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## 摘要

在全球化趋势下，各国间文化的交流和沟通日益频繁。文化，作为一种“软实力”，成为衡量综合国力的一个重要方面。文化传播，已经从单纯的文化交流层面，上升到增强本国文化影响力，建构民族文化身份，建立全球话语权的意义上来。京剧，作为中华民族的文化瑰宝，不仅深为中国人民喜爱，而且已经成为中华文化的代表符号之一，逐渐为全世界所关注。京剧文化的弘扬，对于增强中华文化影响力，建构民族文化身份具有重要意义。然而，由于相应的翻译实践和翻译研究的匮乏，长期以来，京剧翻译处于被忽略的地位。

本文以功能主义作为理论指导，在明确了京剧翻译目的的基础上，对其策略进行初步探讨，并结合实例，从京剧术语、京剧剧目名称和京剧唱词三个方面提出具体的翻译方法。本文指出，在全球化环境中，京剧翻译的目的，已经从单纯的推进文化交流，上升到建构民族文化身份，增强国家软实力，确立全球话语权的层面。同时，由于京剧是一种艺术性极高的戏剧表演形式，它的可表演性就目前而言，翻译尚不能兼顾。这里，京剧翻译的产品指的是供阅读的翻译作品，不论它是以文本形式出现或者是作为演出字幕出现。基于上述翻译目的，异化策略的采用是必要的也是可行的。但同时，异化翻译也必须考虑到目的语读者的可接受性，否则，生硬晦涩的译本会使读者望而却步，文化传递乃至文化身份的建构更是无从谈起。

通过从功能主义角度对京剧翻译的初探，本文希望能对全球化环境下翻译的本质和目的有更深入的认识，同时对京剧翻译乃至戏曲翻译的研究和实践提供一些借鉴。

**关键词：**京剧翻译 功能主义 目的 异化策略 可接受性

## Abstract

In the circumstance of globalization, cultural communication and interaction among nations are more and more frequent. Culture, being defined as a kind of “soft power”, has become a measure of the integrated power. The significance of cultural introduction, thus, has shifted from promoting cultural communication to constructing cultural identity and establishing global discourse right. Jingju is regarded as the gem of Chinese culture, and as a promising star on the international stage, it has won the eyes, ears, and hearts of foreign audience. The introduction of Jingju, naturally, bears the significance of strengthening Chinese cultural influence and constructing China’s cultural identity. However, for lack of directing theories and supportive translation practice, Jingju translation study has long been neglected.

This thesis made clear the purpose of Jingju translation and discussed translation strategies on the basis of the purpose from the perspective of functionalist approach. Specific coping tactics were brought forward concerning the translation of special terms, of the names of repertoires and of dramatic verses. The thesis pointed out that Jingju translation, as one of the means to introduce Chinese culture, is not only for international cultural communication, but also serves as one important tool to forge national cultural identity, to strengthen national soft power, and to establish the nation’s global discourse right. What’s more, considering the limited conditions at present, performing Jingju in foreign languages on stage is unrealistic to attain. The product of Jingju translation is for reading, either in printed pages or as the subtitle on the theater screens. In order to achieve the above two purposes of Jingju translation, foreignization is the right strategy to adopt. At the same time, considering the informative function of the text type and the intratextual coherence rule of Skopostheorie, the acceptability of the addressees also needs to be considered.

Though discussion of Jingju translation from functionalist approach, the author

## Abstract

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hopes that this thesis will arouse some thinking on the function and purpose of translation in the context of globalization, and will shed light on the translation of Jingju and other Chinese classic dramas.

**Key Words:** Jingju translation   functionalist approach   purpose   foreignization  
acceptability

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## Introduction

With the acceleration of globalization in recent years, drama began to be enjoyed by an increasing number of people, which has played an important part in cultural communication among different countries and regions. We have Hamlet soliloquize in fluent Mandarin on the stage of National Centre for the Performing Arts, and we also have Jingju, not only studied but also performed in English as part of the Asia Theatre Program at the University of Hawaii. In this circumstance, drama translation should and must be brought to the front stage of the attention.

However, being a significant but complicated and problematic field in literary translation, drama translation is greatly neglected and is characterized by a serious lack of theory. Publications in translation studies, such as *Translation Theory and Practice Series*, involving the specific problems in the process of translation, can be easily found in the library, whereas materials about drama translation are rarely seen. As stated by Susan Bassnett (2001: 90), "Less has been written on the problems of translating theatre texts than on translating any other text type." Different from other text type, dramatic text can be not only viewed as a literary form to be read and studied by the reading public but also as the "blueprint" for the stage performance with the theatre audience its ultimate receptors. This specific property endows drama with something more than a mere literary and linguistic matter, which further complicates the translating of play text across languages, cultures and theatrical traditions. It is necessary, therefore, to study the translation process of this specific genre and to formulate applicable theories and strategies for drama translation.

In recent years, thanks to a more frequent cultural exchange, the Chinese audience can enjoy a broad list of foreign dramas. However, it seems that the chances for foreign audience to enjoy Chinese drama are relatively fewer, resulting in an unbalanced cultural exchange between China and foreign countries. Jingju, as a



time-honored and most famous style of Chinese drama, though playing an important part in the theatres of China, is still something unfamiliar to the rest of the world.

This thesis is specifically concerned with Jingju translation, which is a less explored area characterized by a serious lack of both translation practice and guiding theories and strategies. From a functionalist perspective, this paper aims to make some contribution to this area by discussing the aim of Jingju translation and based on this aim, through evaluation of the existing translation practice of Jingju, what kind of translation strategies the translators should adopt.

### **Literature Review**

Though drama translation has been given little concern among the branches of translation studies, and the translation of Chinese classic drama, Jingju, even less, translation theorists as well as practitioners have made constructive researches on the problems of drama translation and Jingju translation, and the previous work done in this area has paved the way for the present thesis. For this reason, the author of this thesis feels obliged to give a literature review to the studies of drama translation and of Jingju translation.

#### **Study of Drama Translation abroad and in China**

The study of drama translation in the West has been a long and tortuous journey. It started only in the 1970s and is still going on in the present century. Developments in the fields of aesthetics, semiotics, information theory, psychology etc. have exerted great influence on the western drama translation studies. Drama is generally considered as a mixed art, with the dramatic text being literature and production being a performing art. Scholars have long been talking about the relationship among the written text, the performed text and the performance, the problem of “performability” and the task of the translators.

The earliest scholars believe that “the written text contained a series of the clues

for performance that could be isolated and defined”, like Pagnini and Pugliatti (Pagnini& Pugliatti, as cited in Bassnett 1985: 88-89). However, Per Bogatyrev stresses “the linguistic code is merely one of the many”, only “one code, one system in a complex set of codes that interact together in performance” (Bogatyrev, as cited in Bassett 1985: 94). Griffiths holds the same opinion. He believes that “drama is text + image + action in real time” (Griffiths, as cited in Marco, 2003: 53). Anne Ubersfeld points out the relationship between text and performance is “dialectical” and “inseparable” (Ubersfeld, as cited in Bassnett, 2004: 120). That is to say, the translation of the dramatic texts cannot be the same with that of other literary genres. The central question- to translate the text merely for the page or in its function as one element for stage performance- was brought forward.

Despite the opinion that “it is the written text, rather than with a hypothetical performance, that the translator must begin” (Bassnett 1985: 102), “the text is only one of many elements which, combined, account for the global effect or meaning of a performance” (Griffiths, as cited in Marco, 2003: 53). With reference to interlingual translation of dramatic text, “performability” has been the focus of discussion. George Mounin indicates that “effectiveness as a stage production is more important for the translation than concerns for particular poetic or literary qualities” (Mounin, as cited in Reiss, 2004: 45). Pavis also states that drama translation “is closely related to performance” (Pavis, as cited in Marco, 2003: 58), and Johnson confirms that translation should be considered as “an extension of stage-craft” and translating is to make “a play work on stage” (Johnson, as cited in Marco, 2003: 58). Susan Bassnett is the one who talks most about “performability”. She argues for “the codified presence of gestural language in the written text” in 1978 (Bassnett, as cited in Marco, 2003: 56), and then dubbed this concept “loosely and woolly” and offered her view of translation work: “It seems to me that the time has come to set aside ‘performability’

as a criterion for translating too, and to focus more closely on the linguistic structures of the text itself" (Bassnett 1985: 102). However, many scholars and drama translators like Johnson continue to refer to "performability".

A lot of arguments also arise from the task of the translators and that of the directors and the performers Bassnett argues that, if "the written text is not fundamental to performance but is merely one element in an eventual performance", it's not the task of the translator to "be concerned with how that written text is going to intergrate into the other sign systems" (Bassnett 2001: 99). However, Lai claims that a play translator should possess both "linguistic skills" and "a sense of drama" (Lai, as cited in Marco, 2003: 53). Pulvers' remark, "when translating plays, one has to direct them in the mind as one translates" (Pulver, as cited in Marco, 2003: 55), highlights the relationship between the task of the translators and that of the directors.

Under the influence of "cultural turn" in translation studies, some scholars began their observation from the perspective of culture. From the point of view of Polysystem, the position a translated drama takes up in target language is discussed. Considering social-political and ideological background, the role drama translation plays in target culture is explored. Bassnett widens the horizon of drama translation study by putting forward the concept of "acculturating" (Bassnett 2001: 92), which makes the study open to a new stage. Side by side, Aaltonen argues that "translation is ethnocentric" and translation should consider the "potential for compatibility" in the receiving culture (Aaltonen, as cited in Marco, 2003: 59). It is at this time the contradictory question - to keep the cultural traits allowing cultural transmission or to make some adaptations allowing performability on a foreign stage - was finally brought forth. Up to now, few materials have been devoted to the discussion and solution of this problem.

In China, translation of drama starting at the beginning of 20<sup>th</sup> century has been

undertaken continuously for over a hundred years and most of them are English-to-Chinese. However, in spite of the large-scaled translation practice, study of drama translation has long been ignored. Only a few translators have offered some insights according to their personal practice. Zhu Shenghao (Zhu, as cited in Chen, 2000:332) points out that the tenet of his translation of Shakespeare's drama is first of all to keep the charm and the spirit of the original to the largest extent and then to adopt transpicious words or sentences to fulfill faithfulness. Yu Guangzhong (1994:127) explains that the purpose of his translation is not only for the readers but also for the audiences and performers. Therefore, he puts forward a tri-fold principle—pleasing to the eyes of the readers, pleasing to the ears of the audiences and smooth reading for the actors and actresses. Bian Zhilin (Bian, as cited in Zhou, 1994: 156) advocates that blank verse in Shakespeare's drama should be transplanted into Chinese language by means of pause to achieve the similar effect to the original. He is also convinced that sometimes annotation should be avoided to achieve terseness and English sentence patterns can be retained by utilizing colloquial modern Chinese. Jiao Juyin (1979: 426-27), translator of some Russian dramas, points out the difficulty in his own translation in rendering the dialogues charged with emotions and loaded with features of times and culture. Xu Yuanchong (1986: 717) states that "plays are not only to be read, but also to be performed", so his translations aim at stage performance.

### **Study of Jingju Translation**

The study on Jingju translation is a least explored area. So far, it has been conducted from two prospects – one is focus on the significance of Jingju translation, and the other is on the translation strategies.

