character.

The word "pain" is generally used to describe the physical or psychological aspect, so the translator's use of it to summarize "血" and "泪" does not suffice to explain Wu's bumpy and tough path to the throne. But the word "endure" is appropriate in this case. The word "endure" refers to experience something painful without complaining, which is especially consistent with Wu's image of forbearing and concealing her inner thoughts before achieving her goals.

The difficulties of Wu's life can be combined with the hardships users suffered in real life. Nowadays, many people live in dire straits, and even if they are treated unfairly, they can only digest negative emotions on their own. Because frustrated users tend to prefer sad songs and are more likely to be affected by negative factors in mass media (Knobloch and Zillmann 655), users can relate to the lyrics and gratify their affective needs by empathizing with the vivid words, expressing their feelings, or laughing or crying out their emotions (Knobloch and Zillmann 657).

3.2.2 Inversion

Example 5: Translation of "天意在眼底皆空" into "I won't assign my life to fate".

"天意" connotes that only men can be emperors. Instead of succumbing to the will of God and idealism, Wu emphasizes that human effort is the decisive factor. A literal translation of the whole sentence would be "fate is nothing but a vapor", where "fate" is irrelevant to the main idea of the text. The translator might have therefore used inversion to adjust the subject "天意" in ST to the indirect object "fate" in TT, and used "I" as the subject in TT, which, in the tone of Wu, shortens the distance from users. The phrase "assign my life" shows that Wu can now control her own life, free herself from the shackles of restraints, and even despise fate.

Through Wu's entire life from her perspective, users can gratify their affective needs by directly feeling Wu's outstanding achievements and distinctive personality traits, brave resistance to fate, and aspiration to master her own life. This is mainly because users resort to mass media to experience the strong emotions of the characters, to understand their thoughts and feelings (Tesser et al. 446), ultimately achieving a state of oneness with the characters.

3.2.3 Loaning

Example 6: Translation of "早已有一种, 冠绝一世的孤勇" into "Lone survivors know, can't look back, onwards we go".

The ST means that there is no way back for the heroes who survived the war, only to move on and open up a new era. The word "survivors" conveys a feeling of luck, but the translator modified it with "lone" to express that those heroes are lucky for surviving the war and yet unlucky for losing their families and friends. The two words with contradictory emotions convey complex, mixed feelings to users. The translator used loaning, "onwards we go", and imitated the song Onward I Go by The Clark McLane Band, which is about letting go of the past and moving forward toward a hopeful future.

In the TT, "lone" and "can't look back" express the feeling of desolation and sadness, but "onwards we go" brings a silver lining for users. When users enjoy the lyrics, they can feel both the cruelty of the war, which caused so many people to lose families and friends, and the determination of the heroes to move on despite the pain of grief. With this TT, users will combine the lyrics with reality, recalling countries that have experienced war in the past and are now being hit by war. And in that case, they will be able to generate their compassion for the displaced people. In this way, users can gratify their affective needs.

3.3 Personal Integrative Needs

The translator used conversion, transcreation, literal translation and negation to shape the politically different images of Wu Zetian. By appreciating the translation, users may, in some cases, gratify their personal integrative needs.

3.3.1 Conversion

Example 7: Translation of "对谈明殿中, 问遍天下士,谁有谏言勇" into "They're dissatisfied, but they must abide, while I hold my own".

In the ST, "明殿", strictly speaking "名堂", refers to the imperial meeting hall during the reign of Wu. The whole sentence means that Wu asks the officials at the court if anyone has any objections to her decision. Although the ST is in the form of a question, the subtext is that no one dares to disagree with Wu's decision. The ST involves proper nouns and unique cultural backgrounds, which, if literally rendered, will confuse users who do not know about Chinese culture. The translator might have seen the subtext of the ST and therefore adopted conversion to adjust the question form of the ST. In order to highlight Wu's dignified image, the translator used the negative "dissatisfied" and the coercive "must", in place of a question.

