

分类号	
UDC	
密 级	
学 号	1005020034

西安理工大学

硕士学位论文

传统京剧文本翻译策略探究——传播学视角

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学 科 门 类: 文 学

学 科 名 称: 外国语言学及应用语言学

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申 请 日 期: 2014 年 3 月

**A PROBE INTO TRANSLATION STRATEGIES OF
TRADITIONAL BEIJING OPERA TEXTS
— FROM THE PERSPECTIVE OF COMMUNICATION
SCIENCE**

by
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A Thesis Submitted to
the Graduate School of Xi'an University of Technology
In Partial Fulfillment of the Requirements
for the Degree of Master of Arts

Xi'an, China
2014

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摘 要

京剧艺术体现中国传统文化,既是全球华人的情感纽带,也是世界各国了解中华文化的窗口。随着全球化进程的加速,京剧艺术的海外传播对于促进中外文化交流、增进中外人民的了解和友谊、促进人类社会的和谐与繁荣具有重要意义。然而,难以跨越的语言障碍和文化障碍成为京剧海外传播的严重瓶颈。为顺应国家实施文化“走出去”的战略,增强我国文化的对外影响力,构建民族文化身份,从而巩固和加强国人的全球华语权,京剧翻译,尤其是传统京剧的英译传播研究就越发具有时代意义。

本文通过对传播学理论中传播模型的分析,认为拉斯韦尔 5W 中涉及的五大基本要素与传统京剧的翻译有密切的联系:(1)译者既是传播者又是接受者,扮演着“把关人”的角色,应该根据目标读者控制源文信息的质与量;(2)传统京剧文本中的信息兼具娱乐性和知识性的特点,译者应该提供充分的信息供读者赏析与记忆;(3)本文选择传统京剧文本作为传播渠道;(4)目的语读者是传统京剧译本的受众,他们根据自身的心理期望选择性地接收译文信息;(5)目的语读者对译文做出的反应有助于译者对翻译策略做出适当的调整,从而使译文最大限度地取得传播效果。

本文根据传播学中拉斯韦尔 5W 模式,以传统京剧译本为语料,探讨了传统京剧文本的翻译策略,为传统京剧翻译提供了新的理论视角。

关键词: 传统京剧; 京剧翻译; 传播学要素; 翻译策略

**Title: A PROBE INTO TRANSLATION STRATEGIES OF TRADITIONAL
BEIJING OPERA TEXTS**

— FROM THE PERSPECTIVE OF COMMUNICATION

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ABSTRACT

Beijing Opera, a strong bond of Chinese people living in the different areas in the world and an access for foreigners to know about the Chinese culture embodies the traditional culture of China. With the rapid development of globalization, in order to enhance the cultural exchange, to promote mutual understanding and friendship between the Chinese people and people in the outside world, and to facilitate the harmony and prosperity of human society, the overseas dissemination of the Peking Opera becomes increasingly significant. However, this far-reaching cultural communication meets with a bottleneck problem, i.e. the difficulties in linguistic and cultural communication. Nowadays, in order to make the traditional Chinese culture better known and appreciated worldwide, to construct cultural identity and to establish China's own global discourse power, a probe into C-E translation strategies of the traditional Peking Opera becomes more and more meaningful for the development and advancement of the globe.

This thesis, based on three related communication models, points out that the five basic elements in Lasswell's 5W Model and the translation activity have far much to do with each other: as both a communicator and a receiver, the translator plays the role of "gatekeeper" and controls the quality and quantity of the information according to the target reader's expectations; the information in the traditional Beijing Opera text is entertaining and informative, so the translator should provide sufficient information to the reader for appreciation and memorizing;

this thesis chooses the text of the traditional Beijing Opera as the communication channel; the target language reader, as the receptor of the translated text, selects the information according to their own psychological expectations and physical capacity; the response from the target reader leads to the translator's adjustment of the translation strategies so as to achieve the intended communication effect of the traditional Beijing Opera to the largest extent.

According to Lasswell's 5W Model in communication science, the thesis discusses the translation strategies of the traditional Beijing Opera text and provides a new theoretical perspective for the translation of traditional Beijing Opera text.

Key Words: traditional Beijing Opera; Beijing Opera translation; communication elements; translation strategies

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Chapter One INTRODUCTION

1.1 Research Background

Beijing opera is the quintessence of Chinese culture with a long history of over 200 years, which was elected to Masterpieces of the Oral and Intangible Heritage of Humanity in Nov.16th, 2010. It is the emblem of Chinese opera and drama gradually involving into its present form based on Hui Opera, Han Opera and the absorption of strengths and expertise in the Kunqu Opera, Shannxi Opera and some other operas. In retrospect, Beijing opera has been attracting the attention of the several generations who have been fascinated with it whether in the tea house or in the grand palace and for most part of the people in Beijing and even around China, Beijing Opera is not only a way of life essential in peacetime but also unforgettable and warm consolation and encouragement in wartime. In addition, Beijing Opera was taken abroad in English by a large number of Beijing Opera maestros and translators including Mei Lan-fang, Elezabeth Ann Wichmann, Sun Ping etc., creating much excitement internationally.

Beijing Opera, a strong bond of Chinese people living in the different areas in the world and an access for foreigners to know about the Chinese culture, stems from the whole national content and distinct features and embodies the traditional culture of China. Along with the acceleration of globalization, however, it is sharply inevitable to transmit Beijing Opera to the foreigners across linguistic and culture communication. Since the 1910s, the artists represented by Mei Lan-fang have had been carrying forward and further developing Beijing Opera while actively committed to its overseas dissemination for a worldwide art form. In order to fulfill China's cultural strategy of "going global" policy, the launch of the first ten books, from *English Translation Series of a Hundred Beijing Opera Classics* compiled and published by Renmin University of China and Beijing Foreign Studies University, was held in Beijing on Oct.19, 2012. These ten books are the most systematical and complete in the history of Beijing Opera communication to the overseas, which try to introduce various aspects of the Beijing Opera art in the printed version expecting to lay a solid foundation for the cultural strategy of

“going global” policy. However, “The culture will never go out and spread to other countries by itself without great efforts” said Zhao Qi-zheng, the director of the Council on the Foreign Affairs.

However, the overseas research center of Beijing Opera has been moved from the Europe to the United States at present and a lot of masterpieces and valuable literature information are housed at the libraries and museums in west because of some historical reasons. Although the practice of Beijing Opera translation can date back to Qing Dynasty, over several centuries until now only a few translation works has come out. Unfortunately, the outside world is still unfamiliar with this brilliant Chinese classic drama. Undoubtedly, the studies by our Chinese on translation strategies of the traditional Beijing opera lag far behind that by Americans and Europeans such as Chao Julan Pian, Elezabeth Ann Wichman, Wei-shu Hwang etc..

Accordingly, exploring and discussing translation strategies of the traditional Beijing Opera is becoming increasingly significant. This will be a great opportunity to clarify the cultural distinctiveness of China and to forge the cultural identity in the circumstance of globalization.

1.2 Research Purpose

This thesis, from the perspective of communication science based on the previous research, is to propose translation strategies of the traditional Beijing opera with large numbers of examples from different famous translators’ versions mainly focusing on a few major elements in the process of communication, characteristics of these elements and the influence of them as a whole on the strategies to be proposed in the traditional Beijing opera translation.

Many elements of relevant theories in general models of communication can be applied to translation. Through this thesis, it is easier to find that the traditional Beijing Opera translation can be completely treated as a cross-cultural communication process with informative and recreational functions more than a linguistic transformation. Combined with the previous research results, some appropriate translation strategies of the traditional Beijing opera are to be put forward by means of the five major influential factors’ analysis in the communication model, including the gatekeeper, the media, the information, the receiver and the effect, and the communication as the theoretical guidance so as to direct the translator to advance proper

translation strategies and optimize the communication effect regarding to the traditional Beijing Opera Translation. This thesis intends to provide a new perspective and methodology for the future research on translation strategies and translation criticism.

By taking some translated versions as a corpus, the thesis discusses its current translation strategies and presents six translation strategies for reference under the guidance of the above theoretical findings and the purpose of the traditional Beijing Opera text translation. It can be argued that this thesis will hopefully provide a new perspective and methodology for the future research on translation strategies and translation criticism of the traditional Beijing Opera.

1.3 Thesis Structure

This thesis is made up of six chapters:

Chapter one is an introduction to this thesis including the research background, the research objectives and the framework of the thesis.

Chapter two makes a general introduction to Beijing Opera and its translation through summarizing the drama translation studies abroad and at home, as well as via discussing the traditional Beijing Opera and its translation including the previous translation practice and the purpose of Beijing Opera translation.

Chapter three is an overview of the communication theory mainly in terms of the three basic communication models and their implication on translation studies.

Chapter four analyzes the functions and characteristics of the five basic elements in the process of communication with combinations of the traditional Beijing Opera translation.

Chapter five proposes more detailed translation strategies to the traditional Beijing Opera with respect to social cultural images and concepts, role types, pun, allusions, appellation and position, titles of drama, orchestra and musical instruments, names of place, and names of person,

Chapter six presents the conclusion of the thesis by summarizing the major findings, listing the limitations and providing some suggestions for further study in this issue.

Chapter Two TRADITIONAL BEIJING OPERA AND ITS TRANSLATION

2.1 General Introduction to the Traditional Beijing Opera

2.1.1 The Origin of Traditional Beijing Opera

In the long history of Chinese culture, Beijing Opera is absolutely quintessential along with traditional Chinese medicine and traditional Chinese painting, and is famous as one of the three representative forms of world drama, including opera, ballet, and China's Beijing Opera. In foreigners' eyes, Beijing Opera is Chinese drama. From the artistic perspective, Beijing Opera may be the most refined form of theatrical system all over the world. This art has a comprehensive performing process consisting of singing, declamation, mime, acrobatics and dance, during which these stylized performances can highly convey the plots.

It is estimated that Beijing Opera has a history of more 200 years in China. It was born from the four Anhui drama troupes (Sanqing, Sixi, Chuntai and Hechun) in 1790. At that time the four troupes came to Beijing to join in the performance to celebrate the 80th birthday of Emperor Qianlong in the 55th year of his reign. As touring troupes, they adopted various performance techniques to adapt some plays from other forms of traditional dramas. Actually, in that period a few genres of local dramas existed in Beijing, but Anhui Drama troupes were the first one to achieve a higher artistry. In 1828, that is, the eighth year of the Qing Daoguang Reign, Handiao (Hubei Drama) began to prevail in Beijing. From then on Huidiao (Anhui Drama) and Handiao started to influence each other, and meanwhile they also absorbed some useful elements of Kunqu, Shaanxi Drama and clapper operas. As time went by they finally developed into Beijing Opera with a distinctive artistry and performance style. The term "Beijing Opera" firstly appeared in Shanghai-based newspaper Shen Bao in 1876, the second year of Qing Guangxu Reign. About its name, there once existed some argument. But it is still widely accepted as the name for Beijing Opera or Peking Opera until now.

Beijing Opera integrates fine arts, martial arts, singing, dancing, music, poetry, farce, pantomime and even acrobatics together, which has already become a kind of dramatic form as great as the western opera. In its full cultural sense, this art means much more than you can imagine. For it contains a profound culture, instead of being called as “Beijing Opera”, sometimes it should even have its own name “Jingju Opera”.