The significance of Jingju translation has been brought out both by the media and by the government. The representative idea of the media, including the

mainstream media like *Guangming Daily*, is that *Jingju* as part of the essence of Chinese traditional culture should be served as the tool to spread Chinese culture overseas, and thus the translation of it bears great significance (Zhang 2008). However, this opinion has its restrictions, for it only focuses on the level of cultural communication. The government went one step further by pushing the significance of *Jingju* translation to the height of strengthening national soft power. According to State Council Information Office, cultural influence reflects national strength, and cultural outputs can maintain and extend a nation's cultural influence, which plays an important role in shaping the nation's image internationally. All the countries, especially those developed ones, are striving to strengthen their national cultural influence and to construct their cultural identities in the circumstance of globalization (Wu 2008). Historically, our culture has displayed great influence not only on the nearby nations but also on the entire world. However, in modern times, this kind of influence has greatly faded. At present, the development of China's soft strength reveals an unbalanced situation with the development of its hard strength. On one hand, our international economic influence is growing every year, but on the other hand, our soft strength, such as the influence of cultural products and core values still plays a limited role in shaping the nation's international image. Based on this fact, the government believes, "following the 'Going out' strategy of Chinese culture, the importance of translating could never be too emphasized. The translation of Chinese classics, such as *Jingju*, should be put to the height of strengthening the nation's cultural influence and of shaping the nation's cultural identity internationally." (Wu 2007)

The study on translation strategies of *Jingju* is conducted mainly by three groups, the media, the academic domestic and international.

There is a heated discussion in the media on the translation of the name “京

剧”. The major opinion holds that the translation “Beijing Opera” could mislead the foreigners of the real essence of “Jingju”, thus they suggest to transliterate “京剧” as “Jingju” (see e.g. Zhang 2008, Sun 2008, Huang 2009). Zhao Qizheng, former minister with the State Council Information Office, currently vice-director of the CPPCC Foreign Affairs Committee, has opened a blog on Sina, in which he stated his opinion on the English translation of the name---“Jingju is not ‘Beijing Opera’”. He says, “I still believe that, in order to rectify its name internationally, 京剧 should be “Jingju” in English, rather than losing its Chinese characteristics in a translation. This will definitely be advantageous to the international spread of it” (Zhao 2007). However, different voice were heard from Li Qing (2007) and Li Xinfeng (2008), who oppose Mr. Zhao’s point of view, by saying that since the name “Beijing Opera” has been widely accepted there is no necessity to change it.

The discussion of domestic academia on Jingju translation touches upon the translation principle and the specific translation methods to deal with special terms, the names of the repertoires and etc.

Zhu Chaowei (Zhu 2002: 110-112) holds that Jingju translation should follow the principle of dynamic equivalence. While Shaojia, in her master paper “Drama Translation: Linguistics and Culture” (2007) makes a systematical study on performability, acceptability and aesthetic function of Jingju translation. She concludes that the translators should make efforts to fulfill the three aspects in translation practice. Both of them are constricted on the linguistic level to discuss the loyalty in cultural transmission.

Another heated point in discussion of Jingju translation is how to deal with the special terms and the names of the repertoires. Mao Fasheng (2006: 28-31) in his paper “On the Translation of Jingju Terms” talks about the translation of five kinds of special terms- special terms for types of roles, for musical instruments, for vocal

music, for facial make-ups and for costumes. And following on, he proposed totally six methods to deal with these terms- literal translation, liberal translation, transliteration, transliteration plus explanation, literal-transliteration and adaption. While Huang Jinqi (2007: 12-14) opposes him by saying that all the special terms should be transliterated to achieve the standardization in Jingju translation. However, both of the papers stop on the superficial level of Jingju translation study, without going deeper into the theoretical level. Liu Baojie (2008: 18-19) suggests three ways to translate the names of repertoires- literal translation, addition and adaption. Again, the problem is that he doesn't provide theoretical evidence to approve his opinion. The discussion of translation strategies can't go without supporting theories. That's why it is necessary to probe into theoretical background.

The oversea Sinologists, as the receivers of Chinese cultural expansion, also have some comments on the translation of Jingju. Alan Greene of Britain (2007: 22) says that "Chinese culture should come to us in our favorite ways." American International Pioneer Post holds that the influence of Chinese culture are increasing every year, but the quality of translation has hindered its further expansion in foreign countries especially in Europe and American (Evan 2005: 67). Actually these comments tends that our cultural products, including Jingju translation, should be oriented to the foreign readers, which is an unfair conclusion from the perspective of cultural preservation.

From the above review, it can be observed that the study of drama translation has undergone great debates ever since its emergence decades ago. In the Western academia, the debates are mainly launched over the validity of performability, and although finally having a touch on the position that a translated drama takes up in target language and beginning to observe the drama translation in the framework of culture, it seems that they still haven't worked out an applicable principle to solve the

contradiction between cultural transmission and adaptation. In China, importance of drama translation has long been attached to the aspect of performability and linguistic properties, the significance of culture being excluded from research. With too much micro-discussion carried out at linguistic level, those studies lack overall justifiability due to absence in a wider cultural framework. What's more, almost all of studies are based on the English-to-Chinese drama translation, with little consideration on how to translate Chinese classic dramas, such as Jingju, to the foreign languages. Some scholars do offer some suggestions on dealing with the specific problems in Jingju translation, but it seems that they are confined to the superficial level and cannot work out an applicable theoretical framework or principle to give an effective and systematical guidance to Jingju translation and to solve the difficulties resulted from the unique dramatic form and its culture-boundedness. As an important form of Chinese classic drama, an important tool to shape the national cultural identity and to promote the national soft strength, more attention should be attached to the translation of Jingju.

### **My Research**

This paper will make a probe into Jingju translation from functionalist approach.

In the circumstance of globalization, Jingju translation, as one of the means to introduce Chinese culture, is not only for international cultural communication, but also serves as one important tool to forge national cultural identity, to strengthen national soft power, and to establish the nation's global discourse right. According to functionalist theories, the aim of translation decides the choice of translation strategies. Under this framework, the specific translation strategies will be discussed, that is, how to deal with the relationship between cultural equivalence and cultural acceptability, to make use of domestication or foreignization, and how to translate the cultural expressions in Jingju.



Based on the analysis, two major findings will be achieved: First, to clarify the aim of Jingju translation in the globalization circumstance. Second, on the basis of this aim and in the framework of functionalist approach, through discussion of the coping tactics adopted by the previous Jingju translators, the possible coping strategies and specific tactics to deal with Jingju translation will be proposed.

### **Structure of the Paper**

In Chapter One, the author will make a general introduction to Jingju and its translation, by introducing the definition and features of Jingju and by discussing the previous translation practice and the aim of Jingju translation. In Chapter Two, the theoretical framework of the thesis – the functionalist approach will be introduced. Its significance to translation studies especially to Jingju translation will be highlighted. Then in Chapter Three, the author will discuss the principles and strategies to direct Jingju translation from the perspective of functionalist approach: how to deal with the relationship between cultural transmission and cultural acceptability, to apply domestication or foreignization. The fourth chapter is a detailed discussion of Jingju translation, which is generally divided into three categories: the translation of special terms, the translation of the name of repertoires, and the translation of the dramatic verses. In last chapter, the author will conclude this thesis by summarizing the major findings, pointing out the limitations, and providing personal suggestions for further studies in this field.

## Chapter One Jingju and its Translation

“Hao! Hao! Hao!” shouted the audience, to express their appreciation.

They were saluting a Jingju performer who has just finished a marvelous “qiangbei”, a movement in which he twirled himself around, threw himself on the ground and rolled on the stage. The audience applauded lustily as they jumped out of their seats.

This, however, was not a scene from Beijing’s Liyuan Theater, which offers foreign tourists a fiesta of Jingju. Instead, the audience were sitting in the Kennedy Theater, campus playhouse of the University of Hawaii (UH), watching the English premiere of the highly-rated “Women Generals of the Yang Family” staged by students of the UH theatre department.

Thanks to a more frequent cultural communication, Jingju, the representative of our cultural essence, is more and more familiar to foreign audience. Except English performance of Jingju in UH, English subtitling has become the “standard equipment” of the major theatres for Jingju performance. Inevitably, Jingju translation comes to an important position for the further expansion of this Chinese classic drama.

### 1.1 Jingju

Jingju, along with traditional Chinese medicine and traditional Chinese painting, is regarded as quintessential Chinese culture. To many foreigners, it is synonymous with Chinese drama, and is known as one of three representative forms of world drama: opera, ballet, and China's Jingju. Artistically, Jingju is perhaps the most refined form of theatrical system in the world. It is a comprehensive performing art encompassing singing, declamation, mime, acrobatics and dance, in which plots are conveyed in highly stylized performances.

### 1.1.1 What is Jingju: Drama or Opera?

Jingju has a history of more than 200 years. Its birth was marked by the four Anhui drama troupes (Sanqing, Sixi, Chuntai and Hechun) coming to Beijing in 1970 to participate in the performance celebrating the 80<sup>th</sup> birthday of Emperor Qianlong in the 55<sup>th</sup> year of his reign. As touring troupes, they were apt at transporting and adapting plays from other forms of traditional dramas and applying diverse performance techniques. At that time, there were several genres of local dramas concentrated in Beijing, and Anhui Drama troupes were among the first to achieve a higher artistry. They synchronized, for instance, a system of meter and tune on *xipi* and *erhuang* (two main tunes in traditional Chinese drama) that became its main feature, and attuned pronunciation of libretto to Beijing and Hubei dialects. In 1828, the eighth year of the Qing Daoguang Reign, *Handiao* (Hubei drama) was introduced to Beijing. *Huidiao* (Anhui Drama) and *Handiao* influenced each other, and also absorbed elements of Kunqu, Shanxi drama and clapper operas. A distinctive artistry and performance style eventually became Jingju.

Jingju was originally introduced to the foreigners as "Peking Opera" or "Beijing Opera". The term "Peking Opera" first appeared in Shanghai-based newspaper *Shen Bao* in 1876, the second year of Qing Guangxu Reign, and is widely accepted as the name for Jingju until now. From the late 20<sup>th</sup>, different voice on the translation of the name began to appear. Zhao Qinzhen's declaration to rectify the name brought out a heated debate on this issue. Mr. Zhao said in his sina blog,

A French person who had studied Chinese culture said that translating jingju as "Peking Opera" gives foreigners the misconception that it refers to opera like *La Traviata* or *Carmen*, performed in Beijing. Hence their curiosity may not be strong enough for them to check it out. The vastly different characteristics of jingju and western opera mean that conceptually they should never be confused. The rest of the people said they hadn't ever seen jingju, so they just understood it as "opera." The outcome of our discussion was that, seeing as jingju is one of China's artistic treasures, it ought to be transliterated as "Jingju". (Zhao 2007)

To find out the appropriate translation of the name is the first and the most important task for the whole research. Therefore, it is necessary to probe into its definition and clarify the ground before further research on the issue is made.

As a comprehensive art, the word “drama” is extremely difficult to define. No single definition can cover all the richness of its many forms, its multi-faceted nature, and its readiness to change and adapt itself.

According to *The Oxford English Dictionary*,

Drama: 1. A composition of prose or verse, adapted to be acted upon a stage, in which a story is related by means of dialogue and action, and is represented with accompanying gesture, costume, and scenery, as in real life: a play. 2. The dramatic branch of literature; the dramatic art (The Oxford English Dictionary IV: 1017).

While Hartholl and Found define it as,

A term applied loosely to the whole body of work written for the theatre or a group of plays related by their style, content, or period. It is also applied specifically to any situation in which there is a conflict and, for theatrical purposes, resolution of that conflict (Hartnoll and Found 2000: 130).

It's easy to observe from the above definitions that as a special literary genre drama has its own peculiarity. It is a comprehensive performing art which needs the interactions of movement, speech, scenery, costume and music, and it is a literature whose impact depends on a collective endeavor of the playwright, directors and actors, and whose appreciation must be spontaneous and immediate. The primary ingredients of it are characters, represented by players; action, described by gesture and movement; thought, implied by dialogue and action; spectacle, represented by scenery and costume; and, finally, audiences, who respond to this complex mixture. Drama differs from the other literary genres in that it can not be only looked upon as a linguistic art with reader-reception as its form of fulfillment but also rendered as a

performing art with the theater audience as its ultimate receptor.

