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**A Study of English Versions of *Hong Deng Ji* from the
Perspective of Manipulation Theory**

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ABSTRACT

A Study of English Versions of *Hong Deng Ji* from the Perspective of Manipulation Theory

Hong Deng Ji is one of the eight Model Operas produced during the Cultural Revolution. Since its appearance, it has been popular. It was publicized by various patterns, such as movie, piano accompaniment, Peking Opera, other types of operas, script, various picture-story books, and postcards and so on. After its translation and publishing in 1966 for the first time by Foreign Languages Press, it has been republished several times. Affected by the social and cultural context during that special time, *Hong Deng Ji* is full of the color of political ideology.

According to Lefevere's Manipulation Theory, literature translation should not be viewed only as word transition or introduction of new literature style. Besides, it should be studied from the perspective of ideology influences on the translator. The ideology's manipulation of literature translation lies in the selection of texts, concrete tactics and so on. Translation is always influenced by three factors: ideology, poetics and patronage, so it can not totally represent the source text. Created during the Cultural Revolution, *Hong Deng Ji* inevitably has a color of socialist ideology. When translating *Hong Deng Ji*, the translator inevitably took the mainstream ideology and his personal ideology into the target language culture.

Based on the Manipulation Theory, this thesis studies different English versions of *Hong Deng Ji* from the three aspects of ideology, poetics and patronage to analyze how the translation of *Hong Deng Ji* was manipulated. Besides, it attempts to sum up the publicity patterns of the English versions of *Hong Deng Ji*, thus making a systematic study of the translation and introduction of *Hong Deng Ji*. This paper tries to provide a new perspective of the study of Manipulation Theory to draw the attention of

researchers to the translation of Chinese Model Operas.

This paper attempts to find out the specific factors manipulating the translators' translation tactics by studying the English version of *Xian Dai Jing Ju Gu Shi: Hong Deng Ji* (*The Story of the Modern Peking Opera: The Red Lantern*) and the English version of *Xian Dai Ge Ming Jing Ju—Hong Deng Ji* (*The Red Lantern—A Modern Revolutionary Peking Opera*), both published in 1972 as a case. First, it analyzes the impact of social and cultural factors on the translation of *Hong Deng Ji* from the background of Cultural Revolution; second, it analyzes the impact of translators' personal ideology on translation from the translators' individuality; last, it analyzes the impact of poetics and patronage on the translation of *Hong Deng Ji*.

The research finds that, when translating *Hong Deng Ji*, the translator was manipulated by the main ideology during that time. The aim of the translation and introduction of *Hong Deng Ji* was to let Westerners know about New China and to show the Communist Government's ideology and attitude towards classes as well as to demonstrate how Chinese people struggled against the Japanese invaders. So the translated versions basically reproduce the content and language style of the Chinese version. But at the same time, for some reasons, the translator weakened or even deleted some words and sentences with a heavy color of political ideology, hoping that the Westerners can read the translated versions more smoothly. This paper broadens the range of the application of Manipulation Theory, arguing that the translation of Model Operas is inevitably manipulated by ideology factors.

Key words: Translation of Model Operas; Manipulation Theory; Ideology; *Hong Deng Ji*; Translation tactics

摘要

勒菲弗尔操控论视角下《红灯记》的英译研究

《红灯记》是文革时期八大样板戏之中知名度较高的一个。自问世以来，深受大家喜爱。在最辉煌的时候，它以多种形式在人民大众之间传播，如电影、钢琴伴奏曲、京剧、其它剧种形式、剧本、各种连环画、明信片等。自1966年首次被译成英文并出版以来，外文出版社又再版过几次。受当时社会文化环境大背景的影响，《红灯记》的政治意识形态浓厚。

作为操控学派代表人物之一，勒菲弗尔提出了操控理论。他认为不应该把文学翻译仅仅看作是语词转换或是引进新的文学形式，翻译还应该研究意识形态是如何影响译者，如何决定译者的策略等问题。意识形态对文学翻译的操控涉及翻译选材、具体策略选择甚至是译本的接受等方面。翻译之所以不能完全展示原作的面貌，是因为始终受到三个因素的影响：意识形态，诗学和赞助人。《红灯记》创作于文革年代，因此不可避免的带有很深的社会主义意识形态。译者在将《红灯记》译为英文的过程中，不可避免地将译语文化中的主流意识形态和他个人的意识形态带入翻译中。

本文以勒菲弗尔的操控理论为理论基础，以文革期间八大样板戏之一——《红灯记》的几个不同英译版本为研究对象，从操控理论的三个子系统出发，即：意识形态、诗学和赞助人三方面，分析并挖掘其中的操控现象，说明译者在向西方读者翻译介绍《红灯记》的过程中对文本有一定的操控，并且梳理出《红灯记》英译本的对外传播过程及形式，从而对《红灯记》的译介做一个系统研究，填补一下如今国内外对样板戏翻译研究过少这一空白。本文力图为操控理论的研究提供新的视角以期引起研究者对样板戏翻译这一特殊文体翻译的重视。

本文以1972年英文版《红灯记的故事》及1972年版英文京剧剧本《红灯记》作为个案，试图从译者的翻译策略背后找出具体的操控因素。首先，从文革背景

出发，分析社会文化因素对《红灯记》翻译产生的影响；其次，从译者的个体性出发，分析译者个人意识形态对译作的影响。然后，分析诗学方面及赞助人方面对《红灯记》英译本的影响。

研究发现，在《红灯记》的英译过程中，译者受当时主流意识形态的影响，向西方译介《红灯记》的目的在于让西方读者了解新中国，体现中国政府的意识形态，以及共产党对不同阶级的态度和中国人民对日本侵略者的顽强抗争。因此翻译基本完全将中文版本中的《红灯记》内容及语言风格再现到英文版本中。但同时译者出于某些考虑，又将其中一些完全空洞，太过意识形态化的语句在翻译时进行弱化或甚至省略不译，以期令西方读者读来更自然。本文拓宽了其适用范围，认为样板戏翻译不可避免地受到意识形态因素的操控。

关键词：样板戏翻译；操控理论；意识形态；《红灯记》；翻译策略

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Chapter One

INTRODUCTION

Traditionally translation is regarded as a transformation between two languages. This notion emphasizes the source text, and requires the target text to be equal to it. In 1970s, people began to be aware of the special relationship between language and culture, realizing that studying translation merely from a linguistic perspective was not satisfactory enough and cultural factors should never be ignored. In the book *Translation, History and Culture*, Susan Bassnett and Andre Lefevere proposed a new approach to translation studies. They argue that the linguistic approach “removed from word to text but not beyond” (Bassnett & Lefevere, 1990: 4). Unlike the traditional linguistic approach, their approach goes beyond the linguistic level, putting translation studies into a more complicated context—culture. Many scholars are active advocates of this “cultural turn” in translation studies, such as Andre Lefevere, Susan Bassnett, Itamar Even-Zohar, Gideon Toury, and so on. Since then, translation has been viewed as the carrier of culture and studied from its various interactions with culture. As one of the most famous Model Operas, *Hong Deng Ji* gained much popular during the Cultural Revolution. And after being translated into English, it made contributions to the cultural interactions between Chinese and the Westerners.

1.1 Research Background

Revolutionary Model Operas are the product of opera revolutionization and modernization, as well as the product of specific society, history and politics. They usually refer to the modern revolutionary operas performed across the country from 1964-1976, of which the Revolutionary Modern Peking Opera is the most important one.

Model Operas occupy an important position in the Cultural Revolution, imposing a great impact on people’s daily life and political life, and upsurge again on the Chinese literary scene in the 1990s. The emergence and existence of the Model Operas have a

very special and complex historical context, including the internal logic of the development of Chinese drama in the 20th century, and social, political, ideological and cultural environment after the foundation of New China. As a special cultural phenomenon, Model operas have always gained mixed reviews. Model operas can not simply be approved or denied, instead, it is a complicated literary phenomenon.

As one of the most impressive Model Operas, *Hong Deng Ji* is studied by many scholars. However, much of the study is mainly based on its Chinese script. Since few people notice its foreign languages versions, the study of its foreign languages versions is very limited. So it is necessary to make some studies on its English versions. Scholars usually study its Chinese script and opera under the themes such as political discourse, special aesthetic attitude, aria and so on.

During the 1970s, “cultural turn” occurred in the field of translation studies. Lefevere’s Manipulation Theory is one of the important and representative theories under the “cultural turn”. Manipulation theory studies translation in a broad cultural background, pushing the “cultural turn” of translation studies forward. Lefevere holds the view that translation is a rewriting of the source text, and the translator can not faithfully reflect the original text because it is always manipulated by the three factors: ideology, poetics and patronage. Many scholars study Manipulation Theory, and a lot of them use it to study literature translation or translation critics. However, few have applied it to the translation of Chinese Model Operas, let alone the English versions of *Hong Deng Ji*.

1.2 Objective and Significance of the Research

Translation studies have experienced a boom during the last three decades, and opera translation has been studied broadly. However, literature translation between the first 17 years of the foundation of People’s Republic of China (1949-1966) has not gained much attention. Many scholars think that literature studies during the 17 years are not worth much. Abroad, Kubin, a German Sinologist, said that “it is not profitable to talk about Chinese literature of the decades after 1946 objectively or positively” (2008: 12); and at home, Ding Fan and Wang Shichen thought that “Chinese literature between the 17 years after 1949 lack modern factors” (1999: 58). The author thinks that translation is a key to literature creation, and the translation and introduction of

literature is important to the development of literature. Why literature translation and introduction from 1949 to 1966 has not been discussed for such a long time? There are two reasons: First, many people misunderstand that there were little translation and introduction of literature between the 17 years; Second, they also misunderstand that literature translation and introduction of the 17 years was totally ideological, so there is of no value to study them.

The main aim of the literature of the 17 years is to “defend and construct the new socialist nation, the modern project of China’s socialism” (Ding & Wang, 1999), which means to defend the safety of China and develop people’s aesthetic taste for socialist. The ideology of the literature of the 17 years coincides with the political ideology of the New China, which reveals the crude of the capitalist class, the evil of the capitalist society and the sense of anti feudal landlord. And besides, these literatures also intend to show the unyielding spirit of the protagonists pursuing their dreams of Utopia. Substantially, these intentions coincide with the literature utterance of socialist, which plays an important role in constructing socialist literature. Namely, in the context of the 17-year literature, many works had a realism or positive romanticism of “national character”, which could be interpreted to the source system of socialist ideology, so they became effective works of socialism to anti capitalism. The 17-year works usually set backgrounds under the cold war from the need of political ideology, and survey and analyze literature in the frame of political ideology under the yardstick of socialist revolution theory. For example, the themes of the 17-year literature are usually political class struggle, anti Western colonialism, the world peace, the revolution and construction of socialism and so on.