The words "dissatisfied" and "abide" form an internal rhyme, increasing the singability of the song. The words "they" and "I" in the TT are in sharp contrast, both in terms of identity and status, showing that Wu alone can be worth ten thousand. The phrase "hold my own" pushes the majestic image of Wu to the top — now is the era of Wu and she has her own rules.

Wu's lofty status can allow users to compare themselves to her, leading to upward social comparison. Wu is seen by users as a unique, unreachable icon who can set an example for them and motivate them to become better versions of themselves.

People often curate their online presence to emphasize their best moments, which can lead to upward social comparison. That means individuals compare themselves with who they regard as more successful or attractive (Tiggemann and Slater 637-640). In this way, users can gratify their personal integrative needs.

3.3.2 Transcreation

Example 8: Translation of "田垄尽葱茏, 难道岂是天工" into "I'll plant seeds of desire new forests I'll create".

The ST emphasizes that grains are attributed to human work. The translator did not understand the importance of land to Chinese ancient people, nor did he understand the power of the masses. Therefore, the translator used transcreation according to his understanding, causing semantic deviation from the ST. The verb used in the TT is not very appropriate since "plant" and "create" cannot fully describe the grand scene of the verdant land in the ST. Besides, the word "create" demonstrates the power of Wu alone, but fails to translate the unity of the people and the power of the masses. However, the translator highlighted the self-esteem and veneration of Wu, and used "seeds of desire" to mean that some of Wu's policies on boosting food production could effectively develop agriculture and bring people hope.

The TT was used transcreation by the translator because of pursuing the internal rhyme, causing semantic deviation from the ST. In this case, some users may be dissatisfied with the TT, comparing their version to the translator's and judging subjectively the quality of the TT. If they do better than the translator, they can get a boost in self-esteem and confidence.

When users use the media, they will compare themselves with the images on the screen (Vogel et al. 211), and explore the similarities and differences, which is conducive to the obtainment of self-insight and self-esteem (Moningka and Eminiar 387). In this way, users can gratify their personal integrative needs.

3.3.3 Literal Translation

Example 9: Translation of "岁月敬奉的面容, 见悲喜不见哀恸" into "Time has given me this face, you see my sadness see my joy".

The translator used literal translation, regarding "time" as a witness to the joys and sorrows of Wu's life. Yet, he inappropriately omitted "不见哀恸", that is "not my anguish". After Wu's accession to the throne, she would never publicly show her anguish, so as to maintain her dignity and majesty. The translator, however, omitted this place as exactly the most important part of Wu's personality, resulting in the loss of important information. In the ST, "悲喜" and "哀恸" are contrasted, with the emphasis on the latter.

Within the limited syllables, the translator had to make a choice, at the expense of the right feeling. He should have, though, focused on the translation of "不见哀恸", and weakened the "悲喜", which can highlight Wu's character.

Wu set high standards for her behavior and could not show her fragile appearance to others. Such a strong character allows users with low self-esteem to make corresponding changes compared with themselves, and become more stable and imperturbable. In this way, users can gratify their personal integrative needs. Because people with low self-esteem are more comfortable on social networks than offline, so they can benefit from social networks by using them to increase their social capital (Steinfield et al. 438).

3.3.4 Negation

Example 10: Translation of "千里外长安字字我曾听得从容" into "From a thousand miles away I hear, but I'm not aggrieved".

The literal meaning of "从容" means that people do not panic, very imperturbable, but in the ST means that Wu is highly tolerant of all evaluations of her. "从容" translated into English will be strange, therefore, the translator

used negation, changed the affirmative form into the negative form, and used "be not aggrieved" to highlight Wu's broad-minded and uninhibited character. And the translator intentionally rhymed the word at the end of the sentence with "away" to keep the singability of the song.