Opera is a dramatic art form, which arose during the Renaissance in an attempt to revive the classical Greek drama tradition in which both music and theatre were combined. It is part of the Western classical music tradition, and also incorporates many of the elements of spoken theatre, such as acting, scenery and costumes and sometimes includes dance.

Generally, opera is considered as one form of drama, and to the western theatre-goers, opera is a drama set to music and made up of vocal pieces with orchestral accompaniment, overtures and interludes. But Jingju, in its full cultural sense, means much more. It has singing, dancing, music, poetry, fine arts, martial arts, at times, farce, pantomime and even acrobatics integrated all in one. It is not hard to see that Jingju, instead of being one subgenre of opera, is a kind of dramatic form as great as western opera. Instead of being called as "Beijing Opera", it should have its own name "Jingju".

### **1.1.2 The features of Jingju**

The charm of Jingju lies in the comprehensive form of stage art. It is an organic combination of script literature, the performing techniques of "singing, reciting, dance-acting and acrobatics", music, painted-face make-ups and costumes, and so on. Among them, the art of singing is the most essential part, or rather, it can be said with certainty that without singing art, there is no Jingju. A great number of much-loved arias that exhibit the aesthetic achievement of the singing art can be found in Jingju repertoires. Created by the distinguished dramatic artists of the past generations, and through a long process of singing and refinement, many of the arias have achieved their artistic perfection. In some people's eyes, the arias of Jingju are not only a feast for the ear, but worth studying.

The traditional Jingju repertoire, except for a minor part contributed by famous

writers of the past, is for the most part a sum total of the creative efforts of generations of actors, artists and drama connoisseurs---a fruition of collective exertion. At first, Jingju scripts were intended for staging rather than for reading. In many cases, some dramas were acted out only according to a rough program first, and as it went along in practices, it began to assume a more or less definite form until it was written into script. The stories of Jingju repertoires have been derived from Chinese history, classical novels, folklore, love legends and fairy tales. Such repertoires in circulation down the long years among the populace more or less become an outlet of their thoughts, sentiments and aspirations with innumerable moving images of personalities created by the prominent artists of the past. Thus, it inevitably reflects the cultural context of the time, such as the life style, the religion, the value system and social convention. Jingju, as the mirror of social life, may be the most explicit one that carries the cultural traits of a certain society.

There are four features in Jingju performing:

First, the performance is based on skilled singing, reciting, dance-acting and acrobatics.

Singing and reciting are vocal arts, and dance-acting and acrobatics are bodily actions. Singing has its diaoshi (modes) and banshi (metrical types), each with both male and female versions. Each mode produces its own distinctive atmosphere, while each metrical type is indicative of a particular state. The reciting is subdivided into two parts: the rhythm part---yunbai (recitation with rhythms and rhymes) and the Beijing dialect part---jingbai, which also must bear a sense of rhyme. Generally speaking, the former is used by the positive and serious characters, while the latter by clowns, frivolous female roles and children's parts. Dance-acting and acrobatics each includes innumerable patterns of bodily movements and facial expressions. Whether in civil plays or in military plays, the bodily movements are dance-like and rhythmic,

the facial expressions are graceful and moving. They are varied in form and rich in emotion.

Second, the performing techniques are conventionalized.

Jingju, as well as any other traditional Chinese dramas, is a theatrical art governed by conventions---“chengshi” in Chinese, which is the most fundamental means of artistic expression. Condensed and generalized from original life patterns, conventions of Jingju possess a strong power of expression and a high level of artistry. They pervade almost every aspect of Jingju art, namely roles, the techniques of singing, reciting, dance-acting and acrobatics, stage setting and property.

Third, the performance involves a suppositional methodology.

Jingju is full of suppositional movements, lifelike, expressive and exquisite. For example, a man holding a tasseled whip mounts as if there was a real horse; an official bends his head as he steps into the carriage represented by the two square flags with a wheel painted on each; an actor who circles the stage is understood to have covered a long way or even thousands of miles; an oar in hand can offer symbolic scene of a boat sailing on the river. Unlike the stage setting of the spoken drama which assigns a definite place for a definite episode of the play, Jingju employs the ingenious conventions of indicating a particular place by the performers' particular conventions in it. The stage is supposed to represent in the mind's eye of the audience.

At last, there is a direct interaction between the performers and the audience during the performance.

As the prestigious Chinese theater director Jiao Juyin (1979: 6) said “the real value of drama does not mainly lie in its stirring force to its reader but in its greater stirring force to the theater audience”, the ultimate goal of drama performance is for the audience, the same with Jingju. The audience, while watching the drama

unfolding before them, will spontaneously make use their own imaginative power and life experience, their own intellectual judgment and emotional response, and also their appreciation of beauty to enjoy, experience, supplement, enrich and appraise the dramatic situation going on the stage. The interchange between performer and the audience then occurs within the context of the drama.

## 1.2 Jingju Translation

The acceleration of globalization endows translation with another distinctive feature - translation is no longer merely considered as a linguistic transfer between two different languages, but also regarded as a facility that can promote cultural exchanges and intellectual communication. This kind of cultural exchanges and intellectual communication in turn can speedup the process of globalization and help to build the cultural identity of the country involved. Jingju, the most traditional dramatic form of China, can be viewed as a mirror of Chinese society. However, although the practice of Jingju translation has been engaged as early as Qing Dynasty, during centuries until recently only few translation works has come out. It's a great pity that this gorgeous Chinese classic drama, which bears the distinctive morality, conventions, and other cultural elements of Chinese social life, are kept unfamiliar with the outside world. In this way, the translation of Jingju, which can be served as a great opportunity to clarify the cultural distinctiveness of China, to forge the cultural identity in the circumstance of globalization, comes into great significance.

### 1.2.1 The Survey of Jingju Translation

The early attempts to bring Chinese drama to West mainly consisted in translation of traditional Chinese lyrics, which served as literature for the purpose of reading rather than of performance. As early as 1735, the French version of Chinese drama *Zhaoshi Guer* translated by William Hatchett and entitled *The Chinese Orphan: A Historical Tragedy, Altered from a Specimen of China Tragedy* in Du Halde's



*History of China, Interspersed with Songs*, made its appearance. These were the earliest records of the translated works of Chinese drama. But the initial introduction and observation about Chinese drama started from John Francis David and his forty-two-page-long briefing of Chinese drama presented with his English version of *An Heir in His Old Age*. Chinese translators also engaged themselves in this translation activity and published their versions of play, such as Yang Xianyi and Glays Yang and their translated works: *The Palace of Eternal Youth*, *the Fisherman's Revenge* and *Selected Plays of Kuan Han-ch'ing*, which were published in 1955, 1956 and 1958 respectively.

In the past few decades, however, only few of works have been translated. The published Library of Chinese Classics, the corpus of comprehensive and systemic translation of traditional Chinese culture, contains complete translated versions of four famous plays: *Romance of the Western Bower* translated by Xu Yuanchong, *The Palace of Eternal Youth and Selected Plays of Kuan Han-ch'ing* translated by Yang Xianyi and Glays Yang, *The Peony Pavilion* translated by Wang Rongpei. Mrs. Wichmann-Walczak translated *The Phoenix to Its Nest into English* in 1984 and personally directed a cast and orchestra of students and teachers from Hawaii University to present the opera on the American stage. In 1999, China Translation and Publishing Press published *100 Famous Beijing Opera Arias*, which translated the dramatic verses of some famous plays, such as "The King's Parting with His favorite Lady". And nowadays when overseas theatergoers go to large theaters, such as Liyuan Theater, the Huguang Guildhall and Chang'an Theater, to enjoy Jingju performance, they are provided with Chinese-English bilingual subtitles, though with some mistakes.

### 1.2.2 The Purpose of Jingju Translation

In the 1990s, the key topic of translation studies has provided the new impetus

for the new directions. Questions are frequently asked as to under what circumstances translations have the most impact, what forms of translation are most successful, and how all this relates to cultural dominance, cultural assertion, and cultural resistance---in short, to power. In a sense such questions have meant that the “cultural turn” in translation studies have become the “power turn”, with questions of power brought to the fore in discussion of both translation history and strategies for translation. This makes a great difference with traditional idea, in which translation was understood as a linguistic phenomenon, a process of trans-coding between the source and target languages, and in which the social, cultural and political contexts of translation were generally ignored. In fact, translation is far from merely being the accurate reproduction of the source language texts, but to some extent is manipulated by the “invisible hands”---social ideology.

Investigation of the power struggles in translation enables us to have a better acquaintance with the nature of translation. It is discovered that translation is far from being a neutral activity independent of politics, ideology and interest conflicts, nor is it pure linguistic work, or transfer and substitution of discourse signs between texts. Rather, it is the alteration, distortion, and recreation of one kind of culture, thought, and ideology in another kind. Likewise, through analysis of some translation phenomena, we can get to know another culture, society or ideology. (Lv & Hou 2001:68 )

Gentzler and Tymoczko declare in their work *Translation and Power*, “translations were one of the primary literary tools that larger social institutions had at their disposal to manipulate a given society in order to construct the kind of culture desired”(Gentzler & Tymoczko 2002:65-68). Translation is crucial in the formation of cultural identities. It can create stereotypes for foreign countries, shapes domestic attitudes towards foreign countries, and in the long run, figures in geopolitical relations by establishing the cultural grounds of diplomacy, reinforcing alliances, antagonism, and hegemonies between nations.

Back to the 1950s, the American Advertising Center, Madison Avenue, has realized its cultural manipulation over America and the whole world by using “appropriate” translation strategy to make sure the translated advertisement go for the wanted goal. Translation is no longer inferior or derivative literary form, but a major one, an indispensable component of social system which has the power to manipulate the society and to construct an expected culture.

Following the Reform and Opening-up Policy in 1978, China has experienced and is still experiencing a rapid growth in economy and in national strength. At the same time, there is a louder and louder voice for national cultural identity in the context of globalization. Actually, the wide attention to the Jingju translation in recent years is a reflection of this want. Therefore, the translation of Jingju should be viewed not only as a kind of knowledge production, but also a form of power operation; the aim of it is not only for cultural communication, but more importantly and more essentially, for cultural construction, for the establishment of the nation’s global discourse right.

What’s more, Jingju as one genre of drama shares the dualistic nature of it, that is, it is for reading or for performing on the stage. Thus, the translators also have to figure out the product of Jingju translation is oriented to be read or to be acted on the foreign stage before the translation action is conducted. Jingju performing is an ingenious combination of elements from many sources: poetry, traditional Chinese music, singing, recitation, dancing, acrobatics and martial skill, all blended into one great theatrical art without a trace of affectation. Because of the comprehensiveness of Jingju, it is very challengeable to put it on the stage with foreign languages, though Mrs. Elizabeth Wichmann-Walczak has made audacious try with her students in Hawaii University. So considering the present situation, the translated texts of Jingju are generally for reading: either in printed form or as the subtitle on the screen of the

theaters.

To sum up, Jingju is a highly refined Chinese classic drama, which takes up an indispensable place on the world stage. It attracts the eyes of the world with its unique performing techniques, music, costumes, artistic dramatic verses and etc, and itself has become the symbol of Chinese culture. In the context of globalization, the competition among nations has extended from economy, politics to cultural aspects, while translation serves as a major tool in cultural expansion, and more significantly, in cultural construction. Therefore, as the symbol of Chinese culture, the purpose of Jingju translation also should extend from merely cultural communication to the construction of cultural identity. What's more, considering the limited conditions at present, acting Jingju in foreign languages on the stage is unrealistic to attain, thus specific purpose of Jingju translation is set for reading, in printed pages or as the subtitle on the theater screens.