2.1.2 Features of Traditional Beijing Opera

It is the comprehensive form of stage art that makes Beijing Opera full of charm. It integrates the performing techniques of “singing, reciting, dance-acting and acrobatics”, script literature, music, painted-face make-ups and costumes, and so on. But among them, we can see that the art of singing is the most essential part, in other words, without singing art, there is no Beijing Opera. In Beijing Opera repertoires, we can find many beloved arias showing the aesthetic achievement of the singing art. It is the distinguished dramatic artists of the past generations that created and refined the singing art to perfect many of the arias. So the arias of Beijing Opera are not only a feast for the ears, but worth our studying.

The traditional repertoire of Beijing Opera is a fruition of collective exertion from the past several generations of actors, artists and drama connoisseurs. At the beginning, the scripts of Beijing Opera were intended for stage performing instead of for reading. With its development in the practices, Beijing Opera gradually has its own definite form, and then its scripts began to be derived from Chinese folklore, love legends, classical novels and fairy tales. Over time, among the populace such repertoires in some degree become an outlet of their aspirations, thoughts and sentiments because of the innumerable moving images of personalities created by the previous remarkable artists. Therefore, Beijing Opera necessarily presents the cultural context of that period, like the value system, social convention, the life style and the religion. As the mirror of social life, Beijing Opera perhaps is the most explicit one which bears the cultural traits of a certain society.

Four obvious features in Beijing Opera performing are listed as follows:

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

It is obvious that singing and reciting are vocal performances, and dance-acting and

acrobatics are bodily behaviors. Singing consists of diaoshi(modes) and banshi (metrical types),each of which is divided into male and female versions. Every mode can create its own distinctive atmosphere, whereas each metrical type indicates a particular state. The reciting is made up of two parts: the rhythm part——yunbai (recitation with rhythms and rhymes) and the Beijing dialect part——jingbai, both carrying a sense of rhyme. Broadly speaking, the former is employed by the positive and serious characters, whereas the latter is used by clowns, frivolous female parts and children's roles. Dance-acting and acrobatics each have countless patterns of facial expressions and bodily movements. They are various in form and rich in emotion.

Second, the techniques of performances are conventionalized.

All the traditional Chinese dramas, including Beijing Opera, is a theatrical art in control of conventions——“chengshi” in Chinese, which is considered as the most fundamental means of artistic expression. We know that Beijing Opera is generalized and condensed from the original life patterns, so its convention gains a high level of artistry and a strong power of expression. These conventions are almost throughout every aspect of Beijing Opera art, including characters, the techniques of singing, reciting, dance-acting and acrobatics, stage setting and so on.

Third, a suppositional methodology is involved in the performance.

Beijing Opera is rich in suppositional movements, which are lifelike, exquisite and expressive. Unlike the stage setting of the modern spoken drama that assigns a definite place for a definite episode of the play, Beijing Opera adopts the performers' particular conventions in it to indicate a particular place. By the actors' bodily movement and singing, the stage will represent in the mind of the audience. For instance, in the stage a man holding a tasseled whip mounts as if there was a real horse; an official bends his head as he steps into the carriage represented by the two square flags with a wheel painted on each; an actor who circles the stage is understood to have covered a long way or even thousands of miles.(例子没有大改动)

Last but certainly not least ,during the performance there is always a direct interaction between the performers in the stage and the audience in the seat .

Jiao Juyin (1979:6),a prestigious Chinese theater director ,once said “the real value of drama does not mainly lie in its stirring force to its reader but in its greater stirring force to the theater audience and the ultimate goal of drama performance is for the audience”, which is

suitable for Beijing Opera. While watching the drama unfolding in the front of them, the audience will spontaneously employ their own imagination, their own intellectual judgment and emotional response, life experience, and also their appreciation of beauty to go through the dramatic situation which is occurring on the stage. The interaction between the performers and the audience then appears within the context of the drama.

2.2 Traditional Beijing Opera Translation

With the acceleration of globalization, translation is endowed with another distinctive feature. It is no longer merely a linguistic transfer among different languages, but as a facility which can boost cultural exchanges and intellectual communication. In turn this can speed up the process of globalization and help to set up the cultural identity of the country involved. Thus, as one the most traditional dramatic forms of China, Beijing Opera can be regarded as a mirror of real Chinese society. Nevertheless, although the practice of Beijing Opera translation can date back to Qing Dynasty, over several centuries until now only a few translation works has come out. Unfortunately, this brilliant Chinese classic drama is still kept unfamiliar with the outside world. In this way, the translation of Beijing Opera can come into great significance, because this can be as a great opportunity to clarify the cultural distinctiveness of China and to forge the cultural identity in the circumstance of globalization .

2.2.1 The Survey of Beijing Opera Translation

The original attempt to introduce Chinese drama to West was to translate the traditional Chinese lyrics, mainly served as literature to be read rather than to be performed. In 1735, the French version of Chinese drama *Zhaoshi Guer* was translated by William Hatchett and entitled *The Chinese Orphan: A Historical Tragedy, Altered from Specimen of China Tragedy* in Du Halde's history of China ,which may be the earliest records of the translated works of Chinese drama. But John Francis David perhaps is the first one to introduce and observe Chinese drama and his forty-two-page-long briefing of Chinese drama was presented with his English version of *An Heir in His Old Age*. In 1741, Edward translated *Zhaoshi Guer* as "Chau Shi Ku Eul: The Little Orphan of the Family of Chau" into English. Three English translated versions of this

drama were published in London, which were translated by William Hatchett, Edward Cave and John Watts. There are many Chinese translators devoting themselves to this translation activity and publishing their versions of play, like Yang Xianyi and Glays Yang and their translated works: *The Palace of Eternal Youth*, *The Fisherman's Revenge* and *Selected Plays of Kuan Han-ch'ing*, coming out in 1955, 1956 and 1958 respectively.

However, over the last few decades, there has been few works translated. The published Library of Chinese Classics, which is the corpus of comprehensive and systemic translation of traditional Chinese culture, has the complete translated versions of four famous plays: *Romance of the Western Bower* translated by Xu Yuanchong, *The Palace of Eternal Youth and Selected Plays of Kuan Han—ch'ing* by Yang Xianyi and Glays Yang, *The Peony Pavilion* by Wang Rongpei. In 1984 Mrs. Wichmann-Walczak translated *The Phoenix Returns to Its Nest* into English and at the same time a cast and orchestra of students and teachers was directed from Hawaii University. She presented the opera on the American stage. In 1999, *100 Famous Beijing Opera Arias* were published by China Translation and Publishing Press, some of which were translated, such as “The King's Parting with His Favorite Lady”. And today there are some large theatres, like Liyuan Theater, the Huguang Guildhall and Chang'an Theater that can provide Chinese-English bilingual subtitles, when overseas theatergoers go to enjoy Beijing Opera performance, though with some mistakes.

2.2.2 The Purpose of Beijing Opera Translation

In the 1990s, as the term “cultural turn” was introduced to translation studies, this was different from traditional ideas, in which translation was understood as a linguistic phenomenon, a process of code-switching between the source and target languages, and in which the social, cultural and political contexts of translation were generally ignored. Actually, translation is not merely the accurate reproduction of the source language texts, but is manipulated by the “invisible hands” —social ideology to some extent.

The United States is approaching the nature of translation by investigating the power struggles in translation. Translation is believed as a complex activity involved in politics, ideology and interest conflicts. Translation is just not pure linguistic work; not transfer of discourse signs; translation isn't substitution of discourse signs between texts. Translation is the

alteration, distortion, and recreation of one kind of culture, thought, and ideology in another kind. Likewise, through analysis of some translation phenomena, we can get to know another culture, society or ideology. (LV & Hou, 200 1:68)

“Translations were one of the primary literary tools that larger social institutions had at their disposal to manipulate a given society in order to construct the kind of culture desired.” Gentzler and Tymoczko claim in *Translation and Power* composed by them, (Gentzler & Tymoczko 2002:65—68). Translation plays a crucial role in the formation of cultural identities. It can create stereotypes for foreign countries; it can shape domestic attitudes towards countries abroad; it helps burden an important role in geopolitical relations through establishing the cultural grounds of diplomacy, reinforcing alliances antagonism, and hegemonies between great powers.

In the 1950s, the American Advertising Center, Madison Avenue, has made its cultural manipulation over America and the whole world come true by using deliberate translation strategies and has the translated version of its advertisement go for the wanted goal. Since 1978, China has been experiencing a rapid growth in national strength. At the same time, a louder and louder voice for national cultural identity is increasing in the globalized context. In fact, that recent years has witnessed the wide attention to the Beijing Opera translation reflects this want. Therefore, the translation of Beijing Opera should be viewed not only as a kind of knowledge production, but also a form of power operation; the aim of it is not only for cultural communication, also for cultural construction and the establishment of the nation's global discourse right as well.

What's more , the traditional Beijing Opera as one genre of drama shares two characteristics, i.e. it is for reading or for performing on the stage. Therefore, it is necessary for the translators to make it clear whether the product of Beijing Opera translation is oriented to be read or to be acted on the foreign stage before the translation action is conducted. Beijing Opera performing is an ingenious combination of elements from many sources including traditional Chinese music, singing, poetry, recitation, acrobatics, dancing and martial skills with all of them blended into one great theatrical art. Because of the comprehensiveness of Beijing Opera, it is very challengeable to put it on the stage with foreign languages and in Hawaii University Mrs. Elizabeth Wichmann Walczak has made an audacious try with her students. So considering

the current situation, the translated texts of the traditional Beijing Opera are generally for reading: either in printed form or as the subtitle on the screen of the theaters.

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

Chapter Three COMMUNICATION SCIENCE AND TRANSLATION

This chapter is mainly concerned with a brief introduction to Communication Science and its influence on translation studies and traditional Beijing opera translation as well. Through the serious research and analysis of three basic communication models, it can be drawn that the communication science is reliable and feasible in translation studies. In the end, it bridges between the communication science and traditional Beijing opera translation preliminarily, which lays a solid theoretical foundation for the traditional Beijing Opera translation in the thesis.

3.1 Communication Science in General

Communication , a jargon from Latin *commūnicāre* meaning "to share" (Harper, Douglas. "communication". Online Etymology Dictionary.), is the activity by which one gives to or receives from another person information about his or her needs, perceptions, wants, knowledge, or affective states, as by speech, behavior, signals, writing or visuals. It is generally the meaningful exchange of information between two or more living creatures. Communicating with others involves three primary steps (<http://en.wikipedia.org/wiki/Communication>):

- Thought: First, information exists in the mind of the sender. This can be a concept, ideas, information, or feelings.
- Encoding: Next, a message is sent to a receiver in words or other symbols.
- Decoding: Lastly, the receiver translates the words or symbols into a concept or information that a person can understand.

The science of communication refers to a discipline that has communication its object of research mainly exploring the rules of communication messages or information. It, found by Wilbur Lang Schramm, the father of this discipline, first in 1943, is the outcome of all branches of society science development including sociology, psychology, politics, journalism, semiotics and linguistics, etc. Information theory among them is a chief stimulus to the development of communication study. The information theory from

Claude E. Shannon tenders the root of paradigm in the field of communication theory study.

