

编 号:

类别	全日制研究生	✓
	教育硕士	
	同等学力	

沈阳师范大学

硕士学位论文

A Practice of Amplification Strategy Adopted in Drama Review
Translation: A Report of the Translation of the Selections of
Memorial to Mei Lanfang

题 目：戏剧评论文本翻译中的增译策略实践
——《梅兰芳纪念集》选段英译实践报告

培 养 单 位： 外国语学院

专 业 名 称： 翻译硕士

指 导 教 师： 闫怡恂 教授

研 究 生： 孙辉宇

完 成 时 间： 2015 年 6 月 1 日

沈阳师范大学研究生处制

学位论文独创性声明

本人所呈交的学位论文是在导师的指导下取得的研究成果。据我所知，除文中已经注明引用的内容外，本论文不包含其他个人已经发表或撰写过的研究成果。对本文的研究做出重要贡献的个人和集体，均已在文中作了明确说明并表示了谢意。

作者签名：_____ 日期：_____

学位论文使用授权声明

本人授权沈阳师范大学研究生处，将本人硕士学位论文的全部或部分内容编入有关数据库进行检索；有权保留学位论文并向国家主管部门或其指定机构送交论文的电子版和纸质版，允许论文被查阅和借阅；有权可以采用影印、缩印或扫描等复制手段保存、汇编学位论文。保密的学位论文在解密后适用本规定。

作者签名：_____ 日期：_____

**A Practice of Amplification Strategy Adopted in
Drama Review Translation: A Report of the
Translation of the Selections of *Memorial to Mei
Lanfang***

A Thesis

Submitted to the School of Foreign Languages

Shenyang Normal University

In Partial Fulfillment of the Requirements for the Degree of

Master of Translation and Interpreting

By Sun Huiyu

Under the Supervision of

Professor Yan Yixun

June 2015

This thesis was accepted as meeting the research requirements for the Degree of
Master of Translation and Interpreting.

_____ Date _____
Advisor

_____ Date _____
Thesis Committee Member

_____ Date _____
Thesis Committee Member

Approved:

_____ Date _____
Chair of Oral Defense Committee

_____ Date _____
Dean of School of Foreign Language

Acknowledgements

During the process of writing this dissertation, I received a lot of support and encouragement from many people. It would be impossible to accomplish this thesis without them.

First, I would like to extend my heartfelt gratitude to my supervisor, Pro. Yan Yixun, whose patient instruction inspires me enormously while I am writing this thesis. Her profound knowledge, wise advice and high professional standards have motivated my study from the beginning to the end. Without her kindness and warm encouragement in the course of this thesis, this tough work would have never been accomplished.

I am also grateful to all the other teachers of Shenyang Normal University, who have not only provide me with linguistic knowledge, but also equip me with sparkling ideas and academic moralities on my journey to the English translation. I would like to convey my sincere gratitude and admiration.

My genuine thanks go to all the participants involved in this research, especially my friends, classmates, roommates who have helped me and encouraged me during the writing. They really did me a great favor.

Finally, I would also like to express my deepest respect and gratitude to my parents who have always been encouraging me at every step in my life. Their love, support and patience help me a lot. I count both of them as my special and invaluable gifts.

Abstract

With the continuous development of the Chinese culture “going-out”, an increasing number of translators begin to pay close attention to the international communication of Chinese traditional culture and art in pursuit of enhancing culture soft power. As the quintessence of Chinese culture, the meaning of Beijing Opera’s communication is of great importance.

The practice report is based on the translation of the selections of *Memorial to Mei Lanfang*. This paper focuses on translation from Chinese into English, and selects some parts of *Memorial to Mei Lanfang*, which is used to memorialize the master of Beijing Opera, Mei Lanfang, as translation practice material due to the opportunity of practicing at Mei Lanfang Art Institute of Shenyang Normal University. With a beautiful prose style, *Memorial to Mei Lanfang* contains much basic knowledge of Beijing Opera, thus the translation is profound. Therefore the author tries to translate *Memorial to Mei Lanfang*, and focuses on the translation of Beijing Opera as well as the effective ways of drama review translation.

In the main part of this article, the author emphatically discusses actual cases in the process of translation. Through analyzing the drama review text and the problems found during the process of translation practice, the author summarizes text features and translation difficulties in drama review translation from three aspects including sentence features, textual features and lexical features. According to the features of drama review text, the author summarizes the application of amplification strategy in drama review translation including the supplement of conjunctions, the supplement of

subject and the supplement of additional remarks and explanation. Through the reflections on the translation practice, the author proposes her own viewpoints, which are hoped to have certain reference significance for drama review translation.

Key Words: drama review, Variation Theory, amplification strategy

摘 要

随着中华文化“走出去”战略的不断发展，提升文化软实力的追求使得越来越多的翻译者们开始关注中国传统文化和艺术的对外传播。京剧作为中国的国粹，其对外传播的意义自然十分重要。

本文所研究的项目为汉译英，选取的是笔者在沈阳师范大学梅兰芳艺术研究所实习时接触的纪念京剧表演大师梅兰芳先生的文集《梅兰芳纪念集》中节选的部分内容作为翻译实践材料。《梅兰芳纪念集》文笔优美，内容丰富，其中包含许多京剧方面的知识，对于传递京剧文化乃至中国传统文化意义深远。因此笔者决定自行翻译《梅兰芳纪念集》的部分选段，关注京剧的翻译，并试图找到戏剧评论文本翻译的有效方法。

本文着重讨论了文本翻译过程中的实际案例，通过分析戏剧评论文本以及翻译实践过程中发现的问题，从句式特点、语篇特点以及词汇特点三个方面归纳了戏剧评论文本的特点及翻译难点，探讨变译理论中的增译策略在翻译戏剧评论文本中的应用，包括如何在翻译过程中采用增加连接词，增加主语以及进行补充说明和解释的方法对戏剧评论文本进行翻译。并通过对本次翻译实践的反思，提出了自己的观点，希望会对今后戏剧评论相关文本的翻译有一定借鉴意义。

关键词：戏剧评论；变译理论；增译策略

Contents

Acknowledgements	i
Abstract in English	ii
Abstract in Chinese.....	iv
1 Task Description	1
1.1 The Background of the Task.....	1
1.2 Choice of the Text.....	2
1.3 A Brief Introduction to the Text	3
2 Process Description.....	4
2.1 The Preparation for Translating	4
2.1.1 Relevant Background Information about Beijing Opera	4
2.1.2 Translation Task Arrangement	5
2.2 The Process of Translating.....	5
3 Case Analysis.....	9
3.1 Theoretical Foundation	9
3.1.1 Introduction of Variation Theory.....	9
3.1.2 Amplification Strategy of Variation Theory.....	11
3.2 Text Features.....	11
3.2.1 Loose Sentence Structure of Drama Review Text.....	12
3.2.2 Ancient Vernacular Chinese of Drama Review Text	12
3.2.3 Proper Nouns of Drama Review Text.....	13
3.3 Amplification Strategy in Drama Review Translation	14

3.3.1	The Supplement of Conjunctions.....	14
3.3.2	The Supplement of Subject.....	16
3.3.3	The Supplement of Additional Remarks and Explanation	17
4	Conclusion	19
4.1	Implications of Translation Practice	19
4.2	Limitations of the Thesis	21
	References.....	23
	Appendix.....	24

1 Task Description

This translation task is the translation of the selections of *Memorial to Mei Lanfang*. In this chapter, the author introduces the background of the task, the choice of the text and the brief introduction to the text.

1.1 The Background of the Task

In this thesis, the author focuses on translation from Chinese into English, and selects some parts of *Memorial to Mei Lanfang*, which is used to memorialize the master of Beijing Opera, Mei Lanfang, as translation practice material due to the opportunity of practicing at Mei Lanfang Art Institute of Shenyang Normal University. Beijing Opera, once called Pingju, as one of the top five operas in China, is rich in content which combines music, vocal performance, mime, dance, and acrobatics. Beijing Opera is known as the quintessence of China.

Now that Chinese culture is encouraged to spread overseas, Beijing Opera, the significant part of Chinese traditional culture, is supposed to be introduced to the world. The author also believes that there will be an increasing number of foreign readers paying attention to Beijing Opera, and the English version of Beijing Opera will be in greater demand. However, no matter whether searching online or in the library, the author finds that there isn't much information about Beijing Opera. Therefore the author tries to translate *Memorial to Mei Lanfang*, and focuses on the translation of Beijing Opera as well as finds the effective ways of drama review translation.

1.2 Choice of the Text

Every ancient nation has its own unique exquisite performing arts which are capable of expressing the ethnic aspirations. The Greek has tragedy, Italian has opera, Russian has ballet, and British has Shakespeare. Known as the quintessence of Chinese culture, Beijing Opera can be called the unique and exquisite performing art of China.

Memorial to Mei Lanfang is a festschrift of the great of Mei School, Mr. Mei Lanfang, which is assembled by Mei School's disciple Xiao Di. This book collects many review articles of the performance art of Mei Lanfang which are published in *Shun Pao*, *The PeiYang Pictorial News*, *Drama* and other media in the 1920s and 1930s.

During the internship at Mei Lanfang Art Institute of Shenyang Normal University, the author finds that this book is not only rich in content, but also involved many knowledge of Beijing Opera and even the related culture of old China's drama, art and social class. Considering that Mr. Mei Lanfang has a certain influence on the western world, the author thinks that it may be easy to attract western readers and guide them to enjoy the fantastic culture of Beijing Opera if he starts with the translation of the related articles of Mr. Mei Lanfang. At the same time, because the book is composed of a number of independent proeses by different writers in different styles, each article has its uniqueness, which makes it a great medium to spread the knowledge of Beijing Opera and carry forward Chinese traditional culture.