## **Chapter Two    Functionalist Approach to Jingju Translation**

This chapter serves as the theoretical framework of the study. From the functionalists' perspective, translation is a purposeful communicative activity, in which the ends justify the means. The Skopos of the translation action determines the translation strategies chosen by the translator. As long as the translated text can fulfill the present function it is determined to achieve in the target culture, the translation is considered as a successful one. As far as Jingju translation is concerned, if the translated text is aimed at constructing national cultural identity and the nation's global discourse right, and at reading either in printed form or as the subtitle on the screen of the theaters, the translator should adopt different translation strategies from those merely for cultural communication, and for performing in the theatrical system. In this chapter, the background and development of the functionalist approach as well as its basic concepts are discussed in the light of their applicability in Jingju translation.

### **2.1 Functionalist Approach to Translation**

Linguistics was probably the dominant humanistic discipline of the 1950s and 1960s, which certainly had an impact on the study of translation of that time. Almost all translation theories before 1970s were constructed on the basis of linguistics and equivalence. However, as the translation tasks and materials became more and more diversified and concrete, the linguistic approaches have become increasingly incompetent and cannot solve all the problems in translation process.

To bridge the gap between translation theory and translation practice, as well as to deal with a large amount of new translation materials, especially pragmatic ones, the German School's functionalist translation theory came into being in 1970s. As a

break with the traditional translation and an important complement to translation theories, functionalist translation theory sets free from the equivalence theory and gives a new perspective to the translation studies. It reflects a general shift from predominantly linguistic and rather formal translation theories to a more functionally and socio-culturally oriented concept of translation. The fields of the translation study have been expanded since the functionalist approach was added to the exploration of translation problems.

In functionalist theories, translation is defined as “a complex action designed to achieve a particular purpose. The generic term for this phenomenon is ‘translational action’. The purpose of translational action is to transfer message across culture and language barriers by means of message transmitters produced by expert” (Nord, 2001: 13). Moreover, the intercultural transfer is added to the translation study. Thus the study of the intercultural communication becomes a part of the translation study.

Four prominent representatives of functionalist theory worth being mentioned are Katharina Reiss, Hans Vermeer, Justa Holz-Manttari and Nord Christina with their respective theory of milestone significance: Text Typology, Skopos Theory, Theory of Translation Action and Function plus Loyalty. The first three representatives belong to the first generation of German School of Functionalism, and Nord belongs to the second generation, who summarizes and further develops the functionalist theory, and also introduces it to the world through her English-versioned works.

### **2.1.1 Text Typology Theory**

The theories concerning text typology and translation are mostly based on the work done by Buhler in the 1930s (Chesterman 1989: 105). Texts are often classified according to their predominant mode of expression. Buhler’s idea was to categorize texts on the basis of their main function. Some texts rather obviously aim at influencing our beliefs; others are read for their aesthetic effects, yet others simply

distribute information. This led Buhler to define three text types: conative, expressive and representative (Chesterman 1989: 108). Katharina Reiss, an experienced translator as well as a translation teacher, who pioneered in ushering the functional approach into translation theory, followed and further developed Buhler's idea by introducing text typology theory into Functionalist School.

As early as 1971, Reiss put forward the issue of functional categories and tried to establish a translation criticism model based on the functional relations between source and target text in her book *Possibilities and Limit of Translation*, which may be regarded as the starting point for scholarly analysis of translation in Germany. According to Reiss, the ideal translation would be what she calls "integral communicative performance", in which the aim is equivalence in the target-language as regards the conceptual content, linguistic form and communicative function of a source-language text (Reiss, as cited in Nord 2001: 9). Although strictly speaking, she still takes equivalence as her theory basis, her effort can be seen as the origin of the German Functionalism.

In her translation practice, Reiss found that there are some exceptions from the traditional equivalence requirement in the real-world translation, "one exception is when the target text is intended to achieve a purpose or function different from that of the original... A further exception is when the addressees of the target text different from the intended readership of the origin" (ibid.), for instance, adapting a prose text for the stage, translating Shakespeare's plays for the foreign language classes, or translating a professional scientific source language text for the target readers of average education so as to inform them the general idea of the latest scientific development. In such situations the functional perspective takes precedence over the normal standards of equivalence. The translation critic can no longer rely on features derived from source-text analysis but has to judge whether the target text is functional

in terms of the translation context.

Reiss further develops a model of correlating text types and translation methods and fits it as a “specific theory” of translation into the framework of Vermeer’s general theory of translation. Her approach borrows Bühler’s three-way categorization of the functions of language and links the three functions to their corresponding language “dimension” and to the text types or communicative situations in which they are used.

Three of her categories are informative function, expressive function and operative function.

In informative texts the main function is to inform the reader about objects and phenomena in the real world. The choice of linguistic and stylistic forms is subordinate to this function. Since the typology is assumed to be universal, this applies to both the source and the target cultures. In a translation where both the source and the target texts are of the informative type, the translator should attempt to give a correct and complete representation of the source text’s content and should be guided, in terms of stylistic choices, by the dominant norms of the target language and culture.

In expressive texts the informative aspect is complemented or even overruled by an aesthetic component. The stylistic choices made by the author contribute to the meaning of the text, producing an esthetic effect on the reader. The target text of an expressive text should transmit the aesthetic and artistic forms of the source text. The translation should use the “identifying” method, with the translator adopting the standpoint of the source text author.

In operative texts both content and form are subordinate to the extralinguistic effect that the text is designed to achieve. The translating of operative texts into operative texts should be guided by the overall aim of bringing about the same



reaction in the audience, although this might involve changing the content or stylistic features of the original. The target text of an operative text should produce the desired response in the target text audience. The translation should employ the “adaptive” method, creating the equivalence effect among target text audience.

These three categories, as Reiss stresses, cover all written texts, though some texts are compound texts, i.e. texts with more than one function (Chesterman 1989:11).

In Reiss’s theory, the text (or sentence or word) is not taken as the primary unit. Instead, texts form a whole with the function of the communicative event. Above all, it’s the function which determines how a text should be translated. Determining the type of the text, the translator’s conception of it and the aim of the translation are all involved in a translation process. The most important implication for translation assessment seems to be, as Reiss concludes, that translations should be assessed only if the function has been determined and is known. Thus, the practical application of text typology theory is to define the main function of a text as a part of the translation process.

According to Reiss’s Text Typology Theory, it’s easy to find out that Jingju translation is a complex with informative text and expressive text. On the one hand, the original text of Jingju and its translation function to convey the information of the plot and the emotion of the roles. In this sense, Jingju translation is the informative text. On the other hand, the dramatic verses of Jingju are the ingenious combination of many literary forms: poetry, prose, songs, in which the aesthetic effect penetrates through the refined words and style. The translation of these dramatic verses inevitably functions to convey the expressive and aesthetic component. In this sense, Jingju translation is the expressive text.

### 2.1.2 Skopostheorie and its Three Rules

Hans J. Vermeer, a student of Reiss, takes a step further than his teacher by breaking through the limitation of equivalence theory and developing a more practical theory named *Skopostheorie*, namely the theory that applies the notion of skopos to translation. Skopos is a Greek word for “aim” or “purpose”. As Vermeer puts it, genuine reasons for actions can always be formulated in terms of aims or statements of goals; translation is a purposeful activity and the prime principle of determining any translation process is the purpose (Skopos) of the overall translation action. And the purpose, or the Skopos, is mainly determined by intended receiver or audience of the target language. Translation means “to produce a text in a target setting for a target purpose and target addressees in a target circumstances” (Vermeer, as cited in Nord 2001:11).

Nord summarizes between three possible kinds of purpose in the field of translation:

We can distinguish between three possible kinds of purpose in the field of translation: the general purpose aimed at by the translator in the translation process (perhaps ‘to earn a living’), the communicative purpose aimed at by the target text in the target situation (perhaps ‘to construct the reader’) and the purpose aimed at by a particular translation strategy or procedure (for example, to translate literally in order to show the structural particularities of the source language). Nevertheless, the term Skopos usually refers to the purpose of the target text.”(Nord 2001:27-28)

In the case of Jingju translation, the general purpose aimed by the translator in the translation process maybe also earn some money by his or her translation. However, the last two purposes are what the author will focus on in this thesis. The communicative purpose of Jingju translation, as the author has made clear in 1.2.2, is for reading either in printed form or as subtitle in theater screens. The purpose of shaping national image, constructing cultural identity and establishing the nation’s

global discourse right is the one that directly determine which kind of particular translation strategy will be adopted in the translation process.

As is known to all, the most important rule for any translation in the Functionalist School is the “Skopos Rule”, which says that translational action is determined by its skopos, as Reiss and Vermeer described the ends justifies the means. Vermeer expounds it in the following way:

Each text is produced for a given purpose and should serve this purpose. The skopos rule thus reads as follows: translate/ interpret/ speak/ write in a way that enables your text/ translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want to function (Vermeer 1989: 20).

This rule, as a general rule of translation, is intended to solve the eternal dilemmas of free vs. faithful translation, dynamic vs. formal equivalence, good interpreters vs. slavish interpreters, and so on, attempting to integrate diverse strategies into the purpose of translation. It means that the skopos of a particular translation task requires a “free” or a “faithful” translation, or anything between these two extremes, depending on the purpose for which the translation is needed.

Another important rule of Skopostheorie is the coherence rule, or intratextual coherence, which states that the target text “must be interpretable as coherent with the target text receiver’s situation” (Munday 2001:79). That is to say, the target text must be translated in such a way that it is coherent for the target text receivers, given their situational circumstances and assumed background knowledge.

The fidelity rule, or intertextual coherence, concerns with the relationship between the target text and the source text. Since a translation is expected to bear some kind of relationship with the corresponding source text, “intertextual coherence” or “fidelity” is required.

The three rules stand in hierarchical order, with the skopos rule predominating.

“Intertextual coherence is considered subordinate to intratextual coherence, and both are subordinate to the Skopos rule” (Nord 2001: 33). That is to say, the purpose of the translation rather than faithfulness should be the translator’s first concern. The form “fidelity” depends both on the translator’s interpretation of the source text and on the translation Skopos, which is quite different from the traditional concept of “faithfulness” based on the linguistic approaches.

Relating the three rules of Skopostheorie to Jingju translation, the translation action first should meet the primary purpose of conveying Chinese culture, and at the same time the acceptability of the target addressees also should be taken into consideration in accordance with the coherence rule.

### **2.1.3 Translation Action Theory**

In 1981, “translation action” was first raised by Justa Holz-Manttari, another leading figure in the Functionalist School, into a theory and mythology in order to cover all forms of intercultural transfer. As she defines, translational action is “the process of producing a message transmitter of a certain kind, designed to be employed in super ordinate action system in order to coordinate actional and communicative cooperation”. (Holz-Manttari 1984:17). “Message transmitter” in her definition is used to replace the term “translation”, which, as a broader concept, consists of textual material combined with other media, such as pictures, sounds and body movements.

The purpose of translational action is to transfer messages across culture and language barriers by means of message transmitters produced by experts (Nord 2001: 13). And translators are experts in producing appropriate message transmitters in intercultural or transcultural communication. Besides the status of translator, Manttari also emphasize the roles of other participants (initiator, user, message receiver) of the translation process and the situational conditions (time, place, media) in which their

activities happen.

#### **2.1.4 Function plus Loyalty**

Translation theorists always advocate the translator should be faithful to the original writer, but how to translate and which method can lead to the desired result is, in most cases, out of the source-text producer's mind, for he is rarely an expert in translation. Sometimes, the Skopos of a translation is not in accordance with the purpose of the original writer and translators are encouraged to deviate from the original text for the intended purpose. Skopostheorie is criticized for its radicalism, for the translators may feel free to do with any source text whatever they like or what their clients like.

