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论文题目 戏剧翻译：语言与文化
——京剧翻译初探

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摘要

在整个翻译学研究中,关于戏剧翻译的理论研究一直较少为人涉足,尤其是以舞台演出为目的戏剧翻译,更是一块被忽略的领域。京剧是我国传统戏曲的代表,也是完美体现中国文化精髓的一种艺术形式。但是令人遗憾的是,和其他传统戏曲一样,由于语言与文化的差异,外国观众很少有机会能欣赏到用英语演出,并能保留其原有韵味的京剧。为弥补这一空缺,传播中国传统戏曲文化,本文将对京剧英译的标准和方法作初步的探索。

每种文本都有区别于其他文本的不同之处,因此一种翻译理论和方法不可能适用于所有的文本。对于戏剧文本,译者也要根据其特点,寻找相应的翻译方法。戏剧文本不同于小说等其他文本的特点是它的最终目的在于舞台表演,因此对于京剧的英译,必须要保证译文适用于演员的表演和观众的即时接受。在此前提下,本文对京剧翻译提出了更高的实现其美学功能的要求。京剧《凤还巢》是我国京剧表演艺术大师梅兰芳先生的代表作之一,通过对魏莉莎女士的英译本 *The Phoenix Returns to Its Nest* 的分析,本文总结提出了几点关于京剧英译方法的设想。在语言上采用适当的技巧,在文化上采用异化与归化平衡运用的方法,再辅以译者创造性的努力,京剧翻译并不是“不可能完成的任务”。

关键词: 戏剧翻译; 京剧翻译; 表演性; 可接受性; 美学功能

ABSTRACT

The study of drama translation is a comparatively less explored area characterized by a serious lack of guiding theory, and therefore theatrical performance as the ultimate fulfillment of translated drama's special property has conveniently been neglected. Beijing Opera, the refined traditional Chinese form of art, is one of the best representatives of the essence of Chinese culture. However, like other Chinese traditional art forms, Beijing Opera is in face of the predicament of how it can be introduced to the foreign audience on stage with its own flavor. In order to compensate for the limitation of drama translation studies, more specifically, the Beijing Opera translation, the present thesis sets out to prospect a tentative criterion and approach for it.

Every text-type has its own peculiarity that distinguishes it from others, and different text-types should be dealt with respectively when translated. There is no universally applicable translation theory that is proper for all types of text. Consequently, in translating drama which has its own uniqueness, a translator should adopt translation theories and principles that are the most relevant. It is put forward in this thesis that drama is different from other literary genres in that drama is more of a performing art than a mere linguistic art and accordingly demands

the audience's real-time acceptability and response. The translation of drama, therefore, should take the “performability” to the performer and the “acceptability” of the audience into serious consideration. On the premise that “performability” and “acceptability” are guaranteed, a higher standard of achieve the aesthetic function of Beijing Opera is raised. After a general analysis on Mrs. Elizabeth Wichmann’s version of *The Phoenix Returns to Its Nest*, Mr. Mei Lanfang’s representative work of Beijing Opera, some clues are revealed to translate a stageable Beijing Opera. With proper techniques on linguistic, balance of domestication and foreignization on culture, and creative efforts made by the translator, the mission of Beijing Opera translation is not impossible.

Key words: drama translation; Beijing Opera translation; performability; acceptability; aesthetic function

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Introduction

Drama translation, owing to the specifics of the dramatic text, differs from other literature translation, deserving more special attention from translators. There is a relative absence of theoretical writing on drama and its translation.

For a long time the study of translation has relied predominantly on a linguistic perspective, and the focus in translating was the form of the message. The application of the linguistic model to translation studies has been fruitful. However, when one considers the translation of literary works, the limitation of linguistic theories becomes obvious, for literary texts are too complex for the type of analysis based merely on linguistics. With drama translation, this problem of translating literary texts takes on a new dimension of complexity. The dualistic nature of drama requires the cultural perspective in addition to a linguistic one.

In recent years, more and more foreign drama and opera are being performed in Chinese theatres, enriching Chinese culture and increasing Chinese people's understanding of foreign cultures. However, it seems that chances for foreign audience to enjoy Chinese traditional operas are relatively fewer, resulting in an unbalanced cultural exchange between China and the other foreign countries in the world. There is no denying that the translation of traditional Chinese operas is of difficulty, but it does not mean that Chinese operas cannot cross the language and cultural barriers and let more foreign audience appreciate this comprehensive art form representative of China's history and culture. Elizabeth Wichmann, who translated Mei Lanfang's representative Beijing Opera work *The Phoenix Returns to Its Nest* into English in 1984, made a good example for translation of traditional Chinese operas. According to Susan Bessnett, "The role of the translator here is to occupy the liminal space between cultures and to facilitate some sort of contact between theatre conventions." (1998: 106) Mrs. Wichmann, on the premise of ensuring the playability and acceptability of the opera, introduced the original form of Beijing Opera as well

as its culture characteristics to Western audiences and thus achieved the esthetic function of the dramatic text to the full play.

In the thesis, the author would like to explore drama translation from both linguistic and cultural perspectives. Chapter One makes a literature review on drama translation and an introduction to Beijing Opera. The validity of “performability” as a criterion for evaluating drama translation, one of the most controversial topics, will be explored in Chapter Two and a few linguistic techniques of ensuring the “performability” for actors and actresses will also be revealed. Chapter Three focuses on the cultural aspect and how to guarantee acceptability and real-time response of the audience by adopting domestication strategy. Aesthetic theories, especially the principle of “three beauties” put forward by X.Y.Z. will be introduced for better analysis of the artistic nature of Beijing Opera texts and theatre performance in Chapter Four.

Chapter One

Drama translation

Translation of drama is very complicated and subject to influences of various disciplines due to the unique characters of this genre of art. Therefore, it is necessary to probe into its definition and clarify the ground before further research on the issue is made.

1.1 Definition and specifics of drama translation

Drama and theatre are two closely related words and sometimes can be substitution of one and another. In order to define the term drama translation, it is needed to explore the difference between drama and theatre and the specifics of drama translation is another aid to arrive at a concise definition for the term.

1.1.1 A broad term

Drama is a term generally used to refer to a literary form involving parts written for actors to perform. Dramas can be performed in a variety of media: live performance, film, or television. "Closet dramas" are works written in the same form as plays but meant to be read rather than staged. Theatre, in the physical sense, as defined by the *Heath Introduction to Drama*, is the visual and the audible within the three-dimensional physical structure that holds the audience. (Miller, 1988: 3) In the theatre, the actors and actresses act. By means of impersonating, they represent or embody imitations of people in a story that is shown to an audience with the help of the setting, costume, sound and lighting. (Cameron & Gillespie, 1992: 22) The art of theatre is a "synthesis of the verbal and the physical, the auditory and the visual." (Smiley, 1971: 190) Therefore, in most cases, drama is referred to as the written text

while theatre as the real production. However, as for drama translation, it is a broad term more than translation of the written text.

As to drama translation, Gostand describes the various definitions, aspects and processes of the broad term “drama translation”, firstly from:

- ✧ One languages to another (difficulties of idiom, slang, tone, style, irony, wordplay or puns)
- ✧ One culture to another (customs, assumptions, attitudes)
- ✧ One age/period to another (as above)
- ✧ One dramatic style to another (e.g. realistic or naturalistic to expressionistic or surrealistic)
- ✧ One genre to another (tragedy to comedy or farce)
- ✧ One medium to another (stage play to radio, TV or film)
- ✧ Straight play-script to musical/rock, opera/dance drama
- ✧ Printed page to stage
- ✧ Emotion/concept to happening
- ✧ Verbal to non-verbal presentation
- ✧ One action group to another (professional-stage/film trained to amateur groups, students or children)
- ✧ One audience to another (drama for schools or the deaf) (1980: 1-9)

Therefore, it is a knotty job to define the term and before the definition is made, it is vital to learn the specifics of drama translation.

1.1.2 Specifics of drama translation

It is well known that most of the dramatic texts are written to be performed on stage, spoken and acted out by the actors. Of course, it is undeniable that there also exists the closet-drama, i.e. drama that is written not for stage performance but for private reading off the page only. However, it is simply a minor case compared with the performance-oriented text. What is more,

although its form is similar to that of the play text written for stage performance, it is in fact different from a performance-oriented play in the sense that “it offers much more information in the speeches of the characters” in order to “fill in the blanks of the stageable play” that are supposed to be made up by physical performance in the theatre. (Cameron & Gillespie, 1992: 42-43) Because of the well-received notion of performance-orientation of the dramatic text, acute debates have been staged on nature of the dramatic text. Some people, mainly those from the theatrical system, argue that the full potential of the text cannot be realized unless it is put in performance. In their opinion, the text itself is something incomplete without the physical dimension of the stage performance. Therefore, play-reading is always deemed to be inferior to play-seeing as there is always something lacking. That is the school of theatre-centered belief. A typical example will be a prestigious Chinese theatre director Jiao Juying (1979: 6), who says that “the real value of drama” does not mainly lie in its stirring force to its reader but in its greater stirring force to the theatre audience. On the other hand, some other people hold the view that the dramatic text is a literary genre and can be isolated from other elements in the theatre to be analyzed. As Veltrusky (see Bassnett, 1998: 99) argues, the dramatic text can be appreciated readily by the reader without any notion of theater performance; so performance is nothing inherent in the text itself.

Dramatic text distinguishes itself from other written literary texts on the ultimate realization of its content. For the purpose of translation, it is necessary to classify dramatic text into two groups: reader-oriented and stage-oriented. Translation of the former type can be processed mainly as that of other literary texts while the latter one requires much more attention. A reader-oriented drama translation focuses mainly on the written form of drama, i.e. the play text itself, while the performative quality of drama is often overlooked. Drama as both a literary genre and a form of art can be considered

as a network of interrelated sign systems, and linguistic system is but one component in that complex organism. The specific property endows drama with something more than a mere literary and linguistic matter, which further complicates the translating of play text across languages, cultures, and theatrical traditions. As a result, drama should not be translated simply as the text on the page. The stage-oriented type of drama will be the focus of this thesis.