The study of the development of the 17-year literature translation and introduction shows that the politics of literature translation is basically the same, that is to say, the power discourse and ideology are the two main leading powers. Of course, from the modern perspective, because of various reasons, the history of the literature translation and introduction during the first 17 years after 1949 is not praised by many people, but it has played an important role in enhancing the political power of the new socialist nation. Only by analyzing specific case in the discourse context of that time deeply can we make an objective assessment.

The unique opera—Model Opera, which appeared during the Cultural Revolution, does not gain much attention from the academia. There is little study of Model Opera

translation, let alone the study of it under the Manipulation Theory, which is usually be used in the study of novels or ordinary opera translation.

Now there is much study of the scripts of Model Operas, for example, the eight Model Operas all have been studied. However, these studies usually make comments on the art value of Model Operas, such as the study of aria, script, the story of the opera, or the study of the aesthetic tends under the special times and so on. Now there are few people translating Model Operas, let alone studying the translation of Model Operas.

This paper intends to analyze the manipulation in the English versions of *Hong Deng Ji* under the Manipulation Theory from the aspects of ideology, poetics and patronage. It hopes to show that when translating *Hong Deng Ji* to Western readers, the translators were manipulated. And besides, the author intends to make the way and process of publicity of the English versions of *Hong Deng Ji* clear, thus studying the translation and introduction of *Hong Deng Ji* systematically, making some contributions to the study of Model Operas.

1.3 Research Methodology and Structure of Thesis

The methodology used in this study is descriptive rather than prescriptive. It attempts to figure out a set of factors that manipulate the process of translating *Hong Deng Ji* into English. With some new insights of the “culture turn” in translation studies, especially those from the manipulation school, of which Lefevere’s Manipulation Theory is the most important component, this study will make a tentative exploration into the translation of Model Operas from the perspective of Manipulation Theory.

The thesis consists of six chapters in total. The first chapter is the general introduction of the research, including the background of the research, the objective and significance of the research as well as the methodology guiding the research.

The second chapter gives a general review on studies about two subjects. The first one is about the studies on Manipulation Theory and translation both at home and abroad and the other one is about the studies on Model Operas from the following three aspects: monograph, literature history and literature history of dramas.

The third chapter provides a theoretical framework for the research, in which major concepts of Manipulation Theory will be introduced. Besides, detailed studies will be conducted on the three terms of Manipulation Theory and its relation to

literature translation studies.

The fourth chapter deals with *Hong Deng Ji*, including the root and development of Model Operas, the story of *Hong Deng Ji*, and English versions and publicity patterns of *Hong Deng Ji*.

The next chapter, the fifth one, is the application of the theoretical analysis into practical translations. The English version of *Xian Dai Jing Ju Gu Shi: Hong Deng Ji* (*The Story of the Modern Peking Opera: The Red Lantern*) and the English version of *Xian Dai Ge Ming Jing Ju—Hong Deng Ji* (*The Red Lantern—A Modern Revolutionary Peking Opera*), both published in 1972 by Foreign Languages Press will be analyzed and justify the Manipulation Theory.

In the last chapter, a conclusion is made and limitations as well as recommendations for further research on this issue are provided.

Chapter Two

LITERATURE REVIEW

2.1 Research on Manipulation Theory and Translation

During the 1970s, “cultural turn” appeared in the field of translation study. And the Manipulation Theory introduced by Lefevere is a very important and representative theory, which can help study translation a lot. In his book *Translation, Rewriting and the Manipulation of Literary Fame*, Lefevere introduced the notion of “Manipulation Theory”, and “rewriting”, the key notion of the school of culture manipulation. Ideology, poetics and patronage are the three factors of Manipulation Theory, of which ideology is the most important one.

2.1.1 Relevant Studies Abroad

In the 1980s, ideology aroused translation theorists’ interest. The publication of *Translation, History, and Culture* marked a breakthrough in this field, written by Lefevere and his collaborator Bassnett. Then later Lefevere published two books: *Translation, Rewriting and the Manipulation of Literary Fame* (1992a), and *Translation/ History/ Culture: A Source Book* (1992b), both gives a full explanation to the ideological approach. He does not approve of the linguistic approaches to translation, asserting that,

Two factors basically determine the image of a work of literature as projected by a Translation. These factors are, in order of importance, the translator’s ideology and the poetics dominant in the receiving literature at the time the translation is made. The ideology dictates the basic strategy the translator is going to use and therefore also dictates solutions to problems concerned with both the “universe of discourse” expressed in the original and the language the original itself is expressed in (Lefevere, 1992a: 41).

After the publication of Lefevere's books on Manipulation Theory, another book following this trend was published, titled as *Translation: Religion, Ideology, Politics; Translation Perspectives viii* (1995). This book makes a profound study of the influences imposed by religion, ideology and politics of a certain society on translation from the following aspects: the influence on the translator's rights and duties, on audience's attitude towards the translator; the influence on how the original text is understood by the translator, on the criteria for evaluating the quality of translation, on whom will it be translated for and who will be the translator, and on how the target readership typically responds to a translation product (Burrell & Kelly, 1995). In 1998, Fawcett published an article named *Ideology and Translation*, in which he provided a general description of the relations between ideology and translation from a historical perspective. Theo Hermans (2007) edited an influential book *Cross-Cultural Transgressions—Research Models in Translation Studies II: Historical and Ideological Issues*, which deals with translation studies, nature, aims, procedures, contexts range, and modalities of translation studies. It focuses more specifically on historical and ideological aspects, from epistemologies questions of historiography to the politics of language.

Besides, there are also many other scholars conducting a series of profound studies based on western translation activities in this field from different perspectives, especially from the perspective of ideology.

According to Fei Xiaopin (2005), the relationship of translation and ideology was discussed by Tejaswini Niranjana (1992) in a post-structural and post-colonial context in her *Sitting Translation: History, Post-Structuralism and the Colonial context*; Gayatri C. Spivak (1993) used a whole chapter to demonstrate "The Politics of Translation" in his book *Outside in the Teaching Machine* from the three-dimensional angles of post-structuralism, post-colonialism and feminism; in her *Gender in Translation*, Sherry Simon (1996) studied translation and ideology from a feminist perspective; Lawrence Venuti (1998) also paid a lot of attentions to "the cultural and political agenda of translation" in his book *The Scandals of Translation: Towards an Ethics of Difference*; Maria Tymoczko and Edwin Gentzler (2002) co-edited *Translation and Power* to study how issues of power affect the process and products of translation.

2.1.2 Relevant Studies at Home

Greatly inspired by the new breakthrough in the translation study from the western world, many scholars in China have also done research on the Manipulation Theory in translation.

Since the 1980s, Jiang Xiaohua (2003) and Wang Dongfeng (2003) have studied the manipulation of literature translation a lot. But the theory is rather a new topic in Chinese translation studies. It is till the late 1990s that the topic began to draw attention and interest from the academic world. Many scholars use Manipulation Theory to the application in translation field, and they have gained much success. For example, they use Manipulation Theory to study novel translation, opera translation and other types of literature translation. For example, Liu Bin (2010) of Tsinghua University studied the literature translation from 1949-1966 under the Manipulation Theory, which is quite novel. In his article *The 17-year Literature Translation under the Manipulation Theory by Lefevere*, he mentioned that there appeared a fever of literature translation after the first 17 years of the foundation of New China. During the period, the classic English and American literature works with the theme of anti-imperialist and anti-feudal and anti-colonial works of Asia, Africa and Latin America replaced the realism works of socialism of the Soviet Union. From the perspectives of the three factors of Manipulation Theory, these foreign literature works, under the guide of certain translation tactics and ideology, played a positive role in consolidating the new power and publicity of the ideology of Marxism-Leninism.

Zhang Li (2011) uses Manipulation Theory to translation criticism study. She thinks that, the main object of traditional translation criticism is the transition activity of languages and its products. Traditional translation criticism has a narrow view and is confined to the text and language, holding the view that translated text is subordinate to the source text, and criticism should coincide with the source text, ignoring the external factors, so it only makes shallow subjective comments of the translated text without considering social and cultural environment, thus gaining little effect. With the development of Manipulation Theory, especially the rewriting theory, the concept and the connotation of translation study have been greatly broadened. And scholars pay attention from text to society and culture, noticing various types of translation and its effect on cultural reform. Rewriting theory sheds light on translation criticism as the

following: works of compiling, selective translating and rewriting should be paid more attention; social and cultural factors which may affect translated works should be objects of translation study and criticism; The key of translation criticism should be transferred from text to the related factors of text, and scholars should not only pay attention to how to translate, but also pay attention to evaluate “translated by who”, “why translate this” and “why translate like this”, that is to say, we should turn our perspective to society and culture and investigate the role of translation in social and cultural development. Besides, we should evaluate the value of translation by its social and cultural functions. Under the perspective of rewriting theory, translation criticism should surpass the domain of language comment, and describe, interpret and evaluate translation as a cultural phenomenon. Besides, rewriting theory requires that translation criticism should analyze mistranslation from the perspective of society and culture, which is mostly caused by ideology or certain political aim. Rewriting theory also requires that translation criticism should be investigated, enforced and the standard system should be established.

2.2 Research on Chinese Model Operas

As one inevitable topic in the cultural history during the 20th century, Model Operas manifest political and cultural thoughts, and with complicated contradictions, they have become a noticeable phenomenon of literature and cultural history. After the Cultural Revolution, they were banned to be studied. However, the study of Model Operas still gained much progress during the recent 40 years. But most of the studies are conducted at home, few are conducted abroad. There are mainly three aspects of studies of Model Operas in China, which are about monograph, literature history and literature history of dramas respectively.

2.2.1 Chinese Model Operas in Monograph

Until now, the only monograph of study on Model Operas is *Model Operas under the Perspective of Linguistics* published in 2004 by Zhu Keyi, which is adapted from her doctoral thesis *Language Style Study of the Discourse in Model Operas*. She chooses the discourse of Model Operas, which combines literature, art and linguistics

together to study the characteristics of Model Operas, to find the root of Model Operas and to find the aesthetic value of Model Operas systematically. She also studies what causes the style of Model Operas' discourse from the perspective of social and cultural background and drama art noumenon and praises the aesthetic value of Model Operas from the perspective of linguistics. Besides, in the book titled *Studies of Significant Phenomena of the Contemporary Chinese Dramas* written by Shi Xusheng and Liu Yan, an article named *Model Operas and the Chinese Cultural Context* (Liu Yan, 2003) attempts to view Model Operas under the cultural context of establishing the national state in the 20th century, thus breaking through the frame of traditional political assess. Besides, it investigates how the Utopia culture affects the accepting process of Model Operas and how the idea of modern national state affects the creation of heroes and the relation between Model Operas and Peking Operas.