In order to perfect Skopostheorie, Nord raises the Loyalty Principle, which refers to the responsibility translators have toward their partners in translational interaction. Loyalty commits the translator bilaterally to the source and the target sides. Being different from "fidelity", or "faithfulness", which usually refers to a relationship holding between the source and the target texts, loyalty is an interpersonal category referring to a social relationship between people. There are four parties involved in the translational process: translators, initiators, target receivers and authors. If there is any conflict between the interests of the three partners of the translator, it is the translator who has to mediate and, where necessary, seek the understanding of all sides. (Nord 2001:125-128) Generally speaking, Nord's functionalist theory stands on two pillars: Function plus Loyalty.

Function refers to the factors that make a target text work in the intended way in the target situation. Loyalty refers to the interpersonal relationship between the translator, the source-text sender, the target-text sender, the target-text addressees and the initiator. Loyalty limits the range of justifiable target-text functions for one particular source text and raises the need for a negotiation of the translation assignment between translators and their clients. (Nord 2001: 126)

### 2.1.5 Some other Concepts of the Functionalist Approach

Besides the four major theories of Functionalist Approach above, several other concepts also need to be highlighted in order to understand and make good use of the functionalist theories.

#### Translation Brief:

Translation brief specifies what kind of translation is needed. According to Nord, the translation brief should contain the purpose of the target text, the target addressee (the intended target audience), the prospective time and place of the text reception, the communication media over which the text will be transmitted, and the motive for the production or reception of the text.

Among these factors, target addressee's demand with their culture-specific knowledge and their expectations determines the purpose of a translation and therefore plays the decisive role in translation strategy. Fundamentally, with the reference to the addressee, the purpose of translation is considered by the translator and then decides the translation methods employed by the translator.

#### Translation Adequacy:

In place of "equivalence", which is a concept describing a relationship of equal communicative value between two texts or, on lower ranks, between words, phrases, sentences, syntactic structures, adequacy, "within the framework of Skopos theory, refers to the qualities of a target text with regard to translation brief", and "the translation should be 'adequate to' the requirements of the brief" (Nord 2001: 35). It is a dynamic, goal-oriented concept, describing the relations between the source text and the target text as a consequence of observing a Skopos during the translation process. If the target text fulfills the Skopos set in the translational action, it is functionally and communicatively adequate.

#### The Concept of Culture and Culture-specificity:

Based on Gohring's definition, Vermeer's concept focuses more on norms and conventions as the main features of a culture. For him, a culture is "the entire setting of norms and conventions an individual as a member of his society must know in order to be 'like everybody' – or to be able to be different from everybody" (Nord 2001: 33).

Cultural features, which are specific to one culture compared with the other, have to be taken account of in the translational action or communication. A culture-specific phenomenon is one that is found to exist in a particular form or function in only one of the two cultures being compared. In the process of translating, translators interpret source-culture phenomena in the light of their own culture-specific knowledge of that culture. Thus, translating is actually comparing cultures and how to deal with translation problems arising from cultural divergences becomes lots of translators' concern.

## **2.2 Significance of Functionalist Approach to Translation Studies**

As a break through with the traditional idea of equivalence and an important complement to translation theories, functional approaches offer a new perspective of translation studies. The significance can be conveyed in the following aspects:

First, translation is no longer considered as a mere transfer from language to language but a human action with specific purpose and research is made to explore the translation action itself.

Second, great importance is attached to the choices of translator and the role of the target addressee. That is, the translation study is no longer limited to the exploration of source text itself but the participants of the translational action.

Third, according to Skopostheorie, translating means comparing cultures and translation is a transcultural communication in certain cultural context. Thus translation is surveyed in a grand cultural context, which represents the "cultural

turn” in translation study.

Besides, a new way is brought up to evaluate the translated works. Equivalence is no longer regarded as the first or even foremost criterion for the evaluation of any translation practice. Adequacy as a dynamic criterion is put forward. What's more, translation practice is required to be judged with culture as a background. Therefore, functionalist approaches provide theoretical basis for certain translation practice used to be considered against the existing criteria of translation but with satisfactory practical outcome and provoke reappraisal of some translation methods such as abridgment, adaptation, paraphrase and interpretation.

To sum up, functionalist approaches offer a new perspective to translation studies, which used to be dominated by source text-centered linguistic approaches, and to the evaluation of translation practice, which was determined by the criterion of equivalence.

### **2.3 Insights into Jingju Translation**

As is declared in the preceding chapter, Jingju, instead of being one subgenre of opera, is a kind of dramatic form, a drama. Thus, Jingju translation shares the two common problems lying in drama translation due to the specificity of drama: one is to translate the dramatic text merely for the page or for its function as one element for the stage; the other is to keep the cultural traits allowing cultural transmission or make some adaptations allowing performability. Also, in the context of globalization, translation, especially culture translation such as that of Jingju, has raised its significance from the level of cultural exchange to that of cultural identity construction. The application of functionalist approach to the field of Jingju translation may provide a rational examination and a justifiable solution to the above-mentioned problems.

As every action is out of some purpose, the problems in Jingju translation arise



from different purposes to be served – either to be read as printed page or to meet the specific need of stage performance; either to merely introduce a certain culture to a foreign country or to forge a national cultural identity accepted by the world. With “Skopos” as the determining element in translating action, the above problems are in fact a reflection of the relationship between different purposes. The different versions of translation are resulted from different requirements and different aims they are intended to achieve. Purposes or Skopos of translation practice thus are decisive factor dominating a translator’s choice of materials, translation strategies and methods.

What’s more, the evaluation of Jingju translation also poses a difficulty. There seems to be no criteria widely acknowledged to evaluate the translation of the name, the special terms, the culture-loaded expressions and the dramatic verses. On one hand, a translation with considerable changes for the sake of foreign addressees’ acceptance may be accused of failing in cultural information transfer. A translation with complete rendering of the target text and without any loss of cultural information, on the other hand, may prove to be a failure taking the comprehension capacity of the audience into consideration. The emergence of functionalist approaches provides a prompt aid that offers an explanation to the above confusion by initiating a new concept of “adequacy” in translation evaluation. As a dynamic evaluation criterion in functionalist approach, adequacy holds that a translation can be regarded as a successful one if it best satisfies the requirements of the translation brief, especially the intended translation purpose. With regard to Jingju translation, as long as the translation brief especially the purpose is specified, the evaluation of Jingju translation can be justifiable and reasonable.

The introduction of functionalist approach to the field of Jingju translation offers a workable way for the translators to make choices in the translating process. As the

purpose of Jingju translation has been declared for reading either in printed form or as the subtitle on the screen of the theaters and for the construction of national cultural identity and the nation's global discourse right, a tentative discussion of strategies for Jingju translation will be conducted under the framework of functionalist approaches.

## **Chapter Three Principles and Strategies in Jingju Translation**

The functionalist approaches break through the restriction of linguistic approach and open up a new perspective to direct and evaluate the translation practice. The core idea of the functionalist approach is that the purpose of the translation action determines the translation strategies chosen by the translator. As the author has made clear in Chapter Two, Jingju translation functions to be read either in printed form or as the subtitle on the screen of the theaters, and to construct national cultural identity, to strengthen national soft power, and to establish the nation's global discourse right. A discussion of principles and strategies for Jingju translation will be conducted in the following from the perspective of functionalist approach.

### **3.1 Cultural Equivalence and Acceptability**

Culture penetrates every aspect of life and is reflected in various fields. Language, as an important part of culture, is an indispensable means of maintaining, exchanging and reflecting culture. People of different nationalities have found that it is culture rather than language that appears to be the special barrier in communication. Conveyance of cultural connotations in translation seems more and more important. It does not only further promote cultural exchanges, but also enhance aesthetic appeals of translated works, and at the same time achieve more fidelity to the original. These values and functions justify the necessity of retaining original connotations in the translation of literary works

Translation is essentially transferring messages. But if a translated text cannot be properly understood, it is not adequate; let alone faithful to the original. Translators must not sacrifice readability for the sake of accuracy, nor should they sacrifice accuracy for the sake of readability or comprehension. In order to maintain the

original cultural features to the fullest extent, the translators must abide by two principles: the principle of cultural equivalence and the principle of cultural acceptability.

The principle of cultural equivalence requires the translation to be faithful to the overall cultural atmosphere of the original, that is to say, translator should try to retain the original images and their foreign features and to render the cultural message to the maximum. However, cultural equivalence must not go beyond the limit of the reader's acceptance. Translators must avoid any overtranslation and undertranslation of cultural phenomenon. They must seek the appropriate degree between equivalence and acceptability.

According to Skopostheorie, there are three rules governing the translation action: Skopos rule, the coherence rule and the fidelity rule. Skopos rule is the first and top-ranking rule which direct the overall strategy of the translation. The coherence rule, also called intratextual coherence, is the second rule, which implies a translation should be acceptable from the angle of the receiver. It means that the receiver should be able to understand the target text or the target text should make sense in the communicative situation of the target culture. The fidelity rule, also called intertextual coherence. As far as the relationship between source text and target text is concerned Vermeer calls it "intertextual coherence" which means faithfulness of the target text to source text.

Skopos rule is regarded as the top-ranking rule. Skopos theory focuses above all on the purpose of the translation, which determines the translation methods and strategies that are to be employed in order to produce a functionally adequate result. As the aim of Jingju translation is set grandly for the construction of Chinese cultural identity, the cultural images and cultural features should be kept as much as possible. That is to say, given thought to Skopos rule and intertextual coherence, cultural

equivalence should be the translators' first concern. However, if the translated texts are too hard to understand, it won't make any sense for the foreign addressees. Cultural transmission is totally a malarkey. In this sense, the second rule of intratextual coherence must be considered. That is to say, the translators must also give consideration to cultural acceptability. The proper translation strategies must be employed for the overall purpose of Jingju translation, being appropriate between cultural equivalence and acceptability.

### **3.2 Domestication vs. Foreignization**

Translation involves two languages and cultures, and the translator has to make a choice between his orientations towards the source or target language/ culture, or strive for a compromise between them. But exact midway is not easy to take and a translator is apt to take one of the two options. Which way to take has been continuously discussed and is still a heatedly debated topic now. The terms for the choice of the two major translation strategies have varied from period to period. The best known ones used to be literal translation and sense-for-sense translation or *zhiyi/yiyi* in Chinese, replaced now by foreignization/ domestication or *yihua/guihua*.

#### **3.2.1 The Definition of Domestication and Foreignization**

Domestication refers to target-language-culture-oriented translation in which expressions acceptable in target language culture are exploited in order to make the translated texts intelligible and suitable for the target text readers. Foreignization is source-language-culture-oriented translation, which strives to preserve as much as possible the original flavor in order to retain the foreignness of the source language culture. Domestication aims to conform to the values in the target language culture while foreignization aims to preserve the values of the source language culture.

Domestication and foreignization are translation strategies with the opposing attitudes in terms of cultural differences. In domestication the translator chooses to

bring the foreign culture closer to the reader in the target culture, making the text recognizable and familiar in the target language and culture. As Andre Lefevere uttered, “whatever is strange, different or ‘other’ has to be naturalized into target language and culture so that it is immediately understandable” (Nord 1997:42). In foreignization, on the other hand, the translator will take the reader to the foreign culture, making him or her see the differences and enjoy the alien atmosphere. The translator should “take as his aim to preserve the linguistic and cultural difference of the foreign text and give his reader the same image and the same delight which the reading of the work in the original language would afford any reader educated” (Venuti 1995:21).

### **3.2.2 Cultural Globalization and the Necessity to Adopt Foreignization in Jingju Translation**

The arrival of economic globalization of the 20<sup>th</sup> century makes the world a “global village”, in which the economic, political and cultural communication becomes more and more frequent and important. Cultural globalization, as the result of and along with economic globalization, comes into being. As Lai Hongyu stated,

the culture globalization is a global culture development course, which is started by the economic globalization, interacted by the different cultures beyond time and space and in the way of multilayer, high density and huge scale in the global scope; on such a basis, the cultures are differentiated, restructured and mingled to develop further” (Lai 2005: 2).