From "be not aggrieved", users can understand that Wu, broad-minded and uninhibited, does not care about public evaluations and is not affected by external interference. In addition, this line is the last line of the song. When users appreciate the ending, they can see and interact with all bullet screens and comments about the song, and express their unique views. If their own bullet screens or comments are highly liked, they will enhance their self-confidence and obtain self-esteem satisfaction (Vogel et al. 211; Li et al. 344). In this way, users may gratify their personal integrative needs.

3.4 Social Integrative Needs

The translator used liberal translation and literal translation to shape Wu's image. By appreciating the translation, users may gratify their social integrative needs in some cases.

3.4.1 Liberal Translation

Example 11: Translation of "若使亲躬劝桑农" into "No matter how long I must wait".

In the ST, the full name of "劝桑农" is the idiom "劝课农桑", which means encouraging and supervising the development of the natural economy based on agriculture. During Wu's reign, the land equalization system was implemented to encourage people to develop agriculture and promote economic development. A literal translation of the professional term would make users feel uncomfortable and confused, so the translator adopted liberal translation. The translator's use of "long" and "wait" reflects that the development of agriculture at that time was a long and difficult activity, and that people needed to make long-term efforts to achieve this goal. The phrase "no matter how" and the word "must" reflect Wu's determination to lead the people to prosperity.

With this TT, users can have a more intimate relationship with Wu, experience parasocial interaction between users and characters, and finally establish a parasocial relationship (Horton and Wohl 223). This is because media can not only build and strengthen social relationships with others, but also help foster parasocial relationships with characters, persons or avatars on the screen (Horton and Wohl 217; Rubin and Perse 255-257). From an optimistic point of view, users can improve their belief in self-efficacy and create a stronger sense of belonging under parasocial relationships. Such a strong mass force showed in the TT prompts users to associate with the surrounding social forces, sigh at the beauty of life, and work together with the people around to overcome difficulties.

3.4.2 Literal Translation

Example 12: Translation of "不见前史中，总是英雄惜英雄" into "Heroes always remember slaying fellow contenders".

The word "slay" has two meanings, one to kill somebody or something in a war, and the other to have a strong effect on somebody (Hornby 1951). Before Wu ascended the throne, she had a crazy and advanced idea that under the background of men in power, there was no difference between herself and them. They were all heroes killing each other with different identities. On the throne, Wu, no longer in competition with those heroes, could naturally appreciate those talented men without feeling threatened. Hence the word "slay" is a rather clever use, whose meaning changed as Wu's status changed. The use of "fellow contenders" to describe "英雄" indicates not only the competitive relationship between different camps, but also the affection between talented contenders.

The translator allows users to relate the lyrics to the case of "fellow contenders" from the TT with their social activities of mass media. Since mass media enable users to expand their social ties by befriending each other regardless of distance (Yang 239), users can join groups with shared interests and experiences, enhancing their self-esteem by reducing feelings of social isolation (Perloff 372), or contenders who have experienced a collision of ideas with users, which can both allow users to associate.

3.5 Tension Free Needs

The translator used omission and liberal translation to shape Wu's image. By appreciating the translation, users may gratify their tension free needs in some cases.

3.5.1 Omission

Example 13: Translation of "古今在心中皆空" into "It isn't hard to feel alone".

The ST contains time and emotional elements, but the TT only retains the information of loneliness, eliminating the translation of "古今". This is because of the difference between Chinese and English. In this case, Chinese can contain a lot of content with one character, while English necessitates at least three more words. For singability and hearing effects, the translator omitted the less important information.

Users can immerse themselves in the song to temporarily escape the reality and take a short breath under the stressful environment (Smock et al. 2324-2325), enjoying their own free time to fight the next challenge with a new face. In this way, users can gratify their tension free needs.

3.5.2 Liberal Translation

Example 14: Translation of "几载过与功, 一座无字冢, 留闲人贬颂" into "When I leave this life, history will decide the eulogy they'll write".

In the ST, "无字冢" means character less tomb, and the translator liberally translated it as "leave this life", succinctly retaining the main meaning and avoiding confusing users with professional words. The translator used the phrase "history will decide" to show that Wu's merits and demerits in her life were left to history's decision, and that she was relaxed in her old age.

