

Study on the English Translation of Librettos of Modern Qinqiang Opera under the "Three Beauties Theory"

-- A Case Study of The Rose Come Late into Bloom

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Abstract: The librettos in the script of modern Qinqiang Opera *The Rose Come Late into Bloom* are similar to ancient Chinese poetry in form, sound and sense. Its translation can be adapted to the "Three Beauties Theory" of poetry translation proposed by Professor Xu Yuanchong. This paper introduces the similarities between Qin Opera, libretto and Chinese poetry, script content, translator team, rhyme characteristics of Chinese and Western poetry, and the "Three Beauties Theory", trying to explore the applicability of "the beauty in sense, the beauty in sound, and the beauty in form" in script translation.

Keywords: Three Beauties Theory, Librettos, Modern Qinqiang Opera.

1. Introduction

In the report of the 20th National Congress of the Communist Party of China, it was mentioned that on the road to achieving the great rejuvenation of the Chinese nation, we must promote cultural confidence and self-improvement, prosper and develop cultural undertakings and industries, and enhance the dissemination and influence of Chinese civilization. Qinqiang Opera is a traditional opera in northwest China. It is one of the oldest operas of the Han nationality in China and began in the Western Zhou Dynasty.

The modern drama of Qinqiang Opera is the inheritance and development of the local traditional drama of Qinqiang Opera in China, which differs from the traditional Qinqiang Opera in time, form and content. Now it seems that the literary value and cultural characteristics of traditional Qinqiang Opera are more distinct. The modern Qinqiang Opera cannot reach that height. However, under the impact of digitalization and networking, the traditional Qinqiang Opera, a live performance style, is limited to a very small number of groups. With national support, local attention, author creation, translator and public promotion, it has made certain achievements. Chen Yan, a famous Chinese writer and screenwriter, focused on realistic subjects, insisted on giving play to the instructive function of drama, created several modern plays of Qinqiang Opera, and won the Mao Dun Literature Award. His works have also won many national awards such as "Cao Yu Drama Literature Award", "Outstanding Contribution Award of Chinese Modern Opera", etc.

The modern drama script of Qinqiang Opera, *The Rose Come Late into Bloom*, is the first of the "Chen Yan's Drama Trilogy", which has won more than ten awards and has been performed thousands of times in major theaters across the country. The script of *The Rose Come Late into Bloom* belongs to the category of literary text, mainly composed of characters, dialogues, librettos and narration, backstage accompaniment, and transition at the end of the scene. The characteristics of singing, music, roles, unique skills, musical instruments, attire, costumes, props, etc. in the traditional Qin Opera are not obvious in the script. Modernization, popularization, and normalization of script language. The

language of the traditional Qinqiang Opera is based on the Shaanxi Guanzhong dialect, and it also integrates the characteristics of the poems, words and songs of the Han and Tang dynasties, which makes it difficult for most people to understand; The language of the script has lost many traditional features and has become easy to understand. The script language is both elegant and plain and straightforward, with elegance expressed in the narration and scene description, while plain and straightforward lies in the dialogue between the characters. The story takes place in a small residential courtyard in the early 1980s, with obvious characteristics of the times and characters. The script tells the story of Qiao Xuemei, a girl with excellent moral character and promising future. As she is about to enter university, she encounters a family accident where her mother died in a car accident. She resolutely gives up going to college and takes care of her paralyzed father, young brothers and sisters at home. She supports the family with her shoulders and ultimately gains career and love. In 2021, the Chinese English bilingual version of *The Rose Come Late into Bloom* was published by Shaanxi Normal University Press. The script is translated by a translation team based on the "Sino foreign joint translation model", consisting of native language translator Hu Zongfeng, target language native language translator Robin Gilbank, and translator with bilingual backgrounds Liu Chanjuan. This model can fully leverage their respective advantages to achieve an ideal level of understanding and expression. The translation team led by Hu Zongfeng, who has a high awareness of "going global" Chinese culture and has put it into action, especially in the foreign translation of Shaanxi literature. The English translation of this script is a good manifestation.

In literary translation research, the focus is mainly on the translation of poetry and novels, while drama translation research has received relatively little attention. In today's era of promoting traditional culture, the translation of dramas into foreign languages needs to be valued and research efforts increased.