Another distinct feature of drama translation lies in the real-time response from the audience to the performance. Audio-visual texts, though displayed by sound and action as well, are not influenced simultaneously by the audience for “there is no real-time communication as the message is not received the same moment it is ‘sent’”. (Macro, 2003: 54) The whole process of drama translation is characterized by an abiding awareness of audience as the ultimate receptor. The relationship between the play and its audience is a correlated one. According to Nida, “Translating means communicating, and this process depends on what is received by persons hearing or reading a translation. Judging the validity of a translation cannot stop with a comparison of corresponding lexical meanings, grammatical classes, and rhetorical devices. What is important is the extent to which receptors correctly understand and appreciate the translated text.” (Nida, 1993: 116). While translating a play, the translator should first of all figure out its general effect on the source language audience, and then use every means possible to recreate similar effect on the audience of the target language.

1.1.3 A tentative definition

With the above-stated discussion, the author adopted a concise definition for the thesis. Drama translation is defined as “the translation of the dramatic text from one language and culture into another and as the transposition of the

original, translated or adapted text onto the stage.”(Zuber-Skerritt, 1998: 485)

1.2 Literature review of drama translation: domestic and overseas

Though translation of drama is one of the most neglected areas of translation studies, there are translation theorists and other participants of drama performance who pioneered in drama translation on the written text as well as theatrical performance. Therefore, it is crucial for the paper to do a literature review for drama translation, both in China and in the West.

1.2.1 Drama translation in China

To the best of the author’s knowledge, no systemic study on drama translation has been made in China and no monograph written on the issue. But there are some articles dealing with English-to-Chinese or Chinese-to-English translation of dramas, most of which focus on the evaluation of certain translated works done by certain translators, with the translation of Shakespeare’s plays by Zhu Shenghao being the most frequently discussed topic. The major focus of these writings is on whether the linguistic and stylistic properties of the original play are successfully recreated in the translation. Many of these articles analyze the literary and linguistic aspects of drama translation in a most thorough and detailed way, but almost all of them fail to reflect the performative aspect of drama adequately.

Contrary to theorists’ neglect of the performative aspect of drama, many translators emphasize the importance of the issue in academic writing, or in most cases, in the preface to their translated works. Zhu Shenghao, Yu Guangzhong, and Yin Ruocheng can be representatives of these translators. Zhu Shenghao concludes his principles of translating Shakespeare’s plays as follows: “The chief translation principle for the book is to retain the original

flavor of the source text to the largest extent. If the goal can not be achieved, the source text should be rendered faithfully by concise sentences to show its style. The word-for-word translation strategy is not the right one to be adopted. When the original text differs vastly from the Chinese version in grammatical rules, I'd rather adjust the sentence structure of my translation for the sake of intelligibility. When the translation of a paragraph is finished, I would first place myself at the reader's position to check if the translated version is flawed with ambiguous points and then place myself at the performer's position to make sure that the version can be read aloud smoothly with tuneful syllables. A single undesirable word or sentence always cost me days of deliberation." (1999: 3 My translation) Yu Guangzhong has also summarized his tri-fold translation principle in his translation of Oscar Wilde's *The Importance of Being Earnest*: "Dialogues in fiction are for the readers, who have the chance to re-read for better comprehension while dialogues in drama are for the audience, who have no second chance to re-hear when they are lost. I translated the play not only for Chinese readers, but also for Chinese audience and performers. Therefore, my translation principle for the case is to 'adapt the version to the readers' eyes, the audience's ears as well as the performers' tongues'. I hope my version can be a live theatre play rather than a rigid closet-drama." (1984: 134 My translation) Yin Ruocheng states in the preface to his translated version of *Teahouse* that "Theatre language is required to be rhythmic and forceful, which is precisely the above-mentioned 'real-time effect of the language' ... Stage performance does have its unique requirements. What the audience expect to hear is 'crisp' utterances well patterned as well as dialogues and arguments between parties... As for drama translation, we should make efforts to let the audience be similarly impressed as the source text readers or audience." (1999: 4 My translation)

1.2.2 Drama translation in the West¹

The study of drama translation in the West has been a long and tortuous journey that started almost thirty years ago and is still going on in the present century. Developments in the fields of aesthetics, semiotics, information theory, psychology, etc. have exerted great influence on western drama translation studies. Drama is generally considered as a mixed art, with the dramatic text being literature and the production being a performing art, and great emphasis is given to the translation of drama as performed.

1.2.2.1 The linguistic trend

In the past twenty-five years, there is the more linguistically-oriented trend where scholars have continued to consider literary translation as a process of textual transfer and working with a retrospective ST-oriented approach which enquires into the TT as a translation of an original with which it must necessarily be compared. In this approach translation scholars and researchers draw on recent work in descriptive linguistics in an attempt to grasp systematically the syntactic, stylistic and pragmatic properties of the texts in question.

With regard to the first trend, Bogatyrev (1971: 517-30) in discussing the function of the linguistic system in theatre in relation to the total experience declares that, "linguistic expression in theatre is a structure of signs constituted not only as discourse signs, but also as other signs." Bassnett (1978: 161-80), in an article on some of the basic problems of translating theatre texts, highlights examples of cases where the translator has altered the ideological basis of the text through over-emphasis of the

¹ Some ideas in this section are cited from "Compounding Issues on the Translation of Drama/Theatre Texts" by Joseph Che Suh available at <http://www.erudit.org/revue/meta/2002/v47/n1/007991ar.pdf>

extra-linguistic criteria at the expense of the linguistic and stylistic problems to be overcome. Also, in a study of the specific problems of literary translation, with particular reference to the translation of dramatic texts, she states that: "In trying to formulate any theory of theatre translation, Bogatyrev's description of linguistic expression must be taken into account, and the linguistic element must be translated bearing in mind its function in theatre discourse as a whole." (Bassnett, 1991b:123)

1.2.2.2 The cultural trend

On the other hand, there has been the tendency to move away from comparative textual analysis and evaluative criticism towards historical description, shifting the focus from the traditional preoccupation with the revered or sacred nature of the source text towards acceptance of the target text as a product in its own right. Attempts are therefore made to set translations and their reception within the context of the receiving culture and enquiries are made into the status of the translations in that culture. The focus is thus no longer on mere textual transfer, but on cultural mediation and interchange.

With regard to the second trend, Aaltonen (1993: 26) in her research on the manipulation of otherness in translated drama states that "the translator makes conscious or unconscious choices, which are not accidental by nature, but imposed on her/him by the system to which the completed translation will belong as an element." She even asserts further that the drama translator's survival as a translator depends on how willingly she/he follows the conventions of the system, or how tolerantly the system views different transnational choices. She equally asserts that "In translation, foreign drama is transplanted into a new environment, and the receiving theatrical system sets the terms on which this is done. A play script must

communicate and be intelligible at some level, even if it should deviate from existing norms and conventions.” (Aaltonen,1993:27). Other proponents of the target text/target culture and reception oriented approach in drama translation include Annie Brissett, Susan Bassnett, Andre Lefevere and Michele Laliberte.

1.3 Beijing Opera translation: a great task

In recent years, more and more foreign dramas and operas are being performed in Chinese theatres. However, it seems that chances for foreign audience to enjoy Chinese traditional operas are relatively fewer, resulting in an unbalanced cultural exchange between China and the other foreign countries in the world. Beijing Opera, the very representative of Chinese traditional operas, worth being introduced to more audience of the entire world. Mrs. Elizabeth Wichmann-Walczak’s version of Mei Lanfang’s representative Beijing Opera work *The Phoenix Returns to Its Nest* sets a good example.

1.3.1 A brief introduction to Beijing Opera

Beijing Opera (or Peking Opera) has existed for over 200 years. It is widely regarded as the highest expression of Chinese culture. It is known as one of the three main theatrical systems in the world. Artistically, Beijing Opera is perhaps the most refined form of opera in the world. It has deeply influenced the hearts of the Chinese people. Although it is called Beijing Opera, its origins are not in Beijing but in the Chinese provinces of Anhui and Hubei. After absorbing the operatic tunes of regional operas such as Han Opera, Hui Opera, and Kunqu Opera, it became a genre of national significance and popularity during the 1790’s. The charm of Beijing Opera lies in the comprehensive form of stage art. It is an organic combination of script literature, the performing techniques of “singing, reciting, dance-acting and

acrobatics”, music, painted-face make-ups and costumes, and so on.

1.3.2 Beijing Opera translation

The early attempts to bring Chinese drama to the West mainly consisted in translation of traditional Chinese opera lyrics, which served as literature for the purpose of reading rather than performance. These include *Xi Xiang Ji* and a great number of other Yuan dynasty operas. In 1741, *Zhao Shi Gu Er*, or as Edward Cave rendered it, *Chau Shi Ku Eul: The Little Orphan of the Family of Chau*, was translated into English. Three English versions¹ of this play were published in London, translated respectively by Edward Cave, William Hatchett and John Watts. Among the modern classics in Chinese modern drama translated into English were Cao Yu's *Thundestorm* by Wang Tso-liang and A.C. Barnes and *Wildness* by James Liu. Since the late 1970s, many new Chinese plays have been collected in anthologies of translations of contemporary Chinese literature.

1.3.3 Profile of Mrs. Elizabeth Wichmann-Walczak

Elizabeth Wichmann-Walczak, professor and director of Asian Theater at the Department of Theater and Dance, the University of Hawaii, focuses her research on *xiqu* or traditional Chinese theatre, especially *jingju* (Beijing Opera). Within the general area of *xiqu* she makes research on contemporary creative practices, performance structure, movement, music and voice, and affective meaning.