1.3 A Brief Introduction to the Text

In this translation practice, the author extracts some chapters of the book, including *The Art of Mei Lanfang*, *Recent News of Mei Lanfang's Tour to the U.S.*, *The Artistic Mei Lanfang in Today's China*, *Mei Lanfang and Chinese Drama*, *The Interview of Mei Lanfang*, *The Comparisons of "Four Great Female Roles" of Beijing Opera*. These articles narrate the view of Mr. Mei Lanfang from various perspectives, which reflect the basic features, main characters and business as well as the actor's comments of Beijing Opera.

As for textual features, most of the selected articles are written in ancient vernacular Chinese, with implicative and beautiful words, and only a small amount of transition parts are the narrative vernacular Chinese. In order to have a better understanding, the characteristics of the text require the author numerous preparations before translation.

2 Process Description

After determining the translation material, six articles in *Memorial to Mei Lanfang* were chosen as the translation text through extensive reading. The task presented here is Chinese to English Translation with 10191 Chinese words and 6803 English words, and is completed independently. The duration of whole translation work lasted for 25 days and divided into two stages: preparation for translating and process of translating.

2.1 The Preparation for Translating

During this period, a lot of preparatory works need to be done. After determining the translation task, the author begins her preparation from two aspects including relevant background information about Beijing Opera and translation task arrangement.

2.1.1 Relevant Background Information about Beijing Opera

In the first place, the author reads through the whole book of *Memorial to Mei Lanfang* before translation as well as the related journal articles, books, and network resources of Beijing Opera, including *The Classical Drama Standard Version of Beijing Opera*, *The Essence of the Cultural Monuments: Chinese Beijing Opera*, *Beijing Opera and Kunqu*, *The History of Chinese Opera*, *The Contemporary Drama for Forty Years*. The author reads much about Beijing Opera, and understands the characteristics and the difference of many characters in this kind of drama. At the same time, the author seriously reviews the existing related terms and the fixed translation of some articles.

In addition, the plays of Beijing Opera mostly come from historical allusion and folklore, so the author also reinforces the reading of history data before translation. In the process of translation, the background information of preparation provides a good foundation for translation.

2.1.2 Translation Task Arrangement

The selected Chinese translation material is 10191 words in total. In order to complete the preliminary text translation work within fifteen days, the author translates about seven hundred words every day and tries to guarantee the accuracy of the translation as much as possible. The author requests to retain and disseminate the cultural information because the text is related many elements of Chinese culture. In the meantime, the classical Chinese prose written style of the text requires the author constantly deepen the understanding, and try to accurately translate the contents. Therefore the author arranges for translation revision after forming the first draft in ten days. During the preparation period, the author refers to a large number of Beijing Opera materials, drama books and famous translation of opera. In the process of translation, the author uses the translation tools including: The English Chinese Dictionary, New-Century Chinese-English Dictionary, Oxford Advanced Learner's Dictionary, Bing online dictionary, Youdao online dictionary and Wikipedia English version.

2.2 The Process of Translating

Given that the literariness of the text itself is quite strong, the author also meets many problems in the process of translation. As for the understanding of the text, it is

difficult for the translator to understand the text because this book contained many review articles of the performance art of Mei Lanfang which are published in *Shun Pao*, *Peiyang Pictorial News*, *Drama* and other media in the 1920s and 1930s, and most of the selected articles are written in ancient vernacular Chinese.

Example 1: 梅兰芳天生丽质，及其艺术作品，已经不少捧角家、评剧家手之舞之，足之蹈之，著于篇什，播诸管弦，总算已是满坑满谷，万窍怒号，更不容我辈门外汉再有饶舌的余地，天然可以不谈。

Translation: With regard to flawless beauty and abundant artistic works of Mei Lanfang, a great number of Beijing Opera fans and reviewers have rejoiced to write books for him and sung the praises for him, which did not allow the layman like me to give unnecessary details.

This sentence brings huge difficulties for the author in understanding. The words like “手之舞之”，“足之蹈之” are easy to understand, which meant today’s “dance with joy”, but other words like “著于篇什”，“播诸管弦”，“满坑满谷” and “万窍怒号” are not commonly used now, which required the author to consult books in order to understand the meaning of these words and translate the source text. After thinking, the author generates the translation. Although the translation is not perfect, the author tries to ensure the translation close to the content of the original text.

In addition, some historical allusions also need to be paid attention to while translating.

Example 2: 所以豫让说的话不差，他说：“范中行氏以众人遇我，我故以众人报之；知伯以国士遇我，我故以国士报之”，故人格的造成，不全靠自己修养，

尤类社会上予以相当的扶助，使一步一步提高起来，方能达到完成地步。

Translation: Just like Yu Rang's (an ancient warrior of China) saying, "My former masters Mr. Fan and Mr. Zhongxing treated me like an ordinary people, so did I; but later, my master Mr. Zhi treated me like the best person in the country, so I had to repay him." Thus one's personality does not all depend on himself; it also needs the help of society to improve it step by step until achieved perfectly.

This sentence quotes the allusion of Sun Yurang, an ancient warrior of China, revenges for his bosom friend, and only after searching on the Internet and knowing the meaning of the illusion can the author accurately translates the sentence. After continuous thinking, the author adds a parenthesis in translation to explain who Yurang is in order to make it easier for readers to understand.

In the meantime, the author also pays special attention to the translation of drama's name. At first, the author directly adopts the foreignization strategy to translate the name of drama. But after reading through the whole text, the author finds that the name has a particular meaning to the drama. With the purpose of spreading drama culture better, the author tries to find the more appropriate translation. For instance, for the drama name "思凡" in the article *Mei Lanfang and Chinese Drama*, the author at first wants to use Chinese pinyin to translate it directly and add footnote, but after thinking, the author realizes that it can reduce the readability of the translation and will make readers lost interest in reading if the translator uses this method for many times. Thus the author gives up this idea and translates the name into *Longing for Earthliness*, which is more appropriate to the original text.

The author also focuses on the understanding and integration of the text. In Chinese, people used to use repeated words to express feelings, while it is tabooed in English that even a repetition for one word will be thought of some ways to get replaced. In the progress of translation, the author tries to modify the tedious English version causing by repeating Chinese as far as possible, in an attempt to make the translation more close to the characteristics of the target language, thus further improving the quality of translation.

3 Case Analysis

On the basis of the translation of the selections of *Memorial to Mei Lanfang*, the author firstly introduces the theoretical foundation of this thesis. In addition, the author sums up the text features and research difficulties of drama review text. Furthermore, the author tries to find solutions to deal with the difficulties of translation during the practice and proposes amplification strategy in the translation of drama review.

3.1 Theoretical Foundation

Generally speaking, the drama review texts involve many obscure words and interspersed with many historical allusions featured by loose sentence structure, ancient vernacular Chinese and proper nouns, which are difficult to translate. According to these characteristics, the flexible strategies of Variation Theory such as amplification, abridgement and paraphrase of Variation Theory can be the guiding strategies in drama review translation, so as to achieve the ideal effect of translation. In this thesis, the author focuses on the drama review translation from the perspective of amplification strategy of Variation Theory. Based on the translation of the selections of *Memorial to Mei Lanfang*, the author firstly introduces the definition of Variation Theory, and then recommends the amplification strategy of Variation Theory.

3.1.1 Introduction of Variation Theory

Variation Theory is presented by Professor Huang Zhonglian (1997) at the

international symposium on translation in 1997, according to the practice of Chinese translation. Although as early as 100 years ago, Chinese scholar Yan Fu once put forward this theory, and had carried on translation practice, for various reasons, this theory has not received enough attention of descendants. However, with the increasingly frequent communication cooperation between many countries and China, the translation market has a higher request for the practical theory. And Variation Theory, the theory that takes Chinese native translation practice as the research object, will undoubtedly meet this requirement.

Although Variation Theory is not as perfect as western translation theories now and the scope of the audience is relatively small, it is a responsibility for translation learners to study and spread local translation theory. Over the years, even though we have been accustomed to the western translation theory's "bringing in" strategy, we can't forget the "going out" dream of Chinese local translation theory, in terms of the saying "The more local, the more the world". Holding this belief, the author studies the drama review translation from the perspective of amplification strategy of Variation Theory.

Huang Zhonglian (2002) stated that Variation is the translation activity that a translator according to the special needs of specific readers under certain conditions adopts many flexible strategies including amplification, abridgement, compilation, paraphrase, shrinkage, synthesization and transformation to take the central or partial content of the original source. As the core concept of Variation Theory, variation and these flexible strategies interact with each other, together constituting the Variation

Theory. In 2002, Professor Huang Zhonglian (2002) and other scholars simplified the definition of Variation Theory: The so-called variation refers to the translation activity that a translator according to the special needs of specific readers under certain conditions adopts flexible means to take the relevant content of the original source.

3.1.2 Amplification Strategy of Variation Theory

There are a variety of flexible strategies of Variation Theory, and the author selects the amplification strategy as the translation strategy to guide the drama review translation practice.