In the context of cultural globalization, on one hand, different cultural concepts conflict and intermingle with each other; on the other hand, they have the tendency of assimilation and integration by the communication and diffusion. In this process, strong culture may become stronger by invading the weak cultures and realize its cultural hegemonism, while weak culture may face the threat of losing its cultural identity. Cultural globalization is a two-edged sword. It can promote intercultural

exchanges and mutual understanding among nations, and at the same time, it also poses challenge and threat to cultural identities. Cultural globalization is not simply a process of cultural communication, but also a cultural power contest closely related with economic power and political power.

Culture, standing as soft power, takes an important part in the furious international competition nowadays. The western countries, especially the United States, spare no efforts to export its cultural products all around the world and try to attain cultural hegemony, while the other cultures are facing the danger of losing their national spirit and cultural values. China has achieved unprecedented social prosperity after the adoption of reform and opening up policy in 1978. It has become the world's second largest economy in 2008 according to the statistics from the World Bank, and has occupies an important position in international political issues. However, unbalanced is the cultural influence. The Chinese youth wear American jeans, listen to American pop music and watch Hollywood movies while stuffing their mouths with popcorns. But the foreigners know little about our traditional cultures.

Translation is not only a bilingual transfer but a communication between cultures as well. Language and culture are closely intertwined. "Language expresses cultural reality, embodies cultural reality, and symbolizes cultural reality" (Karamsch 2000:3). Tylor defines culture as "that complex whole which includes knowledge, belief, art, law, morals, customs and any other capabilities and habits acquires by man as a member of society" (Shweder & Levine, 1984:41). Seen from a translator's point of view, the unique culture is "the way of life and its manifestations that are peculiar to community that uses a particular language as its means of expression" (Newmark 2001: 94). However, this communication is seldom equal. If the translator intends to convey the foreignness of the source text, he or she may retain the original images and customs as much as possible. If the focus is on the acceptance of the readers, to

reduce the difficulty of comprehension, the translator may as well change the cultural images or just translate the intention of the text.

Concerning the translation strategy, a popular view is that in English-Chinese translation, both domestication and foreignization can be adopted, whereas Chinese-English translation should be as domesticating as possible. The motivation is that this can “facilitate communication between cultures” and it “represents our pursuit of standard English in translation” (Yang 2001:4) This thought is dangerous in the circumstance of cultural globalization, which may lead to the fallen or even lost of our national cultural identity.

The distinction between translation out of and into Chinese in the discussion of domestication and foreignization reveals that translation scholars are unconsciously influenced by the power imbalance between two cultures and unconsciously put our culture inferior to the foreign ones in cultural conflicts.

Thus, in the case of Jingju translation, for the purpose of expanding Chinese traditional culture, constructing national cultural identities and seeking international discourse right in the context of cultural globalization, the strategy of foreignization should be adopted. And at the same time, for the sake of successful communication, appropriate acceptability also should be kept in mind under the overall strategy of foreignization.

To sum up, cultural globalization promotes cultural communication among nations and poses challenge and threat to cultural identities as well. In this circumstance, how to construct and maintain the cultural identity of a nation in translation action becomes an issue. Jingju, as a classic dramatic form, represents Chinese culture in many aspects and itself has become a symbol of Chinese culture. Therefore, its translation bears the significance of maintaining and constructing Chinese cultural identity. From the view of functionalist approach, the Skopos of



translation action determines the translation strategies involved. In order to convey the cultural elements of Jingju, the strategy of foreignization should be adopted. At the same time, considering the informative function of the text type and the intratextual coherence rule of Skopostheorie, the acceptability of the addressees also needs to be considered.

## Chapter Four The Translation of Jingju

Arthur F. Wright said in *Studies in Chinese Thought* (1957: 39), “Translators of Chinese face a range of difficulties which may be qualitatively different from those of other translators. But each type of difficulty is increased by the almost total absence of common customs, language elements, ideas and values”, which is true especially in Jingju Translation.

Customs, language elements, ideas and values all originate from one element – culture. As the concentration of time-honored Chinese culture, Jingju represents every aspect of Chinese traditional life in its unique artistic form. How to convey the uniqueness of Chinese culture and of the art form into another language poses great challenge to the translators. As the strategies and principles to direct Jingju translation has been specified in the framework of functionalist approach in the previous chapter, the specific tactics and methods in application of the strategies will be discussed in this part,

### 4.1 Translation of Special Terms

Because of the uniqueness of performance, Jingju has a complicated system of special terms, which can be divided into several categories: special terms for types of roles, for musical instruments and orchestras, for vocal music, for facial make ups, for costumes and etc.

Jingju uses special imagery in the creation of characters. All roles are classified according to sex, personality, age, profession and social status. “Hangdang” is the general term for role types in Jingju. There are four main types of roles, namely “生” “旦” “净” “丑” in Chinese, which refer to the males roles, the female roles, painted faces and clowns respectively.

“生” is subdivided into several types: Aged and bearded male characters are designated as “old” or “老生”, while youthful male characters are known as

“youthful” or “小生”; all who specialize in diction and singing are termed “civilian” or “文生”, while those who skilled in acrobatics and military action are known as “military” or “武生”.

There hasn't been any criterion for the translation of these terms. All kinds of translation are as followed:

老生: Old Male, Senior Male, Aged Male, Bearded Male

小生: Young Male, Junior Male

文生: Civilian Male

武生: Acrobatic Male, Military Male, Martial Male

It is easy to see from above that the involved translation techniques are basically liberal translation. Take the translation of “老生” for example. The adjectives to define the gender “male” are “old”, “senior”, “aged”, which emphasizes the age of the role, and “bearded”, which emphasize the make-up of the role. However, actually, “老生” in Jingju are neither defined by the age of the characters nor by the beard they wear, but a comparative concept to “小生”. For example, the role of “Li Yuhe” in Red Lantern Story is categorized as “老生”, but it is neither old nor wearing beard. Since none of the liberal translation can exactly embody the concept of “老生”, my suggestion is to transliterate the role as “Lao Sheng”. Of course, the first appearance of transliteration may cause confusion among foreigners, but it's crucial for the establishment of Jingju term system in the world. As the Skopos of translation determines the strategies to be taken, in order to construct cultural identity of China, the cultural originality of Jingju should be kept and transmitted as it is. Japanese translator has set a good example in dealing with technical terms of their cultural specialty. Judo, the Japanese national sport, has been widely expanded to the world and been included in the Olympic Games from 1964. The technical terms involved in judo game are transliterated and accepted well internationally, such as ippon, waza-ari,

yuko, koka. In this way, the cultural identity of Japanese is constructed internationally. Thus, in order to keep the originality of this splendid art form and to avoid making it distorted by inappropriate liberal translation, the transliteration of Jingju special terms is feasible as well as necessary. At the same time, a transitional form could be adopted for the sake of comprehension and acceptance, that is, transliteration with explanation. Almost all the introduction materials nowadays have adopted this method by translating “生” “旦” “净” “丑” into Sheng – the male roles, Dan – the female roles, Jing – painted faces, Chou – clowns.

The suggested translations are:

老生: Lao Sheng – the senior male

小生: Xiao Sheng – the junior male

文生: Wen Sheng – the civilian male

武生: Wu Sheng – the military male

One characteristic of Jingju is its unique but complicated system of special terms, which seems almost impossible to be translated properly into another language. These terms are designated in Chinese and have their fixed meaning in Jingju system. Instead of wracking our brains to fit the flavor of the foreigners, it is better to let the foreigners accept them as they are in the original. It is a necessary way to establish the framework of Jingju system in the world. Thus, I think not only the terms for types of roles, but also those for musical instruments and orchestras, for vocal music, for facial make ups, for costumes should be transliterated, and be added the proper explanation when necessary.

## 4.2 Translation of the Names of Repertoires

The aggregate of Jingju repertoires runs 4000, among which about 3000 have been still performed on the stage up to date. The stories of Jingju repertoires have been derived from Chinese history, classical novels, folk lore, love legends and fairy

tales. They were in circulation down long years among the populace and became an outlet of their thoughts, sentiments and aspirations with innumerable moving images of personalities created by the prominent artists of the past. Some of the traditional opera depict the people's struggle against feudalism and their patriotism in face of alien aggression, others portray their adherence to the moral principal that a manly man whom wealth and ranks cannot corrupt nor poverty and obscurity divert, and neither threat nor violence itself can bend. Still others sing the praises of the people's industry and thrift, their wisdom and bravery, and their castigations at tyranny and corruption (Yang 1999: 13).

Titles are the soul of contents; the names of Jingju repertories are the cream of the rich and marvelous stories. They have been passed down through years and years, and refined as classics deep rooted in Jingju devotees' hearts, highly polished, aesthetic and culture-bounded. According to functionalist approach, the purpose of Jingju translation decides that the strategy of foreignization should be adopted and the cultural acceptability of the addressees should be taken into consideration as well. So how to maintain the cultural components and the aesthetic flavor as well as to convey the meaning of the titles are the main issues of this part. Technical terms are something prescriptive and stiff, whereas, the names of repertories representing the flexible beauty of art, literature and culture. Therefore, the methods for the translation of the names of Jingju repertories should go for different directions compared with that for translation of Jingju technical terms. Obviously, transliteration alone could make those names of repertories totally nonsense, which is not a proper translation method to apply.

There are basically three categories concerning the names of Jingju repertories: those involving person names, those involving place names and those involving events.

#### 4.2.1 Those involving person names:

双阳公主 Princess Shuang Yang

西施 Xishi- A Beauty

红娘 Hong Niang – The Well-Wishing Go-Between

春秋配 The Romance of Chun Fa and Qiu Lian

As the author have mentioned previously, the stories of Jingju repertoires mostly stemmed from historical events, literary works, love legends, and folklores, thus the characters in them are all well-known to Chinese audience, some of whom even bear specified cultural meaning, such as Xi Shi and Hong Niang. In dealing with those person names, the name itself, of course, is translated into Pinyin. But how to convey the hidden meaning behind those pinyin names and transmit the cultural images of them to foreign addressees is not an easy job at all. From the above examples, there are basically three methods involved: literal translation, addition and adaption. *Princess Shuang Yang* is a literal translation, for there is no cultural hint on the character Shuang Yang. While in the case of Xi Shi and Hong Niang, literal translation doesn't work, for these two characters bear particular cultural implication. When mentioning Xi Shi, the image of an extremely beautiful lady will immediately pop in to the mind's of Chinese people, and the name Hong Niang has long been another name of matchmaker in China. So, in order to convey the cultural meaning behind the names, a further explanation is needed. The translation method of addition is adopted, and the names of these two repertoires are translated as *Xi Shi – A Beauty*, *Hong Niang – The Well-Wishing Go-Between*. Chinese language is very miraculous. Sometimes two irrelevant words put together can arouse unexpected aesthetic beauty. "Chun" and "Qiu" are respectively one character of the hero and heroine's names, which also refer to the two mild seasons – "spring" and "autumn". The two characters are put together, on one hand, indicating the main characters of the story, on another

hand, a feeling of romance automatically being brought out. In translation, in order to fully convey the meaning of the two sides, the method of adaption is needed, though some sacrifice of aesthetic beauty is unavoidable. Hence, the name is translated as *The Romance of Chun Fa and Qiu Lian*.