2.2.2 Chinese Model Operas in Literature History

From the ending of Cultural Revolution to the early 1990s, several books about contemporary literature history were published, but most of them chose to ignore Model Operas. For example, *General Review of Contemporary Literature*, a significant book of the contemporary literature history, only argues that the art during the Cultural Revolution is of fake prosperity and drama art suffers huge disaster, with a few of words (Zhang & Hong, 1980). And *The First Draft of the Chinese Contemporary Literature* holds the view that Model Operas are a kind of conspiracy art (Guo & Dong, 1980). Later studies of cultural history usually hold the same view. In one word, from the 1980s to the early 1990s, the evaluation of Model Operas is definitely negative, which had a heavy political mood, highly coinciding with the evaluation by the government after the Cultural Revolution.

Since the late 1990s, the evaluation of Model Operas in the cultural history has gained remarkable changes. In the May of 1998, *A Survey of Chinese Contemporary Cultural History* was edited by State Education Commission and published by Higher Education Press, evaluating Model Operas relatively objectively. And Huang Xiuji published *Chinese Cultural History in the 20th Century* in the same year. In his book, he positively evaluates that Model Operas are creative in music, aria and dances (Huang, 1998).

2.2.3 Chinese Model Operas in Literature History of Operas

Like the studies of literature history, the studies of literature history of operas also experience a lasting deepening process. *Contemporary Chinese Opera* written by Zhang Geng (1994) is an important study of contemporary opera history. It describes the development of operas after the foundation of New China in Chapter One, and he holds the same view with the government when talking about the cause and influences of Model Operas during the Cultural Revolution. Later, Xie Boliang (1995) not only evaluates several important Model Operas in detail, but also thinks that although Model Operas have a heavy political characteristic, they are refined works of art. Gao Yilong and Li Xiao (1999) hold the view that although Model Operas are manipulated by politics, artists follow the rule of art creation carefully, and gain success in characters, plots and language using. Fu Jin (2002) evaluates Model Operas objectively, mainly dealing with the succeeding relation between Model Operas and Modern Operas, the relation between Model Operas and Jiang Qing and the creation rule of Model Operas, which is different from those evaluations during the 1980s and early 1990s.

Chapter Three

THEORETICAL FRAMEWORK

3.1 Manipulation in Literature Translation

Manipulation in translation is a relatively new subject in translation studies, whose academic background can be found both within and outside the scope of translation studies. On the one hand, manipulation is closely related to many problems within translation studies, such as literal translation and free translation and style of translators, source text-oriented translation and target text-oriented translation, equivalence and creation as well as reception of the translated text and so on (Hou, 2001: 46). On the other hand, other than translation studies, it is inspired by other subjects, such as linguistics, culturology and theories from western literature. These all shed light on the study of manipulation in translation (Hou, 2001:46). However, it was not until the 1980s that there were specialized studies focused on manipulation.

3.1.1 The Manipulation School

After the publishing of *The Manipulation of Literature: Studies in Literary Translation* by Theo Hermans (1985) the Manipulation school, literature school of translation studies was named, and since then, it has been gaining ground. In the introduction to his book, Hermans writes: "From the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose" (qtd. from Li Heqing, 2005: 119). From then on, members of this school treat literature as a polysystem. As Hermans states,

What they have in common is, briefly, a view of literature as a complex and dynamic system; a conviction that there should be a continual

interplay between theoretical models and practical case studies; an approach to literary translation which is descriptive, target-oriented, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translations, in the relation between translation and other types of text processing, and in the place and role of translation both within a given literature and in the interaction between literatures (Hermans, 2004: 32).

According to the members of the school, one can not guarantee that every word used in a translation is equivalent to every word used in the original one, so the concept of equivalence is also rejected by them. Besides, the effect of the translation on the target language readers can not reach the effect of the original one on the source language readers. Other than the linguistic aspect and the quality of the translation, many factors affect the translation effect. So the members of the manipulation group advocate linguists to change their scientific attitude. They pay special attention to the description of objective translation phenomena, with its incorporation of extra-textual horizon which makes translation studies transcend linguistic and literary borders of traditional study.

As for theoretical models, there are two phases of the development of the manipulation school. The first theoretical model is the system theory raised by Even-Zohar's Polysystem Theory. Even-Zohar introduced the "historical horizon" to integrate the study of literature with the study of social and economic forces of history (Gentzler, 2004: 108). Based on this, Toury (2002) developed "Descriptive Translation Studies" to better study and describe how linguistic, literary, and sociological laws govern translation. He holds the view that, translation becomes a relative term, dependent on the forces of history and the semiotic web called culture. Translators have vested literary and cultural interests of their own, and want their work to be accepted within another culture. So, they manipulate the source text to inform and confirm to the existing cultural constraints. The second theoretical model is advocated by Andre Lefevere, who focused on the influence of the extra-literary on the literary from a perspective of cultural studies.

3.1.2 Lefevere's Manipulation Theory

Manipulation theory, or rewriting theory, is one of the most productive theories for studying the function of translational communication, that is, how translational activities operate and function in the target society. The term “rewriting” first appeared in 1985 in one of Lefevere's essays *Why Waste Our Time on Rewrites? The Trouble with Interpretation and the Role of Rewriting in an Alternative Paradigm*. This is “the first full presentation” of Lefevere's Manipulation Theory (Hermans, 2004: 126). Before that, Lefevere had used “refraction” to mean “the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work” (Lefevere, 1992a: 26). He later changed the term to “rewriting” to refer to a range of processes, including translation, historiography, anthology, criticism and editing, which can be said to reinterpret, alter or manipulate an original text in some way. And Lefevere holds the view that, “translation is the most obviously recognizable type of rewriting” (Lefevere, 1992a: 9). “Rewriting” is not a narrow notion, rather, it means the adjusting and treating process of source literature, such as interpreting, rewriting, editing, and criticizing and so on. Under different history conditions, rewriting is mainly confined to different ideology and poetics. Lefevere said that translation was not the transition on the language level, but also the rewriting of the source text on the cultural level by the translator. The “rewriting” probes the restrictions of various levels influencing translation methods deeply under a cultural setting of politics, ideology, economy and culture, surpassing the transition of the language and word level. The school of manipulation studies translation under a broad cultural setting, and mainly discusses translation appear under what cultural background and how will the translation works affect the target culture, thus improving the study of the “cultural turn” of translation. Lefevere thought that translation is the rewriting of the source text, and translation can not totally reflect the source text, because it is manipulated by three factors: ideology, poetics and patronage.

Lefevere also thought that in order to make the translated versions serve better for the specific political aims, the translators will add or delete or change the source text arbitrarily under the manipulation of ideology. And because different translators have different experience, education background, social and cultural environment, their ideologies are different.

Poetics is the theory of the study of poems and their skills, and it is also a theory about literature and art. Poetics usually appears during a certain time, it usually chooses certain types of practice during a certain time, and rejecting other types. Lefevere thought that translators choose their translation methods under the restrictions of certain factors of poetics. So the study of poetics should include words, sentences, and the whole style of the text and translation tactics.

Of the three factors, patronage is the most important one, because they manipulate the whole translation process all the time. Translation is not an isolated action, but an action tightly connected with some factors such as politics, society economy and so on. So most translators translate works under the space of their social and political power safely.

Lefevere's Manipulation Theory, together with Zohar's Polysystem Theory and the theories from other scholars of the manipulation school, are based on the conviction that translation studies need to study the socio-cultural constraints which determine, govern, or manipulate the production of texts. Their difference lies in the fact that Lefevere pays special attention to ideological and poetological analysis. He argues that, on each level during the translation process, if linguistic considerations have conflict with considerations of an ideological and/ or poetological nature, the latter tend to win out (Lefevere, 1992b: 39). And "two factors basically determine the image of a work of literature as projected by a translation. These two factors are, in order of importance, the translator's ideology (whether he/ she willingly embraces it or whether it is imposed on him/ her as a constraint by some form of patronage) and the poetics dominant in the receiving literature at the time the translation is made" (Lefevere, 1992b: 41). And then, in his book *Translation/ History/ Culture: A Sourcebook*, he collects texts of insightful thinking about translation in Latin, French, German, and English arranged thematically to prove his conviction that translations are made under a number of constraints, of which language is the least important. Besides, there are some texts specially dealing with ideological and poetic constraints (Lefevere, 1992b: 43).

The Manipulation Theory challenges the traditional theory based on the core of source text, emphasizing that translation is not done or accepted in vacuum, but rewritten in some degrees by manipulation of various social factors under certain accepted environment. The theory of rewriting raises translation to a higher level of cultural discourse and exchange.

The Manipulation Theory turns a new perspective of translation study, making translation getting rid of the restriction from text, and changes the view that translation study is the sole transition of language. It investigates translation under the social context and gives a huge impact on traditional translation theory, which reforms a new mode for translation study. It broadens the field of translation study and promotes the development of translation study. Besides, it also provides a new entry point for translation study with a pioneering meaning, thus uplifting translation theory to a new platform. With the development of cultural school of translation, it is more and more important to study translation from the three factors of Manipulation Theory.

3.1.3 The Three Factors of Manipulation Theory

Lefevere argued that, translation is a kind of rewriting, and all kinds of rewriting, no matter with what aim, show the ideology and poetics during a certain time. Rewriting is manipulated under the power, which helps certain literature or society to evolve. Besides, rewriting can introduce new concept, new schools and new words, so translation history is the history of literature reform, the history of effect how one culture affects another (Lefevere, 1992a: 12). Lefevere claims that “translations are not made in a vacuum” (Lefevere, 1992a: 14). For Lefevere, society is a super-system, the environment of a literary system, whereas literature is one of the subsystems, or “system of systems” (Lefevere, 1992a: 14). In his book *Translation, Rewriting and the Manipulation of Literary Fame*, he stresses that cultural rather than linguistic aspects of translation and discusses translation history in terms of three manipulative factors: ideology, poetics and patronage, which are inside and outside the literary system respectively. First, the professionals within the literary system which includes the critics, reviewers, teachers and translators who decide the poetics and ideology of the translated text; second, the patronage outside the literary system, which is understood to mean something like the powers that can further or hinder the reading, writing, and rewriting of literature. Lefevere further identifies three components to this patronage, which are the ideological component, the economic component, and the status component, respectively, which greatly manipulate the choice of subject, tactics and even social status of the translators. The last one is the dominant poetics, which is the dominant concept of what literature should be, or can be allowed to be in a given society. Poetics

consists of an inventory component (devices, genres, motifs, prototypical characters, situations and forms) and a functional component. The functional component is a concept of what role of literature plays, or should be in the social system.

Patronage is usually more interested in ideology of literature than in poetics, and patrons delegate authority to the professionals who concern poetics. Patrons regulate the relationship between literary system and other systems, which together make up a society and a culture. Usually, they operate by means of institutions set up to regulate. Acceptance of patronage implies that writers and rewriters work within the parameters set by their patrons and that they would be willing and able to legitimize both the status and the power of those patrons as attested most forcibly.