In China, the research on Qinqiang Opera in the early period (1982-2010) was mainly about Qinqiang Opera performing abroad, Sino foreign exchanges and intralingual translation. In 2010, the research related to Qinqiang Opera

translation began to appear. Zhang Bihang and Sun Hongbing explored the terminology translation of Qinqiang Opera. From 2017 to 2021, the translation research of Qinqiang Opera reached a climax. The research theories or perspectives involved cognitive linguistics, skopos theory, defamiliarization perspective, ecological translation view, cultural translation view, multimodal perspective, cognitive pragmatics, adaptation theory, Bassnett's cultural translation perspective, dynamic cognitive context perspective, frame theory perspective, reader response perspective, etc; The research subjects include Chinese complement, food name words, terminology, cultural loaded words, and translation strategies; The language involves translating from Chinese to English and from Chinese to Uyghur; Qin Opera plays began to become the translation materials of master's thesis; In 2023, the research on the English translation of the script of "The Great Tree Transplanted to the West" in the "Chen Yan's Drama Trilogy" appeared, which is a significant appearance of the modern drama script of Qinqiang Opera. It can be seen from this that the translation of Qin Opera modern drama plays has begun to receive attention in translation studies, but whether it is the study of traditional Qinqiang Opera or the study of Qin Opera modern drama, there is a lack of diversity of research objects. This study focuses on the librettos in the script, which are widely existed in the script of "*The Rose Come Late into Bloom*".

2. Three Beauties Theory and Librettos in *The Rose Come Late into Bloom*

The "Three Beauties Theory" originated from Professor Xu Yuanchong's English translation of Chinese poetry and is now widely used in translation studies of many texts.

Professor Xu Yuanchong, a famous translation practitioner and theorist in China, has made great contributions to the translation of poetry and is known as the "The only person who translate Chinese poetry into English and French", which has been loved and appreciated by Chinese and foreign readers. The "Three Beauties Theory" is a very important poetry translation theory proposed by Mr. Xu Yuanchong. It is what he moved in Mr. Lu Xun's article *From Words to Articles* that "The beautiful meaning is to feel the heart, the first; the sound beauty is to feel the ear, the second; the form beauty is to feel the eye, the third." In the late 1970s, Mr. Xu put forward the "Three Beauties Theory", which advocated "translating poems with poems and translating rhymes with rhymes", and emphasized that translators should take into account the "beautiful meaning, sound and form" of the original text when translating poems, so as to reproduce the artistic charm of the original work. Xu Yuanchong believed that: "Translated poetry should be able to touch the hearts of readers as much as the original poetry, which is beautiful meaning; it should have the same pleasing rhythm as the original poetry, which is beauty of sound; it should also try to maintain the form of the original poetry, such as length, antithesis, etc., which is beauty of form." Among the "Three Beauties", the beauty of sense is the most important, the beauty of sound is the second, and the beauty of form is the last. That is, the translation should first reproduce the beautiful meaning of the original, reproduce the beauty of sound of the original as far as possible on the premise of paying attention to beauty, and finally, adhere to the beauty of form of the original to the maximum extent on the premise of giving consideration to beautiful meaning and beauty of

sound. If the translation cannot give consideration to the "three beauties", the translator should ensure the beautiful meaning of the translation, that is, the beautiful meaning is the most important standard and the primary principle of poetry translation, followed by the beauty of sound and form. The academic community generally believes that the "Three Beauties Theory" is the best principle for poetry translation.

The librettos are a major part of the opera language (Xiong Tingting, 2006), and it plays an important in the script. The libretto is also a very prominent and representative existence in the modern Qinqiang opera script. Librettos are the part of opera that can be sung. The librettos in modern Qinqiang Opera inherit and develop the stylization of traditional Qinqiang Opera, which is closer to people's life today. In monologues, the characters in the play express their inner activities to themselves under the special circumstances of the action plot. Traditional Chinese opera, because the dialogue between the characters is a product of a certain program, has a relatively small amount of information. Therefore, the protagonist's aria and librettos are definitely important expressions for telling the story plot and expressing inner emotions. Since modern times, although the introduction of modern drama has led to a focus on the design and creation of dialogue in Chinese drama, these large monologues of characters remain the core of expression. Chen Yan's handling of inner monologues not only inherits the advantages of traditional Chinese opera freehand brushwork, but also incorporates some modern Chinese rhetoric and language habits, forming a unique poetic style of prose. In the script of *The Rose Come Late into Bloom*, the dialogue between the characters is mainly expressed in the form of singing, and its content is the librettos. The librettos exist in various forms in the script, including solo, choir, and accompaniment Behind the scenes.