In 1979, young Wichmann-Walczak traveled to Nanjing, Jiangsu Province to do research on Beijing Opera. Kuang Yaming, the then president of the Nanjing University, assisted her in this project and introduced her to Shen Xiaomei, the youngest disciple of Master Mei Lanfang. Being a student of

Shen Xiaomei, Wichmann-Walczak took pains to learn Beijing Opera performance and became an outstanding player of this complex Chinese art. For three times she led tours to China for Beijing Opera performance in English and received numerous awards for her contributions to Chinese theatre research, performance, and creation from national artists' and scholars' associations in China and the United States. In 2002, Wichmann-Walczak and her students from Hawaii University brought the classic play *Judge Bao and the Case of Qin Xianglian* to Nanjing University.

The Phoenix Returns to Its Nest was translated into English by Mrs. Wichmann-Walczak in 1984 and she personally directed a cast and orchestra of students and teachers from Hawaii University to present the opera on the American stage.

Chapter Two

Performability: the first prerequisite

During the thirty years of research in the field of drama translation, several significant notions have been put forward and were much debated. Among them, the validity of performability as a criterion for evaluating a translation is one of the most contentious. This chapter will mainly concentrate on the linguistic aspect, and cultural elements will be discussed in Chapter Three.

2.1 A controversial term: Bassnett versus Pavis²

The challenging notion of “performability” has led some theoreticians of translation studies to reexamine their position towards translating theater texts. In the following paragraphs we will take a close look at theories put forward by Susan Bassnett and Patrice Pavis.

2.1.1 Bassnett in the early 1980s

In the 1980s, Susan Bassnett argued that theater has been one of the most neglected areas in translation studies, mainly because it has become common practice to translate dramatic texts in the same way as prose texts (1991b, 120-32). Assuming that a theater text should be read differently, Bassnett asserts that a dramatic text is a fully rounded unit only when it is performed, since it is only in the performance that its full potential is realized. Susan Bassnett identifies five translation strategies for theatre texts: a) translating the theatre text as a literary work; b) using the source language cultural context as frame text; c) translating ‘performability’; d) creating source

² This section is based on “Performability versus Readability: A Historical Overview of a Theoretical Polarization in Theater Translation” by Ekaterini Nikolarea available at *Translation Journal*, Volume 6, No. 4, October 2002.

language verse drama in alternative forms; e) co-operative translation (1985a: 90-91). Bassnett was one of the first scholars in translation studies to point out that the theater translator must meet two criteria more than the translator of prose or poetry. The first criterion is that of *playability* or *performability*, and the second is that of the function of the text (translation) itself. The second criterion is a derivative of the first, since the function of a theater text presupposes the written text as a constituent of performance. Bassnett also believes that the theater translator must consider the performance aspect of the written text (its gesture patterning) as well as its relationship to its contemporary audience.

2.1.2 Bassnett in the mid 1980s

These were Bassnett's attitudes in the early 1980s towards translating theater texts, but in 1985 her position changed drastically. In her article "Ways through the Labyrinth: Strategies and Methods for Translating Theatre Texts," she calls performability a "very vexed term" and dismisses it as "the implicit, undefined and indefinable quality of a theatre text that so many translators latch on to as a justification for their various linguistic strategies" (Bassnett 1985a, 90 and 101-102, respectively). Moreover, she disregards her own previous position acknowledging the translator's need to consider the undertextual rhythms and gesture language that are discernable within the written text (1978, 76-161; 1981, 37-48; and 1991b, 32-120). The most surprising aspect of this article might be Bassnett's concluding remarks: "It seems to me that the time has come to set aside 'performability' as a criterion for translating too, and to focus more closely on the linguistic structures of the text itself. For, after all, it is only within the written that the performable can be encoded and there are infinite performance decodings possible in any playtext. The written text, though it may be, is the raw material on which the translator has to work and it is with the written text, rather than with a

hypothetical performance, that the translator must begin.” (1985a: 102).

2.1.3 Bassnett and Pavis in the 1990s

In the 1990s it seemed that the theories of theater translation were polarized between two extremes: that of “performability” (*mise en scène*) and that of “readability” (written text). At the one extreme, Patrice Pavis, in his article “Problems of Translation for the Stage: Intercultural and Post-Modern Theatre,” claimed that translation for the stage goes beyond the interlingual translation of the dramatic text; he advocated that “a real translation takes place on the level of the *mise en scène* as a whole”. (1989: 41) At the other extreme, Susan Bassnett, in her articles, “Translating for the Theatre—Textual Complexities” and “Translating for the Theatre: The Case against Performability”, argued against any idea of performability and discredited any notion of performance-oriented translation; instead, she emphasized the written theatrical text (1990, 71-83; and 1991a, 99-111, respectively). “The task of the translator is to work with the inconsistency of the text and leave the resolution of those inconsistencies to someone else. Searching for deep structures and trying to render the text ‘performable’ is not the responsibility of the translator.” (Bassnett, 1998: 105)

On the other hand, some other scholars defend that performability is essential to drama translation and can not be abandoned. Roger Pulvers remarks that “When translating plays, one has to direct them in the mind as one translates.” (1984:24) David Johnston, in the introduction to *Stages of Translation*, claims “the essays and interviews contained within this book tend to consider translation as an extension of stage-craft, another activity to be understood as an integral strand of that multi-layered process of making a play work on stage.” (1996: 7) There is no denying that drama translation is more complicated than other pure written texts owing to the nature of the

dramatic text, however, it cannot be the excuse to avoid the problem and leave the dilemma to the directors and players. Performability, generally referred to as “the matching of text to action” (Macro, 2003: 56), contains the requirements to be met on the linguistic level. In addition, stemmed from the real-time communication between the audience and players, performability should also contain requirements on the socio-cultural level. Little or no response from the audience out of the social or cultural gap can affect the performance of the players, and what’s worse, the play has to face its end as trees without soil.

2.2 Performability: Speakability? Playability? Or Saleability

Eva Espasa, in her “Performability in Translation: Speakability? Playability? Or just Saleability?”, tries to analyze “performability” through three dimensions: “From a textual point of view, performability is often equated with ‘speakability’ or ‘breathability’, i.e. the ability to produce fluid texts which performers may utter without difficulty. From a theatrical viewpoint, the need or will to appeal to audiences usually involves a tension between foreignization and domestication. Such decisions find their way into performance as textual strategies (e.g. dialect) or audio-visual signs (e.g. body language, design, sound, and music). Performability is also determined by the theatrical ideology of the company, and is related to questions of status.” (Espasa, 2000: 49) With regard to Beijing Opera, at first scripts were intended for staging rather than for reading. Along with the practice, the script began to assume a more or less definite form until finally it was written. In this sense, Beijing Opera script takes its form in the process of the real performance and the final purpose is for the stage. Therefore, performability cannot afford to be neglected and is the first prerequisite to Beijing Opera translation.

2.2.1 Speakability

In translating any type of text, a translator should take the differences between languages and cultures into serious consideration. In drama translation, however, what one takes into account are not only the constraints of source and target languages and cultures, but also of the medium. "The translator of dramatic texts is expected to grapple not only with the eternal problem of 'faithfulness', however that may be interpreted, but also with the problem of what the relationship between the written and the performed may be." (Bassnett, 1998:96) Drama in its theatrical performance is in fact a kind of spoken communication, which is so different from the written communication that happens when a reader interacts with a literary work.

2.2.1.1 Phonetic features of Beijing Opera Arias³

Plays that are translated for acting should be speakable, and the oral features of language should be greatly emphasized in translation.

Arias are very important parts in a play. Beijing Opera is nicknamed as "Pi Huang Opera" because *Xi Pi* (西皮) and *Er Huang* (二黄) melodies form the base of its arias. *Xi Pi* is believed to be taken from *Hubei Opera* which was formed under the influence of *Shaanxi Opera* (or *Qin Qiang*). *Er Huang* is from *Anhui Opera*. *Xi Pi*, generally quick, fluent and light, expresses happiness or agitation and excitement. *Er Huang* is stable and strong and is generally used to express a thinking mood. Each melody has a lot of variations and thus is not really bounded by the above definition. Speak in Beijing Opera is as important as the arias. There are two types of voices. One is *Yun Bai* (韵白), a constrained and

³ This part is re-written on the basis of "Arias and Dialogues" by Xu-Ming Wang available at <http://www.chinapage.com/xwang/aria.html>

poetical voice, and the other is *Jing Bai* (京白), the natural voice.

The timing of a melody is indicated by *Ban* (板) and *Yan* (眼). *Ban* is the accented or strong beat while the *Yan* the unaccented or weak beat. *Xi Pi* starts from the weak and *Er Huang* starts from a strong beat. There are common and different tempos. The former includes *Dao Ban* (导板) or starting timing, *Man Ban* (慢板) or slow timing, *Yuan Ban* (原板) or medium time, *Kuai Ban* (快板) or quick timing and *San Ban* (散板) or free timing. *Man Ban* is used for thinking or self-talking. *Yuan Ban* and *Kuai Ban* are for narrative and excitement or happiness, respectively.

2.2.1.2 Further analysis of two versions

Stylistic analysis of dramatic texts tends to follow three approaches: analyze drama as poetry, as fiction or as conversation. With the above-stated brief introduction to Beijing Opera Arias, the poetry approach is suitable since sound and rhythm are as relevant in its texts as they are in poetry. How do we produce a text speakable, or more exactly, fit for arias of Beijing Opera? Through the following analysis of several stanzas from two versions of 《凤还巢》: *The Phoenix Returns to Her Nest* by Peng Fumin & Peng Gong (hereinafter referred to as Version 1) *The Phoenix Returns to Its Nest* by Elizabeth Wichmann (hereinafter referred to as Version 2), some clues can be found out.