In Manipulation Theory, Lefevere holds the view that patronage outside the literary system pays attention to the ideology of literature while professionals operating within the literary system pay attention to poetics. In fact there are never such things as pure literature, or pure literary standards, or poetics. In any society, the reception of writings and rewritings is never based solely on their artistic and aesthetic value, but also on the ideologies encoded in them. The functional component of poetics is obviously closely tied to ideological influences from outside the sphere of the poetics as such, and generated by ideology of the literary.

Literary systems are mostly evaluated by ideology. Lefevere indicates that the real boundaries of literary systems tend to be drawn by their common ideology, often extended through conquest or imposed by authority, or a succession of ideologies social systems have evolved or are able to accommodate simultaneously (Lefevere, 1992a:14).

3.2 The Three Factors' Effect on the Translation and Introduction of Literature

The three factors of the Manipulation Theory raised by Lefevere, namely, ideology, poetics and patronage, affect the translation and introduction of literature strongly during different periods of history, so translation and introduction of literature during the first 17 years after the foundation of New China is of no exception.

3.2.1 Ideology Effect on the Translation and Introduction of Literature

Ideology refers to the idea system reflecting certain economic patterns, classes or interests and requirements of social groups, including people's views about politics, law, ethics, philosophy, art and religion and so on (Lefevere, 1992a: 13). As a kind of inter-language and intercultural activity, translation involves communication between two languages and cultures, inevitably being affected by ideology. Seemingly, this kind of communication is equal and friendly, but in fact, there are confrontations between the two ideologies behind the communication, which can be reflected by the selected text, especially the practice of translation conversion. In order to make the translated text coincide with the main ideology of the target society, the translator will usually rewrite, delete or even add words or sentences when translating.

Lefevere said that, ideology affects translation a lot, which manipulates the translator's thoughts and translation activity (Lefevere, 1992a: 14). Ideology affects the basic translation tactics and processing of the source text's language and culture by the translator. If one translated work wants to be accepted by the target society, it should be restricted by certain social ideology. If the translated text violates the taboos relating with certain ideology, it can not be transited successfully in the target culture, or even be banned. The effects of the aim of the translated works, the selection of translated texts and translation tactics can reflect the manipulation of ideology in translation.

But the understanding of ideology can not be confined to politics. Here ideology is the frame system that confines our norm, custom, belief of activities (Lefevere, 1992a: 16). Ideology may be believed by the translator, or be imposed on the translator by some patronage (Lefevere, 1992a: 41).

After the founding of the New China, the CCP follows the socialism political

ideology based on Marxism-Leninism, whose core is historical materialism, and it takes the socialist revolution and construction route under the lead of Mao tse-tung thought. This route views art as a part of the revolution of the proletariat. The thought affected the cultural activities during that time, including literature translation. In 1959, Bian Zhilin (1959) summarized that: Chinese people need the Soviet Union literature before liberation, and need them more after liberation. During the 10 years, we have practiced a lot of great political activities and constructed socialism, the most advanced Soviet Union literature coincides with our common need of ideology education and art reference. The publicity of the Soviet Union literature during the 17 years influenced the reading and selection of translated works. During 1949-1961, literature works was affected by the Soviet Union greatly, both of ideology and theory.

After 1959, as the break up between China and the Soviet Union, the ideology of cutting the world to three parts changed China's political and economic guide greatly, and Asia, Africa and Latin America became the base of the world's revolution, with China as its center. During this period of time, lots of literature works from Asia, Africa and Latin America were translated and introduced to China, which brought a high fever. This phenomenon broadened Chinese readers' horizon and enriched the objects of translation of foreign languages, thus correcting the narrow source of translation texts of the years before 1950s. So it had a positive meaning.

3.2.2 Poetics Effect on the Translation and Introduction of Literature

Poetics is the theory of the study of poems and their skills, and it is also a theory about literature and art. Broadly speaking, poetics refers to "patterns of manifestation of literature" (Lefevere, 1992a: 72), which mainly includes the contents paid attention by writers, translators and other experts. Lefevere thought that poetics includes two factors: first, it refers to the collection of literature factors such as literature skills, styles, themes, typical characters, plots and symbols and so on; second, it refers to the concept about what role should literature take in the whole social system. Once the poetics occurs, it should be accepted by the society in the development of literature system (Lefevere, 1992a: 26). Lefevere thought that the translation tactics chosen by the translator is confined by certain poetic factors (Lefevere, 1992a: 28). So the study of poetics should include words, sentences, and the whole style of the text and translation tactics.

When translating, translators will be affected by the popular poetics in some degrees. Translators usually rely on some fixed skills of the target language to rewrite the source text, in order to please the target readers or gain certain translation effect. When thinking that his translated work can affect the poetic development of his time, the translator will usually introduce the poetics of the source text. Translation affects the exchanges between different literature systems. In fact, rewriting is necessary because translators will inevitably be affected by society and culture. Rewriting of poetics is an important part of cultural system of the works by the rewriter. Even some famous works have been rewritten in order to fit different social and historic background. With the development of translation theory, poetic has gained more and more attention. The Manipulation Theory holds the view that the social role and effect of one translated work is in some degree dependant on poetics. Only by paying attention to meaning and ignoring poetics will erase the poetic aesthetic feeling of one work.

A lot of results have been gained in the study of translation poetics both at home and abroad. For example, English scholar G Steiner said that his representative work is about systematic poetics of translation (Steiner, 1975). Besides, Lefevere has discussed poetics and translation poetics in his works (Lefevere, 1992a; 1992b). And at home, Chinese Language and Literature scholars choose to analyze dominant norms stipulatedly, such as words, sentences and so on. Steiner emphasized cultural aspect of poetics, while Lefevere developed his attitudes and gradually deconstruct them stipulatedly. During the first 17 years after 1949, poetics was inevitably affected by the political ideology. At that time, the first task for Chinese government was to consolidate the new power, and the aim of literature translation then was to “defend and construct the modern project of the new socialist nation” (Fang, 2002: 78). During that time, Chinese scholars accepted the poetics of the Soviet Union, which had a strong character of ideology, namely, socialist realism. Its theme is about anti-imperialist, anti-feudal and anti-capitalist. The guideline shows that during that time, it was urgent to consolidate ideological and moral education, struggle against the feudal society and bourgeois ideology, and construct the ideological system of proletarian dictatorship. It will affect the whole society’s view of life and outlook of right and wrong. Besides, it also showed that the characters in literature art should be greater than real, so it was urgent to make characters classic to lead the social custom.

3.2.3 Patronage Effect on the Translation and Introduction of Literature

patronage refers to those powers which can promote or interfere the reading, writing or rewriting of literature, it can be a person, religious group, party, social classes, or medias such as organs of authority, publishers, newspapers, magazines, radio stations, TV station and so on (Lefevere, 1992b: 15).

Patronage is another important factor which affects translation activity. Lefevere thought that patronage is one of the manipulative factors of the cultural system under the whole system of the multi-social system. Patronage is out of the literature system, but has an evident manipulation role on translation activities, and can promote or interfere the reading, writing or rewriting of literature.

Lefevere saw all types of rewriting such as literature translation as one of the systems among the whole social systems, and this literature system has two manipulation factors, one is the factor in the literature system, including reviewers, teachers and translators; the other is out of the system, which is usually grouped by some patronages who are more interested in ideology than poetics, that is to say, some powers which can promote or interfere the reading, writing or rewriting of literature, such as some religious groups, classes, governments, medias or personal powers (Lefevere, 1992b:17).

Patronage is considered to be the most important one of the three factors, for patronages can manipulate the whole process of translation activity. Most translators translate works under the frame of political powers. As a power can help create and transmit or interfere, ban or even destroy literature, patronage can play its role through the aspects of ideology, economic interests and social status (Chen & Zhang, 2000:176). In one word, they are key to the development of translation and the social status of the translator. For example, as a translator and ideologist, Yan Fu had his own aim and thoughts when selecting what works to translate, but at the same time, he was an official appointed by the Qing Government, so he was manipulated by the ideology of his patronage. Lin Yutang also translated a lot of works, but he should also follow his patronage's requirements and advice, the couple of Pearl Buck.

Patronage includes three basic factors: ideology, economic and social status, which combines and interplays with each other. In the aspect of ideology, patronage

confines the selection and development of the text's style and content; in the aspect of economy, patronage gives the writer or rewriter some allowance or position, making them to live; in the aspect of status, only the works which have been accepted can be accepted by the readers. In the November of 1951, the government reorganized private publishing institutions. The patronage system became the government, and since then, literature translation was not private, the ideology of the patronage became the main norm of the selection of translated works. During the first 17 years after 1949, the magazine of *Translation* introduced a lot of English and American literature works, which showed that patronage affected the translation and introduction course a lot. Among these works, those works which coincide with the ideology of patronage or with criticalness usually gained first attention, such as works of Dickens, Hardy, and Shavian and so on. During different history, different power of patronage affects the selection of literature translation.

Chapter Four

***HONG DENG JI* AND ITS ENGLISH VERSIONS**

Model opera is the creation of a special history, which usually refers to the eight modern operas appearing from 1964-1976. And most of them are Pecking Operas. They enjoyed an important status during the Cultural Revolution and had great influence on people's daily life and political life. In the 1990s, it gained a fever in China again. Model opera appeared under a complicated historic context, which included the internal logic of the development of Chinese opera during the 20th century and the environment of society, politics and culture after the foundation of China. As a special cultural phenomenon, model opera gained praises and critics. Actually, it is complicated, and can not be proved or denied simply.

As one of the most popular model operas, *Hong Deng Ji* gained much praise and attention at that time. Then, most of the people, no matter old or young, men or women, can sing the lines of the opera quite expertly. When the actors were acting on the stage, the viewers even sang after them at their seats. Besides, its publicity patterns varied broadly from movies, Chinese operas, and picture-story books and so on.

4.1 The Root and Development of Model Operas

Model opera stemmed from traditional Chinese opera, but it was added with some modern art factors. Traditional Chinese opera is a combination of dancing, singing and farce. Model opera was a remarkable art phenomenon during the Cultural Revolution. After almost all of the perfect traditional cultures of ancient and modern, at home and abroad were discarded during the Cultural Revolution, the model opera appeared, with the aim to “symbolize the new of socialism and establish the difference of the proletariat” (Du, 2004: 32), to “start the most brilliant new art of a new era” (Du,

2004: 32). Although it then vanished quickly, it was vigorous during the ten years of the Cultural Revolution. It had the art ideal of Utopia and became the main melody of the revolution art. Its principal not only influenced the features of art of a certain period, but also influenced the activity and thinking styles of people.

Everything in the world has its developing history, so does model opera. What caused its appearance?