Ancient Chinese poetry, taking Tang poetry as an example, is mostly composed of "five words" and "seven words". The number of words in each line of the poem is the same, and the librettos are mainly composed of five, seven, and ten words. Even if some librettos do not maintain the same number of words, the number of words in the upper and lower sentences is the same, indicating similarity in form; In ancient Chinese poetry, rhyme and tone were emphasized, and the rhyme of librettos was more pronounced than that of poetries. The characteristic was that "every sentence has rhymes, and every part of singing has the same rhyme", which is called phonetic similarity; In ancient Chinese poetry, whether it is singing about objects, people, or things, the author's profound emotions are expressed. The language includes Bai Juyi's simplicity and straightforwardness, Li Bai's romantic and heroic sentiments, and so on. In the librettos, the language combines simplicity and straightforwardness with implicit elegance to express the emotions of their characters, which is called "meaning similarity". Therefore, from the perspectives of similarity in form, sound, and meaning, the theory of "three beauties" can be applied to both the translation of poetry and the study of English translation of librettos.

3. Analysis

This study analyzes the translation of librettos in scripts based on the "Three Beauties Theory", hoping that the English translation of librettos can adapt to and achieve mutual success with the "Three Beauties Theory".

3.1. The Beauty in Sense

The beauty in sense refers to the beauty of content and artistic conception of poetry. The translation should fully reflect the beauty of thought, image and artistic conception of the original, and move the readers' hearts like the original poetry. The translator should not make mistakes, omit or translate more.

Table 1. (Example 1 from Chapter V)

Source Text	Target Text
乔雪梅（唱）	QIAO XUEMEI (Sings):
手捧专著心颤抖，	With these books in my hand my heart's ready to break,
千帆竞过我滞留。	Thousands of sails have passed by, leaving me in their wake.
同学们个个有成就，	Every classmate has ploughed ahead in their career,
我两手空空面含羞。	I feel so ashamed to languish here at the rear.

The background of this librettos is a classmate meeting where Qiao Xuemei's first love, Wen Xin, and a group of classmates who went to Shenzhen to exchange gifts, giving Qiao Xuemei novels, teaching monographs, and the "brick" written by her first love Wen Xin, *Comparison Study of Eastern and Western Architecture*. However, when Qiao Xuemei was admitted to a prestigious university, but she gave up due to her mother's death in a car accident, her father's illness, and her young brother and sisters.

The word '颤抖' in the first sentence of the source text was not translated as words such as 'shake', 'tremble', 'quiver', or 'Twitter'. Instead, it was translated as 'ready to break' to express a feeling of 'the heart is about to break or is already on the brink of breaking', expressing Xuemei's complex emotions of humiliation, shock, helplessness, regret, and so on in the context at that time. The word '滞留' in the second sentence is not translated as 'be detained', 'be held up', 'retention', etc., but rather as 'leaving me in their wake'. 'In their wake' means 'behind them', conveying the meaning of '滞留' in the text, and forming a contrast between Xuemei and her classmates' different lives, showcasing Xuemei's regret and unwillingness to be too different from others in life. Moreover, the word 'wake' also rhymes with the last word 'break' in the previous sentence, with a rhyme in the end. The "有成就" in third sentence is similar to the previous sentence, translated as "has already achieved ahead in their care", highlighting Xuemei's envy and longing. The phrase '两手空空' in the last sentence was not translated, and the focus of the translation was on the word '羞'. The phrase 'so ashamed' in the translation means 'so ashamed, feeling embarrassed', and 'languish' means 'enduring suffering, suffering; becoming weak; becoming haggard or unhappy due to desire', fully showcasing all the emotions of Qiao Xuemei in '含羞'; And the final 'at the rear' means 'last', which rhymes and also shows Xuemei's regret and a bit of shame for this final difference in her heart.

Professor Xu Yuanchong pointed out in his *Three Comments on "Beauties in Sense, Sound and Form"* that "similarity in sense" is the low standard of poetry translation, "beauty in sense" is the high standard, and "three beauties" is the highest standard; "Similarity in sense" can only make

readers "know", "beauty in sense" can make readers "like", and "three beauties" can make readers "happy". The words "颤抖" and "含羞" in the translation are not directly translated, but other words or expressions are used to more accurately, naturally, and vividly convey the meaning of the original text, especially the emotions of the characters to which the librettos belong. This is in line with Professor Xu Yuanchong's "beauty in sense" in his "Three Beauties Theory", and also takes into account the "beauty in sound" of rhyming.