2.2.1.2.1 Lexical analysis

Stanza1: 强盗兴兵来作乱,
不过是为物与为金钱,

倘若财物遂了愿，
 也未必一定害人结仇怨。
 倘若女儿不遭难，
 爹娘回来得团圆。
 倘若是女儿遭了难，
 爹爹他定要问一番。
 如今称了儿的愿，
 落一个清白的身儿我也含笑九泉。(Wichmann, 1986:
 123-124)

Version 1: The robbers invaded our home. They sought after only money and material things. Once they are satisfied in those, perhaps they won't make a point of hurting and killing people to make more enemies. If I can escape unhurt, there will be a happy family reunion after my parents' return. Should I lose my life, father will surely make inquiries about it to find out the cause. Now you allow me to do what I choose, I'll smile in the underworld with the consolation that I wasn't humiliated. (杨知, 1999: 181)

Version 2: Bandits, when out of control,
 pillage the country for wealth and gold;
 if their plunder is not too slight,
 they may not injure people out of spite.
 If your daughter comes to no harm,
 we'll reunite in simple bliss;
 if your daughter does come to harm,
 Father will bring them to justice.
 If you let me stay the while,
 and I preserve my purity, then I will meet death with a
 smile. (Wichmann, 1986: 57)

The source text totals 94 Chinese characters while Version 1 is 88 words and Version 2 72 words. It seems that in terms of the number of words, Version 1 is closer to the SL (Source Language) text. However, due to the specific of dramatic text and the difference between English and Chinese, Version 2 will be more suitable for performance in the aspect of time of delivery. One Chinese character stands for one syllable, but an English word contains one, two, or even several syllables. Therefore, in order to cope with the rhythm of accompanied music and the action of the players, the two versions should be measured in syllable, that is, Version 1 contains 130 syllables while Version 2 totals 89. It means that with the same speed of delivery, Versions 1 takes more time to speak and it may affect other factors on the stage, such as the accompanied music and the actions of the performers.

2.2.1.2.2 Syntactical analysis

The syntactical features include both syntactical devices and syntactic schemes. Syntactical devices here refers to variation in the use of sentence structures for stylistic or rhetorical effect, such as long or short sentences, simple, compound or complex sentences, active or passive voiced sentences.

Stanza 2: 先前有人到书馆,

你就该先对我父言。

奴家生来非下贱,

我岂肯私自进花园!

每日闺阁多腼腆,

如今受逼在人前；
有心来把青丝剪，
焚香念佛就也安然。(Wichmann, 1986: 138)

Version 1: If somebody had been to your study room before, you should have told my father about it. I wouldn't have sunk so low as to enter the garden where you were in without permission. I used to be a bashful girl at home. Now I'm embarrassed so badly. I'd rather have my black hair cut and abandon myself to burning incense and chanting Buddhist sutras quietly. (杨知, 1999: 183)

Version 2: When she came to call on you,
Father should have been told right away.
I am not an ill-bred girl;
how could I have gone to you that day?
I keep to my inner rooms;
but today you put me on display.
Now I want to become a nun,
burn incense and pray, out of harm's way. (Wichmann, 1986: 75)

Through a comparison of the two versions, it can be found that the translator picks more single-syllable words, and uses simpler sentence structures, and shorter clauses. For example, in Version 1 “奴家生来非下贱，我岂肯私自进花园” is rendered as “I wouldn't have sunk so low as to enter the garden where you were in without permission”, a sentence complicatedly structured. Version 2 is easier to understand: “I am not an ill-bred girl; how could I have gone to you that day?” Two simple sentences without redundant prepositions and conjunctions clearly convey the meaning to the

audience and help the actress to sing out with music and action.

2.2.1.2.3 Rhythm

Rhythm is the internal law of language. It is the regular occurrence of phonetics in a given time. The different phonetic and grammatical systems among countries decide that their ways to compose rhythm are different. Take Chinese and English for example. Chinese traditional poems' rhythm is made by the tonal patterns while English traditional poems' rhythm is made by the pattern of stresses. Rhythm is especially important for Beijing Opera translation as it constitutes the crucial feature of its arias and one of the decisive factors to produce a version that can be staged. Before the two versions of *The Phoenix Returns to Its Nest* are presented, we will see how Guo Moruo translates the English poem "Spring" by Thomas Nashe. A few points can be used as reference for the Chinese-English Beijing Opera translation.

Spring

Spring, the sweet Spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing.

Cuckoo, jug jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay,

Cuckoo, jug jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet,

Cuckoo, jug jug, pu-we, to-witta-woo!

Spring! the sweet Spring!

春

春，甘美之春，一年之中的尧舜，

处处都有花树，都有女儿环舞，

微寒但觉清和，佳禽争着唱歌，

啁啾，啾啾，哥哥，割麦、插一禾！

榆柳呀山植，打扮着田舍人家，

羊羔嬉游，牧笛儿整日价吹奏，

白鸟总在和鸣，一片悠扬声韵，

啁啾，啾啾，哥哥，割麦、插一禾！

郊原荡漾香风，雏菊吻人脚踵，

情侣作对成双，老妪坐晒太阳，

走向任何通衢，都有歌声悦耳，

啁啾，啾啾，哥哥，割麦、插一禾！

春！甘美之春！(English Square)

The meter of the original poem is iambic pentameter. The translated poem uses 6 words as a basic length unit. The syntactical structure and punctuation usage is basically the same as the original one. The beautiful language of the Chinese version conveys fully the happy air of the original poem and readers can enjoy the brisk rhythm of the source text when read the translated version aloud. Is the same true of Beijing Opera translation? The following are two versions of another stanza.

Stanza 3: 本应当随母亲镐京避难，

女儿家胡乱走甚是羞惭。

小妹行见姐夫尤其不便，
 何况那朱千岁甚是不端。
 那日他来将奴骗，
 幸中母氏巧机关；
 如今若再去重相见，
 他岂肯将儿空放还。(Wichmann, 1986: 123)

Version 1: I should have left for the capital with you, my mother, to seek refuge from the local riot, for I'd feel out of my element, should I go there all by myself. But there will be truly much inconvenience for me to visit now my elder sister's husband, His Excellency Zhu, whose behavior is usually quite improper. That day he tried to trick me, it's lucky that he fell into the clever trap laid by you. If I go there and see him again, how can he let me come home as I please? (杨知, 1999: 179)

Version 2: I don't want to meet with brother-in-law,
 because he has behaved improperly to me.
 He tried to deceive me that day,
 but you, by good fortune, had a marvelous plan.
 If I go to him and ask for his aid,
 don't you think he will keep me there if he can?
 (Wichmann, 1986: 57)

Generally speaking, a clause of Beijing Opera texts consists of seven or ten Chinese characters. Stanza 3 follows the melody *Xi Pi* and then starts with the weak beat. The stress (bold character) and sense group (slash) of the first four clauses of this stanza will be analyzed in detail as follows:

本应当/随母亲/镐京避难，
 女儿家/胡乱走/甚是羞惭。
 小妹行/见姐夫/尤其不便，
 何况那/朱千岁/甚是不端。

Each clause is divided into three sense groups by slash with three or four Chinese characters and the ~~bold~~ one is strong beat stressed. Version 1 is absolutely faithful to the source text with regard to the content but the actress may find it rather difficult to sing out for the inconsistency of the form. Version 2 makes some adaptation in the content to produce a stanza of six clauses, each around ten syllables. It is easier for the actress to cope with the music and keep the unique rhythm of Beijing Opera.

2.2.1.3 A few techniques detected

Beijing Opera is a refined form of art and its arias consists of various combinations of melody and rhythm. From the analysis of two versions of *The Phoenix Returns to Its Nest*, a few techniques are suggested for a more speakable or singable Beijing Opera in English. In respect of word, the translator should use more single syllable or two-syllable words and less multi-syllable ones. With regard to sentence, he/she should give priority to simple sentences rather than combined ones. In addition, the number of syllables in each clause is better to be consistent with that of Chinese characters in source text and the translator should take the sense group of a clause into account. These suggestions are not necessarily the only criteria to produce a singable Beijing Opera in English, however, it will certainly aid the translator to render an opera fit to be staged.

2.2.2 Playability

Playability or actability of the language in translated plays is another great task for the drama translators. While writing their plays, the majority of playwrights give particular consideration to the actability of their dramatic language, with the only exception of closet drama. The language in the play almost always implicates potential actions. It should not be regarded simply as a system of verbal signs but as a network of latent non-verbal signs waiting to be brought out in performance. As a result, the translator should make great effort to detect the underlying actability in the original play and then reproduce it creatively in his translation.

Generally speaking, apart from the linguistic signs, the language of drama is also full of paralinguistic and kinesic signs, either explicit or implicit ones. A translator that ignores these complex sign systems of drama is running serious risks. However, to render the playtext “actable” does not necessarily mean that one should decode all those secret signs in the source text and then re-encode them correspondingly in the target text. Such an expectation is really too much for a translator who, in most cases, is not an expert in acting. A more realistic requirement, a translator should put himself or herself in the actor's position from time to time and helps to clear away the possible impediment in understanding.

2.2.3 Saleability

The theatrical ideology will certainly have great influence on the whole process of text translation and play performance. The thesis mainly concentrates on the study of drama translation at linguist and cultural level, and thus will not make further research on this subject.

Chapter Three

Acceptability: the second prerequisite

The ability of the dramatic language as a communication system to convey information by means of speech lies in the correct reception of messages by the audience over the spoken communication. The translation of a drama which is designed to be performed in theatre is very different from one which is to be read individually. In most cases, the problem of intelligibility in one's private reading of a play can be solved by means of annotation. But there is no time or place for footnotes in a stage performance. Instantaneous perception is hence what one should aim at in translating plays for theatrical performance. Therefore, acceptability for the audience is the second prerequisite for Beijing Opera translation.