Most people see model opera as a product and symbol of the Cultural Revolution. But in fact, as a kind of historic phenomenon, up to the time of Cultural Revolution, model opera had appeared in China for nearly 50 years, longer than the 10 years of Cultural Revolution. And because of its special development process and complicated art character, it experienced huge ups and downs. The time before the Cultural Revolution was the shape period of model opera. The predecessors of model opera include the opera of *White Haired Girl*, the novel of *Track in the Snowy Forest*, the movie of *the Story of the Red Lantern* and *The Red Detachment of Women*, Shanghai opera of *Spark Amid the Reeds*, modern drama of *song of the Dragon River* and Huai opera of *Harbour Morning* and so on. They appeared with different art styles in the 1950s and 1960s or as early as 1940s and gained huge impact. And as time went on they were adapted accidentally or necessarily.

About from then on to 1964 was the forming period of model opera. The phenomenon of this period belonged to the contemporary socialist political culture of Chinese characteristics, which did not have direct political aims, but had an inner relation of model operas about the “source text” and “adaptation text”. Then was the glorious period of model operas. On December 16th, 1966, *Carry on Chairman Mao's Art Course of Model* was published in *People's Daily*. In the May of 1967, eight operas were put on in Beijing, and *On the Revolution of Chinese Opera* written by Jiang Qing was published at the same time. From 1969 to 1970, the scripts of *Taking Tiger Mountain by Strategy*, *The Red Lantern*, and *The Red Detachment of Women* were published on *The Red Flag* or *The People's Daily*. The scripts of *Song of the Dragon River*, *Fighting on the Plains*, *The Azalea Mountain* and so on were published by People's Publishing House, and people were encouraged to sing model operas and be revolutionists all across the country. The model operas during the glorious period included abnormal ideology and political tactics.

The third period was the “humiliation period”, which last from the crash of the

“Gang of the Four” to 1986, when Liu Changyu sang the aria *We All Have a Red Heart* of *Hong Deng Ji*. During this period, theoretical cycle revealed and criticized the conspiracy and bad consequences of model operas for their support for the Gang of Four’s “conspiracy art”. People who suffered a lot during the Cultural Revolution memorized and cursed model operas, as well as the bitter and terrified feelings they brought to them. Besides, various art works demoted and mocked model operas, which were even banned to put on then. All of the above almost showed the whole society’s attitude of emotion and value towards model opera. Model operas during this period were combinations of political discourse and drain of social emotions.

The next period was the debating period. From 1986 on, some model operas were reappeared as various styles such as copulas, rearrangements, or CDs. They were manipulated by government and market respectively, namely, by ideology and social mentality respectively. They were quite popular, causing positive and negative research and evaluation from various aspects, thus bringing in fierce debates. There were also some pure theory studies. Model operas of this period have a color of academic and art standard outwardly, but actually they were based on complicated connotation of social mentality and political and social factors caused by the connotation.

From its appearance on, model opera gained different judges during different historical periods. However, no matter how different these judges are, they focus on two main points: its political contents and the creation rule of “three important points”. Du Xiuzhen (2004) says that, although model operas are simple in thought, they have their own practicality. One of the aims to create model operas was to encourage people and enforce the party’s lead. The pecking operas based on modern socialist construction met the expectation. But it must be noticed that, model opera is the creation of extreme development of the ideology trend of left-wing literature, which has great intellectual constraints, such as its publicity of false political theory, and it is too close to politics and so on. Besides, it is created under certain theme, so it is only for transferring and demonstrating the theme, thus losing independent values. It is only one kind of class struggle or political text full of vividness and dogmas.

The so called rule of “three important points” is raised by Yu Huiyong in 1968 under Jiang Qing’s inspiration, which held the view that, among the whole characters, the positive characters should be prominent; among the positive characters, the main heroes should be prominent; and among the main heroes, the most important character,

namely, the key character should be prominent. The rule was then revised by Yao Wenyan. Some scholars also have studied model operas abroad. Scholars abroad generally evaluate model operas negatively, for they view them under a different ideology.

It can not be denied that model opera was connected with politics, or it will not appear or be promoted. On the other hand, its appearance and promotion also improved politics, for its theme was solely politics education and imagination. After the “three highlights”, it was more and more sole in character and plot settings. However, it can also not be denied that the appearance and development of model opera was not only the result of politics movement, but also a product under the special historic context, so it has its own innovations.

4.2 Introduction of *Hong Deng Ji*

The story of *Hong Deng Ji* stemmed from the movie *Zi You Hou Lai Ren*, written by Shen Mojun, which tells a story about people’s struggle against the Japanese invaders in northeast of China. It happens in the northern part in Heilongjiang. In the 1960s, the movie was put on across the country, and then later, it was adapted to Shanghai opera by Shanghai Opera Troupe. Then again it was adapted to Peking opera and then acted by Peking Opera Theater of Harbin, which gained a huge success. So it then was adapted to one model opera and performed by the Chinese Peking Opera Theatre.

4.2.1 Main Characters of the Play

The story of the Chinese Model Opera *Hong Deng Ji* is very famous, whose main characters are as the following:

Li Yu-ho—a railway switchman, and a member of the Communist Party of China.

Tieh-mei—the daughter of Li Yu-ho.

Granny—Mother of Li Yu-ho.

The liaison man—the liaison man from the Pine Peak Base Area.

The knife-grinder—the platoon leader of the Eighth Route Army’s Cypress Mountains guerrillas.

Hui-lien—neighbor of the Li's.

Aunt Tien—Mother in law of Hui-lien.

The team leader of the Eighth Route Army's Cypress Mountains guerrillas.

Several guerrillas

The gruel-seller.

The cigarette-seller.

The working masses A, B, C, D, E.

Hatoyama—Captain of the Japanese gendarmes

Wang Lien-chu—puppet police officer, a former underground Communist Party member, then defected to the enemy.

Leader of the Japanese gendarmes.

The fake liaison man—one spy of the Japanese gendarmes.

The cobbler—one spy of the Japanese gendarmes.

Several Japanese gendarmes and spies.

4.2.2 The Story of *Hong Deng Ji*

The whole story tells like this: there is a family of three generations living in northeast of China, which is then invaded by the Japanese. They are Li Yu-ho, a railway switchman and an underground Communist, his 60-year-old mother and his 17-year-old daughter called Tieh-mei. But they do not have genetic connection. Seventeen years ago, Tieh-mei's parents were killed in a strike. Li Yu-ho worked with Tieh-mei's father, and together, they are apprentices of granny's husband, Master Li, who is also killed in the strike. So, Li Yu-ho takes Tieh-mei to granny, and the three of them then live together and make up a family. Revolutionary martyrs pass a red lantern to them, which is their family heirloom, the signal of the battle and a symbol of the victory of the revolution. One day, Li Yu-ho receives a secrete code from higher organization of the Communist, and he is charged with a task to send the secrete code to the Cypress Mountain guerrillas. One traitor called Wang Lien-chu betrays him to Japanese, so he is arrested.

In order to encourage her future generations to continue to fight, strong Grandma Li tells Tieh-mei their life experience. Class and race hate burns up the fire of revolution in Tieh-mei's heart, so she was determined to inherit the revolutionary cause. Serpent gendarmerie Hatoyama then captures Granny and Tieh-mei together. In order to

get the secret code, he says all sweet words and exhausts various torture he can to Granny and Tieh-mei, he even threaten Tieh-mei of killing her father and Granny. But all this does not change Tieh-mei's fighting will. The three revolutionary generations are unyielding, expressing the noble revolutionary quality and dauntless heroism of the working class.

After Li Yu-ho and Granny are sacrificed, Hatoyama deliberately set Tieh-mei free, with the delusion to play bait trick with Tieh-mei to get the secret code. Early before arresting, Granny has told Tieh-mei the contacting place with the party organization. With the help from her neighbor, Aunt Tien and Hui-lien, Tieh-mei carries forward her father's task and meets Master Chu, the underground Communist party member she should meet safely, and gives the secret code to the base of Cypress Mountains. The guerrillas of the Cypress Mountains kill Hatoyama and other Japanese puppet troops chasing Tieh-mei. This story is based on real characters.

4.3 Introduction of the English Versions of *Hong Deng Ji* and its Publicity. Patterns

Recently, few scholars have translated *Hong Deng Ji* again. Most of its English versions were published during 1960s or 1970s. The first English version was published in 1966 by Foreign Languages Press. And then it was republished in 1967 and 1972. In 1968, *China Pictorial* published one English version, and in 1970, *Chinese literature* published the English version of *Hong Deng Ji* on its 8th monthly with the total print. Until recently, almost nobody has studied the English versions of *Hong Deng Ji*, but its Chinese script has gained much attention. For some reasons, the exact translator of the English version of *Hong Deng Ji* is not publicly known to us, but it is true that the English version of *Hong Deng Ji* was translated by Gladys Yang and Yang Hsien-yi, who were then working for the Foreign Languages Press.

4.3.1 Introduction of the Translator

Gladys Yang, whose former name was Gladys Margaret Tayler, was born in Beijing in 1919 in a British missionary family. She is famous for her translation of Chinese literature, and her husband is Yang Hsien-yi, a famous translator. Gladys Yang

is a British translation expert and activist of sino-foreign cultural exchanges, enjoying a high reputation internationally. When she was young, she came back to Britain to learn Chinese in Oxford University, where she met Yang Hsien-yi. After they got married, they came to China and committed to translating Chinese literary works into English. Together, they were excellent translators of the Foreign Languages Press during the latter half of the 20th century.

After they returned to China, the couple led a hard life, going back and forth between various cities in southwest China. In 1943, a friend of them recommended them to work at National Institute for Compilation and Translation guided by Liang Shih-chiu.

At that time, only Western classic works were translated to Chinese at National Institute for Compilation and Translation, and no one translated Chinese works to foreign languages. In fact, since the late 1800s, foreign languages translated to Chinese were prosperous, while Chinese language translated to foreign languages was weak.

So, until the 1940s, Westerners almost knew nothing about classic Chinese literature and history. Liang Shih-chiu hoped that Yang Hsien-yi and his wife to lead a department that specialized in translating Chinese classic works into English.

In 1951, the couple of Yang came to Beijing with the invitation from the China Foreign Languages Press, which then just established the English version of *Chinese Literature*, marking the beginning of the introduction of Chinese literature to the Western society systematically. During this period, Yang Hsien-yi and Gladys Yang translated a number of Chinese works at an unbelievable rate, which received good reputation and wide impact in foreign countries. *The Red Lantern* was then translated by them, but for some reason, the translators of all Model Operas were not publicly known. The couple of Yang has made great contribution to the development of Chinese translation cause.

It can be said that Yang Hsien-yi and Gladys set a unique example of combination of Chinese and Western cultures in complete harmony with their career and life. For decades, they are the perfect pair of cooperation, which make them both received the “dean of the translation industry”. They not only created a miracle in the history of translation, but also a legend with a lifetime achievement.