3.2. The Beauty in Sound

The beauty in sound refers to the beauty of rhyme and rhythm in poetry. Translations should reproduce the sound beauty of the original work, and should be "rhythmic, rhythmic, smooth, and pleasant to listen to".

In China, ancient poetry is written in musical Chinese characters, whose metrical patterns are mainly embodied in rhyme, rhythm, tone pattern, and singing or reciting. The standardized metrical poetry of the Tang Dynasty has rhymes at the end of the sentence, and the types of rhymes include flat rhyme, oblique rhyme, interval rhyme, first sentence rhyme or first sentence not rhyme. Usually, flat rhyme is the norm, and a poem should have one rhyme to the end (all rhymes must be flat characters within the same rhyme section). Ancient Chinese poetry emphasizes rhyme, which is a form of rhyme. Its rhyme mainly consists of rhyming at the end. In general, tone and vowel elements are essential conditions for ancient poetry. The tone elements, that is, the tones of words with the same rhyme, must be the same; The vowel element of a character with the same rhyme must be the same as the vowel element; In addition, the rhyme of poetry will be influenced by the phonetic evolution of the times and produce different results. The libretto of Qinqiang Opera are mainly "rhyme every sentence, and every paragraph has the same rhyme". There are also many rhyme ways, such as the even number of sentences must be rhymed, and the odd number of sentences can be arranged freely. It pays attention to "enunciation to rhyme" and "dragging to rhyme". In Qin Opera, the rhyme of "an" is often used in front of the words, because the nasal sound ends with a loud voice; *Yanqian Zhe* ("*Yanqian Zhe*" is one of the syllable terms "*Thirteen Major Zhe*", with the vowels an, ian, uan, üan.) contains a large number of words and has a wide range of options to choose from; Qinqiang Opera expresses people's sufferings, and this rhyme has a memorable effect. From this point of view, the ending rhyme of modern Qinqiang Opera is less limited in tone than that of ancient Chinese poetry, but more influenced by emotion, music rhythm and other factors. The meter of English poetry is composed of four key patterns (iambic, trochee, anapest, and dactylus), two variation patterns (pyrrhic and spondee), and different step numbers. There are three basic types of rhymes in English poetry: using a poem or stanza with four lines as an example, the first and three lines rhyme and the second and four lines rhyme are called alternating rhymes (abab), which are suitable for poems with four or multiple lines; The rhyme in the first four lines and rhyme in the second and third lines is called cuddle rhyme (abba), which is suitable for poems with four or multiple lines; As an example of two line units, the rhyme between odd numbered lines and their adjacent even numbered lines is called overlapping rhyme (aa), which is suitable for poetry with 2 or multiple lines (Xu Yuanchong 1992:95).

Table 2. (Example 2 from Chapter I)

Source Text	Target Text
乔雪梅（深受感动地唱）	QIAO XUEMEI (Moved deeply and sings):
小弟妹一个个深明大义，	You're all so understanding and considerate,
猛然间都成熟难分高低。	Now grown up at such an incredible rate.
做大姐怎能够只顾自己，	How can I think only of my own need?
十字口人生路选择迟疑。	Here at the crossroads-where does sense lead?
若不去，校门也许从此闭，	Try to defer-the school gate may close forever,
若不去，航船也许从此迷。	Try to defer-the ship might be cast adrift over.
若是去，爸爸身残谁体恤，	Seize the chance-who'll care for our poor father?
若是去，弟妹年小谁怜惜。	Seize the chance-what about my sister and brother?

Rhythm is mentioned in the combination analysis of the above English translation of librettos and "beauty in sense". In order to conform to the rhythm characteristics of the original text, the translator must spend a lot of energy and thought on the rhyme. In the original text, each short sentence ends with the vowel "i" (except for the penultimate sentence ending with "u"), which is the final rhyme of "i". In the *Thirteen Major Zhe* (also known as the *Thirteen Rhyme Zhe*), it belongs to the "Yiqi Zhe" (with the vowels i, ü, er). The entire libretto have hardly changed their final rhyme, reflecting the rhyming characteristics of Chinese libretto that "every sentence has rhymes, and every part of singing has the same rhyme". Unlike the original text, the translation does not follow the rhyme pattern of "one rhyme to the end" in the original text, but instead adopts the "two sentences have one rhyme (Chinese couplet/antithesis)" method, which means that the translator adopts the "reconstructed rhyme" rhyme translation method during translation. English poets combine basic rhythms and basic rhymes to create a rich and diverse range of classical English poetic styles, including alliteration and folk rhyme (each stanza has 4 or 8 lines, and the rhyme is in triple or quadruple iambic or abab or aabb). The English rhyme in this script is almost always aabb.