Nowadays, Communication has developed into a well-established theory with many branches and various schools in terms of different classification criteria. According to the forms of communication, there are following three forms, i.e. interpersonal communication, group communication and mass communication. A specific process of communication is supposed to have five elements as follows: source/sender, message, channel, receiver and effect.

The term “communication”, in communication research, is defined as “a process of in which information is exchanged through a common system of symbols, signs or behavior” (Dominick, 1996: 204).

There are a few of models in communication theories which reveal the processes and elements of communication.

3.2 Basic Communication Models

Models help to shed light on the communicative process, its effects and the relationship hold amongst the main participants and between the participants and their society (Mcquail, 1981: 1-9). Admittedly, these models offer so great favor to thoughts in the communication study that some invisible structures of relationship can be easily grasped. Now let’s move on to these dynamic models having an effect upon many scholars involved in the communication study.

3.2.1 Lasswell’s 5W Model

In 1945, Harold D. Lasswell, one of the four heralds in communication study and renowned for his comments on communication, published his first formula in his paper *The Structure and Function of Social Communication: Who (says) What (to) Whom (in) What Channel (with) What Effect*. This formula illustrates clearly the basic process of communicating and contributes a lot to the research of various fields, which is known as Lasswell’s 5W Model as shown in Diagram 3-1.

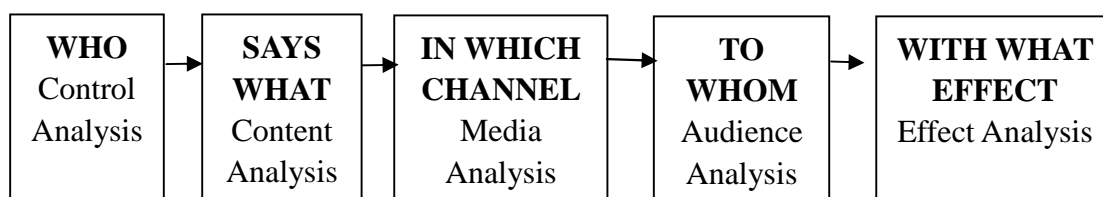


Diagram 3-1 *Lasswell's 5W Model (Mcquail, 1981:17)*

Simple though it looks, this model broadly reveals the overall process of general things and guides the researches to work over the process of communication by a more convenient and more comprehensive means. First of all, it facilitates us to structure the procedures of various communication forms via relating and ordering the five key elements and concepts concerned. It is widely used by the related researchers in the world, especially in western countries. Among them, J.W and M.W. Riley, in 1959, proposed that its spotlight or main contribution lay in organizing numerous communication-related discussions. Secondly, just through simplified form of message or information which might be complex or ambiguous, it promotes us to illustrate a vast number of things. Finally, it is helpful for us to forecast the outcomes of the communication events. It is not quite difficult to find that five essential elements of the communication process are included—the communicator, the message (the content of the communication), the medium, the audience (the receptor) and the effect or the feedback (made by the receptor to the speaker). Then they are required to be introduced one by one.

These five elements have their own characteristics. The speaker is defined as someone or a specialized agency which encodes and delivers pieces of message. The message refers to the dissemination of the contents of the message, which is a set of meaningful symbols of the information including non-verbal language and symbols. The medium is an intermediary or the carrier material with different understanding. In the broadest sense, a medium is the channel, through which a message can travel from the source to the receiver, saying visual channel, tactile channel and aural channel, etc. The definition of a mass medium will include not only the mechanical devices that transmit or store the message, but also the systems that use these devices to send messages (Dominick, 1996:25). Therefore, the medium here includes the forms as well as technologies used to transmit information. The audience is the communicator's target

receptor who receives the message. The effect refers to those responses from the target receptor to the communicator that may alter or shape the succeeding messages of the source. Generally speaking, the effect is an indispensable measure of success: positive feedback by the receptor inspires the communication behavior in action, whereas negative feedback adjusts the content or the form of communication and even terminates it. In this model above, the message is conveyed in one-way direction from the communicator to the source, hence the feedback from the source to the receptor is not easy to obtain. Meanwhile, all the above mentioned elements are vital and the essential parts in the communication process as a whole and the communication will not function without any of them.

3.2.2 Shannon-Weaver's Model of Communication

In 1948, Shannon, an American mathematician and Electronic engineer, Weaver, an American scientist, both of them join together to write an article in "Bell System Technical Journal", called "A Mathematical Theory of Communication" or "Shannon-Weaver model of communication" as is shown in diagram 3-2.

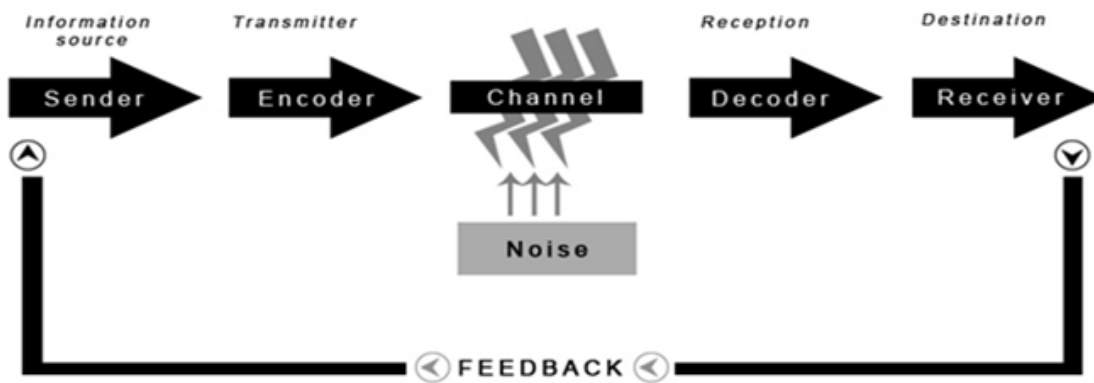


Diagram 3-1

Shannon-Weaver's Model Communication

(Maquail, 1981:12)

This model is specially designed to develop the effective communication between sender and receiver. Also they find factors affecting the communication process, called "Noise". At the

very beginning, the model was developed to improve the technical communication. Later, it's widely applied in the field of communication.

This model deals with various concepts like information source, transmitter, Noise, channel, message, receiver, channel, information destination, encode and decode. In this model, an information source selects a piece message from a series of messages available to one person. This message is encoded by the transmitter into a signal that then is decoded over the channel on to the receiver, which changes the transmitted signal back into the message and sends it on to the destination (Tan, 1985:55). In this transmission process, it is possible for the message to be distorted by noise——“any additional and unwanted stimuli that can disrupt the accuracy of the message being transmitted” (Bittner, as cit. in Tang, 2004:17). As a result, understanding Noise will help us solve some problems in communication.

Shannon-Weaver's Model Communication tenders a set of institution which measures all the communication effectiveness in quantified terms. The term, entropy, here is used to measure the amount of choice or freedom that the source has when constructing messages. In other words, the more the entropy is measured, the more information a piece of message can transmit. However, this model deals only with the technical aspects of communication and the amount, not the contents or substance, of information transmitted (Tan, 1985:57). It's more effective in person-to-person communication than group or mass audience and therefore cannot be used widely among various subjective processes.

3.2.3 Westley and Maclean's Conceptual Model

In 1957, Westley and MacLean's model of communication is proposed by both Bruce Westley (1915-1990) and Malcolm S. MacLean Jr (1913-2001). Being one of the creators of journalism studies, Westley served as a teacher (1946-1968) at the University of Wisconsin, Madison. MacLean held the post of director in University of Journalism School (1967-1974) and was the co-founder of the University College at University of Minnesota. This model can be seen two contexts, interpersonal and mass communication respectively. The point of difference between interpersonal and mass communication is the feedback. In interpersonal, the feedback is direct and fast. In the mass, the feedback is indirect and complicated, whereby

Westley and Maclean turned to the adaption from Newcomb's ABX models with two phases.

In the first phase, the model adapted by them is shown as diagram 3-3.

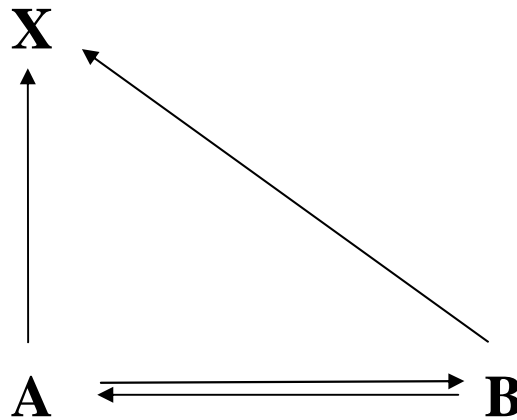


Diagram 3-3 First Modification of the ABX Model

(Newcomb, as cit. in Werner & James, 1997:59)

In this case, A, the source of information, selecting from the objects (X's) in the specific environment, creates a message (X') that the sender intends to transmit to the receptor, B. Having received the message (X'), the receptor B sends the corresponding feedback, "good or bad", back to the source X. The interpersonal communication where information is given by one person to another can be embodied in this model.

However, Westely and Maclean realized that communication does not begin when one person starts to talk, but rather when a person responds selectively to his or her physical surroundings. As a result, they created the second adaptation model as Newcomb's ABX models shown in 3-4.

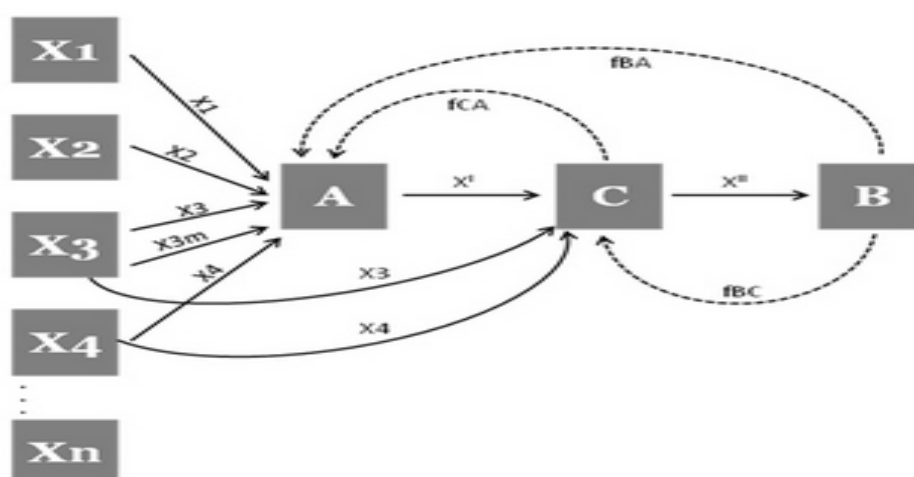


Diagram 3-4 Second Adaptation of the ABX Model

(i.e. Westley and Maclean's Conceptual Model of Mass Communication)

(<http://communicationtheory.org/westley-and-maclean's-model-of-communication/>)

In this model, X_1 , X_2 , X_3 and $X_4 \dots X_n$ refers to articles or information, Feedback (f), Source (A), Receiver (B) and Channel role (C). This model considers a strong relation between responds from his or her surroundings and the communication process. Communication starts only when a person receives message from his or her surroundings. Each receiver responds to the message they received based on their different objects of orientation. C, the channel role, standing for another transmitter and acting as the Gatekeeper for the conveyance of message about the environment between Source (A) and Receiver (B), is added. Channel role (C) or the gatekeeper receives the information (X') from Source (A) and gains the X' -related information (X_3 & $X_4 \dots$) initially in his or her environment. On the basis of the message received or gained initially, C or the gatekeeper re-encodes it to offer his or her own message (X'') to the receiver (B), or makes some feedback to A immediately. Here C acts as a filtering system. Feedback (fBA, fBC) plays a significant role and helps to ensure the successful function or fulfillment of the whole communication.