#### 4.2.2 Those involving place names:

文昭关      Wenzhao Pass

草桥关      Caoqiao Pass

甘露寺      Sweet Dew Temple

望江亭      The Riverside Pavilion

In Chinese culture, place names are the products of historical and cultural development and they have referential meanings and cultural meanings. The referential meaning is to indicate the geographical location, such as *Wenzhao Pass*, *Caoqiao Pass*, which do not contain cultural connotation. In that situation, literal-transliteration, which means a combination of literal translation and transliteration, is enough for message transference. However, many Chinese names have their historical and cultural origins. The name 甘露寺 is originated from a legend that the temple was built beside a well, which would bestow the area with sweet dew when being preyed. And the name 望江亭 indicates the environment of the pavilion. With stories hidden in them, this kind of place names has cultural connotation or symbolic meaning. Literal translation is a good way to keep the cultural flavor in them, which succeeds in retaining the vividness of the original expressions. So, 甘露寺 is translated as *Sweet Dew Temple*, and 望江亭 *The Riverside Pavillion*.

#### 4.2.3 Those involving events:

机房训:      Teaching in the Weaving Room

凤还巢:      The Phoenix Returns to Her Nest

贵妃醉酒: Yang Yuhuan, the Imperial Concubine, Gets Drunk

霸王别姬: Xiang Yu, the Conqueror Parts from His Concubine Yu Ji

徐策跑城: Xu Ce Hurries to the Court

打渔杀家: The Fisherman's Revenge

This kind of names are highly abbreviated, generalizing the central event of the whole story. Generally, literal translation is the main translation method to put in use. For example, 机房训 is literally translated as *Teaching in the Weaving Room*, which can exactly deliver the original meaning. 凤还巢 is a classic Chinese metaphorical expression. In Chinese culture, phoenix is an image for beautiful young lady, especially imperial members. The phoenix's flying back to her nest suggests that the lady finally finds her beloved and gets a happy reunion. In order to convey the unique cultural allusion in the name, the metaphorical image is kept and it is translated directly as *The Phoenix Returns to Her Nest*. Again, some of the stories in Jingju are derived from famous historical events, such as 贵妃醉酒. These events are so well known to Chinese people, and they know spontaneously who is 贵妃 without mentioning her name in the title. However, the foreign addressees may have no idea about the cultural background of this story. For the purpose of cultural construction, besides literal translation, an addition is needed. Thus, 贵妃醉酒 is translated as *Yang Yuhuan, the Imperial Concubine, Gets Drunk*, and similarly 霸王别姬 as *Xiang Yu, the Conqueror Parts from His Concubine Yu Ji*. In the case of 徐策跑城, the literal translation would be *Xu Ce Runs Around the City*, which totally stray away from the theme of the repertoire. “跑城” here means aged Xu Ce doesn't ride horse, doesn't take sedan-chair, but runs to the court. Therefore, the translation is adapted as *Xu Ce Hurries to the Court*, and so does *The Fisherman's Revenge*.

The above methods used to translate the names of Jingju repertoires help to retain the foreignness of Chinese culture and to realize the skopos of constructing



Chinese cultural identity. By making use of transliteration, literal translation as well as proper addition and adaption, the foreignization strategy cannot pose understanding problems on the part of target receivers and make them adapt to Chinese cultural as much as possible.

### 4.3 Translation of Dramatic Verses

“If someone said that he’d go to see Jingju, he would simply be laughed at, for that showed quite clearly that he was not a connoisseur, as a connoisseur would go and hear Jingju. During a long passage of singing, he would not look at the stage. He would sit with eyes closed, clapping out the time with his hands and musing over the words of the songs” (Latsch, 1980:13).

The words of the songs, as Marie-Luise Latsch calls it, are indeed the essence of Jingju art. For the appreciation of Jingju, the first thing is to be familiar with the dramatic verses of them, which are the basis of Jingju performance. They lively portray the thoughts and feelings of the characters and the situations in a play, and fully display the vocal art of Jingju. The language in dramatic verses of Jingju, somewhat different from that in such traditional Chinese drama as Kunqu which features refined and flowery terms, runs in a relatively natural and plain style. Still, as a refined form of art, the dramatic verses of Jingju consist of various combinations of melody and rhythm, which almost seems as a mission impossible for the translator to achieve in his work. That’s why it is unrealistic, at least for now, to perform Jingju in foreign languages. As the author have declared previously, the aim of Jingju translation is set for reading either in printed form or as the subtitle on the screen of the theaters and for construction of national cultural identity and the nation’s global discourse right, this part mainly concentrates on the discussion of translation of dramatic verses at linguistic and cultural level, with little consideration on

performability of the translated text.

As Chinese culture has a history of thousands of years, many highly culture-loaded terms have emerged in the language. Conventional expressions are the most obvious indicators of national culture, including aphorism, idioms, proverbs, allegorical sayings and the other collocation. They are the complex of informative text and expressive text: informative in content and artistically expressive in style. They perfectly demonstrate the combinations of social realities or philosophical ideas with vivid language. According to Skopostheorie, Skopos rule is the top-ranking rule to direct the overall strategy of the translation. So, in order to achieve the skopos of shaping national cultural identity, the successful conveyance of conventional expressions is the translator's first concern. Whether their versions are satisfactory is of vital importance to the overall effects of the translation. What's more, because of the informative function of the dramatic texts and the rule of intratextual coherence, the acceptability of the addressees also should be considered. Therefore, in order to maintain the original cultural features and to make them acceptable to the readers as well, the translators should abide by the overall principle of foreignization, and at the same time, seek a balanced position between cultural equivalence and acceptability.

In the following I will focus on the translation of cultural elements of the dramatic verses.

#### **4.3.1 Address Form**

Social address terms directly reflect the social system and interpersonal relationship. Every nation has its own system of forms of address which bears particular characteristics. There are many conspicuous differences between Chinese forms of address and western address terms because Chinese traditional culture thinks highly human relations, while western society values individuality. Chinese address terms contain quite number of self-depreciating address terms, modest addresses and

honorific addresses. However, there are no such equivalent words in the western society. A westerner may have difficulty in understanding those social address terms, especially the cultural connotation.

For example:

急急忙忙朝前奔，老夫上殿把本申。(《徐策跑城》)

闯将旗门，有谁来踹俺孙爷爷的根脚。(《闹天宫》)

The above words underline both mean “I” in English, the former one as a self-depreciating address while the later as a self-appreciating address. “老夫” literally means “the old man” used to show the modesty and humbleness of the character Xu Ce., while “孙爷爷” literally means “grandfather Sun” used to represent the wild arrogance of the Monkey King. However, there are no such expressions in English language system. In order to avoid misunderstanding and to guarantee the acceptance of the translated text, the informative function of text typology and the intratextual rule of Skopostheorie prevail. They have to be translated into the plain general term “I”, which inevitably lose the cultural sense and damage the manner of speaking.

Similar terms such as “奴” “妾” “寡人” “孤” “本宫” “卿” “令堂” are all frequently shown in Jingju. These addressing words reveal the personal relationship between the characters. However, there are no equivalent words in English language, and the western readers may not know the connotations. In practice, sometimes in order to guarantee the intelligibility and smoothness of the whole translation, to guarantee the successful transformation of the cultural images in large scale, some scarifications have to be made to replace them with general address terms in English.

However, if a translator completely and indiscriminately adopts western forms of address in translation, there will be much cultural information loss and the Skopos of Jingju translation as cultural identity construction will be hindered. There are some

situations in which the strategy of foreignization need to take hold.

For example:

小青: 姐姐!

白素贞: 青儿! (《断桥》)

In the West, people directly call the name of their siblings, instead of using “sister” or “brother” for addressing. What is more, “Sister” is a commonly used term to address a nun. But China, well known for its rites and etiquettes, thinks highly of social relations. It will be considered extremely rude to directly call an elder person by his or her name. So, in this situation, in order to maintain the social ideology of China, the author suggests translating the addressing as “Sister!”

Another characteristic of Chinese address form is that Chinese language usually puts the person's family name plus the words referring to his or her social status to address the person, for example “杨贵妃” “朱千岁” “王三娘” “杨四郎”. “贵妃” is the title for imperial concubine of the top rank. “千岁” literally means “thousand years”, which is a deferential allusion to a prince, princess or other high-ranking imperial relatives. “三娘” refers that she is the third concubine. And “四郎” means the fourth son of a family. These address forms not only indicate the social status of the characters but also have substituted the real names of them. When mentioning “杨贵妃”, automatically the Chinese will associate it with “Yang Yuhuan”. The address form has become another name of the character. Thus, since it is impossible to find substitutes for these Chinese-styled forms of address, the author suggests transliterating them into pinyin as how to deal with ordinary Chinese names and make explanation of their connotations in the context of the stories.

#### 4.3.2 Historical Allusions:

As one form of Chinese classics, allusions often appear in Jingju repertoires, which are very difficult to translate because of their culture-boundedness. These

allusions are the complex of informative and expressive texts. Too many explanations will destroy the original style and reduce the readability of the translated version; too few will lead to confusion on the reader's part and cannot convey the cultural connotation. According to functionalist approach, the purpose of translation action determines the strategies to be taken. The Skopos of Jingju translation is to construct cultural identity internationally, therefore, how to maintain the images of the original comes to the translator's first concern. At the same time, the second rule of intratextural coherence in Skopostheorie need to be examined to make sure that the foreignization strategy won't go far beyond the acceptability of the target reader to hinder the comprehension.

Example 1:

穆居易：奇谋追陆逊，投笔学班超。（《凤还巢》）

Mu : Now a strategist,

I've set aside my brush. (Wichmann 1986: 53)

“陆逊” (Lu Xun) is a general in the time of Three Kingdoms who has broad knowledge of tactics and “班超” (Ban Chao) gives up the academic pursuits for a military career. Mu Juyi is also a scholar but he decides to make his name in the battlefield so that he compares himself with these two men of military strategists. In translation, Mrs. Wichmann just abandoned the images in the allusion. She looked upon sense as taking precedence over the specific way of expression, and put the emphasis on the immediate comprehensibility of her translation. If the aim of translation is to retell the plot of the story, then her way of translation is acceptable. But since the focus is on cultural transformation, the omission of historical allusions is somewhat a loss. In this case, the translator may consider the literal translation with notes.

Example 2:

杨延昭：秦甘罗十二岁身为太宰，  
石敬瑭十三岁拜将登台  
三国中小周郎名扬四海  
七岁上学兵书人称将才  
在赤壁用火攻神鬼南街，  
烧曹兵八十万死无埋葬。（《辕门斩子》）

Yang: Gan Luo of the Qin Dynasty was made the prime minister of twelve;  
Shi Jiangtang of the Later Jin Dynasty was appointed to the position  
of a general at thirteen;  
In the Three Kingdoms Period, young Zhou Yu was famous  
throughout the land.  
At seven he studied the art of war and people began to speak of him a  
talented general.  
He attracted the foe in the war at Chibi, and there was no stopping the  
raging flames whatever the force.  
Cao Cao's troops eight hundred thousand strong were reduced to  
ashes, all died unsacred for. (Yang1999: 121)

These verses describe three historical figures. Yang basically applies the method of literal translation to refrain from leaving out any element that seemed to him be an effective way of expression, and sometimes made additions to make his translation clear. Chinese historical allusions are successfully explained to the foreigners.

However, there are situations where the above mentioned methods - literal translation and literal translation with notes can't work.

Example 3:

恶狠狠裴航翻欲绝云英，喘吁吁叹苏卿赶不上双渐的影。（《断桥》）  
“裴航绝云英”（Pei Hang leaves Yun Ying）“苏卿赶双渐”（Sun Qing chases

Shuang Jian) are plots in the legendary stories of Tang Dynasty. They were used here to allude that although Xu Xian betrays the love of Bai Sunzhen, Bai Sunzhen still decides to follow him. If the verses are translated literally, possibly the readers will just see the piling up of Chinese names, with the meaning behind the names left blurred. In addition, the two allusions don't contain too much cultural information and are even unfamiliar with our Chinese people nowadays, so the method of literal translation with notes doesn't make much sense either. Therefore, the translator should better consider more on the cultural acceptance of the audience in this situation, and translate them liberally as "Though a callous man he is, I must follow him closely. Though huffing and puffing, I must shadow him always" (Wang 2006: 36).