The Chinese rhyme "rhymes with characters and emphasizes tone". In the original text, the ending rhymes are: 义 (yì), 低 (dī), 己 (jǐ), 疑 (yí), 闭 (bì), 迷 (mí), 惜 (xī). It includes four tones in Mandarin Chinese, which are also level tones: high and the level tone and the rising tone; Oblique tones: Falling-rising tone, Falling tone. The translation is based on "syllables as rhymes", which can be divided into masculine (yang) rhyme, yin rhyme, complete rhyme, identical rhyme, myopic rhyme, eye rhyme, vowel rhyme, consonant rhyme, inverted final rhyme, and arrangement rhyme; According to the different positions of rhyming, it can be divided into alliteration, ending rhyme, and inline rhyme. In the translation of this libretto, the translator treats the rhyme of the original text as a rhyming ending. The ending rhyme of the first two sentences and the last two sentences in the translation is called "myopic rhyme", which means that the vowels of the stressed syllables in the rhyme are not

exactly the same, but similar, or the stressed syllables rhyme with the unstressed syllables. In the first two sentences, the stressed syllables of the words 'consider' and 'rate' are different, but both words end with the same pronounced 'rate', which conforms to the rhyme of stressed and unstressed syllables in 'myopic rhyme'. The phonetic notation of the word "father" in the last two translated sentences is ['fɑ:ðə(r)]; The phonetic notation of the word 'brother' is ['brʌðə(r)]; The stress of both words comes first, and the vowels in the stressed syllables are the last vowels in English "ɑ:"; The other is the middle vowel in English "ʌ". The two vowels are not exactly the same, but their pronunciation is extremely similar, and the rhyme here belongs to "myopic rhyme". In the translation, the three or four sentences are pronounced with "perfect rhyme", meaning that in rhyming words, the accented vowel phonemes are the same. If there are consonant phonemes after them, they should also be the same, but the preceding consonant phonemes are different. The phonetic symbols for 'need' and 'lead' are [ni:d] and [li:d], respectively. There is only one vowel phoneme in the phonetic symbols of the two words, which is a monosyllabic word. Therefore, the stress is on the vowel phoneme, that is, the stress on the vowel phoneme is the same; In the phonetic symbols of two words, the consonant phonemes after the vowel are the same, but the preceding consonant phonemes are different, which meets the condition of "perfect rhyme". In the fifth and sixth sentences of the translation, the phonetic notation for 'forever' is [fəv'evə(r)], the phonetic symbol 'over' is ['əʊvə(r)]. The last stressed syllable of two words rhymes, which can be considered as 'masculine rhyme'; If the final consonants are the same and the preceding vowels are different, it can be considered as "consonant rhyme".

Though the analysis of the translation, it can be concluded that the translation of rhymes present the characteristics of "two sentences with one rhyme, the rhyme of the previous sentence determines the rhyme of the next sentence, the rhyme of the previous sentence adapts to the rhyme of the next sentence, and the rhyme of the next sentence is coordinated back and forth", and it can be summarized as follows: breaking sentences to generate rhymes, changing order to table rhymes, explaining meaning to supplement rhymes, and omitting or adding words to achieve rhymes.

3.2.1. Breaking Sentence to Generate Rhymes

Table 3. (Example 3 from Chapter I)

Source Text	Target Text
本只为试学业证明无愧，	Keen to better myself, keen to persist,
谁料想登榜首一举夺魁。	Now, surprise surprise, my name topped the list.
考上北大同窗醉，	Enrolled by Peking University, so giddy am I,
真诚对姐吐心扉。	Facing my big sister with an open heart I cannot lie.

The original librettos consist of four parts, and the translator has broken the first three sentences in the translation, providing more possibilities for rhyme to generate the same rhyme as the following or previous sentence.