In the second adaptation of the ABX, the channel role plays an important role in interpreting the needs of the receiver (B) and then satisfies them by transforming meaning into a shared symbol system and transmitting messages to B by way of a channel or medium C (Werner & James, 1997:61).

It is easy to connect the translation process with this model together because there are similar five essential factors involved. The author or client who desires to convey his or her thought content can be treated as Source (A), the author's works as X_1, X_2, X_3 and $X_4 \dots X_n$, the author's thought content as X' , the translator as the C (the gatekeeper), the translated information as the X'' , the target audience as Receiver (B). Aroused by the objects of orientation in his or her environment, the author encodes certain message into the source language to Receiver (B), but the message may be restrained by the language sometimes, when the translator or interpreter is needed to remove the obstacles of language with his or her environment more or less added into the translation, i.e. re-encoding X' into X'' in the target language, in order to meet B's needs or interests. The subsequent feedback of the translation, "good or bad", would guide the translator to make use of appropriate translation strategies and methods in future or to develop experience in the concerned field of translating.

In conclusion, there exist many merits as well as some drawbacks.

The merits are as follows: This model accounts for Feedback and leads us to pay more attention to the channel role or the translator; It accounts for both interpersonal communication and mass communication; It is a predictive model of communication and very descriptive also; Westley and Maclean communication model is Two Dimensional and it attempts non-binary interactions, which means that it will remain good even for communications involving more than two sources;

The drawbacks can be summarized below: It cannot account for multi-dimensions; this means this model will not be applicable for typical communication events with broader context and wide range of communication messages involved; the assumption is proposed in its original presentation that such relationships in this system could regulate automatically and balance the interests of participants all concerned; the independence of the communicator in Channel role of this model is over-emphasized

In the above three mentioned models, each of them stresses on different aspects because of their different historical backgrounds. Lasswell's 5W Model concentrates on the basic elements concerned with the communication process though simple it is. Shannon-Weaver's Model of Communication, in mathematical form, embodies the mechanical transmission of messages from one element to another and the mutual relationships of communication elements.

Westley-Maclean's Conceptual Model is presented in broader terms explaining the source, the message, the channel role, the receiver and the feedback with more emphasis on the last two elements.

Those models are all initiatives made by great scholars to simplify the process of communication and provide help in the better understanding of communication process. Nevertheless, there is no mode beyond reproach. "There are some risks in using models and even for heuristic purposes which are inevitably incomplete, oversimplified and involved with some concealed assumptions. There is surely no model that is appropriate for all purposes and all levels of study and analysis and it is crucial to choose the proper model for the specific purpose which one person has in mind." (Mcquail, 1981:2)

According to Lasswell's 5W model, this thesis researches the five elements in the model and attaches more importance to the amount of information expected and how effectively the information can be decoded and transmitted to the target audience. Finally, some strategies and methods are supposed to be proposed with the purpose of effectively communicating the culture of the traditional Beijing Opera in English version.

3.3 Application of Communication Science to Translation

Currently, what we need constantly remind us is, it is a characteristic that a fully-accepted theory in translation field is in great need. "Translation is originally a very complex phenomenon and insights concerning this inter-lingual activity are derived from a number of different disciplines, e.g. linguistics, psychology, sociology, cultural anthropology, communication theory, literary criticism, aesthetics and semiotics, etc." (Nida, 1993:110) It is found that the translation study introduces a great number of theories from other related disciplines to promote its knowledge of theory, principles, and terminology, and then applies what it has acquired from them to deal with its existing problems.

According to the disciplines which have served the translation activity as a theory guide of reference, Nida divides roughly the related theories into four categories, i.e. the philological approach, the linguistic approach, the communication approach and socio-semiotic approach (Nida, 1993:120). Each of the above approaches to translation activity has made its great

contribution to principles of translation. Communication approach plays a particular role among them, and an increasing attention is drawn to it of which theories come from the science of communication. “The communicative perspective of translation can be seen as an approach which associates the circumstances of the production of the source text as a communicative event with the social circumstances of the act of translating and the goals which it aims to achieve”, according to the book *Routledge Encyclopedia of Translation Studies* by Mona Baker in 1998.

Many translators now take this perspective of communication as a guide to their translating works and better effects have been achieved in their translated works.

Nida's View:

According to Nida, an acceptable translation can be obtained only if a translation come up to the conditions of the closest natural equivalent to the source text taking into consideration of the source language communicative intention, target stylistic norm, and most importantly, the decoding abilities of the target language audience, etc. (2001:145). Nida thinks of the translator as a decoder and re-encoder of messages during a communication process, whose responsibility is to transmit them completely to the receptor after making some appropriate adjustments for informativity based on the unpredictability of related items both in the source and the target languages. According to the communication theory, Nida proposes that informativity equals to unpredictability and part of the translator's job is to compensate for the content or information concerning predictability when a message is transmitted between different languages. The reason for this unpredictability or the lower level of predictability may lie in language including ambiguous words, unfamiliar word-order and collocations, language logical structure etc. or culture like unfamiliar setting of the source text. How, the amount of the information into the target text is expected to be well-controlled so as to shun the over-load of communication.

Furthermore, Nida presents a three-step translation process to guide a general and pragmatic translating: “analyzing source language expression in terms of basic kernel sentences; transforming the kernel forms of the source language into the equivalent kernel forms of the receptor language; transforming the kernel utterances of the receptor language into stylistically appropriate expressions.” (Ma, 2003:15) This translating process guides translators consciously to precisely construct the formal structures of the two languages in question and reconstruct

accurately the meaning of the source language in the target one.

Nord's Opinion

Christiane Nord, one of the representatives of functionalist translation theory, devotes himself to the communicative function of translation and studies the event of translating in the Lasswell's 5W Model. Nord puts forward his own opinion in translation activity in terms of communication theory and he argues that every source text chosen to be translated has an individual function because of its unique style or other features in language, and that translating texts is translating functions from the source text to the target one by means of functional representation.

Bell's Theory:

Roger T. Bell's explanation of translating process is more specific and comprehensive than the last two scholars' view-points, meanwhile, all of them attach great significance onto the role played by the translator in the translating process. Bell, in his book *Translation and Translating: Theory and Practice*, raised a model according to the work of information theory to illustrate the process of intra-lingual communication. What's more, putting the translating in the context of human communication, Bell shows another model with a distinctive contrast between the intra-lingual communication and the translating process (Bell, 2001:17)

Wilss' Proposition:

Wolfram Wilss states that "translating is a specific form of inter-lingual communication linked to linguistic act and decisions." "translation ... is a creative process, consisting of the translation of the units of [the] language ... reproducing so far as possible a constant information $I = I$ " (Wilss, W., 2001: 14), Wilss puts forward to a figure of translating taking the Lasswell's 5W model as its basis. Lasswell's 5W model is a linear model and it concerns the feedback element little, so does Wilss' figure of translating. As a matter of fact, the whole translating process is a rather complex activity with the feedback from target audience to the translator serving as a checking system on "translator's understanding ability, adaptability of translating strategies, the informativity or predictability of the source information and translated versions, and the receiving capacity of target audience" (Liu, 2009:22) , etc.

Professor Lv Jun's Explanation:

Prof. Lv Jun, a remarkable translation theorist in China, restructures the framework of translology according to communication theories. He thinks that translology as one of its sub-disciplines, is subordinate to the communication science. According to Shannon's communication model, Prof. Lv Jun builds a diagram to explain the translating process, but it's a pity that he excludes the effects of environment and noise. In addition, he divides all the elements involved in the process of translation into seven items and analyzes them respectively.

In the long run, the linguistic approach is used for the translation study, which means more attention has been put on the surface structures of the message with less on the underlying semantic relationships. For the translators, it is quite easy to overlook the communicative side of discourse in linguistic approach while translating.

The communication approach integrates all the essential elements concerned into the field of translation study. The activity of translating is not only inter-lingual but also intercultural taking into account of communicator, message, receptor, information, media, effect etc. Therefore, it's vital for an outstanding translator to fully consider all the elements concluded in the translation process. There is no doubt that the traditional Beijing opera belongs to the mass communication and the translation of the traditional Beijing opera has the function of communication. Accordingly, the study of translation strategies of the traditional Beijing opera from the perspective of communication science is feasible and in desire need.

Five scholars present their own understanding of the translating process. Nida proposes formal and semantic dimensions as well as communicative and situational dimensions to comply with the translation of traditional Beijing Opera in its characteristics and function. Nord indicates the communicative function of translation while he may overlook translator's capacity, the receptive ability of the target receptor and the noise from his or her surroundings. Bell's understanding of the translating process seems to be more specific comprehensive which points out translating is both an intra-lingual communication and cross-cultural communication. Wilss' opinion makes great sense to us, which finds out that translation is a creative process; its consideration of translation as a one-way process neglect of the target audience's feedback. Professor Lv Jun's re-constructing of the translology framework with the communication theory as a basis is notable but his framework fails to take the effect of environment and noise into consideration.

Chapter Four ANALYSIS OF COMMUNICATION ELEMENTS IN THE TRADITIONAL BEIJING OPERA TRANSLATION

Communication is a course in which a source of communication sends a message through a channel and the receiver responds it via feedback with possibilities of noise in each stage of communication, then the communicative effect will be availed. Translation is, by nature, a kind of cross-cultural information transference and communicative activity, which abides by one principle, which is to remain the content and function of the original information in the translation process. It possesses the communicative factors, such as the source, the receiver, signal, channel and noise, even the process of encoding and decoding. However, in drama translation process, the communicative nature may be more complicated. Since there are two information senders, two information receivers, two code systems and even two transmission phases. The translator acts as the reader of the original information and the producer of translation. With the combined position of the receiver and the producer, the translator will bridge the gap between different language groups.

As is mentioned above, Lasswell's 5W model, "*who said what to whom in which channel with what effect*", contains five key elements in the process of communication. In the traditional Beijing Opera translation, these elements can be briefly interpreted as: translator, information, receptor, medium and effect correspondingly and this chapter is going to analyze these elements in the traditional Beijing Opera translation respectively from the perspective of communication science.

4.1 Translator as the Gatekeeper

In the translation process of the traditional Peking Opera, translators can be regarded as receptors of the source text and communicators of the target text, which means that translators need to relay the information that they get from the source language text to the target readers.

But because of some personal, cultural or linguistic reasons, it is impossible for translators to convey all the information of the source text. Thus, they have to make a decision of what is worth learning and what can be removed. Translators are playing a role of gatekeeper in the communication process.