Huang Zhonglian (2002) stated that Amplification ($a > b$) refers to the increase of information on the basis of the original text. ($a > b$) represents the variation information is greater than the original translation and its complete translation information, which means that variation leads to the increase of information, referred as “amplification”. Chinese and English distinguishes with each other in terms of culture and language is the carrier of culture. Therefore the Variation Theory emphasizes that translation is not only an exchange between languages but also a cultural exchange.

3.2 Text Features

Drama review is a part of literary criticism. Literary criticism is the research and comment of literature and art law at all times and in all countries. Because of the different varieties, it can be divided into literary criticism, drama review, music criticism, dance criticism and art criticism.

The author takes the selections of *Memorial to Mei Lanfang* as an example to

investigate Chinese-English translation methods of drama review translation from the perspective of amplification strategy of the Variation Theory. The translation practice material is a book about drama review. As a unique text, this text has its distinctive characteristics including its loose sentence structure, ancient vernacular Chinese and proper nouns, and these characteristics bring on many difficulties to the translation of the text.

3.2.1 Loose Sentence Structure of Drama Review Text

Huang Zhonglian (2002) stated that in the Variation Theory, the translator should give full consideration to the differences of sentence structure between Chinese and English in the process of translation. There are many fused sentences in Chinese, clause after clause, which makes that in the expression of the same content, Chinese are often more than English in the number of sentences. And to the Chinese-English translation process, if all disposed of the fork type sentence in English, the whole sentence will look big and not easy to understand. Therefore according to the logic relations, chronological order, the meaning of the sentence and the emphasized center, the translator should consider the loose sentence structure of drama review text in the process of translation to facilitate the understanding of the source language for readers.

3.2.2 Ancient Vernacular Chinese of Drama Review Text

Most of the selected articles in Memorial to Mei Lanfang are written in ancient vernacular Chinese, with implicative and beautiful words, and only a small amount of transition parts are the narrative vernacular Chinese. The ancient Chinese written

language contains of two forms, the classical Chinese and the ancient vernacular Chinese. Sprung up in the Tang and Song Dynasties, ancient vernacular Chinese is a new kind of written language that is familiar with the spoken language in a certain age on the basis of the northern dialect. Compared with the classical Chinese, ancient vernacular Chinese is in closer proximity to the spoken language and easier to understand, which is easier to be accepted by the broad masses of the people at that time and later. Thus it is the direct source of the modern Chinese. Even though more close to the spoken language, the ancient vernacular Chinese is not equal to the written form of the spoken language and different from the vernacular Chinese.

As a language phenomenon in a very long historical period, the ancient vernacular Chinese has the following characteristics in comparison with the classical style of writing such as the concision of the ancient vernacular Chinese, the increase of compound words, the appearance of compound verbs and so on.

3.2.3 Proper Nouns of Drama Review Text

As a unique text, one distinctive features of drama review text is that there are a large number of proper nouns, such as the character name: 西皮, 二黄, 旦角, 净角; the drama name: “群英会”, “思凡”, “木兰从军” and “千金一笑”. Although these culture-loaded words have very strong Chinese colors, they have the good sense to spread traditional Chinese culture. Nevertheless, these words are unfamiliar to western readers, and this kind of words virtually increases the difficulty of Chinese output. Therefore, how to deal with these special words in Chinese drama is the aspect that the author pays much attention to in the process of translation.

In the process of translation, at first the author adopted the Pinyin transliteration method for these special drama words. But in the process of translation modification, the author found that if blindly adopt the foreignization way, the translation will be quite difficult to understand and reduce the readability of the text. Therefore, there should be all-round consideration in order to find the most suitable translation method.

3.3 Amplification Strategy in Drama Review Translation

Taking the translation of the selections of *Memorial to Mei Lanfang* as an entry point, the author tends to explore the translation strategy of drama review text. Through the analysis of the translation practice, the author finds that amplification is a great strategy to guide the translation of drama review text. There are three kinds of methods of amplification strategy in drama review translation including the supplement of conjunctions, the supplement of subject and the supplement of additional remarks and explanation.

3.3.1 The Supplement of Conjunctions

In the translation process, the translator should pay close attention to the differences between Chinese and English sentence structure and content, and treat the differences between the two kinds of differences languages slick. The translator has to take notice of the difference between the two languages that Chinese sentences focus on parataxis and they are mostly accumulated with the meaning of the sentence, while English sentences focus on hypotaxis and mostly using conjunctions to express the content of a sentence. And for the better understanding of the readers, the translator

needs to combine with the specific meaning and context under the guidance of variation strategy, and use amplification strategy to appropriately increase the conjunctions.

Example 3: 其后他伶竞步后尘，靡不失败而返，是声誉技术，悉有未逮之故耳。

Translation: Thereafter other actors imitated him to perform abroad, but none of them achieved the success like Mei Lanfang. And we have no idea whether the reputation or the technique leads to this.

Example 4: 至欧美方面，初以久居北京之西人，共知中国戏剧界有一人物，而总统府历年款待外宾之宴会，梅屡献艺于其间，外交界乃尽知有梅兰芳矣。

Translation: As for Europe and America, at first, some foreigners living in Beijing have heard of there is a great performer in drama circles. And Mei Lanfang acted many times in the banquet of entertain foreigners held by presidential palace each year, so he was well-known in diplomatic circles.

Variation Theory emphasizes that in the process of translation, for the readers' better understanding, translators should fully consider the difference of different languages and cultures, use amplification strategy properly, and increase the information on the basis of original text. The two examples above both take the amplification translation strategy. Chinese sentences focus on parataxis and English sentences focus on hypotaxis, so relatively speaking, Chinese uses fewer conjunctions than English. If the translator add connectives inappropriately, it is very easy to lead to the confusion of the sentence structure and affect readers' understanding. Therefore,

the author adds “And” in the Example 3 and adds “And” and “so” in the Example 4, so as to make the original fuzzy sentence clear and enhance the connection between sentences, thus make it more convenient for readers to accept.

3.3.2 The Supplement of Subject

The supplement of subject is also one of the important parts of the amplification strategy. The Variation Theory not only emphasizes the importance of cohesion between sentences, but also lays emphasis on the clarity of the content of the sentence. Chinese sentences without subjects are a kind of common and typical sentence pattern and a unique language phenomenon in Chinese language, while English sentences pay more attention to the center of the subject. So in the process of Chinese-English translation, in order to make the sentence with a clear subject and easy to understand, it is necessary for translator to add a subject in a subjectless sentence from the perspective of amplification strategy.

Example 5: 技术之能力，往往于物质上持经验，而精神上持天才。在欧美各国艺术界中，重视天才，独过于经验。

Translation: The superb technical competence is based on material experience and the innovation of the talents. In many art circles of countries in Europe and the United States, people often attach more importance to talent than experience.

The supplement of subject is also an important part of the amplification strategy. Variation not only emphasizes the importance of the cohesion between sentences, but also attaches importance to the clarity of the sentence content. In the Chinese-English translation, the Chinese sentence is mainly embodied in the fusion of subject and

object and the sentences without subjects are very common in Chinese; while the English sentences emphasize the center of the sentence, so English sentences must have subjects in general. Under the guidance of Variation Theory, Example 5 properly uses the amplification strategy and adds the subject “people”, which gives a clear meaning that the subject is the reviewers of the art circles in Europe and the United States, thus can make the English sentences have a clear subject.

3.3.3 The Supplement of Additional Remarks and Explanation

There are many differences between Chinese and English in terms of culture and custom, and language is the carrier of culture. The differences between Chinese and Western culture and the two different language lead to the problem that some Chinese expressions translated into English may be ambiguous, which will even result in the misunderstanding of the contents of the article. For instance, many Western readers may be unfamiliar with some Chinese historical allusions and they need an explanation. Unfortunately, the important information for readers’ better understanding is always concealed in the Chinese sentences. Therefore, Variation Theory requires translators according to the specific needs to increase information appropriately, so that readers can have a better understanding of the content of the text.

Example 6: 戏剧问题：择古装戏中之最精彩而最能得西人欢迎者，从而增删之，译述之，练习之，此亦费时之举也。拟仅选戏三四出，因行头繁重，不便携带之故。

Translation: The problem of drama selection: we have to choose the most

brilliant and popular plays in costume drama to add or reduce, translate and narrate, and practice, all these also need time. For the reason that there is too much heavy baggage in drama, it tends to select three or four plays for the performing tour.

Example 7: 然而评论界中，对于戏剧上，尚嫌其专重物质。

Translation: However, in the criticism circles, reviewers still lay emphasis on the material of drama, the external performance.

Example 8: 古人郑虔三绝，使足流芳于后来，足知其兼长之不易。

Translation: In ancient China, there was an eminent person named Zheng Qian, who was not only good at poem and painting, but also calligraphy. From him, we can see how difficult that a person can be adept at many fields.

The underlined parts in the three examples are the supplement information. The original text in Example 6 does not reflect the exact dramatic question, and from the contextual information we can know that what the writer wants to express is the problem of the selection of drama to perform abroad. Therefore the author adds the word “selection” in order to help the readers understand the translation better. The meaning of material of drama in Example 7 is not specific too, and from the following lines we can know that it refers to the external performance of Beijing Opera performers, so the author adds “the external performance” as the additional remarks. Example 8 is an obvious supplement of historical allusion. Chinese well-known historical and cultural celebrity Zheng Qian, who is known as “三绝”, is not only good at poem and painting, but also calligraphy. The author thinks that it is necessary to supplement the meaning of “三绝” for a full understanding of the original text.