4.3.2 The Publicity Patterns of *Hong Deng Ji*

During the golden time of Chinese Model Operas, people loved *Hong Deng Ji* very much. It was publicized by various ways, for example, it was acted all around the whole country in the style of Peking Opera; at the same time, it was adapted to the version of vocal accompaniment with the piano; many people also watched its movie; and besides, there were versions of picture-story books to be read by children or people who did not know many words. Besides, many symbols of cigarettes and matchbox printed stills of the Peking Opera of *Hong Deng Ji*. All these patterns were popular.

Since it was translated into English, the publicity of the English versions of *Hong Deng Ji* was also quite diversified. For example, in 1968, the English version of *China Pictorial* published the English version of *Hong Deng Ji*, with the version of piano accompaniment script; in 1970, one set of postcards of its stills in English was published; in 1972, it was published in the pattern of script in English; in the fifth monthly of *China Pictorial* in 1972, the special edition of music score of the English version of *Hong Deng Ji* was published. All these patterns advanced the publicity of *Hong Deng Ji* to Westerners.

Chapter Five

MANIPULATION THEORY AND TRANSLATION OF *HONG DENG JI*

As discussed before, translation is not made in a vacuum, but in situations. Translation is historically, socially and culturally determined. It is, in most cases, initiated by the target culture to cause changes in and cater to the needs of the target culture. Translations are facts of the target culture (Toury, 2002: 29).

5.1 Ideology in the English Versions of *Hong Deng Ji*

Ideology refers to the idea system reflecting certain economic patterns, classes or interests and requirements of social groups, including people's views about politics, law, ethics, philosophy, art and religion and so on. Lefevere said that, ideology affects translation a lot, which manipulates the translator's thoughts and translation activity. Ideology affects the basic translation tactics and processing of the source text's language and culture by the translator. By the control of ideology, translators will add, delete or rewrite the source text in order to make the translated text serve for their own political aims (Lefevere, 1992b: 14).

5.1.1 The Influences of Political Ideology on the English Versions of *Hong Deng Ji*

Ideology acts as a constraint on the selection of source texts. The selection of the material to be translated will be the first stage of the translation activity. This choice can be influenced by many factors, but the patronage's or translator's ideology together

with the collective ideology of that time must be the most important. More often than not, what determines whether or not a foreign text will be translated is not the “intrinsic value” of the text, but the actual need in the target culture considered by the initiator or the translator. Although the ideological factor is not the only factor which constrains the translator’s selection of works for translation, the political factor, which is the most important facet of ideology, plays a determinative role in the process. Apart from political factor, other aspects of ideology like cultural conventions and aesthetic tradition also manipulate the translator’s choice of works and materials for translation. Those factors govern the choice of text types or even individual texts to be imported through translation into a particular culture at a particular point of time. In a word, the choice of a source text is determined by the interests, aims and objectives of the target culture. However, during the times of Model Operas, which was a quite particular time, the selection of texts to be translated was mainly dominant by the political factors. The aim of translation of Model Operas was to make the Western readers to know the New China, to show the Communist Government’s ideology and attitude towards classes as well as the priority of socialist, which was conducted by the political ideology during that time. So in order to fit this trend, some Model Operas were translated into foreign languages, among which was the English version of *Hong Deng Ji*.

On the title page in each version of *Hong Deng Ji*, a quotation from Chairman Mao Tse-tung is printed as the following:

[Ex. 1]: 我们的文学艺术都是为人民大众的，首先是为工农兵的，为工农兵而创作，为工农兵所利用的。

Trans.1: All our literature and art are for the masses of the people, and in the first place for the workers, peasants, and soldiers; they are created for the workers, peasants and soldiers and are for their use.

During the Cultural Revolution, the above quotation was very common and almost can be seen everywhere. People of different ages can recite these quotations from Chairman Mao Tse-tung. During that time, almost all the printed books should print these quotations on the title page, so did *Hong Deng Ji*. So, when the English version of *Hong Deng Ji* was published, it was of no exception. The political ideology of the quotation was totally preserved to the Westerners, which was full of political colors.

The following is an example from the English version of *The Red Lantern—A*

Modern Revolutionary Peking Opera:

[Ex. 2]: 我家的表叔数不清, 没有大事不登门。虽说是亲眷又不相认, 可他比亲眷还要亲。爹爹和奶奶齐声唤亲人, 这里的奥妙我也能猜出几分: 他们和爹爹都一样, 都有一颗红亮的心。

Trans.2: I've more uncles than I can count. They only come when there's important business. Though we call them relatives we've never met before, yet they're closer to us than our own kin. Both Dad and you call them our own folk; I can guess part of the reason why: they're all like my dad, men with red, loyal hearts.

In the above example, the Chinese word “红亮” has a special implication. During the Cultural Revolution, “红” “亮” usually mean positive, socialist and proletarian. For example, we are familiar with this word “根正苗红”. Here the direct translation of “red” totally expresses the source ideology of socialist to the Westerners.

The following are three examples from the English version of *The Red Lantern—A Modern Revolutionary Peking Opera*:

[Ex. 3]: 一路上多保重——山高水险, 沿小巷过短桥僻静安全。为革命同献出忠心赤胆, 烈火中迎考验重任在肩。决不辜负党的期望我力量无限, 天下事难不倒共产党员!

Trans. 3: Be careful on your way back, comrade, since you've got to scale high mountains and cross swift torrents. You'd better follow small lanes and short bridges to quiet and safe paths. To the revolution we all offer our loyal hearts. Shouldering the heavy task I'll stand up to any test in the fire. Bursting with strength, I'll be worthy of the trust of the Party. No difficulty in the world can daunt a Communist.

[Ex. 4]: 共产党毛主席领导人民闹革命, 抗日救国几亿英雄。你若想依靠叛徒起效用, 这才是水中捞月一场空!

Trans.4: The Communist Party and Chairman Mao are leading the people's revolution; we have hundreds of millions of heroes fighting you to save our country. Your reliance on traitors is of no more use than fishing for the moon in the lake.

[Ex. 5]: 休看我, 戴铁镣, 裹铁链, 锁住我双脚和双手, 锁不住我雄心壮志冲云天! 贼鸠山要密件毒刑用遍, 筋骨断体肤裂心如铁坚。

赴刑场气昂昂抬头远看：我看到革命的红旗高举起，抗日的烽火已燎原。日寇，看你横行霸道能有几天！但等那风雨过，百花吐艳，新中国如朝阳光照人间。那时候全中国红旗插遍，想到此信心增斗志更坚。

Trans. 5: Though heavy chains shackle me hand and foot, they can't fetter my spirit that storms the heavens. That villain Hatoyama used every torture to get the code. My bones are broken, my flesh is torn, but my will is as firm as steel. I look afar: the red flag of revolution is raised on high, the flames of resistance spread far and wide. Japanese bandits, let's see how much longer you can rage! Once the storm is past, flowers will bloom. New China will shine like the morning sun; red flags will fly all over the country. This thought heightens my confidence and my resolve is strengthened.

In the above words, the underlined Chinese sentences can be seen and heard here and there during the Cultural Revolution. In fact, they are some shallow sentences with little concrete meaning, which only show the loyalty and respect for the Party and the leader. Sentences similar to these can be also found in other literature during that special time, including other Model Operas. So it can be found that in some degree, Model Operas are alike, even stereotyped. These sentences express the priority of socialism and proletariat, which should be transferred to the Westerners.

[Ex. 6]: 接着鸠山又大肆放毒，宣扬资产阶级的“私”字，阴阳怪气地抛出“人不为己，天诛地灭”的破烂货，并说：“这是做人的诀窍。”

Trans. 6: Desperate, Hatoyama resorted to preaching the bourgeois self-seeking trash that “Heaven destroys those who don't look out for themselves,” adding, “that's the secret of success in life.”

The above example is listed from the English version of *The Story of the Modern Peking Opera: The Red Lantern*. The thought of capitalist is discarded in the socialist society. So here, it uses the Chinese word of “破烂货” to express the hate and contempt of a proletariat to the capitalist. When translating it into English, the translator chose to translate it directly as “trash”, which vividly expressed the socialist ideology of the translator.

5.1.2 The Translator's Ideology of the English Versions of *Hong Deng Ji*

Apart from ideological intervention in the selection of works for translation, ideological manipulation also occurs in the translation process. According to Lefevere, a translation is either inspired by ideological motivations, or produced under ideological constraints (Lefevere, 1992a: 7). In this study, this can be understood at least from two aspects: on the one hand, the translator actively manipulates the source text out of his own ideology; on the other hand, he is manipulated by both the dominant or collective ideology of his time. If the translator's ideology is in agreement with the dominant ideology, he tends to adapt or manipulate the original to some extent, to bring it in line with the dominant, or one of the dominant ideological currents of that time. In the English version of *Hong Deng Ji*, the translator totally obeys the dominant ideology, so the whole text is full of a socialist political color, probably impressing the Western readers a lot. The next is an example from the English version of *The Story of the Modern Peking Opera: The Red Lantern*:

[Ex. 7]: 日本宪兵听见枪声，就一窝蜂地涌过来。王连举为了保自己，又掏出手枪，抖抖索索地朝自己胳膊上打了一枪。

Trans. 7: To save himself from capture by the Japanese gendarmes who were swarming towards him Wang, trembling, shot himself in the arm and fell to the ground.

Here, the translated word of “trembling” shows the frighten of Wang Lien-chu, implying that he is not a brave man, so it is of no wonder that he betrays the Party later. The selection of translated words is decided by the translator, which is manipulated by the translator's ideology. Here the word shows the hating of the betrayers of the translator.

[Ex.8]: 顿时，粥市上一片乱哄哄，警车上跳下几个日本鬼子，像饿狼一样，横冲直撞，“哇啦！哇啦！”嚎叫不停。

Trans. 8: Soon the car drew up near the gruel stall. Confusion started when several Japanese gendarmes jumped down, shouting and rushing about like hungry wolves.

Here, “like hungry wolves” is directly translated, showing the hate of the Japanese.

The next are two examples from the English version of *The Story of the Modern Peking Opera: The Red Lantern*:

[Ex.9]: 李玉和拿起饭盒和号志灯，泰然自若，从容走至正场，微微一笑，诳过敌人；转身，昂首迈开胜利的步伐。

Trans. 9: Li picked up the launch box and the lantern and walked out of the gruel stall, head high and smiling, showing contempt for the enemy.

[Ex.10]: 李玉和从容扣钮，拿起帽子，掸灰；转身，背手持帽，以压倒一切敌人的气魄，阔步走下。

Trans. 10: Li buttoned his coat, picked up his cap, flicked the dust off it and put it behind his back. Then, turning round, he strode off to the torture chamber with a dignity that overwhelmed the enemy.