The terminology “gatekeeper” is launched by a sociologist named Kurt Lewin who once used the term to portray that a wife or mother can be the person who has the final decision of what food should be on a family’s dinner table. (Lewin, as cited in Li, 2007:99). By observing and studying on such activities as the process of housewives’ buying daily supplies and then introducing what they purchase to their family members, he reaches a conclusion that information should always pass through certain channels like gates. By that, the gate keeper gives priority to what should be passed through each gate section either by just rules or by personal opinions. Even though, he originally applied it to the food chain, then, he supplemented that a new item winding can also be included in the gating process through communicative channels in a group. This point holds that in communication most gatekeeper studies are initiated. A gatekeeper can decide which information should go forward, instead of other information. In other words, in a social system, a gatekeeper decides what kind of certain information may enter this system. It is necessary to realize that some information is allowed to pass through this system and others kept out. Generally gatekeepers have the ability to control the knowledge of the actual events of the public. We can find gatekeepers in different jobs, and it is their choices that hold the potential of coloring mental pictures which are next created in catching what is going on all around them.

Gate-keeping plays a vital role in communication planning and some aspects of gating are included in nearly all communication planning roles. In some circumstances gate-keeping can be helpful, but sometimes it can be also dangerous because it may result in the abuse of power since they decide what information is to be discarded and what is to be passed. However, gate-keeping is often a regular job, which is guided by a certain set of standard questions. At a small Midwestern newspaper, White (Li, 2007:101) made a study of choices made by a wire service editor and then applied “gatekeeper” a term to journalists directly. Studies have showed that the journalist’s own self-awareness as the person who can decide what the target readers need to know has been deeply ingrained. As a matter of fact, it has been showed that the

recognition and dissemination of what is worth knowing is the most basic and important task of the journalist in a society, in which information works as a central part.

4.1.1 Characteristics of Gatekeeper

When acting as the role of gatekeeper in the translation of the traditional Beijing Opera, translators possess the following three features: Additivity, Adherency and Integrity. (Li, 2007:106—107)

Additivity refers to that a gatekeeper's work is supplementary. By such activities as selecting, abandoning, adjusting, translating, and other supplementary measures, the gatekeepers transmit the information to their receivers. Without their additional efforts, it is impossible for his work of a writer to be published in a journal, also people will not see the news reported by a journalist in the newspaper or other news media.

The work of gatekeepers is closely related to the original work. It means that gatekeepers will have nothing to do without any original work. Some supercilious editors are suggested to recognize the features of adherence in a proper way, in case over-abusing their powers of recreation. There is an unfailing law which should be embedded the minds of all translators "If you have a Mark Twain, do not turn him into a Shakespeare, while do not turn Shakespeare into Mark Twain, either. Because an editor can only develop what is inherence of the original writer." Perkins, a talented editor once said. (Li, 2007:108).

Integrity, the second feature, means that gatekeepers can make the delivery of information tend to be perfect by the process of doing the additional work,. During gate-keeping, gatekeepers adhere to some rules such as removing the false and keeping the true, canceling and rendering and so on. By doing these, integrity can be seen as a feature of gatekeepers which is also part of their goal during the process of conveying.

In the translating process of Beijing Opera, without translator's additional work, it is impossible for the information of the original drama text to be available for most of the target audiences, especially those which are conveyed through language. It is translators who make it possible for the target audiences to understand the original drama fully. But, during the translating process, translator must obey the thoughts of the original drama text and make their efforts to make sure that the information included in the original text must be translated in a

proper method which means the target audiences may have similar feelings when they appreciate the information just as the original audiences do. Therefore, the translator's integrity can be revealed in the decision-making process of how to translate the original text to make it properly received by the target audiences.

4.1.2 Responsibilities of Gatekeeper

During the gate-keeping process, translators bear the responsibilities of checkup, evaluation, coordination and guidance.

Translators in the traditional Beijing Opera translation have to monitor the information from the source text just like the inspectors serving in the public places to identify whether the individuals who intend to enter are allowed or not. Translators are very influential in every step of the traditional Beijing Opera translation, even in the final decisions of information collecting and producing process. They both can be regarded as the gatekeeper, and the difference between them lies in that the former monitors the qualities of people while the latter monitors the quality and quantity of information. Translators assume the responsibilities of keeping out the undesirable information in order that the quality and quantity of the information is made sure properly.

The gatekeeper is the inspector of the information. Sometimes, gatekeepers will express their attitudes in forms of editor's notes, short comments or abstract directly; Some times, other indirect forms, like type size, letters, time and orders of communication can also indicate their status. The translator, through translating the source text selectively, stressing the information with cultural identity while weakening the superficial information, executes the duty of judgment in the translation of traditional Beijing Opera.

Responsibilities of judgment and inspection may have effects of motivating or damping on translators and readers, and fulfilling the responsibilities above mentioned will release another responsibility, guidance. When it comes to translators, violent, unhealthy and superfluous information is always ignored by gatekeepers, while the information which presents Chinese cultural identity can get to the readers more easily.

Following the baton of the gatekeeper, they will do their job, which is reducing revolting information while keeping useful one. Translators can release this responsibility through some

measures like eliminating, reducing or weakening information that is against target nation's social and moral standards; at the same time, they convey healthy, interesting and exotic information properly.

As a coordinator between the original communicators and target readers, the gatekeeper must translate the information transmitted by the communicators in an acceptable style so that the receptors can access to the information; they modify the information in terms of the form, amount and other elements of the information to satisfy receptor's appreciation and convention of habit so as to transmit the Chinese culture and construct cultural identity. In the translating process of traditional Beijing Opera, it is a must for translators to pay more attention to the cultural and linguistic factors in the text.

4.2 Communication Content—Information

Actually, to study the content of communication is to analyze the “said what” part in communication process. Here, information refers to the traditional Beijing Opera text contents. Certain features of information will be analyzed from the perspective of mass communication with being informative and recreational characteristics.

The first characteristics, being informative, refers to the fact that mass communication assumes the responsibilities of communicating information, inheriting cultural heritage, introducing the latest science and technology and so on. As for the traditional Beijing Opera, the characteristic of being informative is different from other forms of media in which the information is generally presented (Li, 2007:189). For instance, books record mainly the knowledge which has been formed in daily life; magazines generally carry knowledge which is not completely formed; what's more, news media including newspaper, radio and TV, commonly deliver information which is in its infancy, that is, the knowledge which is still unknown to receptors so far. Mass media is recognized as a key information source by people in modern world. The feature of being informative is becoming increasingly obvious. As for the information in the traditional Beijing Opera text, being informative basically means telling the target readers what is going on and the exotic culture ingrained in the traditional Beijing Opera text. Information in the Beijing Opera can be delivered in various forms, such as role types, names of typical person, allusions, puns, social cultural images and so on. Hence, translators

should not only appropriately translate the dialogues, but also have to keep in mind that information contained in the above mentioned forms is too crucial to be ignored. Only when the information is fully and honestly delivered can the target readers really get what is going on in the traditional Beijing Opera.

Almost all the content in mass communication generally has the function of recreation. (Stevenson, as cited in Li, 2007:189) Actually, the original forms of communication contain a lot of entertaining information, such as pun, legend and social concepts. As time goes by, recreational function of mass communication becomes an increasing obvious characteristic.

Being recreational is of great importance to information in the traditional Beijing Opera. Reading the traditional Beijing Opera is an entertainment for a large part of target receptors. Consequently, the information in translated versions attempts to be as recreational as possible in order to ease the reading pressure on the target readers.

In addition, there is another factor—the amount of information. The translator is required to bear it in mind in translating activity. If the amount of information is not proper, it may lay a barrier to social progress and economic development. Also, lacking of information may lead to a country to be in ignorance of discourse right, and even bring negative information to the society. Nevertheless, if the amount of information is beyond the receptors' ability, it will also have negative impact on the society. With a large number of unnecessary information, the target receptors may be panic or may hold loose to it, and ultimately the indifference and adverse psychology may come out. An excess of information can be considered as a distorting element that has nothing to do with communication purpose or content, therefore it may be thought of as an artificial noise.

When translating the traditional Beijing opera, over-sufficient related information would distract the attention of the readers or attach more pressure on them and finally make the traditional Beijing Opera fail to fulfill being recreational. On the contrary, inadequate information will result in that the readers are not able to follow the Beijing Opera episode and feel anxious or panic, even they may lose their interests in Beijing Opera. Therefore, the amount of information in the translated traditional Beijing Opera text should be moderate according the communication purpose and content.

4.3 Communication Target—Receptor

In the process of communication, “Receptor” is also a vital factor, without which the whole communication chain would be cut off and not work. In the traditional Beijing Opera translation, readers are receptors, the ultimate target, and knowing them well will be helpful to effectively convey the information rooted in the traditional Beijing Opera text, since their different aspects like experiences, perceptions and ideas make them perceive, explain and experience things distinctively in their own typical ways. According to what they perceive and their interpretation of the input, readers will form a concept of what the information means in their own life. However, the information may or may not be what the translator intended to deliver. It is lacking of overlapped semanteme-exchange context that causes this situation.

The understandings from both communication parties on symbols in the process of communication form a semantic context, in other words, that the two exchange parties with a shared semanteme-context make the exchange of semanteme a reality. Shared-semanteme-context can bear two requirements: 1) being able to understand the language and other symbols in communication each other; 2) having the same or close living experience and corresponding culture background. The different social life makes it impossible that that every one in the whole world has exactly the same semanteme-context. The fact is that only the shared part contributes to the exchange of the semanteme. Thus, the translated versions of traditional Beijing Opera, as one of social interactive media, are able to enlarge the shared-semanteme-context. In successful Beijing Opera translation, the perceived information usually meets the requirements of the intended information. Translators, however, should recognize that it is impossible for readers to have the same reality as translators themselves and interpret the same way as they intend to the information in the traditional Beijing Opera.

4.3.1 Characteristics of Receptor

Because he or she has multiple identities: a decoder, consumer of information products and feedback giver, an individual reader or receptor agrees with the natural qualities of activeness and acceptance. Customarily, there are a large number of receptors in mass communication; mass communication caters to massive receptors. Accordingly, receptors consist of so many

individuals that it seems impossible for them to interact nose to nose. Most members of the receptors are anonymous as usual; that means receptors do not know just who others are although they know other people are reading the same materials. Thus, the mass receptor is the opposite of a group, which is regarded as a very small number of people who could meet and interact face to face, who may come to know with each other, and who build and promote the attachments to one another. At last, the mass audience is diversified; it consists of all kinds of people. The mass audience varied because nearly everyone has access to these media—you can read, watch, listen, or go online whether you are old or young, educated or uneducated, in a city, suburb, or town (Kathleen & Kariyn, as cit. in Lu, 2006:36).

A kind of situation typology determines the idea of receptor we have in mind. In a type-a it is expected that a text which is intended to implement function b and c will tend to be a type-d receptor possibly. On the basis of Nord, the target reader of any translated versions is just a concept, an abstraction obtained from all of our communicative experiences which is from the large number of characteristics of receptors who have been observed from many previous communicative occurrences that hold some analogy with the one in a particular situation. Consequently, it is not difficult to find that what we have in mind is “profile” of the intended target receptor (Beedy, as cit. in Lu, 2006:36).