4 Conclusion

Through this translation practice, the author benefits a lot and finds some limitations of the thesis. Translation is the recreation of the original, but it is not an easy job. There are still many problems that need to be solved.

4.1 Implications of Translation Practice

In the translation project, the author makes an analysis of the translation methods of words and sentences in drama review. The author experiences a process of learning about the professional knowledge and translation skills before translation, referring to classical books to try to understand the source text during translating. The author also learns a lot from continuously improving in the stage of proofreading, and thinking after the completion of the task. In the process of improving the translation ability, the author applies the translation theory to practice, and accumulates a certain amount of professional knowledge and experiences. In the process of preparing for the translation task, the author sums up the shortcomings and deficiencies of being a postgraduate student who majors in translation. At the same time, the author sums up the conditions of a qualified translator.

Firstly, it is the most basic quality for a translator to have solid language skills. Only in this way can a translator make a further study of the source text after understanding it and complete the translation task with accurate language. In the process of translation, there are many inappropriate translations due to the poor understanding of the source text. Although understanding the original text, the author

is unable to express it with the appropriate language. There should be some improvements in the understanding and expression of languages especially when the author chooses the prose text in classical Chinese, which shows that the translator is still lacking in language skills, and there is also a need to strengthen the knowledge of both Chinese and English.

Secondly, the translation work involves all aspects of society, so the translator must have rich professional knowledge. After receiving a translation task, especially a task which has never begun before, the first thing for a translator is to establish the confidence. Then the translator should begin to learn about the relevant knowledge about the text, collect the ways of expression of the associated terminology, vocabulary and professional statements to establish their own corpus, and prepare for the further translation. The translator should communicate with professionals in the translation process, try to understand the information. Only by understanding accurately can a translator get a good knowledge of the source text.

Thirdly, a solid professional knowledge and language skills are expected that the translator should also have the professional ethics. As a translator, he must do his best to complete the translation task. For example, in the process of translating *Memorial to Mei Lanfang*, if the translator gives up the professional ethics, leaving out the translations of those difficult words, then she has lost the right to be a translator.

To sum up, translation is a fulfilling job in the author's view. In translation, we can learn a lot of knowledge outside our own expertise. Translation is an

accumulation of work, in which our language level keeps improving and our knowledge keeps accumulating. Translation is a challenging job, which means that how to translate the source text into the target text in the limited time accurately and how to solve the problems successfully are testing the translator.

4.2 Limitations of the Thesis

Taking the translation of the selections of *Memorial to Mei Lanfang* as the text of translation practice, the author gets both harvests and problems in the process of the translation practice.

First, there is a lack of the ability of using English and Chinese. One important aspect of translation is the ability to use these two kinds of languages, and low ability in either language will lead to a decline in the quality of the target text. These problems include many aspects of diction, grammar and syntax. Therefore, the improvement of these two languages is the foundation of a good translation.

Second, there is a limitation of knowledge. For translators, the most important thing is to be a “Jack of all trades”. That is to say, he must have rich knowledge to answer to different text typology of translations. Translation is a transition between two types of cultures. Lacking of any kind of culture will lead to the non-equivalence between the source text author and target text readers and he can not achieve the purpose of translation. Therefore the rich cultural knowledge is a necessary condition for an excellent translator.

Third, there is not a good understanding of the basic theory. The author finds that there are many problems owing to the plain understanding of the basic theory.

These problems fully expose a fact that the author does not understand basic theory deeply, and the author will continue to consolidate and deepen the understanding of the theory in further study.

In the revision process, the author also finds the existence of translationese, which encouraging the author to deepen the English skills and eliminate the barriers from many aspects in translation, thus contributing to the spread of Chinese culture. Through the translation practice, the author begins to master the translation process from the topic choosing to the translation proofreading and becomes more skilled in the application of translation methods; at the same time, the author is able to evaluate that whether the translation is appropriate or not in the aesthetic perspective.

References

- Baker, M. (2004). *Encyclopedia of translation studies*. Shanghai: Shanghai Foreign Language Education Press.
- Lefevere, A. (2004). *Translation, rewriting, and the manipulation of literary fame*. Shanghai: Shanghai Foreign Language Education Press.
- Reiss, K. (2004). *Translation criticism: The potentials & limitations*. Shanghai: Shanghai Foreign Language Education Press.
- Robinson, D. (2006). *The translator's turn*. Beijing: Beijing Foreign Language Teaching and Research Press.
- Williams, J. & Chesterman, A. (Eds.). (2004). *The map: A beginner's guide to doing research in translation studies*. Shanghai: Shanghai Foreign Language Education Press.
- 黄忠廉 (Huang, Zhonglian). (2000). 翻译变体研究. 北京: 中国对外翻译出版公司.
- 黄忠廉 (Huang, Zhonglian). (2002). 变译理论. 北京: 中国对外翻译出版公司.
- 焦鹏帅 (Jiao, Pengshuai). (2014). 变译理论与翻译改写论的异同. 外语学刊, 第 1 期.
- 厉平 (Li, Ping). (2014). 变译理论研究: 回顾与反思. 外语学刊, 第 1 期.
- 余承法 (Yu, Chengfa). (2014). 从全译之“化”看变译之“变”. 外语学刊, 第 1 期.
- 张永中 (Zhang, Yongzhong). (2014). 变译: 主体间性的视域融合. 外语学刊, 第 1 期.

Appendix:

Selections of *Memorial to Mei Lanfang*

梅兰芳之艺术谈（上）

The Art of Mei Lanfang (Part One)

技术之能力，往往于物质上持经验，而精神上持天才。在欧美各国艺术界中，重视天才，独过于经验。盖彼徒以形而可学之长处，表见于人。虽积日月之功，不免有刻画求功之诮。若其有天才者，则随处举止，咸合法矩，益以学力，自足驰骋于当世。吾国今日，竟言文艺，亦渐渐知重戏剧，知歌曲表演，均为文学上美术上之一种特别技能。然而评论界中，对于戏剧上，尚嫌其专重物质。一声一字，一步一止，索精人微，而转于演者表示之能力，在秉此能力以进于技术者，持论尚少。质言之，盖论剧情，论唱做，而不论演剧者之天才也。中国戏剧，在不审其内容者观之，往往加以诟病，谓有不合情理之处。而在精神方面言之，则又往往以不合情理之举止，而能表演其情理，为尤难能而可贵者。此种论调，实亦西洋浪漫派与写实派之争端，为同例。各执一说，固各有其至理之存，亦不能偏废者也。

The superb technical competence is based on material experience and the innovation of the talents. In many art circles of countries in Europe and the United States, people often attach more importance to talent than experience. If someone only shows his appearance that learned from others, although he may prepare for day by day, he may be derided as too deliberately. But if someone has talent, he must behave great in everywhere, fit the rules and be free in the world. In today's China, people pay more attention to drama and singing performing steadily, which is considered as a special skill in literature and painting. However, in the criticism circles, reviewers still lay emphasis on the material of drama, the external performance. Each word with each voice, each stop after each step, performers thought this could show his ability. But there is only a few people who hold the ability of seeking progress continually. In

a word, people always focus on the plot, singing and acting of a drama, but not the performer's talent. Because of its unreasonable action, in the view of someone who doesn't know the content of a drama, Chinese drama always tend to be criticized as unreasonable acting. While talk about it in the spiritual perspective, we can see the great artists can perform the unreasonable action to reasonable, which is quite praiseworthy. These two arguments separately belong to the group of western romance and realism. Each group has its own theory. No partiality is ought to be showed to either side.

今试论中国之戏剧人才，及于精神技术，兼而长之者，吾不得不述梅兰芳矣！梅兰芳执中国剧界之牛耳多年，誉之者风起而云涌。吾故不愿从众人之后，以作谀词，特以谀之者往往曰某字某声之工，某步某趋之美，此种局部之论断，在以研究艺术者之目力观之，特以为未足。今吾立论，则将舍艺术而言精神。进于精神，则艺术之可以名世，自更不待言矣！

Since talk about the talent of Chinese drama, there is one person that I have to mention, Mei Lanfang, who is both good at spirit and perform technic. Mei Lanfang has been the greatest performer in Chinese drama circles for many years. I'd better not follow others to praise him, since they always praise for a part of Mei's performance, such as one word's adept or one step's beauty. This incomplete view is not enough in the artist researcher's eyes. Now I'd like to leave aside the art and focus on the spirit.

Only with spirit, art can be famed around the world!

梅兰芳之艺术谈（中）

The Art of Mei Lanfang (Part Two)

梅兰芳之最可取者，首在其本身之精神，适合于演剧；次在其肯以完全之精神贯注于所事；三则其所创造者，能审美于戏剧之外，以纳之于戏剧之中。

The most excellent features of Mei Lanfang are as follows: first, his spirit is suitable for acting; second, he can concentrate on what he does; third, he is a creator who can bring things outside drama into it.