3.1 The important role of the audience

The audience's direct and immediate interaction with the actors on the stage enables him to be regarded as an element far more important than the reader in the literary system. As a matter of fact, its influence in the theatre prevails from the very moment of the conception of the idea of the play text in the playwright's mind to the stage production of the text by the production team, as almost every play is written for a certain group of audience. (Crawford, 1999: 74) Together with the actor, the audience composes "the two basic components of the theatre" on which the theatre centers. (Barranger, 1986: 5) Wilson and Goldfarb claim that the actor-audience relationship lies at the heart of the theatre experience as it is the "immediate, personal exchange, the chemistry and magic of which give theatre its special quality." (1991: 45) As Mateo puts it, "the interpretation and feedback of the audience reach the actors and director at the very moment of the performance". (1997: 106) As a result, the actors and actresses will in turn be affected by the response of the audience, as they will "be buoyed up by a

responsive audience and discouraged by an unresponsive one” during their performance. (Wilson & Goldfarb, 1991: 45) To sum up, the audience can affect, and in subtle ways change, the performance. In this sense, immediate audience response in the theatre is fatal to the success of a stage performance. Since the audience is placed at a higher level in the communication system than the characters, he is allowed to know more than characters on the stage. Yet his understanding of what is happening on stage does not come easily. Short suggests that “the playwright should take into account the audience/reader element in his artistic creation and provide enough information to the audience/reader.” (1989: 149)

3.2 Cultural elements

Translation involves the transposition of thoughts expressed in one language by one social group into the appropriate expression of another group. As cultures are increasingly brought into greater contact with one another, multicultural considerations are brought to bear to an ever-increasing degree. The translator is not just dealing with words written in a certain time, space and sociopolitical situation; most importantly it is the cultural aspect of the text that the translator should take into account. The process of transfer should consequently allocate corresponding attributes of the Chinese culture in Beijing Opera texts to ensure acceptability of foreign audience.

3.2.1 Definition

The term culture, although usually taken for granted, has been defined in many ways. According to Franz Boas, “Culture may be defined as the totality of the mental and physical reactions and activities that characterize the behavior of the individuals composing a social group collectively and individually in relation to their natural environment, to other groups, to

members of the group itself and of each individual to himself. It also includes the products of these activities and their role in the life of the groups. The mere enumeration of these various aspects of life, however, does not constitute culture. It is more, for its elements are not independent, they have a structure.” (1963: 149) More specifically concerned with language and translation, Newmark defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (1988: 94), thus acknowledging that each language group has its own culturally specific features. He further clearly states that operationally he does “not regard language as a component or feature of culture” (Newmark, 1988: 95) in direct opposition to the view taken by Vermeer who states that “language is part of a culture” (1989: 222).

3.2.2 Importance of culture in translation⁴

In the modern world, distances between different countries are getting shorter every day, and cultures have more and more contact with each other. “For truly successful translating, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function.” (Nida, 1993: 82) Discussing the problems of correspondence in translation, Nida confers equal importance to both linguistic and cultural differences between the SL and the TL and concludes that “differences between cultures may cause more severe complications for the translator than do differences in language structure.” (Nida, 1964: 130). It is further explained that parallels in culture often provide a common understanding despite significant formal shifts in the translation. The cultural implications for translation are thus of significant importance as well as lexical concerns. Lotman’s theory states that “no language can exist unless it

⁴ Some ideas in this part are cited from “Choose a text, translate it into your language and consider the cultural implications for translation” by Kate James available at <http://www.cels.bham.ac.uk/resources/essays/james1.pdf>

is steeped in the context of culture, and no culture can exist which does not have at its centre, the structure of natural language.” (1978: 211-212). Bassnett underlines the importance of this double consideration when translating by stating that language is “the heart within the body of culture”, the survival of both aspects being interdependent. Linguistic notions of transferring meaning are seen as being only part of the translation process, “a whole set of extra-linguistic criteria” must also be considered. (1980: 13-14) As Bassnett further points out, “the translator must tackle the SL text in such a way that the TL version will correspond to the SL version... To attempt to impose the value system of the SL culture onto the TL culture is dangerous ground.” (1980: 23). Thus, in translating, it is important to consider not only the lexical impact on the TL reader, but also the manner in which cultural aspects may be perceived and make translating decisions accordingly.

3.2.3 Domestication versus foreignization

Now that there is such a close relationship between translation and culture, the question of how to deal with the cultural elements in the text in the process of translation emerges consequently. For the translation of cultural elements, especially the sharp cultural differences between SL and TL, domestication and foreignization schools both defend their arguments. The domestication school insists that translation is communication so that one of the translator’s responsibilities is to avoid cultural conflicts and help the readership to gain a better understanding of the translated texts. The translator should not place too high demands on his readers’ intelligence and imagination with regard to the understanding of the cultural world of the original writer. What the translator should do is try to bring the world of SL text as closely as possible to his reader by any means he thinks may helpful. On the other hand, foreignization school sticks to the necessity to inform the readership the foreign culture, which in most cases is the purpose of their

reading. The translator should have confidence in the capabilities of the readership to accept and understand those “foreign elements” and the absorption of fresh SL culture helps to enrich the vocabulary and way of expression in the TL. In contrast to the domestication school, foreignization school believe in it is through the strategy of foreignization that the purpose of intercultural communication is fulfilled and the opposite strategy fails to meet the criteria of “faithfulness” to the original text.

3.2.3.1 Overseas development

Domestication has been implemented at least since ancient Rome, when, as Nietzsche remarks “translation was a form of conquest” and Latin poets like Horace and Propertius translated Greek texts “into the Roman present”: “they had no time for all those very personal things and names and whatever might be considered the costume and mask of a city, a coast, or a century” (Nietzsche 1974: 137) Foreignization was first formulated in German culture during the classical and Romantic periods, perhaps most decisively by the philosopher and theologian Friedrich Schleiermacher. In his speech in 1813, “The translator can either leave the writer in peace as much as possible and bring the reader to him, or he can leave the reader in peace as much as possible and bring the writer to him.” (Schleiermacher, 1838: 47, as translated in Wilss, 1982: 33) “‘Bring the reader to the original text’ would correspond to requiring him to process the translation in context of the original; thus tries to transport to its location, which, in all reality, is foreign to him.”(Schleiermacher, 1838:219, as translated in Wilss, 1982:33) Further development of the two strategies is carried on by Nida and Venuti.

This very theory is considered to be the inspiration of the “resistant translation” put forward by Venuti whose disagreement with Nida ignited

the sharp debate on domestication and foreignization in recent Western translation circles. "Closest natural equivalence" (Nida & Taber, 1969: 12) is the ideal of Nida's domestication translation theory system in which the key word is "naturalization". Nida lays emphasis on the "dynamic equivalence" or "functional equivalence" between the SL and TL texts, which means that the TL readers' response to the translated text should be basically the same as SL readers' to the original text. Therefore, readers are placed at the priority position and are able to make the slightest effort to know the culture mode of the original text for translators have changed it into their familiar own culture mode. In contrast, Venuti's "resistant translation" theory favors the strategy of retaining the "foreign elements" in the original text. It is the "otherness and strangeness" that Venuti wants to present in the translated text and "Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations." (Venuti, 1995: 20)

3.2.3.2 Debate in China

The strategy of domestication has been the domination of the literature translation in China for a considerably long time. It justifies its existence for domestication makes the translated text more vivid and local so that it is widely accepted by the people. Lin Shu's versions can serve as a good example of the domestication translation in the early twentieth century, and the word "异化" (alienation) is already included in *Dictionary of Modern Chinese* published in 1978 and reprinted in 1991.

In China, the debate on the adoption of these two strategies is considered to be an extension of the debate on literal translation and free translation.

(王东风, 2002: 24) It can be traced back to the Han Dynasty in ancient China and from the 1920s to the 1930s there came the second round debate on it. The left-wing scholars, taking Lu Xun as their representative, are in favor of the strategy of literal translation while the right-wing ones, taking Liang Shiqiu as representative, prefer free translation. The school of literal translation argues that free translation eliminate the exotic elements of the source language (SL) and betray the basic translation criteria of faithfulness. However, the school of free translation criticizes the awkwardness and unnaturalness of the literal translation versions. In recent decades, after the publication of *Domestication: A Wrong Track in Translation*, (刘英凯, 1987) this argument has received more and more attention from the Chinese translation circles concerning both translation theory and practice.

3.3 Six factors concerning the adoption of translation strategies

As a consequence of the two main conflicting trends highlighted in the thesis, there has been and there still is a theoretical debate as to whether in translating a play the translator should preserve the foreign and exotic characteristics of the text or whether she/he should adapt and assimilate them into the target language and target culture. Pavis states that “translation in general and theatre translation in particular has changed paradigms: it can no longer be assimilated to a mechanism of production of semantic equivalence copied mechanically from the source text. It is rather to be conceived of as an appropriation of one text by another.” (1989: 25)

There seems to be no consensus yet among researchers and practitioners over this issue. In fact, both strategies may be justified in their own right if the differences in the purpose of translation, the type of texts, the intention of the author, the readership, poetics and ideology are taken into consideration. With a general

analysis on Mrs. Elizabeth Wichmann's version of Mei Lanfang's *The Phoenix Returns to Its Nest*, how the six factors influence the adoption of translation strategies will be explored.

3.3.1 The purpose of translation

"What is translation? Often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text." (Peter Newmark, 1988: 5) There are nearly three thousand kinds of languages in the world, among which about ten-odd are widely used so that it cause a great inconvenience in the communication of people with different languages. Countries and regions using dissimilar languages have to exchange information on politics, diplomaticism, economy, science and technology, arts, military, sports, entertainment and so on everyday. The key to this problem hindering communication and intercourse is translation. Most translations are intended to serve, however imperfectly, as a substitute for the original, making it available to people who cannot read the language in which it is written. This imposes a heavy responsibility on the translator.