Receptor members, i.e. readers of the translated Beijing Opera drama text, like mass communicators, bear strong self-consciousness and self-respect. These readers are vital cooperators in the whole process of mass communication. They will not absorb all the messages from the communicators, but to measure and select the information according to their own “taste”. Being at the terminal point in the process of mass communication, receptors’ activities are spontaneous and conscious instead of passive or in active. Apparently, to seriously analyze and study the receptors will benefit the translators a lot to achieve the intended communicative purpose.

4.3.2 A Peculiarity of Receptor—Selectivity

Large number of practices and studies from the mass communication demonstrate that mass communication has a profound influence on audience, for instance, the receptor in

translation of the traditional Beijing Opera text, will not receive any information blindly or mechanically. The receptor has high selectivity when choosing media and receiving information. Selectivity factors in the communication science are those that have effect on communicative reception psychologically, holding that they are intermediary factors which are closely related to communication effects.

The Effect of Mass Communication (1960) by Joseph T. Klapper, an American scholar, says that selectivity factor of audience is made up of three parts: selectivity attention, selectivity comprehension (interpretation) and selectivity memory.

a. Selectivity attention: Attention is a general interest that leads people to want to know more. Different receptors have different features, various needs and separate purposes so that they usually would select and focus on the information correspondingly when facing too much information from the traditional Beijing Opera text. In another word, potential information receptors approach media, notice and receive information in a selective manner (Zhou, 2004:77). The potential receptors generally choose the media which most of people are fond of or familiar with, and initiatively accept information which is in accordance with their original points of view, attitudes and values to life, but ignore and refuse the information contrary to their attitudes and values so as to attempt reducing the cognitive discord . Summarily, selectivity attention plays the role of guarding the first gate of information communication and communicative activity can achieve its goal by breaking this gate.

Through refreshing communication content, the translator has access to and get through this gate to draw the audiences' attention. In the traditional Beijing Opera text, the translator sometimes needs to add the necessary information in conveyance of central meaning, or omit the involved content which is not in accordance with the cognition of the target receptors and make efforts to ensure that the translated Beijing Opera can meet the most audiences' expectations and needs.

b. Selectivity comprehension (interpretation). Comprehension or Interpretation refers to whether what the readers receives agrees with what the communicator intends to convey. Meanwhile, due to their previous different life experiences, education backgrounds, and motivations etc, the same communication would produce different attitudes towards them from individuals. Many factors including diverse needs, habits, emotions and attitudes dominate the

receptor's comprehension. In actual fact, comprehension or interpretation is a complex process of understanding the meaning or significance of something psychologically (Zhou, 2004:77).

While communicating, the translator is supposed to take into consideration of influence by readers' subjective factors, to guard and guide information communication consciously so as to avoid or reduce the receptors' misunderstanding of the original information.

The traditional Beijing Opera translation is an intercultural communication activity so that it is easier for the receptors to be led to misunderstandings. As a result, the translator is required to provide moderate information to help the target readers understand the content in the traditional Beijing Opera text.

c. Selectivity memory. Memory is the power of retaining and recalling past experience. As a matter of fact, an extreme majority of the receptors usually do not bear all the information in mind for quite a long time. They just keep in mind those that are in line with their ideas, experience, personality and needs while rejecting other media information (Zhou, 2004:77).

Both the subjective factors of the receptors and the environment, form and intensify of the communication Selectivity memory have an influence on selectivity memory. Accordingly, some positive measures should be taken to improve the receptors' memory, for instance, we can make the readers' sensate impact by increasing the communicating intensity or providing a better reception environment.

Concise and legible information in translated versions of the traditional Beijing Opera text helps to provide a good reception environment. A mass of reading would cause the readers' pressure, which can be reduced by the method of offering the concise and legible information. It is hoped that the corresponding translation strategies will be discussed in the Chapter five.

4.4 Communication Media

From the aspects of mass communication, some common features are shared by all communication media, but various media also have different features. As we will study the text translation as the communication medium, here the features of the text in the traditional Beijing Opera is to be analyzed as follows. Firstly, it is the basic material to create the character. Every detail may reflect some content of reality, which is unbearable to miss one of them. Secondly, the text includes large numbers of culture-related elements to be studied with great efforts in the

following chapter.

4.5 Communication Effect

Communication effect is closely related to the purposes and expectations of receptors. A communication activity is an item of intentional action. Different receptors will have diverse attitudes or reactions to the information which they are going to receive. Correspondingly, some changes will happen on their emotions, attitudes and other aspects. Communication effect refers to these reactions or changes caused by the intentions or purposes of communicators. The effectiveness of the communication upon receptors can be tested by the intended communicative purpose. The more the communicator's intention agrees with receptor's reaction, the more obvious the communication effect will become. Generally speaking, communication effect is a vital factor indicating all the impacts and subsequent outcomes of a communication activity which would have effect on the readers and their societies. No matter it is intentional or not, communicators' activities always bring forward various results. For example, the original author made the Beijing Opera *Farewell My Lady* in the hope of there would be no body in the world like Xiang Yu who was foolhardy and finally defeated by Liu Bang who got the best out of the people around him, but the actual result may be that some foolish men have respected Xiang Yu as a hero and followed his thoughts and behaviors from the drama.

When translating the traditional Beijing Opera text, some translators just intend to present all the information concluded in it only to find readers get lost in an enormous number of information and not succeed in catching the major episode; or some translators abide by the original work strictly, and the translated version may become too original to be accepted by target readers. Effect is at the end of the chain in Lasswell's 5W Model, thus any element in this model has influence on it. Therefore, in order to lower the possibility of side-effects when translating the traditional Beijing Opera, translators are supposed to take serious account of every element involved in the communication process.

In summary, by analyzing the five elements in the process of communication it is found that the characters of all the communication elements should be considered seriously if the translated version of the traditional Beijing Opera text intends to carry out its communicative function to the largest extent. As a result, the translator is expected to assume the

responsibilities of the “gatekeeper” to inspect with the purpose of transmitting the identified culture and remove the information which barriers the target readers to interpret the Chinese typical culture. The amount of information should be kept modest. Both insufficient and over-sufficient information have negative impact on the reception of target readers’ understandings of the episode of the Beijing Opera. The receptors of the translated version are the target readers, and they will receive the information selectively, i.e. they are of selectivity, thus the translated versions by the translator have to meet their expectations to some extent. The traditional Beijing Opera itself conveys information visually and aurally, but this thesis only discusses the aspect of visual information, more specifically, the text. When the translated versions of the translator fulfill the expectations of the target readers, the expected communication effect naturally occurs, meanwhile, the translators have to recognize the side-effects of the translation and try their utmost to shun them by changing certain translation strategies.

Chapter Five COMMUNICATION-BASED STRATEGIES OF TRADITIONAL BEIJING OPERA TEXT TRANSLATION

Beijing Opera is not so much a tradition as a highly comprehensive art form of Chinese classics which is one of China's cultural assets, deeply loved by the people with their eyes, ears, and hearts. In the 1920's, Beijing Opera began to take the international stage with its flourishing acclaim. Since then, Beijing Opera has been loved widely around the world. Therefore, the translation of Beijing Opera becomes of increasing significance.

As analyzed in the previous chapter, the communication science provides a new perspective to account on the translation of the traditional Beijing Opera. In this chapter, the author will investigate the strategies that the previous translators have employed in the translation of the traditional Beijing Opera texts, and explore whether the translated version has embodied Chinese culture to the same extent as in the original version.

The term "translation strategy", is an abstract concept, different from the concept of the term "method", which is concrete. A strategy refers to a plan that is intended to obtain a particular purpose. A variety of methods can be adopted in order to fulfill a certain purpose. The translation strategy indicates the plan which the translator makes based on the translation purpose of the translator and the content and function of the source text before he embarks on translating. Various communicative functions require different translation strategies. Moreover, different translation strategies generate different translated versions of the same text and these different versions usually have different effects on the target receptors, thus producing different communicative effects. Therefore, before translating, the translator is required to get familiar with the original text and propose then corresponding translation strategies according to his or her purpose of certain translating activity. It is acknowledged in the chapter 2 that the purpose of traditional Beijing Opera translation is set for the construction of cultural identity and the following part of the thesis will mainly put on the discussion of its translation strategies with

the communicative approach so as to serve the communication of cultures condensed in the traditional Beijing Opera.

5.1 Literal Translation

Titles of Drama

Example:

断桥 —— Meeting At the Fallen Bridge / The Broken Bridge

法门寺 —— The Trial At Famen Monastery / Famen Temple

盗御马 —— Mount Lianhuantao / Stealing the Imperial Horse

贵妃醉酒 —— Yang Yuhuan, the Imperial Concubine,
Gets Drunk / The Druken Beauty

In the traditional Beijing Opera, titles are extremely condensed with profound cultural connotations, which embody the main story generally. The translation of drama titles is vital because it means whether your translation can be accepted by the receiver at his first sight. In order to make the receiver catch the main story in the drama as soon as possible, the literal translation with proper addition is usually used. 断桥 seems just a name of bridge and is the right location where the central event happens retaining symbolic meaning which is difficult to present in limited time and place. *Meeting At the Fallen Bridge* turns 断桥, a location, into an event through addition, which in some way indicates the central event. Nevertheless, no receptor knows just how much information should be added is appropriate owing to the added words. What's more, excessive information may lead to the reader's reading pressure so that it may hinder the transmission of Chinese cultural peculiarity with incomplete title information misleading. The same is true of that 法门寺 is translated as *The Trial At Famen Monastery* and 贵妃醉酒 *Yang Yuhuan, the Imperial Concubine, Gets Drunk*. 盗御马 is translated as *Mount Lianhuantao*, which is full adaption.

In order to keep the foreignness of our Chinese culture and to achieve the goal of constructing Chinese cultural identity, the above titles of drama can be translated by use of literal translation at present. Hence, the target readers can be attracted by the foreignized titles and whereby they are more interested in the story behind the titles.

I suggest they can be translated as follows:

断桥 —— The Broken Bridge

法门寺 —— Famen Temple

盗御马 —— Stealing the Imperial Horse

贵妃醉酒 —— The Drunken Beauty

Appellation and Position

It can be found from the records of Beijing Opera text translation that the same appellation or position in Chinese can be translated into varied ones in English according to different contexts, and vice versa. There are great amounts of examples to show that: 秀才——scholar, B.A., Student; 举人——professor, Ph.D.; 夫人——Lady, Madam; 太师——Prime Minister, Grand Tutor, Ministe; 老爷——Lord, Your Lordship, Master; 夫人——my wife, my mistress, Madam, her Highness, my lady; 娘子——Lady, my dear; 大姐——my dear, my treasure, my sweet, Big Sister; 大王——Your Highness, the Conqueror, my King; 丞相、太师、大人、老大人——Your Excellency, Your Honor. In traditional Beijing Opera, there are large numbers of address forms or position names which are not so much the symbols of a person, but represent some social relations.

Example 1:

大王 (Xiangyu; excerpted from *Farewell My Lady*)

Sun Ping's version is as follows:

The Conqueror, Your Highness (Yuji addresses Xiang Yu)

Your Highness (Zhong Limei and Stable boy address him)

Conqueror (Li Zuoche, sent to pretend to surrender by Han troops.)