何以言其本身之精神，适合于演剧也？夫美艺之中，有文字，有表演，有绘画，有巧技。此四种之性情，往往有连带之关系，而又决不能率长。古人郑虔三绝，使足流芳于后来，足知其兼长之不易。梅兰芳之是否长于文字，固非吾所知。特文章者，内发于心外发于笔。梅兰芳之笔，吾不知，而知梅兰芳之心为文心，则可断言。盖自其表演者而观之，实知其高出于按弦应节以表演一班演员。戏剧之优美，文字结构，布景配角，固属并重，而其文心之贯彻其文字者，为尤重，则人人知之。今梅兰芳之表演，竟能有弦节之外，别以智慧达其文心，则其本身之有文心可知。彼本无文心者，无论以何种经验，何种能力，可完全表演其戏文，而决不能以表演编戏者之艺心。梅固能之，则知其于文字

Why did I say that Mei Lanfang's spirit is suitable for acting? There are four kinds of fine art which are writing, performance, painting and deft skill. These four dispositions often related to each other, but don't good at any single part. In ancient China, there was an eminent person named Zheng Qian, who was not only good at poem and painting, but also calligraphy. From him, we can see how difficult that a person can be adept at many fields. Someone who is good at writing must have the heart of literature. I haven't seen Mei's writing and it is none of my business if he is skilled in writing, but I can affirm that he has the heart of literature. Since his performance is indeed better than those

表演，固天性中有特长之点，不但工于学力而已也。至于图画巧计，人颇有言其能书画、学习机械，余不知之，姑不具论。盖即能之，亦精神上所枝蔓之能力，于演剧无关，不在本题范围之内也。

who always toe the line. In a drama, the structure of script, scenery and supporting actors all play important roles to its graceful. And we all know that it is quite significant that a performer could use his heart of literature to perform the script on the stage. Mei Lanfang is such a person who can intelligently express his heart of literature outside the rhythm. Thus we can know that he has the heart of literature. If someone doesn't have the heart of literature, no matter he uses what kind of experience or ability to perform, he just can perform the content of the drama, but couldn't perform the feel that playwright wants to convey. Mei Lanfang could do this well shows that he not just focus on learning how to perform but because he has the talent of this ability. As for others saying that Mei is also good at painting, calligraphy and machinery, I don't know about that and I won't talk about it in detail. If he does have those abilities, it means that his spirit has the power of do these well. Considering that it's irrelevant to drama, we'd better don't talk about it.

关于梅兰芳游美之近讯

往昔梅兰芳游日演剧，极得东瀛人士之好评，不但开伶界从来未有之盛，抑亦使中国艺术于国际上博得相当之地位，此梅氏之功为不可没也。其后他伶竞步后尘，靡不失败而返，是声誉技术，悉有未逮之故耳。至欧美方面，初以久居北京之西人，共知中国戏剧界有些一人物，而总统府历年款待外宾之宴会，梅屡献艺于其间，外交界乃尽知有梅兰芳矣。及后屡有沪上之行，西人集沪上莫不加之赞许。香港一度演剧，益予以较深刻之印象。欧美报章杂志之谈远东者，竞言梅氏，彼都人士亦咸以一得观听为快。某年驻京美公使回国，于饯别宴上，谓中国文物之美，未为西方所洞晓者，尚有多端，即以歌舞而论，倘得梅兰芳赴美一行，则新大陆人士对于中国，必更有深切之了解。即此可征欧美希望一睹梅氏，已成为一普遍心理，似较东瀛之行，当有益良好之成绩也。

Recent News of Mei Lanfang's Tour to the U.S.

In former times, Mei Lanfang's performance in Japan was highly praised; this trip was not only an unprecedented grand occasion in drama circles, but also a great chance to make Chinese art owned a high position in the world. Mr. Mei contributed immeasurably to this. Thereafter other actors imitated him to perform abroad, but none of them achieved the success like Mei Lanfang. And we have no idea whether the reputation or the technique leads to this. As for Europe and America, at first, some foreigners living in Beijing have heard of there is a great performer in drama circles. And Mei Lanfang acted many times in the banquet of entertain foreigners held by presidential palace each year, so he was well-known in diplomatic circles. Thereafter Mei came to Hu (an alternative name of Shanghai) for several times, and foreigners in Hu all praised his performance. After performed at Hong Kong for several times, Mei also left a deep impression to the audience. When the newspapers and magazines of

Europe and America talked about the Far East, one person they must mention is Mei Lanfang. Many people in those countries are dying to see Mei's performance. Once American envoy in Beijing said on his farewell dinner party that there are many wonderful things in China haven't discovered by foreigners. Such as Mei Lanfang, if he could have a performing tour to America, then China will be learned more by westerners. From these we can know that touring to the U.S. has been a common wish, and it seems will be more successful than perform in Japan.

梅氏游美之起端如是，然酝酿已久，迄无所成，直至去冬，始议决实行，外间宣传甚盛，而实情则多未明，近闻接近梅氏者言：今冬或明春之际，定可成行，此游以半载为期，然今日须先决之问题尚多，兹举其尤要者，缕述于后。

This is the beginning of Mei's tourism to America. However, with too much consideration, it has been put aside until last winter. There are many sayings of this tour, but almost no one can tell the truth. Recently, I heard from someone who is close to Mei Lanfang that Mei's performing tour will surely start at this winter of next spring and will last for half a year. But there are some problems are dying to solve as follow.

资本问题：行需费浩繁，预算廿万元左右，港商何东、邓昆山等对此事推介最力，拟担任用费用之一部分，梅氏

The problem of capital: the expenditure of this tour is very high that the budget is 20 million yuan. Some

或亦加入资本若干，其分配方法，均尚未定。

人才问题：择伶人中之无特殊嗜好而有新精神者，加以西洋习惯与语言之训练，此非数月不克成功。全班人数拟定为五十余人。

戏剧问题：择古装戏中之最精彩而最能得西人欢迎者，从而增删之，译述之，练习之，此亦费时之举也。拟仅选戏三四出，因行头繁重，不便携带之故。

预料一切就绪之后，至少亦需时六个月，故其先拟定八月间出发一节，殆难实现。又主其事者，异常慎重，盖以为此不但为梅氏个人关系，其影响于国家声誉者亦至大，故不肯出之轻率云。

businessmen in Hong Kong such as He Dong and Deng Kunshan have frequently talked about the tour, they may afford a part of the cost. Mr. Mei will also add to some capital. The way of distribution has not decided.

The problem of talents: it needs many months to choose actors with no special hobby but with new spirit and teach them the western habits and language. The tour number is designed for about fifty people.

The problem of drama selection: we have to choose the most brilliant and popular plays in costume drama to add or reduce, translate and narrate, and practice, all these also need time. For the reason that there is too much heavy baggage in drama, it tends to select three or four plays for the performing tour.

It is expected to take six months to prepare everything, so the former thought of performing abroad at August can't be achieved. And the leader of the group is quite cautious. I hold the opinion that it is not only related to Mei Lanfang, but also related to the reputation of our country.

现在中国艺术化的梅兰芳

这回戏剧艺员梅兰芳氏莅沪，极受一般群众热烈的欢迎，倒像八月里的潮头，排山倒海似的恭维他、崇拜他。我不明白梅兰芳氏到底具何种魔力，而能颠倒群众，吸引社会如此。大凡一事的事态出于非常，而能倒翻一时的情势者，其事必有足资考量与研究的价值。梅兰芳天生丽质，及其艺术作品，已经不少捧角家、评剧家手之舞之，足之蹈之，著于篇什，播诸管弦，总算已是满坑满谷，万窍怒号，更不容我辈门外汉再有饶舌的余地，天然可以不谈。但是我所欲知道的欲认识的梅兰芳，不是与众人一样，仅仅欲观其色相与他艺术的作品，然则照这样说来，你欲认识的梅兰芳，到底在什么地方呢？

就是——

（一）是艺术界的梅兰芳，不是戏剧界的梅兰芳。

（二）是人格上的梅兰芳，不是优伶界的梅兰芳。

（三）是历史上的梅兰芳，不是现代时代的梅兰芳。

The Artistic Mei Lanfang in Today's China

This time Mei Lanfang received an exceedingly warm welcome while performing at Shanghai. People praised and admired him with the momentum of an avalanche. I have no idea what kind of magic he has that can attract the audience. If one thing is quite unique and has the power of overwhelming the present, there must be something that is worth to be researched and considered. With regard to flawless beauty and abundant artistic works of Mei Lanfang, a great number of Beijing Opera fans and reviewers have rejoiced to write books for him and sang the praises for him, which did not allow the layman like me to give unnecessary details. But this person I want to know is different with whom is only be focused on his appearance works by multitude. So, where is the person whom you want to know?

(1) He belongs to the art circles, not drama circles.

(2) He is a real person with individuality, not an actor on the drama stage.

(3) He belongs to the history, not

为什么叫做艺术界的梅兰芳，不是戏剧界的梅兰芳呢？若说我们中国的戏剧，自优孟衣冠，梨园弟子，以迄今日，一代一代考查起来，至少也有数千年的历史。故伶人在我国人类的系统上，不能说他绝对没有纪述的价值，也从来没有与他们割席分襟，否认他与民众处同等的地位。但是从古以来，上而至于“王公大人”，下而至于“走卒牧隶”均没有看得起他们的心理。对于他们不过当作一种除烦解闷好玩的工具，他们既做这样工具，天然也是他们的一种艺术，为何不好算他们是艺术呢？且艺术的界线本来极广，为何可以排摈他们在艺术界线之外呢？这说确是不差。但是我老实说句话，演剧虽然不能不当他是一种艺术，然而到底不能算他是一种高尚的艺术。（从前旧社会中的目光与心理大抵如此）这句话我敢武断的，其中原因，说来本极复杂。

（甲）我国本非以工商立国，故对工艺界本之（不）重视。虽士农工商，四者并列，然以士农为首，工商殿末。其不重视工艺可知。而优伶尤为工商界所轻视（轻视的证据，其例至富不能殚举）。即就一事言之。满清时代，娼优隶卒，有七种人，三代不准应试，伶人也居其一。不但本人不准应试，竟剥夺

now.