The first two sentences and the last two sentences both present a rhyming feature of "two sentences make one rhyme", and determine the rhyme of the first sentence for the latter

sentence. That is, in the translation of "登榜首一举夺魁" in the second sentence, the last word is directly translated as "list", while the translation of the first sentence is a free translation. The final word "persist" is not a translation of a certain word or letter, but a combination of sentence meaning and the final rhyme of the second sentence. In the second sentence, separate the two repeated 'superiors' with commas to form a parenthesis, emphasizing Ting Ting's surprise at achieving good grades; The first sentence uses a comma to translate the original text into two parallel clauses of "keep to" to strengthen the tone, expressing Ting Ting's original intention as an adopted daughter to strive to prove herself and achieve academic success and fame. Therefore, the translation of "坚持" or "persist" does not appear abrupt, forming a rhyme with the second sentence. In the last two sentences, the non-predicate is at the beginning of the sentence, and the main body of the sentence is at the end. The last sentence translates the word '真诚' as 'I cannot lie' at the end of the sentence, while the previous sentence translates '醉' as 'so giddy'. The translation uses commas to translate '考上北大' as a subordinate sentence at the beginning of the sentence, separated by commas, and then uses the inverted sentence 'so am I' to place the subject at the end to form a rhyme.

In the first two sentences, the phonetic symbols of the two words are [pə'sist] and [lɪst]. The stressed vowels have the same phonemes, and the subsequent consonant phonemes are the same, while the preceding consonant phonemes are different, that is, they are pronounced 'perfect rhyme'. The words at the end of the last two sentences are "I" and "lie", and the vowels in the stressed syllables are repeated or the same, with the word "vowel rhyme" pronounced.

3.2.2. Changing Order to Stable Rhymes

It is easy to understand changing order to supplement rhymes to focus on the key word "order".

Table 4. (Example 4 from Chapter I)

Source Text	Target Text
明早送你去车站，	Next morning I'll come to the station and say goodbye,
此一别.....但愿不是天上与人间。	I hope we won't remain distant like the earth and the sky.

In example 4, the word '天上' is before the word '人间' in source text, but their order is changed in the target text. If translated in the order of the original text, 'earth' will be placed at the end of the sentence, and cannot form a rhyme with the last word 'goodbye' in the first sentence. However, if the order of 'earth' and 'sky' is reversed, it is very clever to meet the rhyme [aɪ] without changing the original meaning or adding or subtracting words. And the stressed syllable of two words is repeated or the same, the type of rhyme is "vowel rhyme".

3.2.3. Explaining Meaning to Supplement Rhymes

The translation of 'explaining meaning to supplement' refers to the use of explanatory translation to add or supplement words (the words here are synonyms, synonyms, or synonyms of the original vocabulary) to achieve a rhyming effect.

Table 5. (Example 5 from Chapter IV)

Source Text	Target Text
姨妈来回细思量，	I've thought back and forth carefully,
风雨中只怕你得做头羊。	Now you must be the head sheep, act responsibly.

The rhyme of the original librettos is "ang", while the rhyme of the translated librettos is "li". In the first sentence of the original text, the word 'delicate' is translated as the adverb 'carefully' and placed at the end of the sentence to modify the previous word '来回细思量'. In the translation of the second sentence, the translator adds 'act responsive' to form a rhyme with the first sentence 'carefully'. Add these two words to explain the meaning behind the metaphor that Xuemei wants to "做头羊", which means that Xuemei should shoulder the responsibility of taking care of her father and younger siblings. The translation takes care of rhyme while explaining the meaning contained in the original text, which is natural and clear, and easy for the English audience to understand and accept.

3.2.4. Omitting or Adding Words to Achieve Rhymes

The phrase 'omitting words to achieve rhyme' refers to achieving rhyme by omitting some of the content in the original text (example 6). Adding words to form rhyme "refers to the formation of rhyme by translating unnecessary words or phrases (example 7). This rhyme translation method is commonly used in the English translation of the librettos of *The Rose Come Late into Bloom*.

Table 6. (Example 6 from Chapter I)

Source Text	Target Text
你虽不是亲妹妹，	You were adopted that's for sure,
情同手足月同辉。	But still raised like a full-blood sister.