Example 2:

驸马 (Yang Silang/Yang Yanhui; excerpted from *Yang Yanhui's Meeting With His Mother*)

A.C.Scott's translation is:

Husband, my husband, Your Highness (the princess addresses him);

Prince, Imperial son-in-law (the queen addresses him);

His Highness (others in the imperial palace)

Chinese traditional culture usually attaches great significance to social relations which just also are present in Chinese appellation and positions. In order to avoid the receptor's misunderstanding and guarantee the communication effect on the part of the receptor, it is required to clarify various contexts and specific social relations for translated versions. In this case, literal translation can be a better choice before clarification of various contexts and addressees comes.

5.2 Liberal Translation

Allusions

An allusion is a statement that refers to something without mentioning it directly. They are highly condensed material representatives of past dynasties and they are refined, summarized, created or handed down from all levels of the society in different dynasties. Traditional Beijing Opera as a typical representative of Chinese culture fully reflects this cultural phenomenon. There are a lot of allusions in the texts of the traditional Beijing Opera. It's the culture-boundedness that makes it not very easy to translate them. Over-sufficient information will destroy the original style and do damage to the readability of the translated version. Yet, insufficient information will bring out confusion on the reader's part, and fail to accomplish the translation task.

Translation is an intended action. The purpose of the traditional Beijing Opera translation is to transmit Chinese culture and to construct cultural identity around the globe. Thus, how to retain the original cultural images comes to the gatekeeper's first concern. Meanwhile, the acceptability and selectivity of the receptor is required to be considered, which makes the comprehension of the target receptor to the text.

Example 1:

穆居易：奇谋追陆逊，投笔学班超。

公公！年伯。

(excerpted from *Phoenix Returns to Its Nest*)

Mu: Now a strategist, I've set aside my brush.

Grandfather! Uncle!

(translated by [Wichmann, 1986: 53](#))

In the original text, the referred two people 陆逊 and 班超 are people who live in earlier times of Ming Dynasty when the story in *Phoenix Returns to Its Nest* happens in. 陆逊 is a general and later the prime minister of Wu State in the Three Kingdoms, who has great knowledge of tactics and has defeated the Shu State in the fight of Yilin. 班超, who is a famous general and diplomatist, gives up his academic pursuits just for defending boarder areas. Here, also, Mu Juyi is a well-learned man in the study room, but he is determined to make achievements by joining the army. Obviously the translator abandoned the cultural images in her translated version. The specific presentation way is overlooked and more efforts are put on the acceptability of the target reader. Again, taking the purpose of translating the traditional Beijing Opera into account, the way of translation is improper because of the loss of the contained historical culture. As far as the author is concerned, the literal translation with some notes can be considered in the cultural communication of this category in the traditional Beijing Opera.

Example 2:

杨延昭：秦甘罗十二岁身为太宰，

石敬瑭十三岁拜将登台，

三国中小周郎名扬四海。

——摘自《辕门斩子》

Yang: Gan Luo of the Qin Dynasty was made the prime minister of twelve;

Shi Jingtang of the Later Jin Dynasty was appointed to the position of

a general at thirteen;

In the Three Kingdoms Period, Young Zhou Yu was famous throughout the land.

(translated by Yang Xianyi, 1999:121)

In this example, three allusions of people's name are contained. They are 甘罗, 石敬瑭 and 周郎. 甘罗 (Ganluo) is a child prodigy as a hanger-on in Lv Buwei's in Qin State, 石敬瑭 (Shi Jingtang) a general in the Later Jin Dynasty, a prestigious general of Wu State in the Three Kingdoms Period. In this example, there are three historical allusions of character. Yang Xianyi deployed the method of literal translation in this verse and modest information is added to the translated version in order to make his translation clearer. Whereby, Chinese historical allusions are successfully understood by the target readers. The method of literal translation with modest information added is relatively effective.

Whereas, the method decision-making of the historical allusions' translation should be considered carefully. There should always be exceptions to the above mentioned method.

Example 3:

恶狠狠裴航翻欲绝云英，喘吁吁叹苏卿赶不上双渐的影。

(excerpted from *The Broken Bridge*)

Though a callous man he is, I must follow him closely.

Though huffing and puffing, I must shadow him always.

(translated by Wang, 2006:36)

The Broken Bridge, a folk tale happened in Tang Dynasty, is concerned with the story meeting at the Fallen Bridge in Su Zhou City between Xu Xian and Bai Suzhen. The underlined names are allusions, which are used here to allude that Bai Suzhen still loves Xu Xian and determines to follow him, although Xu Xian is misled and sheltered by Fahai, and sits in meditation in the Golden Hill Temple so as to avoid her. In this case, both the literal translation and the literal translation with some notes are unfeasible. The former sentence has two names possibly unfamiliar with most of Chinese people, which has the hindered meaning behind the verses overshadowed. The latter one needs a lot of explanations in order to make the target receptor clear because of the extraordinarily unfamiliar names, and thus also can't work. In

addition, this verse matches both sound and sense in two poetic lines to some extent. Therefore, focusing on the audience and their acceptability, the translator is supposed to follow Wang Rongpei's version, which method can be called liberal translation with information amount controlled properly.

Pun

The pun, sometimes also called word games, can be used to describe both the objective environment and the subjective affections of those imaginary characters so that they could be felt and experienced by the target readers in a three-dimensional way. The effect of the pun is quite noticeable. The application of the pun can express the character's inner life humorously and implicitly and impress immediately with strengthened morals, whereby the effect of comedy and irony can be reproduced in the native reader's mind. In actual operation, some translators, however, never translate it and others comment with little simple words. Hence, the subtleties of the pun cannot be touched by the target readers, which is a great loss in the communication effect both to translator and receptor undoubtedly.

Chinese character is classified as hieroglyphics, but English not, which just makes it extremely hard to translate these puns in the traditional Beijing Opera. Xu Yuanchong (1984) said creation is better than ignorance of the cultural phenomenon— pun in the translated version. This thought of translation is a great manner to cope with the difficulty that the pun hieroglyphics as in Chinese can not be translated in English.

Example 1:

In the 13th scene of *Fifteen Strings of Cash*, Kuang Zhong dreams that two persons strip his hat out of his head and he realizes that there maybe“冤”(grievance) judged by two Chinese characters “免冠” (take one's hat off).

Birch holds to adapt the content of Kuangzhong's dream into that a guy sniffs the gown wore by him, but this guy only sniffs “the inner scent” of his gown; the result of this dream is that he thinks of the English word “innocent” and realizes there maybe some grievance in the trial of Su Shujuan and Xiong Youlan.

Example 2:

金 我说你吃饱了。
莫 吃饱了。
金 身上也暖了。
莫 身上也暖了。
金 两个山字架在一块儿。
莫 此话怎讲？
金 请出。

——摘自京剧《鸿鸾喜》

What is ingenious is that the man named “金” is a beggar with little education while “莫”, a scholar with highest-education, and cannot guess this simple logograph. In order to maintain the foreignness and interesting of the original text, Wei-shu Hwang created the translation version below.

CHIN I say you are full now.
MO I am full now.
CHIN You feel warm now.
MO I feel warm now.
CHIN Get U between O and T.
MO Me between O and T. What does that mean?
CHIN O-U-T, out, please.

CREATION of translating puns in traditional Beijing Opera puts emphasis on the readability of the translated version and the interesting of this cultural images, which is really useful but a tendency to translate with cultural foreignization that should be avoided as far as possible. The author suggests that the literal plus diagrams is expected to be adopted, which is used by Yang Xianyi and Gladys Yang in the translation of *A Dream of Red Mansions*, i.e clipping and pasting the original form of Chinese characters and utensils with Chinese cultural images into the translated text along with proper notes.

5.3 Transliteration

Hangdang—Role Types

The characters in Beijing Opera are produced by their own sex, age, personality, social status, etc. There four major role types, including 生 *sheng*, 旦 *dan*, 净 *jing* and 丑 *chou*. In the traditional plays of Beijing Opera, the 丑 *chou* depicts working people such as peasants, woodcutters, bartenders, night-watch men, beadles, young attendants, beggars and fishermen, who are inferior in social status. Most of these characters are comical, lively and optimistic and divided into 文丑 *wenchou* and 武丑 *wuchou*.

When translating role types, no body has specific principles to deal with them. Those who play 文丑 *wenchou* are designated as “civil”, while those who play 武丑 *wuchou* are known as “martial”. Both “civil” and “martial” are core information hold by the above two roles.

It is easy to find out that none of words in English can exactly convey the concept of 文丑 *wenchou* in given time and space in order to make the real meaning of this term understood by the receptor. In order to achieve the effect of constructing cultural identity of China, the cultural originality is supposed to be remained and transmitted to the target receptor as it is. Japan did well in translation from the technical terms in her cultural specialty into English-speaking countries. Take *judo*, a special sport in Japan, for example, the strategy of transliteration has helped those technical terms involved in *judo* be well known and accepted in the world, such as *yuku*, *koka* and *ippon*. Through this means, Japan has constructed her cultural identity all over the world. Therefore, it’s advisable to take the method of transliteration for the originality of this peculiar art form in terms of role types. Instead of that translation method, improper literal translation might lead us to the distortion.

However, because of the selectivity of receptor, he or she who lives in another completely different culture may decline the expected information in translated versions. In order to draw receptor’s attention and reduce his or her misunderstanding and reading pressure, transliteration with notes is present as follows:

Example:

文丑 —— *wen chou* (*wen*, civil)

武丑 —— *wu chou* (*wu*, martial)

Orchestra and Musical Instruments

Beijing Opera also has its orchestra. In Beijing Opera parlance, its accompanying orchestra is called *changmian*, which can be further subdivided into 文场 *wenchang* and 武场 *wuchang*, referring respectively to the melodic and percussion ensembles. 文场 *wenchang* is used in civil plays, which usually emphasize singing with seven melodic instruments. 武场 *wuchang* applies to military plays, especially with intense fighting scenes, and consists of four percussion instruments which not only heighten the majestic atmosphere of the scene, but also punctuate the skillful movements of the actors and actresses.

Similar to the translation method of 文丑 *wenchou* and 武丑 *wuchou*, 文场 *wenchang* and 武场 *wuchang* can be transliterated with modest notes:

Example 1:

文场 —— Wenchang (Civil Instrumentation)

武场 —— Wuchang (Military Instrumentation)

As is shown above, 场 *chang* is the equivalent of the word “instrumentation” in English. On the contrary, Such Chinese characters which are unique as and here are quite difficult to find some word to replace and they can only be convey with part of meaning core or main, i.e. 文 *wen* is translated into “civil” and 武 *wu* “military”. The difference between this example and the last example lies in the discrepancy in dealing with the collective noun: if we can find out the word which can just exactly express the intended meaning of the word in the source text, the word can be used in the target text.

As a matter of fact, most of the special terms including theatrical speech, facial makeup, properties and stagecraft, costuming, and percussion patterns in Beijing Opera had better adopt transliteration with modest notes holding main meaning at the beginning of transmitting the very cultural elements.