Why did I say that Mei Lanfang belongs to the art circles, but not drama circles? Since ancient times up to now, Chinese drama with generations of disciples at least has thousands of years' history. Drama actors also have a position in our national system. But since the beginning of China, from high-rank official to ordinary people, all look down on drama actors. For them, drama is a tool to have fun. Since it is so, why can't say that all the drama actors are artists? And the boundary of art is so wide, why I said they don't belonged to the art circles? To be honest, in my opinion, although acting a drama is a kind of art, it is not noble. (people in old society maybe think so) I dare to say the words with complex reasons.

First, China's development doesn't rely on industry and commerce, thus pays little attention to the industry and art circles. Among the four classes of society, scholar, farmer, artisan and merchant, although they seemed to be at the same level, scholar and farmer tie for first place, while artisan and merchant in the

其公民权，至于子孙三世之久，至第四世方许应试，这也算苛刻达于极点了。

（乙）门第观念，我国本来极其严峻。什么叫做“做官人家”呀，“乡绅人家”呀，“读书人家”呀，“财主人家”呀。我不晓得这种资格，从何处得来。又不晓得这种资格既得之后，为何竟世守而勿替？因此我细察他们的人格，大概都是语言无味，而且可嗔的东西（不能说完全如此，也可以说十居八九）。倘用化学方法，把他们化验起来，其中主要元素，不外以下三种：一是酸气，二是铜臭，三是腐败气。除了三种元素之外，恐怕再寻不到较优的他种元素。现在此种阶级，虽已破除了些，但从多方面看来，还没铲除了一半呢。

rear. Then we can see that society doesn't attach importance to industry and art. While actors are especially despised by industrial and commercial circles (there are so many examples of this that I can't enumerate). Just for one example, there were seven classes of people in the Qing Dynasty that three generations can't participate the imperial examination include actors. Not only was himself forbidden to participate the imperial examination, but also his three generations. The family only has to wait until the fourth generation that can attend the exam. How rigorous!

Second, the concept of family status has been deeply ingrained in Chinese mind. I have no idea of these kind of qualifications such as "official family", "squire family", "literary family", "rich family" were from where, and I have no idea of why there is no one want to change these qualifications, just let them existed from generation to generation ? And I found that most of them are very boring and making people fell displeased after paying attention to their characters (can't say exactly, but ten to one). If using chemical methods to test these

people, the major elements, nothing more than the following three types: first is the acid gas, second is the stink of money, and third is the corrupt gas. In addition to the three kinds of elements, I am afraid that there is no better element. Although this obsession of hierarchy has already gotten rid of some for now, in many ways, the efforts we've done is less than a half.

因有以上两种原因，伶人的身份，被他们剥夺净尽，还没有占列艺术界地盘。老实言之，演剧一事，既算不了一种优美的艺术，而演剧的伶人，更没有称作艺员的资格。不能如书画家、音乐家等等立于同等地位，这是不容讳言的。

Due to the aforementioned reasons, actors were deprived of their identity. To be honest, acting is not a kind of elegant art, while the actors of drama don't have the qualification of staying at the same level of calligrapher, painter and musician, etc.

什么叫做人格上的梅兰芳，不是优伶界的梅兰芳呢？人格的造成，本来有两种要素：一种是自己的修养，一种是社会的承认。从前的伶人，因为社会瞧他们不起，他们自己也就不当人（这“人”字不是与“物”对待的名词，是一种有高尚人格的简称）看待。故其所作所为，亦多卑鄙齷齪，自认不在人类水平线之上。在这种状态之下，一方面果然是他们自己堕落的不是，一方面亦是社会蔑视伶人人格的缘故。所以豫让说的话不差，他说“范中行氏以众人遇我，我故以众人报之；知伯以国士遇我，

How to understand that Mei Lanfang is a real person with individuality, not an actor on the drama stage? There are two elements in the formation of one's individuality, one is his self-cultivation, and the other is his social recognition. In the past, due to the discriminate of society, actors didn't treat themselves as people (this word "people" doesn't mean the opposite noun of thing; it is a shorter form of the people who has noble personality). So with the thought

我故以国士报之”，故人格的造成，不全靠自己修养，尤类社会上予以相当的扶助，使一步一步提高起来，方能达到完成的地步。

还有一层，从前的伶人，本来视戏剧当做一种营业，一桩生意经做的。而且这种营业，更视为极低微的营业，极没有价值的营业。他们只要骗得动饭吃，能博得台下人叫几声“好”，也算“能如是，是亦既是”了，没有一个肯再去做进一步的工作（如改良剧本、脸谱、剧情等等）。所以数百年来，唱来唱去，还是“店主东带过了黄骠马”一套老调。其中虽亦有本能强弱、资质慧愚与师承优劣的关系，稍有不同，但是也总说不到他们是出类拔萃。因此社会眼光中看出他们，犹如妓女一般（尤其是旦角）。故往往说到伶人，每称他做淫伶、做戏子，都是瞧不起他们的凭证。

of inferior identity, they always act sordidly. Under this circumstance, for one reason it is their own mistake, for the other reason it is due to the society that despises actor's personality. Just like Yu Rang's (an ancient warrior of China) saying, "My former masters Mr. Fan and Mr. Zhongxing treated me like an ordinary people, so did I; but later, my master Mr. Zhi treated me like the best person in the country, so I had to repay him." Thus one's personality does not all depend on himself; it also needs the help of society to improve it step by step until achieved perfectly.

There has another reason that in the old days, actors treat performance as a kind of business, which is very humble with very little value. They would be satisfied if they could live on this acting and listen the shout "Well done" by audience. None of them would like to do further work, such as improved script, facial makeup, and plot, etc.). So after singing for hundreds of years, actors of Beijing Opera are still sing the hackneyed theme. Among them, we still can see the difference of talent and their teachers are whether good, but we couldn't say they

就是他们伶界中人，也是甘居下流，不敢抬头与平民等视。其中有一般专门吊膀子喜和调的伶人更不必说，就是规规矩矩谨守绳墨的伶人也是如此。这也是社会沿袭的一种顽固的习惯，深印于群众脑筋中，一时未易铲除净尽。

为什么叫做历史上的梅兰芳，不是现在的梅兰芳呢？梅兰芳是喽啍现在的梅兰芳，为什么叫做历史上的梅兰芳？其中有个缘故。梅兰芳氏受一般群众的欢迎，到这样田地，是否全靠他一己色相的美丽与艺术的到家？恐怕不尽然嘛！于伶界的历史，我虽然一点没有分晓，但想自有演剧以来，以至今日，其中谅亦不少如梅兰芳的色相与艺术，然终没有听说过如梅氏的倾倒群众、洋溢四海。譬如美人，自古以来号称美人者，必举褒氏、妲姬、西施、杨贵妃、绿珠、张丽华等等，难道自古以来只有此几个美人可算是美人吗？除此以外难道没有一个足以媲美她们，或竟胜过她们吗？这句话就是打开我苦颅头，还

are outstanding. Therefore, in the eyes of social people, actors (especially the female roles) are just as prostitutes. Thus when people talk about actors, they always call them bitch, which is evidence that people in the society look down on drama actors. Even actors themselves are abandon themselves to despair and don't dare to look up with civilians. No matter those actors who are flamboyant, even the prim actors are all hold the opinion. This kind of old and tough habit is deep in civilian's brain, and is not easy to remove them completely.

Why did I say that he belongs to the history, but not now? Now Mei Lanfang has won the highest praise by the social, then why I said that he belongs to the history? There is a reason of that saying. Mei Lanfang is so welcomed by audience, does he only depends on his beautiful appearance and wonderful performance? I don't think so! I don't know too much of the history of drama, but in my mind, I believe that there must be some actors that the same as Mei's appearance and performance. But I didn't hear of someone who won the praise like Mei Lanfang. Take beauty as an example,

是不相信。世界上总没有这样一回事。然则你怎么说呢？我以为这个叫做运气，叫做际遇，叫做时势造英雄，不是一人一时所能办得到的。

但是时势造英雄，而英雄亦造时势。有了英雄没有时势，所谓英雄无用武之地；有了时势没有英雄，这时势也就糊里糊涂地过去了。故当时势制造的时候，到底人人不能尽是英雄。既称英雄，必有堪当英雄的必要条件，例如豁达大度，礼贤下士等。就是演剧的英雄，也是如此，亦必具相当的必要条件：

（一）须有创造的精神与艺术，

（二）人格的修养，

（三）能适应时势的需要与奋斗的能力。

以上三种条件具备，方才配得上说为时势所造。譬如造纸厂，先要有棉花、木料等种种原料区供给，然后纯洁精白的纸头可以制造出来。譬如印报，必定

since ancient times, people will give praise to the beauty such as Da Ji, Bao Si, Xi Shi, Lady Yang, Lv Zhu, Zhang Lihua and so on. For so many years, are only a few beauties can be called beauty? Doesn't there exist anyone who can compare with them or more beautiful than them? I don't believe the sentence at all a word of it. There is no such thing in the world. But what do you say about this? I thought that is called luck, is called opportunity, is called "Heroes aren't born, they're made." This is not one person can do it at one time.

However, heroes create the times, the times produce their heroes. If there are only heroes without times, the heroes will have no place to display his prowess; if there's only the times but with no heroes, then the times passed by. So if someone is called a hero, he must have the necessary conditions, such as generous, open-minded and polite, etc. Even the hero of drama should has such prerequisites as follows:

(1) the spirit and art of creation;

(2) the cultivation of personality;

(3) the ability that can meet the need and challenge of times.