Taking account of various translation purposes, the translator should adopt different translation strategies accordingly. As for *The Phoenix Returns to Its Nest*, the purpose of translation is to let more foreign audiences enjoy and appreciate this traditional Chinese opera so that this form of art could be retained and developed, not only in China, but also around the world, as Mrs. Wichmann stated in the First International Symposium for Chinese Traditional Operas in 1987. (Eastday) Motivated by this goal, Mrs. Wichmann adopted foreignization for some culture-bound elements to introduce Chinese culture.

3.3.2 The type of text

According to Newmark, there are six functions of language, namely, the expressive, informative, vocative, aesthetic, phatic and metalingual function, among which the first three are the main functions of language. Based on this theory, Newmark classifies the text into three main types:

- (1) The expressive text, including serious imaginative literature, authoritative statements, autobiography, essays and personal correspondence, etc.
- (2) The informative text, including textbooks, technical reports, articles in a newspaper or a periodical, scientific papers, thesis and minutes or agenda of a meeting, etc.
- (3) The vocative text, including notices, instructions, publicity, propaganda, persuasive writing (requests, cases, theses) and possibly popular fiction, etc. (1988: 39-44)

Dramatic text, one of the four types of the serious imaginative literature, is categorized as the expressive text. Generally speaking, semantic translation is used for “expressive” texts while communicative for “informative” and “vocative” texts. Semantic translation “must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text” and “it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents” while communicative translation “attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.” (Newmark, 1988: 46-47)

However, as Newmark stated in the same book, “The main purpose of translating a play is normally to have it performed successfully. Therefore a translator of drama inevitably has to bear the potential spectator in mind though, here again, the better written and more significant the text, the fewer

compromises he can make in favour of the reader.” (1988: 172) *The Phoenix Returns to Its Nest* was staged in America in the 1980’s, when the cultural exchange was not so extensive as nowadays and most audience of United States were not familiar with Beijing Opera. To ensure the acceptability and successful performance of *The Phoenix Returns to Its Nest*, communicative translation is also crucial to the translation. In other words, domestication or adaptation is indispensable for the whole process of drama translation.

3.3.3 The intention of the author

Roland Barthes develops “the death of author” thinking which found its way into Translation Studies. From instability of the signifiers and signifieds, Barthes concludes that reading texts in terms of authorial intention or what we think the author meant by such and such a statement, and referring the source of meaning and authority of a text back to its author (as the creator of that text) is no more acceptable (Royle, 2003: 7). However, the work of the translator cannot be isolated from understanding the intention of the author, especially concerning the expressive texts. As to such texts, it is not sufficient to represent the “meaning” of the language involved. In order to provide an adequate translation, the intent of the author must be ascertained. The French poet and translator Etienne Dolet states, “the translator must understand to perfection the meaning and the subject matter of the author he translates. If he understands this he will never be obscure in his translation and if the author he translates is in no way obscene, he will be able to make him easily and perfectly intelligible.” (Lefevere, 1992a: 27)

Mrs. Wichmann came to Nanjing University in 1979 to make deep research into Beijing Opera and she was regarded as the American inheritor of the operatic tradition of the school of Mei Lanfang who toured the United States with his Beijing Opera Troupe in 1930. The deep understanding of Beijing

Opera and personal experiences in its performance enabled Mrs. Wichmann to successfully balance domestication and foreignization and display the opera's own flavor.

3.3.4 The readership

The readership is a factor that no translator can afford to neglect during the course of translation. A question that needs to be asked in considering a text for translation is for whom the original text is intended. The translator should take account of the level of education, the class, age and sex of the potential readership. According to M. Coulthard(1992: 12), "the translator's first and major difficulty ... is the construction of a new ideal reader who, even if he has the same academic, professional and intellectual level as the original reader, will have significantly different textual expectations and cultural knowledge."

As for the translation of dramatic text, the factor of readership, or rather, the audience of the play, is especially important. As stated in the early part of the chapter, firstly, the dramatic text is finally displayed to the audience through the performance of the players, so that some of the translation methods, such as footnotes, are not applicable to the translation of dramatic text. Secondly, the success of the theatre performance lies in the audience's quick understanding, acceptance, and response to the play. There is no time available for the audience to pause and re-read the text as they do when reading the written text. Therefore, the translator should pay special attention to the common idiomatic expression, quotations, proverbial allusions and metaphors, etc., of the source text.

The Phoenix Returns to Its Nest, directed by Mrs. Wichmann and performed by a cast and orchestra of students and teachers from the Hawaii University drama and music departments on the American stage, was in face of

American drama audiences. They were interested in the Chinese opera and Chinese culture, but they were not opera expert as Mrs. Wichmann and since it was the first time for the Beijing Opera to be performed by foreigners in English, most of the audiences were probably unfamiliar with this form of art before. Therefore, complete or too much foreignization may result in confusion and unacceptability, which inhibit the quick response or even cause the indifference among audience. Taking these into consideration, Mrs. Wichmann applied domestication to ensure the prerequisite of the Opera performance, that is, performability and acceptability.

3.3.5 Ideology

In addition to the above-mentioned four factors originally put forward by Guo Jianzhong (1998: 12-18), there are two more factors that “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, 1992: 41)

André Lefevere proposes three elements that interact under the heading of patronage. The ideological element acts as a constraint on the choice and development of both form and subject matter. “Needless to say, ‘ideology’ is taken here in a sense not limited to the political sphere; rather, ‘Ideology would seem to be that grill work of form, convention, and belief which orders our actions’ (Jameson 107) ” (Lefevere, 1992: 16) The translator, when introducing concepts of foreign culture into the local culture, is bound to form his/her own value judgment towards the foreign cultural value, and then make a decision on the translation strategies: free translation or faithful translation, semantic or communicative, and foreignization or domestication.

Translation is a process of introducing foreign ideology to local ideology *per se*.

China exercised the reform and opening-up policy in 1980 and the political, economical and cultural exchanges with foreign countries have been enhanced since then. As Mrs. Wichmann said in an interview with a Chinese reporter, "Relations between China and the United States were returning to normal at that time, so my studying *Jingju* was a wonderful advertisement for inter-cultural exchange." (Eastday) Based on the purpose of cultural exchange, Mrs. Wichmann rendered *The Phoenix Returns to Its Nest* in verse, retained the rhyme of the original lines, adopted foreignization strategy for some of the cultural-bound words, and finally gave performance on American stage to show audience the real flavor of Beijing Opera.

3.3.6 Poetics

"Derived from Aristotle's Poetics, the 'poetics of translation' refers to the inventory of genres, themes, and literary devices that comprise any literary system. In translation studies, the term also refers to the role a literary system plays within the larger social system and/or how it interacts with other (foreign) literary or semiotic sign systems." (Baker, 2004:167) Translators often try to try to recast the original in terms of the poetics of their own culture so that to make it pleasing to the local audience and thus ensure the acceptability of the translation, but not infrequently, they also use their translations to influence the evolution of the poetics of their times.

Mrs. Wichmann came to China to learn not only the written work of Chinese traditional opera, but also the real performance of the art. As she once noted "The reason why I learned *Jingju* was not because I wanted to perform the opera as a show," she says, " I want to translate it into English, teach it and

truly understand it." (Eastday) Foreignization enables the translator to bring the authentic Beijing Opera to the audience and enrich the American culture while domestication ensures the acceptability of the audience and the feasibility of teaching. As Lefevere remarks, "The compromises translators find between the poetics of the original and the poetics of their culture provide fascinating insights into the process of acculturation and incontrovertible evidence of the extent of the power of a given poetics." (1992a: 26)

3.4 Adopting domestication for the sake of acceptability

With the above-stated analysis, it can be concluded that for the Beijing Opera translation, the translator can not singularly follow one strategy and abandon the other with regard to the culture elements in the text. Translating theater texts is different from some other text types since the theater text is prepared for performance. On the one hand, the translator can utilize the setting, the facial expression and the acting of the players, the costume, and so on to convey the meaning of the text. On the other hand, the translator is in face of more limitations and is required to take the reader's instant response into full consideration. Footnotes and long sentences of explanation are of no use in translating dramatic texts, for they will inhibit the fluent course of performance. Complete foreignization will produce a translated work of an incomprehensible language, as Katharina Reiss quoted in her book, "Yet it is precisely this popular artistic device that Ernst Merian-Genast's restrictive comment intended: 'Just as the principle of accommodation can be overdone, so can the principle of alienation. If the translator's attempt to imitate the expressions of the original faithfully goes beyond the limits of normal usage, the result may become (as Schlegel put it) sheer gibberish.' (Merian-Genast, 1958, p.34)". (2004: 37) The following cases support the necessity of domestication and the function of foreignization will be presented in the next chapter.

3.4.1 Address form

Address form is an important factor of the cultural system since it represents the identity of a person. In the second scene, Zhu Huanran and his servant have a conversation with Cheng Pu as follows:

Example 1: 程浦 啊，千岁。招他前来，同饮几杯如何？

朱焕然 这算不了什么。——小子，把那少年给我叫回来。

家院 那一少年请转！

穆居易返回。

穆居易 何人在唤我？

家院 我家千岁叫你哪。(Wichmann, 1986: 87)

CHENG: Ah, Lord Zhu. Would it be possible to invite him to drink a few cups with us?

ZHU: That's easily done. Boy, call that young man over here for me.

FIRST CLOWN SERVANT: Sir. Young gentleman, please come here.

Mu turns to Clown Servant.

MU: Who has sent for me?

FIRST CLOWN SERVANT: The Imperial Relative Zhu Huanran.