Example 2:

黑六分脸 —— *heiliufenlian* (*hei*, black; *liufen*, more than half)

红整脸 —— *hongzhenglian* (*hong*, red; *zhenglian*, whole face)

京胡 —— *Jinghu* (Beijing Opera Fiddle, a high two-stringed fiddle)

月琴 —— *Yueqin* (Moon Guitar, a wooden plucked instrument)

唢呐 —— *Suona* (Chinese Shawm, a wood-wind instrument)

Transliteration with modest notes may not be the best method to translate the special terms in Beijing Opera, neither is the expected method instead of transliteration which is hoped to be used in the globe.

5.4 Liberal-transliteration

Names of place in the traditional Beijing Opera can be divided into two categories to translate. They are the names which are greatly related to the development of the story and ones just for reference. As for the former, they tend to be translated by literal translation in order to maintain the included certain cultural connotations or symbolic meaning and satisfy target readers' desire for exotic culture. As to the latter, the method of translation, however, can be dealt with for two different cases, that is, literal-transliteration and transliteration only respectively.

Example 1:

甘露寺 —— Ganlu Temple / Sweet Dew Temple

望江亭 —— Wangjiang Pavilion / The Riverside Pavilion

In this example, the name, 甘露寺, is derived from a legend that the temple was established beside a well, which would give the area with sweet dew when being preyed as a gift. Its translation *Sweet Dew Temple* with modest information added offers the reader a hint to know and search deep for its cultural connotation. On the contrary, the translation *Ganlu Temple* is likely to make most of readers ignore of the hidden cultural connotation. The same is true of 望江亭. The name 望江亭 originally conveys to readers that this pavilion is beside a river and hence the translation *The Riverside Pavilion* is a better way to transmit the intended meaning to the target readers.

The appreciation of drama puts more attach to the development of the story itself. Therefore, the translator had better deploy the names of place with less cultural connotations by the transliteration with literal translation or by full transliteration.

Example 2:

汾河湾 —— Fenhe River Bend / Fenhe Wan

The name 汾河湾, its referential meaning is just to indicate the location where the story in geography, which has little cultural connotation involved. Thus, 汾河湾 can be translated as *Fenhe River Bend* or *Fenhe Wan*. Taking into account of the receptor's comprehension and memory, *Fenhe River Bend* is more feasible with 湾 here meaning *Bend* in English.

5.5 Amplification

Example 1:

杜丽娘, 春香 (《牡丹亭》, *Peony Pavilion*)

Liniang/Du Liniang, Chunxiang

(translated by Zhang Guangqian/Wang Rongpei)

As is displayed in the example, transliteration is to transmit Chinese Pinyin to the target reader while conveying the information involved in the traditional Beijing Opera. Supposed the target reader is very familiar with the settings of this story, *Peony Pavilion*, or this particular phonetic notation of Chinese character, transliteration is considered to be the best method to cope with names of people. However, people who are not familiar with Chinese peculiar culture may only learn that 杜丽娘 and 春香 are two common people as Tom and Jim are known two persons in English, while they would neglect the status and relationship of the characters. Thus, it would harm the target reader's understanding of the story, the communication effect, and even worse, do little for the spread of Chinese culture.

Wei Chengbi (2012:76) translates 杜丽娘 as *Mistress Dulinang*, 春香 as *Maid Chunxiang*. As far as the author is concerned, transliteration with status and relationship of the characters in the drama pointed out is really a better method which stresses cultural

characteristics of the original text. It generally doesn't bring reading burden to the receptor but makes the audience understand the story more easily. It is apparent that some information seems added to the translated ones, called ADDITION.

Not only the names with the status and relationship of the characters hinted, but also ones with some particular cultural implication can be translated with addition.

Example 2:

虞姬 —— Lady Yuji

西施 —— Beauty Xishi

Yuji is King Xiangyu's pretty wife and Xishi is one of four extremely beautiful pretties in ancient China, who are widely known by Chinese people. A further explanation is needed so as to release the cultural meaning hidden behind the names and be easy to be accepted by the readers.

5.6 Foreignization

In the traditional Beijing Opera text, there are a lot of social cultural words deriving from China's five thousand long history. The translation of these words is one of the great difficulties while transmitting the traditional Beijing Opera to the abroad, and also one of the key points, because it requires much effort and trouble to find out the completely equivalent ones only to be fruitless. The social cultural words represent the life of people in the same cultural community, which is made up of its historical background and the people's living style and thinking style. As reflections of Chinese culture, Beijing Opera is involved in our China's social cultural concepts widely. However, various societies have a great variety of values, outlooks, traditions and conventions. The communication science focuses much on the response of the receptors who expect to experience the exotic culture, in Beijing Opera translation, therefore, those Chinese social cultural concepts which default in another different culture of the target nation are required to be remained and transmitted.

Example 1:

闺塾 (the seventh scene, *The Peony Pavilion*)

The Schoolroom (translated by Birch)

The Family School (translated by Zhang Guangqian)

Studying at Home (translated by Wang Rongpei)

Chinese Education system is different from the western one. “闺塾” is one of the typical examples. In general, social cultural concepts are supposed to be translated like this that the target receptors can catch the content of the social reality to the most extent. The importance is to bring in the social reality. “闺塾” refers to the private school for girls’ reading in ancient time. “Home School for Maider” can be a better version for the translation of “闺塾”. Nevertheless, the above three versions are all deficient. “The Schoolroom” only signifies the place where teaching activity carries out; “The Family School” obscures “reading”; “Studying at Home” does not make “private school” clear. Accordingly, the translation strategy of DOMESTICATION is beneath the accuracy. Moreover, TRANSLITERATION, one of the FOREIGNIZATION strategies, translating “闺塾” as “Guishu”, can be adopted, whereby the style and feature of the original text can be retained, making the target receptors enjoy exotic reading while there comes a strange feeling. Here is an example.

Example 2:

云板 (excerpted from *The Peony Pavilion*)

Cloud Board (translated by Birch)

Summoning Plate (translated by Wang Shurong)

云板 is a piece of plat iron with cloudy appearances on both ends hung on the wooden support, and can sound when knocked. In ancient time, it is used for telling time and summoning members by government offices or the large family of nobilities. It is quite difficult to find the equivalent English word to “云板”. “Cloud Board” uses the strategy of foreignization, but over-foreignized so that the receptors may be confused with its content of reality. The combination of FOREIGNIZATION and DOMESTICATION is adopted well by “Summoning Plate”, which discards “云” and uses the English word “summoning” to reproduce the connotations of the original text in the target language, thus this version not only

alleviate the difficulty of the receptor's understanding the social cultural words, but is in favor of the receptor's acquiring cultural nutrition.

To sum up, the combination of FOREIGNIZATION and DOMESTICATION is expected to be employed to embody both the information of language and culture in the target language when translating the social culture-loaned words with their nature and connotations sufficiently analyzed. Following the above mentioned translation strategy, transliteration and literal translation are adopted mainly. In some specific time, in order to transmit the social cultural styles and features better, proper addition, explanation and even annotation are in need. Whereas, taking the acceptability of the target receptor, sometimes literal translation and adaption prevail.

Chapter Six CONCLUSION

This chapter presents the conclusion of the thesis by summarizing the major findings, listing the limitations and providing some suggestions for further study in this issue.

6.1 Major Findings

First of all, the traditional Beijing Opera as the symbol of Chinese culture, its translation also should extend from merely knowledge and culture communication to the construction of cultural identity. What's more, considering the limited conditions at present, acting Beijing Opera in foreign languages on the stage is unrealistic to achieve, thus the specific purpose of Beijing Opera translation is set for reading, in printed pages or as the subtitle on the theater screens.

Secondly, among the above three mentioned models in chapter three, each of them stresses on different aspects because of their different historical backgrounds. Lasswell's 5W Model concentrates on the basic elements concerned with the communication process though simple it is. Shannon-Weaver's Model of Communication, in a mathematical form, embodies the mechanical transmission of messages from one element to another and the relationships between communication elements. Westley-Maclean's Conceptual Model is presented in broader terms explaining the source, the message, the channel role, the receiver and the feedback with more emphasis on the last two elements.

Thirdly, many translators or scholars take this perspective of communication as a guide to their translating works and better effects have been achieved in their translated works, who are Nida, Nord, Bell, Wilss and Lv Jun.

Fourth, in the process of translating traditional Beijing Opera, the translator is expected to assume the responsibilities of the "gatekeeper" to inspect with the purpose of transmitting the identified culture and remove the information which barriers the target readers to interpret the Chinese typical culture. The amount of information should be kept modest. Both insufficient and over-sufficient information has negative impact on the reception of target readers'

understandings of the episode of the Beijing Opera. The receptors of the translated version are the target readers, and they will receive the information selectively, i.e. they are of selectivity, thus the translated versions by the translator have to meet their expectations to some extent. The traditional Beijing Opera itself conveys information visually and aurally, but this thesis only discusses the aspect of visual information, more specifically, the text. When the translated versions of the translator fulfill the expectations of the target readers, the expected communication effect naturally occurs, meanwhile, the translators have to recognize the side-effects of the translation and try their utmost to shun them by changing certain translation strategies.

Last but not least, it is feasible and comprehensive to explain the traditional Beijing Opera text translation and help to present appropriate translation strategies under the guidance of the communication science. Through the analysis of the collected translated versions of the traditional Beijing Opera texts, this thesis proposes six frequently-used translation strategies for reference: literal translation, liberal translation, liberal-transliteration, addition and foreignization.

6.2 Limitations of the Study And Suggestions for Further Study

There is no thesis beyond limitations although great efforts and serious consideration have been granted to this thesis, which are expected to offer an access to the further study of this issue.

First and foremost, it is a pity that the broader scope of the examples in the traditional Beijing Opera has not been studied because of the space and time limitation. More related materials and examples would make the findings more undeniable.

In addition, the noise, as one vital element in the communication science, is not considered sufficiently, which may involve in many disciplines unfamiliar with the author.

Finally, this thesis discusses a lot the efficiency of the translation strategies and is deficient in effectiveness testing translation effects, thus the subjectivity is just unavoidable which will arouse some disputes between different individuals.

Suggestions for further study benefit a lot the development of the translation strategies of the traditional Beijing Opera texts from the perspective of communication science. According

to the above mentioned limitations, the scholars for further study are suggested to do this thesis with an empirical study and a broader scope of materials whereby the problem of noise, effect and examples will be kept to a minimum, because an analysis utilizing study-level data is more robust.

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ACKNOWLEDGMENTS

I would like to convey my sincere gratitude to all the people who have ever helped me during the process of composing this thesis. It's their generous support and help that make my thesis finished on schedule.

First and foremost, I extend my heartfelt thanks to my supervisor, Prof. Jia Liping whose every word is worthy thinking for long time like a parent or a faithful friend. He is patient and kind with strictness to the academic activities. His personality is and will be a good example in my life, study and work.

Secondly, great appreciation is given to all the teachers in Faculty of Humanities and Foreign Languages, especially those who give lessons including Prof. Li Qingming, Prof. Yin Pi'an, Prof. Song Gairong, Prof. Che Mingming, Prof. Yan Hong, and Prof. Zhang Yan etc. Besides, great thanks also go to my dear classmates and friends who share happiness and sorrow with me in these three years. Their help and support is sometimes invisible but extremely vital.

Last but not least, I want to convey my deepest thankfulness to my parents and younger sister. Their generous care and deep understanding of my research are the inexhaustible source of the motivation in my research.

ACHIEVEMENTS

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