有铅字、油墨、纸张等种种原料供给，然后有文字的报纸一张张出来。故我说梅兰芳，不过是一个可造的人材，而能应时势之要求以造成艺术家的身份者，这也是不可不算他一个时世的产儿。

我上面不是说过的吗，优伶之所以处于社会最下层的缘故，（一）因我国素来不重艺术，（二）因门第阶级分的太严。现在的情势，已不同闭关时代的情势了。自东西文化输入以后，物质文明，一变至道。我国旧式的政治、社会、经济、礼俗、艺术等种种状况，悉行改观。我国工艺素来毫不重视的，今一跃而踞于舞台重要地位。从前门第阶级，视为天经地义，神圣不可侵的界线，现亦不能不潜移默化，慢慢地消灭了。梅兰芳能应时势的要求，不肯安于故步，不认从前优伶的艺术为满足而力求改善，不以从前伶人妄自菲薄的行为适当，而务求上进，这也不可算他是一个伶界历史上唯一无二的伟人吗？

Only the owner of the three prerequisites can be worthy of being said made by times. Just like a paper mill, first must there must a supply of cotton, wood and various raw materials, then the pure white paper can be made. For example, the newspaper printing must has a type, ink, paper and other kinds of raw material supply, then text of newspapers can be made. Thus I said that Mei Lanfang is an educable talent, a person who can answer the request of times. For this reason, we can say that he is the product of times.

I have mentioned the reasons of why actors were placed at the social bottom, first because of China's traditional little attention of arts; second due to the tough hierarchy. Now the condition of actors has changed. Since western culture was introduced to China, the material and culture of China have changed a lot. The old political, social, economic, custom and art, all sorts of conditions have been changed. The arts and crafts of China, used to own an unimportant position, now play an important role. In the past, hierarchy was regarded as the sacred and inviolable bound that no one

当欧洲文艺复兴时代，一切文学、雕刻、图画等种种艺术，一一发明。我国当战国之世，其情形亦与欧洲相埒。至于宋元之际，词曲流行，更极一时之盛。总之当国家社会在极不安稳状态之下，其国内艺术等，必能尽量发展。故文学、雕刻、图画、音乐、戏剧等等，既同隶于艺术界线范围以内，自应一律平视，不必有所低昂。我国国民的劣根性，只有骄与谄之两途，说他好的往往升到三十三天，说他坏的，揪到十八层地狱。这种堕落的国民性，最为恶劣。是以我做这篇文字，并非为梅氏捧场，实为一般伶人抱屈。因为我是素来最恨阶级制的一人。因梅氏而感想到从前伶界的情形，与现一种奇怪的状况，故拉杂书之如此。

can break. Now this circumstance has been damaged gradually. Mei Lanfang could confirm to the times, refused to stand still and actively try to improve. Isn't he the unique great man in drama's history?

At the times of European Renaissance, a variety of art includes literature, sculpture, painting and so on were all be invented. China was the same as Europe during the warring states. As for Song and Yuan Dynasties, Song iambic verse and Yuan drama were quite popular. In a word, when a country is under an extremely stable situation, the domestic arts absolutely can develop as far as possible. So all the things that belong to the bound of art should be treated equally. The deep-rooted bad habit of Chinese people that is the worst only has two parts, the pride and the attitude of flatter. People will be particularly pleased by the praise of him, and will become extremely unhappy because of the criticism of others. The aim of writing this essay is not to praise Mei Lanfang. I'm always the one who hated the class system, so I indeed feel wronged for those general actors. From Mei Lanfang,

I thought of the formerly condition of actors and the odd circumstance now, so I write this essay.

梅兰芳和中国戏剧

在历史上，中国戏剧的成长是受束缚的，它至今还没有摆脱那种跟乐曲、歌舞和杂技的传统联系，尚未形成一种说话自然，表演自发的戏剧，这都是无法也无需否认的。

然而，这种在成长中受传统束缚的事实，倒会使戏剧史研究者对中国戏剧更加感到兴趣，因为当今世界上哪里也看不到今日中国舞台上那样生动地展现戏剧艺术缓慢进化过程中所留存下来那些废除不了的遗迹。你会在那里看到种种历史上的遗形物都以完美的艺术形式给保存并贯彻了下来。你会发现华丽的净角脸谱犹如面具，舞蹈具有传统的常规惯例的节奏，战斗场面出现杂技，几乎每出都有独白，伊丽莎白时代和前伊丽莎白时代舞台上那类象征布景也由道具管理员安排得十分得当。

Mei Lanfang and Chinese Drama

The growth of Chinese drama is bounded in the long history. Until now it has not get rid of the connection of the traditional connection with music, dance and acrobatics. And there is no denying the fact that it hasn't become a natural drama with spontaneous performances.

However, the fact that Chinese drama is bounded by traditional norms during its growth process exactly arouses the attention of generations of drama history researchers. Because there is no place like China where we can vividly witness the dramatic arts that is remained during the slow evolution of drama. In Chinese drama stage, you'll see various historical heritage shaped objects are on the perfect art form which is saved and carried down. You will find gorgeous painted face just like a facial mask; dances contain a regular rhythm of traditional practices, acrobatic battle scenes appear; almost every scene includes monologue; and the symbolic

不用说，这种历史上的原始风格并非与艺术上的美互不相容。正是这种艺术上的美经常使原始的常规惯例持久存在而阻碍它进一步成长，而也正是这种戏剧发展和戏剧特征的原始状态更经常地促使观众运用想象力并迫使这种艺术臻于完美。这两种现象在中国戏剧中得到了明显的证明。

梅兰芳先生是一位受过中国旧剧最彻底训练的艺术家的。在他众多的剧目中，戏剧研究者发现前三四个世纪的中国戏剧史由一种非凡的艺术才能给呈现在面前，连那些最严厉的、持非正统观的评论家也对这种艺术才能赞叹不已而心悦诚服。他那些（由笛子伴奏演唱的）昆曲剧目呈现十七和十八世纪的戏剧，而他那些由环珞琳般的胡琴伴奏演唱的皮黄剧目则展示上一世纪的俗剧。前一种中国剧是十七世纪的一些文人学士写的，由于内容比较丰富，意念更加雅致，如今已不再为广大群众所懂得，较通俗的皮黄剧便由此而兴起。但是，梅兰芳演出的一些早期剧目却具有

stage scenery of former Elizabethan and Elizabethan era is properly arranged by the administrator.

Needless to say, this original style in the history of art is not incompatible with the artistic beauty. It is this kind of artistic beauty often makes the original routine persistent exist and hinders its further development, and it is just this original condition of dramatic development and drama features often prompt the audience to use imagination and force this art being close to perfection. These two phenomena have been proved in Chinese drama apparently.

Mr. Mei is an artist who had been thoroughly trained by Chinese old drama. Among many of his plays, the theater researchers found that the previous three or four centuries' history of Chinese drama is presented by an extraordinary artistic talent and even the most acrimonious critics who hold the unorthodox opinion are amazed. His Kunqu opera (a kind of opera singing which is accompanied by flute) presents the seventeenth and eighteenth-century drama, while those two chief types of music shows last century's vulgar drama.

重要意义。譬如,《思凡》一剧从头到尾是一出独唱剧,剧本读起来就像罗伯特·布朗宁描述的一位中世纪僧侣画家在寺院斗室里的心理活动那首戏剧性的诗篇。这一时期的另一出戏《贵妃醉酒》则是一系列艰难而精美的舞蹈。在这些和其他剧目中,你不仅会看到这种旧剧中一些独特技巧的艺术展现,而且也会发现这种古老的贵族戏剧逐渐消失而由较通俗的皮黄剧所取代的原因。仅有诗和美是吸引不了一般的普通观众的。

皮黄剧则来自于人民,梅兰芳先生的一些朋友近年来竭力在创作不少以他为主角的皮黄剧目。《群英会》是出

The former Chinese opera are composed by seventeenth-century's literary writers and it is no longer understood by the audience due to its rich content and elegant ideas and in this condition the more popular Pihuang drama (short for Xipi and Erhuang, two chief types of music in traditional Chinese operas) has become flourished. However, Mei Lanfang's early drama still played a significant role. Such as, "Longing for Earthliness", a solo play and its screenplay sounds like Robert Browning's dramatic poetry which describes the internal experience and feeling of a medieval monk painter in the monastery. Another play in this period, "Drunken Beauty" is a series of difficult and delicate dance. In these and other plays, you will not only see some unique artistic skills showing in this old drama, but also found that the reasons why the ancient aristocratic drama gradually disappear and at last replaced by the more popular Pihuang drama. Only poetry and beauty are hard to attract the interests of ordinary audience.

Pihuang drama comes from the ordinary people and some friends of Mr.