The second sentence of the libretto, "情同手足" and "月同辉", uses repeated techniques to highlight the central meaning to be expressed, and emphasizes Xuemei's deep feelings towards her adopted sister Ting Ting as close as sisters. Here, when translating, the translator only needs to translate the central part, avoiding the translation of "the moon shining together". The expression is simple and direct, avoiding repetition, and in line with English expression habits. Therefore, the translation of the second sentence ends with "sister" and forms a rhyme with the translation of "that's for sure" in the first sentence, with "consonant rhyme".

Table 7. (Example 7 from Chapter IV)

Source Text	Target Text
手捧捷报心滴泪，	Holding it in my hand, my heart aches with tears,
悲喜交加风挟雷。	The storms and gales inside me reach no one else's ears.
热泪为妹淌似水，	A torrent of happy tears for my sister dear,
悲泪为我如雨挥。	A torrent of sad tears for myself I must bear.
要苦就苦我一个，	I ought be the one to forgo things for our family,
不能让她再作陪。	She cannot be expected to repeated my lot finally.

The words "dear" in the third sentence and "family" and "finally" in the last two sentences of the librettos are added to rhyme with the last word in the next or previous sentence. Without considering rhyme, not translating these two words has almost no effect on the expression of the original meaning. The final consonants of the words 'dear' and 'bear' are the same, but the preceding vowels are different, meaning 'consonant rhyme'. In the last two sentences, "for our family" adds a category word and "finally" adds an adverb. The addition of these two words structurally makes the length of the two sentences similar, but in terms of meaning, it does not increase and has little effect, ultimately forming a rhyming "li".

3.3. The Beauty in Form

The beauty in form, which requires a neat length of lines and a neat sentence structure. It mainly refers to the consistency between the number of lines in the translated poem and the original poem, the length of lines being equivalent to the original poem, and the symmetrical structure of the upper and lower sentences in the translated poem.

Table 8. (Example 8 from Chapter IV)

Source Text	Target Text
乔雪梅（紧紧抱住豆豆唱）	QIAO XUEMEI (Grasping Dou Dou in her arms tightly, sings):
你是男子汉，	A man of bravery,
有泪别沾腮；	Never becomes bleary.
你是男子汉，	A man of bravery,
失意莫萦怀；	Never loses heart abruptly.
你是男子汉，	As a man so brave,
心胸要放开；	Your resolve should never cave.
你是男子汉，	As a brave man, so to speak,
跌倒莫徘徊。	You should turn the other cheek.

The phrase '你是男子汉' has been repeated four times in the original text, with the same structure and tone, making it a typical parallel sentence in Chinese. Here, using parallelism to express emotions can achieve a harmonious rhythm and create a more emotional and powerful effect. The background of this libretto is that Xuemei's fourth brother (Dou Dou) experienced emotional breakdown and depression after his beloved person left with others. Finally, Xuemei slapped Dou Dou hard and sobered up. Afterwards, she tightly hugged Dou Dou and sang the librettos. The librettos use parallelism, strongly expressing Xuemei's comfort for Dou Dou, hoping that he can become the man he should be and not be depressed anymore.

The original text is parallelism, with unified sentence pattern, complete repetition of sentence content and structure, and repetition of sentence structure. Regarding the sentence '你是男子汉', the translation did not repeat it four times, but repeated 'A man of bravery' twice. These two sentences are almost faithful in structure and content to the original text. The last two sentences are translated into the structure of "As...so...", achieving structural similarity in these two sentences, which is different from the previous translation, achieving the characteristics of diverse English vocabulary and variable sentence structures. In addition, the translations of these two sentences adopt the sentence structure of "so..." with an adjective as a postposition attribute and an infinitive as a postposition attribute. In addition to the four repeated

sentences of 'you are a man', there are also four words of advice or advice from Xuemei to her younger brother in the original text. The original text uses a neat five character sentence structure that includes the words '别', '莫', and '要'; The translation is still paired, with imperative sentences starting with "Never" and declarative sentences including "Should", two common ways of expressing suggestions, opinions, and other meanings in English. The structure is neat but not singular, and the sentence structure changes are vivid.

4. Conclusion

At present, the English translation of librettos in scripts has not received much attention, and research involves different forms of two languages, making it difficult to achieve equivalence. The librettos of the script also involve rhythm, sentence length, singing rhythm, and performance, making it difficult to translate the librettos into English. In the study, it was found that the "Three Beauties Theory" can be well used to guide and analyze the translation of librettos. Among them, translators have put a lot of effort into dealing with the "the beauty in sound" of librettos, which requires more in-depth research.

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