In the above two examples, the underlined Chinese sentences are quite exaggerated, aiming to express the glorious image of the proletariat. The translator chose to translate them directly into English.

The next is an example from the English version of *The Story of the Modern Peking Opera: The Red Lantern*:

[Ex. 11]: 他见李玉和威风凛凛，以气吞山河之势，顶天立地站在自己面前只觉得浑身筋骨一抽，汗毛根根竖起，人倒退两步，立刻矮了半截。

Trans.11: When he saw Li's imposing, fearless figure before him, he was taken aback. As though his every muscle was contracting, he became a trembling dwarf.

These Chinese words of “威风凛凛” “顶天立地” show the glorious image of Li Yu-ho, while the Chinese words of “筋骨一抽” “矮了半截” shows the lewd of Hotoyama. When translating, the translator use the method of direct translation, vividly show the characters.

The next example is taken from the English version of *The Red Lantern—A Modern Revolutionary Peking Opera*:

[Ex. 12]: 在雄壮的《国际歌》乐声中，三代人视死如归，挺胸走下。

Trans. 12: In the majestic music of “Internationale”, the three generations walked down with chest up, unafraid of death.

The “Internationale” is a song popular among proletariat in the socialist society

around the world. Here, the three generations walked down in the music, implying the ideology of socialism.

The next examples combine of several sentences from the English version of *The Story of the Modern Peking Opera: The Red Lantern*:

[Ex.13]: 李玉和关切地把跳车人扶坐在椅子上，李奶奶连忙端了一碗水给他喝。

跳车人一听是李师傅，就精神振奋地跟李玉和对暗号。

跳车人一看，是盏煤油灯，暗号不对，就机警地说：“谢谢你们救了我，我走啦！”

李玉和双手高高举起号志灯，爽朗地说：“同志！”

跳车人紧紧地握住李玉和的手，非常激动地说：“我可找到你啦！”

李玉和郑重地接过了密电码。

李玉和充满信心地说：“放心吧，我一定完成任务！”

这时，外面传来了警车声，他机警地叫李奶奶把灯吹灭。

Trans.13: He helped the liaison man to a chair and Granny gave him a drink of water.

The liaison man exchanged passwords with Li.

Seeing the kerosene lamp, the liaison man was disappointed. He said, “Thank you for saving my life. I must go now.”

Li raised the red lantern with both hands. “See, comrade!”

The liaison man held Li’s hands tightly in his. “I’ve found you at last.” He said.

Li nodded.

“Don’t worry, I’ll do it without fail,” Li assured him and put away the secret code.

The siren of a police car wailed. With presence of mind, Li motioned to Granny to blow out the lamp.

[Ex. 14]: 过了一会，日本鬼子听听那边没有动静，就轻手轻脚地走过去检查一番，一点油水也捞不到，只好两手一摊，搔搔头皮，垂头丧气地到日本宪兵队去交差。

Trans.14: After a while, seeing that nothing happened, the Japanese walked around in light steps making an inspection. With no result they had to return to their headquarters dejected.

[Ex. 15]: 铁梅擦了擦眼泪，点了点头，表示一定要照着爹爹的话去做。
李玉和见铁梅胸怀革命正气，觉得无限高兴。

Trans.15: Li told the girl not to cry but always listen to Granny. She nodded and wiped away her tears.

[Ex.16]: 李玉和高举毛泽东思想伟大红旗，把鸠山的反革命政策一一击破。 鸠山一计不成，又来一记，他又说：“老朋友，不要开玩笑了！”

Trans. 16: The enemy changed his tone. “No more joking, old friend.”

In the above examples, when translating *Hong Deng Ji* into English, the translator eliminated the underlined Chinese sentences. Although the aim of introducing and translating the play is to make the Westerners to know China better and to show the pride of socialism, some of the sentences of the Chinese version are actually too shallow and exaggerated, lacking core meaning. In order to make the Western readers to read the English version more smoothly, the translator weakened the political ideology level of the sentences or even omitted them, without translating.

5.2 Poetics in the English Versions of *Hong Deng Ji*

Opera theorist Zhang Geng raised “Drama-Poetry Theory” on the base of Wang Guowei’s “Artistic Conception Theory” (1994). Drama-Poetry Theory was first raised by Zhang Geng during 1940s, when he studied Yankou Opera. It was developed to a drama theory during 1960s. Since 1980s, Drama-Poetry Theory inherited the heritage of Western drama theories, and most importantly, it inherited the sole of “Artistic Conception Theory” raised by Wang Guowei, and then innovated and developed into a theory approved by the theatrical circle. Drama-Poetry Theory holds the view that traditional Chinese opera is a kind of poem, but it is not a common poem. It is a kind of poem with theatricality, and is a combination of poem and drama, so it is called as “drama poetry” (Zhang, 1994). Drama-Poetry Theory has a rich connotation, which includes two main aspects. First, traditional Chinese drama is a poetry different from narrative poetry or lyric poetry, it is drama poetry, which is an organism fused by narrative poetry and lyric poetry. What makes this possible is the sprightly rhythm of poetry. Second, it emphasizes that both the script and performance should have the artistic conception of poetry.

Since drama poetry is the combination of narrative poetry and lyric poetry, narrative function and lyric function become the main functions of drama language. The narrative function uses narrative language and vivid story to describe a colorful objective world. And the lyric function uses lyric language to demonstrate characters’ fine and smooth emotions to reveal the characters’ colorful emotional world.

So, the concrete content of contemporary political culture is not necessary to art works. The deep meaning of text contains potential themes with cultural charms, which shows a lasting aesthetic charm. The spirit connotation of the common people’s daily life and secular characters is rich in some model operas. The poetics of *Hong Deng Ji* especially fits this phenomenon. The rational theme and political discourse of *Hong Deng Ji* is to advocate that the proletariat has a deep love of class and the national moral integrity to anti Japanese during the revolution course. Actually, the plot shows that, the deep love of class is a kind of civil emotion, and the revolutionary integrity is also shown by family tradition and civil justice. The secular discourse of praising civil emotion during turbulent times in *Hong Deng Ji* is in the implicit narrative state, but from its initial name “*Family Heirloom*”, we can see the author’s unconscious art aim.

In fact, it is the secular discourse that makes the most affined connotation of the story, and makes political discourse give great charms of human relations. From the begging of the opera, the author attempts to set the background under an atmosphere of “jittery”. For example, the poor porridge shed in the third scene is a traditional place during turbulent times. During this chaotic and unjust world, poor people had no enough food and clothing, and rebels lost their families; the doctor of the mine became the gendarmerie, the executioner; the decent chief inspector became a traitor, all this showed the gloomy suppression of the secular people. Even the contact’s singing of “Any knives or scissors to grind?” (1972c: 8) expresses a desolate charm of folk from the lower classes. But during this jittery time, Tieh-mei “carries a peddler’s basket to sell goods” (1972c: 2), “competent in all she does, a poor man’s child soon learns to manage the house” (1972c: 2). All these give her father a feeling of comfort and pride. Grandma does not approve his son to drink a lot, which shows the rule of ethics in the family. The Li’s give the Liu’s a bowl of noodles, and the Liu’s help the Li’s escape danger again and again, which distinctly reflect the secular kindness between neighbors. The aria of “drink a bowl of wine Mother gives me” of Scene Four is the most typical one. “I drink the wine Mother gives me at parting, and I’m filled with courage and strength. Hatoyama is giving a feast to make ‘friends’ with me. Well, I can handle even a thousand cups” (1972c: 14). These sentences can be explained by the political discourse that the character gains courage and strength from the deep love between the proletariat. “Mother should be prepared always for unexpected changes” (1972c: 14), “Tieh-mei, you must run errands for the family and share your granny’s burdens and cares” (1972c: 15). These sentences also show that the character exhorts his comrades secretly to insist on struggling and to accomplish the mission of the Communist Party. However, if we put the fact of these sentences’ political discourse aside, we can find that they have sincere and moving connotation of civil ethic affection. Drinking wine before parting to feel the warmth of family affection for the last time shows encourage and blessing, which is a custom existed long ago in China. People who leave home usually tell family members to care the weather and to take good care of themselves. A child of a poor family has to “be out selling wares” (1972c: 15), she can not gain adults’ care, so she has to “keep an eye on the weather and remember well all the ‘accounts’” (1972c: 15). “Beware of curs lurking outside when you feel drowsy” (1972c: 15). “Share your granny’s burdens and cares” (1972c: 15). These sentences express the

headman of the family's education and expect for his younger generation. The aria of Li Yu-ho vividly shows the warmth, bitterness, strength and helplessness of a poor family. The Goodman of the house is usually careful and fervent, he is proud, and he has a premonition of experiencing vicissitudes, and Li Yu-ho also fits these characteristics of this role. So, the author wants to show that secular discourse is representation and political discourse is the essence, which provides audience a rich imagination space. And the center of the space is not the political discourse, but the connotation of the secular discourse in the bitter world.

As a unique instrument of public opinion during the "Cultural Revolution", the discourse of Model Operas is required to be agitprop. It depicts the life of struggle in full swing of the revolutionary history, and praises the heroic epic, expressing sincere and warm emotions of the proletariat. In order to express characters' rich and diverse experience, enthusiastic emotional and logical thinking, repeated words and sentences are used in Model Operas.

Since opera always plays things that occurred in the past, so sometimes in order to highlight the theme and to promote the development of the plot as well as to highlight the distinctive characteristics of the character, it often needs to make a brief introduction of the relevant historical and current events through lyrics and spoken parts.

During the Cultural Revolution, the educational function of history was emphasized. Telling the history was one of the means used by the ideological and political work. So in Model Operas, there will always be "a history" in them, especially for the main characters. Some history is expressed through aria and spoken parts, which shows the psychology and background of the characters and expresses the characters' personality traits.

There is one spoken part in *Hong Deng Ji*, telling by Granny. She tells Tieh-mei their family history. Granny and Tieh-mei's dialogue are expressed alternately, and 23 arias are inserted. Pouring out of the situation as a non-stop to express strong feelings. Through this, the characters' thoughts and feelings are expressed and the dramatic climax is achieved. The narrative discourse shows extraordinary artistic appeal. Model operas often select images and scenes to heighten the atmosphere and to express emotions. However, the images and scenes selected by Model Operas almost not including flowers, grass, birds or insects, which imply a meaning of weakness. What

appear most are words like “cypress pine, bright sun, mountains or the sea”, or “red flag, savior, red sun”, which have a grand meaning. Because during that time, revolutionary was advocated, while petty bourgeoisie was against. Of course, even those beautiful imagery and soft images closely related to the struggle theme of Model Operas are once selected, they are imposed the semantics of the revolution and strength.