#### 4.3.3 Social Cultural Concepts

Social culture is the representation of the life of a people and it comprises its historical background and their style of living and thinking as well. People perform social customs and habits following the traditions rooted in a particular society. As reflections of a nation, Jingju touches upon the social cultural concepts of the society widely. However, different values, traditions, outlooks and conventions appear in different societies. Functionalist approach requires that the translation strategy fit the purpose of the translation action. In order to achieve the purpose of shaping culture identity internationally, the Chinese social cultural concepts which default in another culture need to be kept and transmitted in Jingju translation.

Here are some examples:

点花烛, 拜天地, 花枪结良缘, 做了好夫妻 (《对花枪》)

Chinese wedding ceremony is quite different from western one. "点花烛" and "拜天地" are the unique procedure in it. Generally speaking, social cultural concepts should be translated in such a way that the readers of the receptor language can grasp

the content of the social reality to the greatest extent. The significance lies in introducing the social reality. Once this goal is achieved, adequacy is achieved. Thus, what the translator needs to do is to literally translate them into foreign language: “点花烛” as “to light the painted candles”, and “拜天地” as “to worship the Heaven and Earth on bended knees”.

凡为女子，鸡初鸣，咸盥、漱、栉、笄，问安于父母。（《牡丹亭》）

Custom is one of important part of social cultural concepts, which refers to any social convention carried on by tradition and enforced by social disapproval of any violation of them. This example was a rule set down in *The Book of Rites*. All the women at that time were supposed to observe the rules in this book. “盥” means “to wash one’s face and hands”. “漱” means “to rinse one’s mouth”. “栉” means “to comb the hair”. And in the past days, “笄” is not only an ornament but also a sign of a grown lady (over 15 years old), but it is used here as a verb to mean “to have one’s hair bound up with hairpins.” So this sentence could be translated as, “According to *The Book of Rites*, it is proper for a young mistress to get up at the first cockcrow, wash her hands and face, rinse her mouth, comb her hair and have her hair done, and then pay respects to her parents.” In order to make the social cultural concepts transferred to the greatest extent, besides literal translation, sometimes the translator have to add some related information, such as “according to *The Book of Rites*”.

#### 4.3.4 Specific Cultural Images

The cultural image is a kind of cultural cognitive schema, in which certain images carry certain connotations in the same cultural community. Cultural imagery must be the common idea, concept or associated meaning which is created by the language words in a culture or a nation because of the cultural features and the national features. It is an inner complex context of the meaning of a word, which is additional or rhetorical existing on the basis of the word's basic meaning. It is an



appearance of semantics belonging to the nation, in which the cultural factors are relying on the words' conceptions and meanings. The color "red", for example, signifies love, joy, luck, happiness and prosperity in Chinese culture, while implies aggravation, violence and danger in western culture. Based on this difference of cultural image, David Hawkes changed "red" to "green" by translating "怡红公子" into "Green Boy". The translation may be acceptable in sense, but it fails in transforming the Chinese cultural image to the foreign readers. In a sense, the Chinese culture is invaded by the western culture and loses its identity in the circumstance of cultural globalization. As the purpose of Jingju translation has been set for constructing cultural identity, according to functionalist approach's "the ends justify the means", faithful conveyance of the cultural images, which is very important to the construction of cultural identity, should come to the translator's first concern.

There are some occasions when the cultural images of two cultures are same or similar.

For example:

刘鲁七： 自幼生来胆气刚，  
练就拳棒与刀枪；  
结交绿林英雄汉，  
桃花山上自为王。（《凤还巢》）

Liu: From my birth I have brave,  
trained in fist, sword, knife and stave;  
greenwood heroes are my mates ---  
at Peach Blossom Peak, I'm head of state. (Wichmann 1986: 9)

In China, when mentioning "绿林英雄汉", people always associate them with those outlaws who rob the rich and help the poor. Mrs. Wichmann translated "绿林

英雄汉” into “greenwood heroes”, which reminds the Western readers and audience of Robin Hood, a legendary outlaw living in Greenwood who is also famous for the heroic deeds of robbing the rich to help the poor. Through foreignization, the cultural image in the target culture echoes that in the original one.

But, in most cases, the cultural connotation of the same image of two cultures is different or even contradicted. For the sake of cultural construction, it is necessary to maintain these images by adopting foreignization strategy.

For example, also in *The phoenix Returns to her Nest*, in the eighth scene, Zhu Huanran praises the young Mistress Cheng “如花似玉”. “Flower” and “jade” are usually used for praising the beauty of young ladies in Chinese culture. Mrs. Wichmann retains the cultural images by literally translating the idiom into “as beautiful as flowers and jade”. In this way, the foreign readers and audience are informed the way to admire beauty in Chinese culture.

There is another example:

还则怕嫦娥妒色花颓气，等的俺梅子酸心柳皱眉。（《牡丹亭》）

Version 1:

For fear that beauty fades away too soon,  
I seem to sit on pins and needles  
And cry for the moon. (Wang 2000: 8)

Version 2:

I fear only the wilting of my precious dream flower  
Before the jealousy of Chang E, a goddess in the moon,  
And with this waiting  
“The flowering apricot yields sour fruit,  
The willow has frowning brows” (Birch 2002: 4-5)

In the original sentence, the readers encounter the legendary figure “嫦娥” and

the image of “花” “梅” and “柳”. While 花 is a generalized symbol for beautiful young girl, 梅 and 柳 have a high frequency of reoccurrence in the original text, because they bear reference to the main character 柳梦梅. Wang’s version just abandoned the all the original images, and introduced the western images “sitting on pins and needles” to show the anxiety of the character. He looked upon sense as taking precedence over the specific way of expression, and put much emphasis on the immediate comprehensibility of his translation. The cultural information is sacrificed for reader’s comprehensibility. While Birch adopted foreignization strategy to retain all the images and made efforts to help readers in their understanding. He gives a transliteration to “嫦娥”, followed with a short introduction in the target text to the identity of this Chinese legendary figure. He expanded 花 into “my precious dream flower”, and put in quotes the last phrase concerning 梅 and 柳 to ensure that readers pay adequate attention to these images unique to the source language. From the functionalist point of view, obviously Birch’s version is the better one, for it has achieved the purpose of maintaining cultural images.

To sum up, in order to achieve the purpose of constructing Chinese cultural identity, cultural features and cultural elements in Jingju should be kept as much as possible. Following the strategy of foreignization, transliteration and literal translation are the main methods to adopt. Sometimes, to explain the cultural elements better, proper addition, explanation and annotation are in need. However, when considering the acceptability of the audience, there are occasions when liberal translation and adaption prevail.

## Conclusion

Jingju is a highly comprehensive dramatic form of Chinese classics, in which script literature, performing techniques of “singing reciting, dance-acting and acrobatics”, music, face-painting, costumes all blended ingeniously into one great theoretical art. It has been regarded as the symbol of Chinese culture, not only loved by Chinese people but also winning the applause on the international stage. The translation of it, thus, comes to great significance.

In the context of globalization, culture, as a kind of “soft power”, plays an indispensable role in the international competition. It is not only conditioned by economic and political elements but also exerts influence on them in turn. Resorting to the economic and political strength, the western countries, thus, expand their ideology and culture worldwide, leading the “weak cultures” to the edge of losing themselves. Globalization not only enhances international cultural communication but also poses challenge to the preservation of cultural identities. In this circumstance, “culture turn” and “power turn” in translation studies highlight the function of translation in cultural exchanges and intercultural communication, especially its power in constructing and preserving cultural identities.

China has gained remarkable economic and political achievements in the late thirty years; unbalanced is its cultural influence. However, a louder and louder voice for cultural identity is heard in the intercultural communication in recent years, and the heated discussion on Jingju translation is an echo of it. In this sense, the aim of Jingju translation extends beyond pure cultural exchange to the height of constructing cultural identity, strengthening the nation’s soft power and global discourse right. At the same time, it needs to be clarified that because of the complicatedness and uniqueness of Jingju performing, it is unrealistic, at least for now, to put Jingju on the stage in foreign languages. Thus, the product of Jingju translation is aimed to be read,

either in printed pages or as the subtitle on the theater screens.

Functionalist theories break through the restriction of linguistic approach and open up a new perspective to direct and evaluate the translation practice. According to functionalist approach, translation is a purposeful communicative activity, in which the ends justify the means. The purpose of the translation action determines the translation strategies chosen by the translators. Thus, in order to achieve the purpose of constructing Chinese cultural identity, the strategy of foreignization should be adopted in Jingju translation. Meanwhile, considering the informative function of the text type and the intratextual coherence rule of Skopostheorie, the acceptability of the addressees also should be bore in mind for the sake of successful communication under the overall strategy of foreignization.

The author divides the translation of cultural elements in Jingju into three categories: translation of special terms, translation of the names of repertoires and translation of dramatic verses. Under the guidance of foreignization strategy and considering the acceptability of the readers as well, the specific translation methods are discussed.

For the translation of special terms, the author suggests to make use of transliteration to keep originality of Jingju system and to avoid distortion by inappropriate liberal translation.

The names of repertoires are subdivided into three categories: those involving person names, those involving place names and those involving events. The author suggests three ways to deal with the titles involving person names: literal translation, addition and adaption. Literal translation is used for the names without cultural connotation; addition is used for the names with cultural implication; while adaption is used when cultural elements has to be sacrificed for the acceptability of the addressees. Similarly, there are basically two ways for the translation of titles

involving place names: literal-transliteration for the place names with only referential meanings, and literal translation for the place names with cultural meanings. As to the titles suggesting events of the repertoires, generally, literal translation is the main method to put in use. However, when historical allusion is involved in these titles, the method of addition is adopted to clarify the historical background. Again, sometimes, adaption is also needed when literal translation will cause misunderstanding of the readers.

As to the translation of dramatic verses, the author focuses on the transmission of culture-bounded expressions: address form, historical allusions, social cultural concepts and specific cultural images. The address terms in Chinese reflect personal relationship between characters. In translation, in most cases, the cultural sense has to be sacrificed by replacing them with general address terms in order to not hinder the comprehension of the readers and to guarantee the successful transformation of the cultural message in large scale. However, there are also situations when literal translation and transliteration with explanation are adopted to maintain the cultural implication. In dealing with historical allusions, literal translation and literal translation with notes are the main translation methods adopted. But when coming to the obscure allusions, the author suggests considering the cultural acceptability of the audience first and translating them liberally. Social cultural concepts, reflecting the traditions, customs and ideology of a culture, are something unique in one culture and usually default in another. From the Skopos of constructing Chinese cultural identity, the literal translation is a good way to introduce them into another culture, and sometimes, some related information can be added for better explanation. Cultural images of different cultures can be similar or totally different. In either case, the author suggests to maintain these images in translation.

To sum up, in the framework of functionalist approach, the author gives a probe

into Jingju translation by making clear the purposes of the translation action and offering some tentative suggestions on translation strategies and methods on the basis of the purposes. However, due to the limitation of the author's time and competence, the scope of this study is limited and the depth maybe shallow. Jingju is a highly comprehensive dramatic form. But due to the restriction of present condition, this research is confined to dramatic language, while the performability in Jingju translation, together with some other relative elements of drama, such as scenery and music are all excluded from the discussion. Besides, the relationship between cultural transmission and the acceptability of the foreign addressees in Jingju translation is quite a complicated issue and seems to need a more detailed study later on. Anyway, the author's study hopes to be of some significance to Jingju translation, which will inspire more detailed and systematic study in the future.

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## 个人简历

朱稚怡，女，生于 1984 年 11 月 3 日。2006 年 6 月毕业于南开大学外国语学院，获英语语言文学学士学位。2007 年 9 月至今，就读于南开大学外国语学院英语系，攻读英语语言文学硕士学位，研究方向为翻译理论与实践。