Cheng Pu called Zhu Huanran “千岁”, literally means “thousand years”. It is a deferential allusion to a prince, princess or other high-ranking imperial relatives, used especially in traditional operas. Zhu Huanran is the son of Emperor's brother, so he is entitled of the address. In the translated opera, Mrs. Wichmann in the first case substitute it with its Western equivalent

“Lord”, the general masculine title of nobility and other rank a man of high rank in a feudal society or in one that retains feudal forms and institutions. In the second case, in FIRST CLOWN SERVANT’s words, the translator renders “千岁” into “The Imperial Relative” as a complementary explanation for Zhu’s identity. Supposing that Cheng Pu addresses Zhu Huanran “Zhu Qiansui”, it may cause confusion in the audience while “Lord Zhu” enables the audience to recognize the identity of the character immediately.

3.4.2 Measurement units

During the process of translation, the translator usually encounters the problem of different measurement units among countries, especially for traditional Chinese works since China implemented the old metrology then. Footnotes can be an aid to written text in which the translator can keep the original measurement units. However, domestication is required for drama translation because those old Chinese measurement units almost mean nothing to foreign audience.

Example2: 朱焕然 哎呀，我的妈呀！

观此女生得来容颜难看，
血盆口黄板牙鼻孔上翻，
手指头伸出来亚似钢钻，
裙边下露出了那尺二的金莲；
莫不是母夜叉洞房出现，
何方的妖魔怪把我来缠。(Wichmann, 1986: 115-116)

ZHU: Ai yo! My God!

This woman’s appearance is hard to take;
Nauseous mouth, yellow teeth, and nostrils that gape.
Her two hands reaching out are like steel claws;

Her skirt reveals feet that are great eighteen inch paws.
 A demon who's seeking to be a bride;
 A nightmarish monster from which I cannot hide.
 (Wichmann, 1986: 48)

It is a stanza of Zhu Huanran's description of Chen Xueyan's ugly appearance. Xueyan's feet is depicted as “尺二的金莲”。“尺二”，which means “一尺二寸”，equals about 40 centimeters or 16 inches. Obviously, it is an overstatement of the size of Xueyan's feet in order to achieve a comic effect. Mrs. Wichmann substitute the Chinese old measurement units “尺” with “inch”, though not in exact equation, so as to let the audience have a clear and vivid picture of Xueyan's appearance.

3.4.3 Pun (Play on words)

Figure of speech is also a knotty job for translators in inter-cultural translation. The language style of *The Phoenix Returns to Its Nest* is light and buoyant with play on words to achieve the comic and humorous effect. Because of different phonetic systems and meaning scope, it's very difficult to reproduce punning in the translated text. Foreignization cannot fulfill the task so that it is necessary to find a comparable device to represent its aesthetic function.

There are cases of wordplays using homophonic Chinese characters to create a special effect. Mrs. Wichmann replaced them with homophonic words in English and added idioms native to English language to reproduce the special effect.

For instance, in the eleventh scene, after the Elder Mistress Cheng Xueyan and Zhu Huanran find that they both marry the person unexpected, there is an

interesting dialogue between them.

Example 3: 程雪雁 你说什么呀? 郎君?

朱焕然 郎君? 我真狼狈了。” (Wichmann, 1986: 116)

XUEYAN: What did you say, Duckie-poo?

ZHU: Duckie-poo? How about just plain ‘dead duck’?”

(Wichmann, 1986: 49)

In Chinese, the character “郎” and “狼” have the same pronunciation and Mrs. Wichmann creatively used the colloquial “Duckie-poo” to render “郎君”, which means one’s husband in ancient China, and the idiom “dead duck” to indicate the confounded situation Zhu Huanran has undergone. “Dead duck” refers to someone who is unlikely to be successful, especially because of a mistake or bad judgment. Zhu Huanran, who intended to take advantage of Mu Juyi’s absence and get the delicate Young Mistress Cheng, finally marries her ugly sister. The translated version is a perfect equivalent of the original one both in meaning and in form.

3.4.4 Allusion

Allusion is a brief reference to a person, event, or place, real or fictitious, or to a work of art. In the twelfth scene, Mu Juyi is recommended to meet General Hong.

Example 4: 穆居易(念) 奇谋追陆逊, 投笔学班超 (Wichmann, 1986: 119)

MU: (recites) Now a strategist,

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

“陆逊” (Lu Xun) is a general in the time of Three Kingdoms who has broad knowledge of tactics and “班超” (Ban Chao) gives up the academic pursuits for a military career. Mu Juyi is also a scholar but he decides to make his name in the battlefield so that he compares himself with these two men of military strategists. Mrs. Wichmann translates the meaning of the allusion instead of merely two unacquainted names for the sake of the audience's intelligibility.

Chapter Four

A step further: aesthetic function

Aesthetics, also spelled esthetics, is the theoretical study of beauty and taste constituting a branch of philosophy. The term was introduced by Alexander Baumgarten, the eighteenth century German philosopher. "Aesthetics owes its name to Alexander Baumgarten who derived it from the Greek *aisthanomai*, which means perception by means of the senses. As the subject is now understood, it consists of two parts: the philosophy of art, and the philosophy of the aesthetic experience and character of objects or phenomena that are not art." (Budd, 1998) The term was subsequently applied to the philosophical study of all the arts and manifestations of natural beauty.

Literature's unique aesthetic nature determines that aesthetics is an important approach to assessing the values of both literature and its translations. While the content is clearly important, for literary translation, Casagrande states that "express consideration is given to the literary or aesthetic form of the message in both languages" (1954: 335). This type of translation thus places heavy demands on the translator, since elements of poetic or aesthetic expression such as rhyme, meter, or metaphor are "precisely those aspects of language which are most resistant to translation" as they "partake of the unique qualities of the individual languages" (1954: 336)

4.1 Translation aesthetics

In ancient Greek Plato put forward his aesthetic view on the basis of "ideas" or "forms" and Aristotle proposed his aesthetic view with "imitation" as the core. These thoughts and ideas had exerted great influence on the later development of Oriental and Occidental aesthetics. The following paragraphs will make a general

review on aesthetic theories on translation.

4.1.1 Translation aesthetics in the West

Cicero, an important translation theorist in the Western translation history, demonstrates his opinions in his *De Optimogenere Oratorum* that “I did not hold it necessary to render word for word, but I preserved the general style and force of the language.”(申雨平, 1999: 157) Saint Jerome, in his famous letter “De optimo genere interpretandi” (1953), states that “I not only declare but loudly proclaim that in translating from the Greek, except for the sacred scriptures where even the order of the words is a mystery, I translate not word for word but sense for sense.” (1953: 59). Another translation theorist worth mentioning is Alexander Tytler, who put forward the “Three Principles of Translation” in his *Essay on the Principles of Translation* (1790) and elucidated in its conclusion that a successful translation should be one that could reflect all the merits of the original language, have an insight into its inference and finally get at all its beauty.

4.1.2 Translation aesthetics in China

The combination of translation theory with aesthetics is the basic feature of Chinese traditional translation theory. In the 2000-year history of translation theory, translation theorists had absorbed not only ideas and thoughts from Taoism and Confucianism, the two schools of native philosophy in China. Liu Xie’s great work *Carving a Dragon at the Core of Literature* (*Wen Xin Diao Long*) consists of 50 essays on classical aesthetics of literature and arts. He analyzed many concrete examples in literature works, appraised the aesthetic values of various literature styles in ancient China and proposed some aesthetic criteria for literature criticism. In modern times, with the gradual in-flow of Western thoughts and technology, translation aesthetics boomed at

the end of the 19th century. In 1896, Yan Fu proposed his translation principle of “faithfulness, expressiveness and elegance”. In this period, some other men of letters and aestheticians also had their remarks on translation theory, such as Mao Dun, Lin Yutang, Zhu Guangqian, Qian Zhongshu, Xu Yuanzhong and so on. The following paragraphs will focus on the principle of “three beauties” put forward by Xu Yuanzhong, better known as X.Y.Z. and apply the principle to the analysis of Mrs. Wichmann’s version of *The Phoenix Returns to Its Nest*.

4.2 The principle of “three beauties”

X.Y.Z. rests his reputation primarily on poetry translation practice and his initiation of the principle of “three beauties” in sense, sound and form, which is of great significance to the practice of poetry translation, and might be assumed as a milestone for poetry translation in theory and practice as well. Owing to the similarities of verse and Beijing opera in language features, the thesis will apply the principle of “three beauties” to examine the aesthetic criteria and approach to Beijing Opera translation.

“The principle of ‘three beauties’ is initially put forward by Lu Xun in the first essay ‘From Language to Article’ of *The Compendium of Chinese Literary History*. ‘Firstly, to achieve beauty in sense for readers’ heart; secondly, to achieve beauty in sound for readers’ ears; thirdly, to achieve beauty in form for reader’s eyes.’ ” X.Y.Z. further explains the principle as follows: “I apply the principle of ‘three beauties’ by Lu Xun to translation and it becomes the principle of ‘three beauties’ for poetry translation. That is, beauty in sense means that the translated poem can touch readers’ heart as the original one does; beauty in sound means that the translated poem should have euphonic rhythm as the original one does; beauty in form means that the translated poem should try to retain the form

like line length and antithesis of the original one.” (许渊冲, 2003: 85 My translation)

4.2.1 Beauty in sense

Beauty in sense ranks first in the principle of “three beauties” and accordingly is the first criterion to be met in translating aesthetic elements of a text. In chapter 3, the strategy of domestication is highlighted for the sake of the audience’s acceptability and real-time response. In this chapter, the author will present how the strategy of foreignization can be adopted to achieve “beauty in sense” and introduce the foreign audience the refined Chinese culture.