The setting of the rhyme in the song can improve users' aesthetic ability (Obermeier 232), and make users feel relaxed. The translator used liberal translation not only to make users better understand the original meaning, but also to form an internal rhyme by using "life", "decide" and "write". Users can gratify their tension free needs by, for example, enjoying the rhyme of this Chinoiserie song after a hectic day.

4. CONCLUSION

This study analyzes the English translation of the Chinoiserie song *Qian Qiu Meng* under the framework of Elihu Katz's uses and gratifications theory. It delves into the translation strategies, methods, and techniques used by the translator, so as to explore what kind of needs users want to gratify by using the Chinoiserie song.

This study finds that users can gratify different needs by enjoying different lyrics. Specifically, users can gratify 1) their cognitive needs by acquiring many authentic English expressions and unknown English culture, 2) affective needs by being involved in Wu Zetian's life experiences and empathizing ups and downs of Wu with her in the translation, 3) personal integrative needs by gaining or improving their self-esteem and personal influence, 4) social integrative needs by building or finding cultural groups with shared interests and a sense of belonging on social media, and 5) tension free needs by enjoying lyrics' charm and relaxing themselves physically and psychologically.

The study also finds that despite five needs, users are more inclined to obtain affective and personal integrative gratifications from the lyrics, because the song itself is a tool to promote emotional communication. And the second reason is that *Qian Qiu Meng*, a song about Empress Wu's path to the throne and personality charm, fulfills users' need for self-esteem and personal influence and thereby improves their own self-perceived status and veneration.

The study offers an interdisciplinary study for translation studies, making it more focused on the feelings and thoughts of the target language readers. Translation studies from the perspective of users can not only make the target translation more authentic, but also get the latest feedback on the translation. In this way, translators can explore the preferences of users and summarize the experience, which is conducive to the next translation study. The study also offers a new perspective for the dissemination of Chinoiserie songs. Nowadays, if Chinoiserie songs want to go to the world, they must rely on the power of media. Therefore, using the theory of

communications to study the dubbing of Chinoiserie songs can analyze and explore the difficult and pain points of song dissemination, eventually promoting the spread of Chinese excellent culture.

There are some limitations in this study. First, among the many Chinoiserie songs, this study only selects a culturally significant song that is not virally popular. Future studies may focus on songs that are more popular, for example, among westerners. Second, being a qualitative study, the study lacks first-hand feedback from users, so it is impossible to study the acceptance degree of the English version of this song in detail. Future researches may opt for quantitative studies, via questionnaires or AI-assisted data crawling, for example.

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APPENDIX

Comparison of Chinese and English lyrics of *Qian Qiu Meng*

中文歌词	**English lyrics**
世事在耳边皆空	When you sit upon the throne
便以江山为樊笼	You'll hear a thousand voices groan
对谈明殿中, 问遍天下士, 谁有谏言勇	They're dissatisfied, but they must abide, while I hold my own
天意在眼底皆空	I won't assign my life to fate
若使亲躬劝桑农	No matter how long I must wait
田垄尽葱茏, 难道岂是天工	I'll plant seeds of desire new forests I'll create
古今在心中皆空	It isn't hard to feel alone
此身谁与千秋同	Standing higher than they dare roam
几载过与功, 一座无字冢, 留闲人贬颂	When I leave this life history will decide the eulogy they'll write
岁月敬奉的面容,见悲喜不见哀恸	Time has given me this face, you see my sadness see my joy
一生血与泪, 只在自己掌中	But you'll never see the pain I have endured
不见前史中, 总是英雄惜英雄	Heroes always remember slaying fellow contenders
早已有一种, 冠绝一世的孤勇	Lone survivors know, can't look back, onwards we go
诸君不见檄伐如沸词笔多汹涌	If I told you what they speak of me you'd not believe
千里外长安字字我曾听得从容	From a thousand miles away I hear, but I'm not aggrieved