[Ex.17]: 李玉和看着粥棚里的穷弟兄们，捧着又黑又霉又有砂子的薄粥汤，心想：我们工人一天做到夜，连粥也吃不饱，还要受日寇殴打，真是：有多少苦同胞怨声载道，铁蹄下苦挣扎恨难消。春雷爆发等待时机到，英勇的中国人民岂能够俯首对屠刀！盼只盼柏山的同志早来到。

Trans.17: As Li watched the poor men drinking the black watery gruel, mouldy and full of grit, he thought to himself: We workmen toil from morning to night, yet we can't fill our stomachs with gruel, and have to be beaten by the Japanese devils! So many compatriots are suffering and fuming with discontent, struggling under iron heels they seethe with wrath. Spring thunder will rumble when the time comes. The brave Chinese people will never bow before the butcher's knife. May our comrades come soon from the Cypress Mountains!

[Ex.18]: 但等那风雨过，百花吐艳，新中国如朝阳光照人间。

Trans.18: Once the storm is past, flowers will bloom.

The “storm” refers to the dark rule of the Japanese invaders while the metaphor of “flowers” and “spring thunder” refer to the scene after the victory of the revolution.

The lyrical discourse of *Hong Deng Ji* is to express revolutionary ideals and revolutionary fervor. Model Operas tends to select lyrical discourse to express strong feelings of love and hate, dream of the revolutionary ideals and symbols of revolutionary spirit, rather than beautiful words, for beauty is not the dominant lyrical discourse characteristics of Model Operas.

5.3 Patronage in the English Versions of *Hong Deng Ji*

Patronage includes three basic factors: ideology, economic and social status, which combines and interplays with each other. In the aspect of ideology, patronage

confines the selection and development of the text's style and content; in the aspect of economy, patronage gives the writer or rewriter some allowance or position, making them to live; in the aspect of status, only the works which have been accepted can be accepted by the readers. Of the three basic factors, ideology is the most important one.

Ideology is often enforced by the patrons, the people or institutions that commission or publish translations. Patronage is usually more interested in the ideology of literature, and delegates authority to the professional where poetics is concerned. Under this circumstance, the patron, who represents the dominant ideology, will take advantage of his discourse power to interfere in the selection of the texts to be translated. They will actively promote the translation of the texts which conform to their ideology and suppress the rendering of those which threaten or even challenge their ideology. Patronage takes various forms: payment or material awards, encouragement, or both. In the English version of *Hong Deng Ji* published in 1972, both the Chinese government and the Foreign Languages Press played the role of patronages that spurred and facilitated the translation and publication of the version.

5.3.1 The Role of the Chinese government

After the founding of New China, the CCP followed the socialist political ideology based on Marxism-Leninism, whose core is historical materialism, and it took the socialist revolution and construction route under the lead of Mao Tse-tung thought. This route views art as a part of the revolution of the Proletariat. This thought affected the cultural activities during that time, including literature translation. During that special time, the most important role for the Chinese Communist Party was to consolidate the new political power, including expressing its political discourse to the Western World. Especially after the break of the Cultural Revolution, this trend went on more and more fiercely. During that time, Model Operas appeared, gaining much popularity by people all across the country. These Model Operas expressed political discourse for the CCP and the new government, and of course, the CCP and the new government wanted them to be introduced to the Western World, giving Western readers an image of the new China and to show the ideology of the government, the attitude about classes of the Communist as well as to demonstrate how Chinese people struggle against the Japanese invaders. So under these circumstances, translation of

Model Operas was supported by the government, so the English version of *Hong Deng Ji* was first published in 1966 and was republished in later years. The English versions of *Hong Deng Ji* show ideology of politics strongly.

5.3.2 The Role of Foreign Languages Press

Founded in 1952, Foreign Languages Press is an international publishing house, one of China's major foreign publishing houses and an important member of China International Publishing Group.

In November 1949, after its establishment, the International Press Bureau of Central People's Government Information Agency began to publish books of foreign languages by the name of Foreign Languages Press. After the abolition of the International Press Bureau on July 1st, 1952, Foreign Languages Press was formally established, which mainly specializes in the publicity, translation and publishing of books for foreigners. At that time, the Press was subordinate to the Publication Administration, and in terms of its business policy, it was led by the Propaganda Department of the CPC Central Committee.

Foreign Languages Press is a comprehensive publishing agency charged with the task of publicity of books of the party and the country to foreign countries. Except not covering the natural science and technology books, it publishes a wide range of books, almost including the entire field of humanities.

According to its own characteristics, Foreign Languages Press is equipped with Chinese editorial department and translation department dealing with various foreign languages. Besides, it owns a specialized team of experts dealing with publicity, publishing and translating. In order to improve translation quality, a lot of Chinese and foreign experts on translation are hired, among whom Epstein, Sydney Shapiro, Gladys Yang, Yang Hsien-yi, Xiao Qian, Ye Junjian are quite famous. Foreign Languages Press mainly translates and publishes books including works written by leaders, important documents of the party and the government, books about the situation of China, classics of Chinese culture and Chinese literature, and art picture album, children's books and so on.

Foreign Languages Press won worldwide fame for its classic works, which enter the European and American markets and become the representative works of the related

fields. These books are usually preferred by Westerners who want to know China.

During the 1950s, almost all the publishing houses were owned by the Chinese government, even some large former private ones. The English Version of *Hong Deng Ji* was translated and published by Foreign Languages Press. During the process of translating, the ideology of the press inevitably manipulated the translation, which actually was the ideology of the Chinese government and the society of that time, so the version is full of a political color of socialism.

The translator of the English version of *Hong Deng Ji* worked for Foreign Languages Press during that time. They gained allowance from the press, so their translation process was inevitably affected by the press, which took socialist root and ideology during that time. So translation of *Hong Deng Ji* was manipulated by the press, full of a political color of socialism.

Chapter Six

CONCLUSION

6.1 Major Findings

Model opera is an important art style during the first 17 years of New China. It was once very popular across the country, and *Hong Deng Ji* was the most famous one. During that time, almost everyone can sing some lines of the opera. However, the study about its translation does not gain much attention. The major findings of this research are summed as follows.

It can be found that in the process of translating *Hong Deng Ji*, the translator was manipulated by ideology, poetics and patronage.

In addition to serving for Chinese people, Model Operas also made contributions to cultural interaction between Chinese and Westerners. Through the English versions of *Hong Deng Ji*, Westerners knew more about New China. In order to use the translated versions to serve for political aims, the translator of *Hong Deng Ji* was manipulated by the main ideology during that time. So the translated versions of *Hong Deng Ji* basically reproduce the content and language style of the Chinese version with tactics of direct translation. But at the same time, the translator was also manipulated by his personal ideology. When translating, the translator will add, delete or rewrite the source text. For some reasons, the translator weakened or even deleted some words and sentences with a heavy color of political ideology which did not contain concrete meanings, hoping that the Westerners can read the translated versions more smoothly.

As for the poetics, special words and expressions as well as some special style of sentences were used in the translation of *Hong Deng Ji*. The translator used some words which contained special meanings in the socialist context. Model Operas tends to select lyrical discourse to express strong feelings of love and hate, dream of the revolutionary

ideals and symbols of revolutionary spirit, rather than beautiful words, for beauty is not the dominant lyrical discourse characteristics of Model Operas.

The Chinese government and the Foreign Languages Press play the role of patronages. Patronage also plays an important role in the translation of *Hong Deng Ji*, for it influenced the translation ideologically. The Chinese government mainly imposed ideology on the translator, while the translator of *Hong Deng Ji* worked in the Foreign Languages Press, so the translator should follow its ideology and requirements.

6.2 Implications

6.2.1 Theoretical Implications

Under the guidance of Lefevere's Manipulation Theory, the three factors that manipulate the translation of *The Red Lantern* are explored. After a systematic and critical study, it can be found that translation is always subject to the influence of ideology. Every stage in the translation process, from the selection of texts to be translated to the choices of translating tactics and the acceptance of the translation is influenced by various ideologies, which is held either by translators, patrons or readers. It can also be found that the ideological manipulation includes two aspects—the passive manipulation and the active manipulation. The former one results from the translator's exterior identity as a social member. So the translator's practice is forced to follow the dominant ideology of the social group or the society. The latter one is about the translator's interior or personal identity, that is to say, he is an individual who has his own ideology influencing the translation process. Besides, poetics also manipulates the process of translation. The translator should choose the main poetics of his time when translating works, for example, he should use words and expressions preferred in his society. Patronage also plays an important role in manipulating translation, which mainly through the ideology of the patronage imposed on the translator.

This paper tries to study the English versions of *Hong Deng Ji* from the perspective of Manipulation Theory, finding that when introducing and translating *Hong Deng Ji* to Western readers, the translator was manipulated. Besides, the paper studies the publicity patterns of the English versions of *Hong Deng Ji*, thus making a systematic study of the translation and introduction of *Hong Deng Ji*, and making

some contributions to the study of Model Operas, which gained little notice and study.

6.2.2 Practical Implications

As one of the eight revolutionary model operas, *Hong Deng Ji* was created to enforce the new regime and to maintain the country's stability. The model operas gave pleasure to Chinese people, at the same time, through translation, they made some foreign readers know China better. This paper tries to study the English version of *Hong Deng Ji* from the perspective of Manipulation Theory, to analyze how the translators translate and introduce *Hong Deng Ji*, thus showing that translation is not only a kind of text transition which is neutral or far away from ideological struggle or interest conflict, but a kind of rewriting of culture and ideology. So it demonstrates that translation is manipulated by ideology, whose aim is to serve to ideology. Compared to other application areas of Manipulation Theory, this paper can cultivate a new study area, which can not only deepen our understanding of revolutionary model operas, but also can enrich the application areas of Manipulation Theory, thus using the theory to more comparative studies of literature translations.

6.3 Limitations and Recommendations

The study on the English versions of *Hong Deng Ji* deserves thorough and comprehensive research. This thesis is just a tip of the iceberg. Though the author has tried his best to maintain an objective and overall perspective study the problem, it is inevitable that there will be faults, subjectivity and partiality in the thesis.

Besides, though the conclusion of the thesis is not an assertion but a tentative exploration showing that the translator of *Hong Deng Ji* was manipulated during the process of the translation, it seems a little weak to draw the conclusion through reviewing and analyzing only two English versions of *Hong Deng Ji*. Many more examples from other versions will be needed for a more solid foundation of the final conclusion. The theoretical range of the study of translation of Model Operas can not be limited only in Manipulation Theory. It can also be studied from other perspectives, such as Dialogism Theory, Relevance Theory and Reception Theory and so on. As to specific research questions, studies can be conducted on detailed study of specific developmental stages of the translation of Model Operas.

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APPENDIX

攻读硕士学位期间发表论文

- 1.从关联翻译理论的视角看谚语的直接与间接翻译. 哈尔滨师范大学社会科学学报. 2013, (2)
2. A Caricature of an Ungrateful and Unfaithful Wife—A New Interpretation of the Story of an Hour. English Language and Literature Studies. 2013, (6)