In *The Phoenix Returns to Its Nest*, Mrs. Wichmann brought the reader and audience to the original Beijing Opera text by adopting foreignization for those culture-related phrases, idioms and proverbs.

4.2.1.1 Retain the original image and introduce it to the target culture

One of the side effects of domestication is the loss of the comprehensive cultural images in those idiom and proverbs. The strategy of foreignization makes up the loss and brings the target culture the authentic images. Two examples are as follows:

Example 1: In the eighth scene, Zhu Huanran praises the young Mistress Cheng “如花似玉” and Mrs. Wichmann translated the idiom into “as beautiful as flowers and jade” (1986:40). The version of “She is very beautiful” is enough to render the meaning of the idiom, but the version of Mrs. Wichmann informed the reader and audience the images in Chinese culture to admire beauties.

Example 2: In the fourth scene, when Zhu Huanran offers his birthday felicitations to Cheng Pu, he says “祝您寿比南山，福如东海”，which expresses his wish for Cheng’s longevity. Mrs. Wichmann translated this widely used felicitation idioms in China into “I wish you a life as long as the Southern Mountains are tall, and good fortune as broad and deep as the Eastern Ocean.” Though the reader and audience may not know the cultural source for the “Southern mountains” and “Eastern Ocean”, but the vivid version brings them closer to Chinese culture.

4.2.1.2 Retain the image that inspires the equivalent one in the target culture

Different cultures of different nations share a number of same images and thus it is possible for foreignization to achieve the effect which the target language readers respond to the translation work as the same as the source language readers do to the original work. A good example is in the first scene of *The Phoenix Returns to Its Nest*.

Example 3: 刘鲁七（念）自幼生来胆气刚，
练就拳棒与刀枪；
结交绿林英雄汉，
桃花山上自为王。（Wichmann, 1986: 85）

LIU: (recites) From my birth I have been brave,
trained in fist, sword, knife and stave;
greenwood heroes are my mates—
at Peach Blossom Peak, I’m head of state.”
(Wichmann, 1986: 9)

Mrs. Wichmann translated “绿林英雄汉” into “greenwood heroes”, which reminds the Western reader and audience of Robin Hood, a legendary outlaw living in Greenwood. In China, referring to “绿林英雄”, people always associate them with those outlaws in *Water Margin*, one of the Four Classical Chinese Novels. Robin Hood is a great hero who robs the rich to help the poor, and this image is very close to outlaws of *Water Margin* in Chinese people’s mind. Through foreignization, the culture image in target culture echoes that in the original one. The SL expression can be foreignized, just because it is a coincidence that there is the same expression in both languages, namely, “绿林英雄” and “greenwood heroes”.

4.2.1.3 Retain the image with necessary amplification

In some cases in which literal translation cannot fully render the cultural connotation of the idioms or proverbs, domestication seems to be a choice. the job can be done by retaining the culture image and adding some necessary explanatory words to enable the reader to understand the real cultural meaning.

Example 4: In the first scene, Mr. Cheng Pu, the retired Vice Minister of War in the Ming Dynasty, uses “告归林下” to refer to his retirement and the leisure he enjoys after it. Mrs. Wichmann rendered this phrase into “in peaceful woods” (1986:10) rather than literally “in woods”. There is an idiom in English, “be out of woods”, which means “to no longer be in danger or difficulty”. Therefore, “in woods” may cause the readers to associate with some negative situations, but with the word “peaceful”, “in peaceful woods” guides the audience to a serene surrounding and an easy life.

Example 5: In the seventeenth scene, Mr. Mu Juyi realizes that he mistook the beautiful Young Mistress Cheng for her ugly elder sister and kowtows in apology. He says “改日负荆”, which is rendered as “Tomorrow I will bring a birch branch for flogging”. (1986: 73) We Chinese are familiar with the proverb “负荆请罪”, but for foreign readers and audiences, “to bring a birch” would confuse them. So, Mrs. Wichmann added the explanation “for flogging” to clear its meaning and with the help of actor’s performance, the audience can understand that this is a way to show one’s apology and beg for the forgiveness.

4.2.2 Beauty in sound

Beauty in sound is no less important for translation of Beijing Opera than that of poetry. Beijing Opera arias feature the unique rhythm and regular rhyme.

Rhyme is a common device used to achieve musical effects in various text types such as advertisement, poetry, and drama. It is the repetition of sounds, usually at the end of lines in verse. In order to create a musical and aesthetic effect, rhyme is often employed in drama, especially in verse drama. Rhyme is an essential constituent of the beauty of sound in a verse drama, but rhythm is the vital element that helps to achieve musicality in both non-verse and verse dramas. Non-verse drama as well as verse drama can adopt rhythmic patterns to emphasize musicality, to diversify the dramatic language, and to unite words and sentences into an organic whole.

In chapter 3, a stanza is taken to demonstrate that the translator should make efforts to follow the unique rhythm of Beijing Opera arias. Therefore, the following analysis will focus on how to achieve the beauty in sound by rhyme.

Example 6: 程雪娥（接唱）先前有人到书馆，

你就该先对我父言。

奴家生来非下贱，

我岂肯私自进花园！

每日闺阁多腼腆，

如今受逼在人前；

有心来把青丝剪，

焚香念佛就也安然。（Wichmann, 1986: 138）

XUE'E: (sings liushui) When she came to call on you,

Father should have been told right away.

I am not an ill-bred girl;

how could I have gone to you that day?

I keep to my inner rooms;

but today you put me on display.

Now I want to become a nun,

burn incense and pray, out of harm's way. (Wichmann, 1986: 75)

With regards to rhyme, the arias of the Beijing Opera are mostly highly rhymed. In the stanza taken, the last character of each clause, that is “馆” “言” “贱” “园” “腆” “前” “剪” and “然” is perfectly rhymed. The translated version, though not rhymed at the end of every clause, is good enough to be “sung in line with the original Chinese arias” for it is well-rhymed with “away”, “day”, “display” and “way” at the end of each sentence.

4.2.3 Beauty in form

Beauty in form is the last one in the principle of “three beauties” and should be a further step the translator takes on the premise of the first two

guaranteed.

4.2.3.1 Line length

Example 7: 程雪娥 母亲不可心太偏，
 女儿言来听根源：
 自古常言道得好，
 女儿清白最为先。
 人生不知顾脸面，
 活在世上也就枉然。(Wichmann, 1986: 123)

XUE'E: Mother, please do not be disinclined,
 to hear what is on my mind:
 our wise men have long proclaimed
 that a daughter must be pure;
 if a person guards not their name,
 life on this earth is spent in vain. (Wichmann,
 1986: 57)

Generally, each clause of a Beijing Opera script consists of seven or ten Chinese characters so that the form of a stanza is kept the same. In Example 7, basically each clause has seven characters with an exception of the last line. The translator takes pains to retain the formal feature of the original text.

4.2.3.2 Antithesis

Antithesis is the deliberate arrangement of contrasting words or ideas in balanced structural forms to achieve force and emphasis. The form of the expression is very important for effect, for the force of the emphasis,

whether for profundity of judgment, for humor or for satire, depends chiefly on the juxtaposition of direct opposite, of glaring contrasts. In drama translation, the translator should try his best to recreate even the subtlest rhetorical device for maximum aesthetic effect. A dialogue between Zhu Huanran and his mother-in-law is as follows:

Example 8: 程夫人 事到如今，有什么长策无有？

朱焕然 这会儿，甭说长策，我连个短策都没有啦。
(Wichmann, 1986:128)

MADAM: Now that things have come to this pass, how are you planning to support my daughter? Have you an inspiration?

ZHU: An inspiration! No, just a lot of perspiration!
(Wichmann, 1986: 63)

The two Chinese characters “长” and “短” are a pair of antonym, which literally mean “long” and “short” respectively. “长策” means wise plans or strategies and accordingly “短策” is a coined word to show that Zhu Huanran can find no way out. The translator renders them into two “-spiration” words to present the contrasting and witty effect of the original sentence.

Another dialogue between Xueyan and Zhu Huanran will served as a fine example of antithesis in sound.

Example 9: 程雪雁 咱们俩人可称得起是郎才女貌。

朱焕然 我看是豺狼虎豹。”

XUEYAN: The two of us will provide a shining example of ‘female beauty at home, and male service to the state.’

ZHU: It looks to me more like ‘female authority at home, and male service to his mate.’” (1986:50)

The original dialogue is characterized by the same tone of the two group of words “郎才女貌” and “豺狼虎豹”, Mrs. Wichmann rendered the idiom “郎才女貌” in an explanatory way, but the four characters “豺狼虎豹”, which are used by Zhu Huanran as a jest to tease Xueyan’s appearance and her foreseeable dominant in the family, cannot be treated in the same way. Here, Mrs. Wichmann abstracted the meaning of “豺狼虎豹” and transformed it into a sentence with a consistent form of the “郎才女貌”, which fulfilled the aesthetic effect by a creative version.

Conclusion

Translation, as a way of cultural exchange among different nations, has grown significantly over decades. While absorbing the exotic culture from the world, the Chinese nation is in face of a problem of how to introduce its traditional cultural and art forms to the outside. "Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions." (Toury, 1978:200) Mrs. Wichmann's version of *The Phoenix Returns to Its Nest* is an outstanding pioneering achievement to introduce Beijing Opera, the marrow of the Chinese traditional culture, to Western readers and audiences in its original rhyming form through her creative efforts, linguistic techniques and skillful balance of the two strategies, domestication and foreignization.

The warm applause of American audiences manifested that with extensive knowledge and deep understanding of both languages and cultures, the translator can bring the genuine flavor of Chinese traditional operas to the world audiences. On the premise of ensuring the capacity of acceptance of the reader and audience, the foreignization strategy enables them to be closer to the exotic cultures and traditions. Therefore, language and cultural barriers are not insurmountable at all with the unremitting and creative efforts of translators.

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