自大众舞台的，但《木兰从军》和《千金一笑》却是新近的创作。

这些友好的剧作家大都是些旧文人，从没受过西方戏剧的影响。所以，梅兰芳先生这些新剧是个宝库，其中旧剧的许多技艺给保存了下来，许多旧剧题材经过了改编。正是在这个意义上，他的一些新剧会使研究戏剧发展的人感到兴趣。

梅兰芳先生是个勤奋好学的学生，一向显示要学习的强烈愿望。在他那些博学多识的朋友协助下，他已经建立一所中国戏剧图书馆和博物馆。这次出外远行所加的必要限制，使他不得不轻车简从，并且对他的剧目多多少少作了些修改。不过，这种修改是依据他自己丰富的艺术知识完成的。他和他的朋友们为这次访问演出所准备的许多中国戏剧图表和其他解释性资料，对研究世界戏剧艺术史发展的人士来说，无疑具有极大的价值。

Mei have been devoted to the creation of those opera with Mei Lanfang plays the leading role. "Gatherings of Heroes" came from popular stage, while "Mulan Enlist" and "A Million Dollar Smile" were composed recently.

These friendly drama artists are almost old men of letters who have never been influenced by western drama. So, these new plays of Mr. Mei are the treasure trove in which many of the old skills are saved and many contents of the old drama have been revised. It is in this sense that some of his new plays will arouse the interests of people who study the development of drama.

Mr. Mei is a studious "student" who always holds a strong desire towards learning. With the help of his knowledgeable friends, he had established a Chinese drama library and museum. Due to some necessary limitation of this travel, Mr. Mei Lan has to travel without pomp and revise his repertoire more or less. However, this modification is based on his rich knowledge of arts. Many Chinese drama charts and other explanatory information that he and his friends prepared for the

show are undoubtedly of great values for those who study the history of theater development in the world of art.

访梅兰芳

复员返沪后不久，我托友介绍，登门拜访梅兰芳先生。次日的《申报》自由谈中曾有人为文记载，并登出我与他合摄的照片来，我久想自己来写一篇访问记：只因意远言深，几次欲说还休。今夕梅雨敲窗，银灯照壁；好个抒情良夜，不免略述予怀。

我平生自动访问素不相识的有名的人，以访梅兰芳为第一次。阔别十年的江南亲友闻知此事，或许以为我到大后方放浪十年，变了一个“戏迷”回来，一到就去捧“伶王”。其实完全不然。我十年流亡，一片冰心，依然是一个艺术和宗教的信徒。我的爱平剧是艺术心所迫，我的访梅兰芳是宗教心所驱，这真是意远言深，不听完这篇文章，是教人不能相信的。

The Interview of Mei Lanfang

Soon after my demobilization and returning to Shanghai, I visited Mr. Mei by asking my friend to recommend. Someone wrote an article to record it and published the group photo of Mr. Mei and me in the free talk column on Shanghai Newspaper. I thought for a long time to write an interview by myself but hesitated to write down because the meaning is too deep to reach. Tonight, under the soft light, with the plum rain knocking on the window, I'd like to express my feelings at such a wonderful poetic night.

It is the first time for me to visit a famous person I've never met before. My relatives and friends in Jiangnan(regions in the south of the Yangtze River) might consider me as a fan of Beijing Opera who cannot wait to visit the "king of female roles" after wandering behind enemy lines for ten years. Actually, it isn't right. I am always morally pure and a total adherent of art and religion after my ten years' exile. My devotion to

我的爱平剧，始于抗战前几年，缘缘堂初成的时候，我们新造房子，新买一架留声机。唱片多数是西洋音乐，略买几张梅兰芳的唱片点缀。因为“五四”时代，有许多人反对平剧，要打倒它，我读了他们的文章，觉得有理，从此看不起平剧。不料留声机上的平剧音乐，渐渐牵惹人情，使我终于不买西洋音乐片子而专买平剧唱片，尤其是梅兰芳的唱片了。原来“五四”文人所反对的，是平剧的含有封建毒素的陈腐的内容，而我所爱好是平剧的夸张的符号的明快的形式——音乐与扮演。

西洋音乐是“和声的”(harmonic)，东洋音乐是“旋律的”(melodic)。平剧的音乐，充分地发挥了“旋律的音乐”的特色。试看：它没有和声，没有伴奏

Beijing Opera is because of my love of art, and my visit to Mr. Mei is driven by my religious belief, which cannot believe after reading this article.

My devotion to Beijing Opera started several years before the Anti-Japanese War. Our family built a new house called Yuan Yuan Tang and bought a phonograph. Most of the records are western music, with several records of Mr. Mei as alternatives. In the period of May Fourth Movement, many people were against Beijing Opera and attempted to destroy it. I thought it reasonable and looked down upon Beijing Opera after reading some critical articles about it. Unexpectedly, the music of Beijing Opera on the records aroused my interest gradually and made me only buy records of Beijing Opera, especially Mr. Mei's, but not western music. What May Fourth Movement criticized is the banal content that contains feudal poison, while what I like is the exaggeratedly, symbolic and vivid form of Beijing Opera: music and performance.

Western music is “harmonic”, while the eastern music is “melodic”. The music of Beijing Opera completely gave

（胡琴是助奏），甚至没有短音阶（小音阶），没有半音阶，只用长音阶（大音阶）的七个字（独来米法扫拉西），能够单靠旋律的变化来表出青衣、老生、大面等种种个性。所以听戏，虽然不熟悉剧情，又听不懂唱词，也能从音乐中知道其人的身份、性格，及剧情的大概。推想当初创作这些西皮、二黄的时候，作者对于人生情味，一定具有异常充分的理解；同时对于描写音乐一定具有异常敏捷的天才，故能抉择世间贤母、良妻、忠臣、孝子、莽夫、奸雄等各种性格的精华，加以音乐的夸张的象征的描写，而造成洗练明快的各种曲调，颠扑不破地沿用今日。抗战之前，我对平剧的爱好只限于听，即专注于其音乐的方面，故我不上戏馆，而专事收集唱片。缘缘堂收藏的百余张唱片中，多数是梅兰芳唱的。二十六（一九三七）年冬，这些唱片与缘缘堂同归于尽，胜利后重置一套，现已近于全了。

play to the feature of “melodic music”. Please take a look of this: there is no harmony, no accompaniment (Huqin served as assistant), even no short musical scale (minor scale) or chromatic scale in Beijing Opera, only seven words (do re mi fa sol la ti) of long scales. It presents the characteristics of Qingyi, Laosheng and Damian only by the changes of melody. So even though you don't know the story nor lyrics of a Beijing Opera, you can infer the identity and character of a performer and most of the plot. We can guess that at the time of composing these Xipi and Erhuang (two kinds of melody of Beijing Opera), the composers must have a deep understanding of life. Meanwhile, they must have great artistic talent in composing, so that they can figure out the essence of different people's characters such as good mother, virtuous wife, loyal minister, dutiful son, rash man, arch-careerist and so on. With the symbolic and hyperbole description of music, various bright tunes were formed and used till now. Before the Anti-Japanese War, my interest in Beijing Opera was only to listen, which means

only focused on the music itself. So I never go to the theater, just collect records of Beijing Opera. Among the hundreds of records in Yuan Yuan Tang, a large amount of records are sung by Mei Lanfang. In the winter of the 26th year of the Republic of China (1937), all the records were ruined with Yuan Yuan Tang. I collected them again after the victory of Anti-Japanese War, and now they are almost complete.

我的看戏的爱好，还是流亡后在四川开始的。有一时我旅居涪陵，当地有一评剧院，近在咫尺。我旅居无事，同了我的幼女一吟，每夜去看。起初，对于红袍进，绿袍出，不感兴味。后来渐渐觉得，这种扮法与演法，与其音乐的作曲法同出一轨，都是夸张的，象征的表现。例如红面孔一定是好人；白面孔一定是坏人；花面孔一定是武人；旦角的走路像走绳索；净角的走路像拔泥脚.....凡此种种扮演法，都是根据事实加以极度的夸张而来的。盖善良正直的人，脸色光明威严，不妨夸张为红；奸邪暴戾的人，脸色冷酷阴惨，不妨夸张为白；好勇斗狠的人，其脸孔峥嵘突兀，不妨夸张为花。窈窕的女人的走相，可以夸张为一直线。堂堂的男子的踏大步，可以夸张得像拔泥足。因为都是根据写实的，所以初看觉得奇怪，后来自

My hobby to watch the opera started from my exile in Sichuan. Once I traveled in Fulling (an area of Chongqing) where there was a Ping Opera (a local opera of north and northeast China) theater near my dwelling. I had nothing to do during that period, so I went there every night with my daughter Yiyin. At first, I was bored with the red or green costumes, but later I was attracted by the performance which is hyperbole and symbolic just the same as the composition of music. For example, the red face symbolized a good man, while the white is bad; the painted face represented a warrior; the female roles looked like walking on a rope; Jing walked like they are pulling their feet from mud. All the performances are

会觉得当然。至于骑马只要拿一根鞭子，开门只要装一个手势等，既免啰嗦繁冗之弊，又可给观者以想象的余地。我觉得这比写实的明快得多。

从此，我变成了平剧的爱好者；但不是戏迷，不过欢喜听听看看而已。戏迷的倒是我的女孩子们。我的长女陈宝，三女宁馨，幼女一吟，公余课毕，都热衷于唱戏。其中一吟迷得最深，竟在学校游艺会中屡次上台扮演青衣，俨然变成了一个票友。因此我家中的平剧空气很浓。复员的时候，我们把这种空气当做行李之一，从四川带回上海。到了上海，适逢蒋介石六十诞辰，梅兰芳

extremely exaggerated facts. People who are kind and just with light majestic face, might exaggerated to red; people who are cruel and fierce with ruthless face, might exaggerated to white; people who are bellicosity with extraordinary face, might exaggerated to painted face. The walking gesture of gentle and graceful woman can be exaggerated to a straight line. The step of a good-looking gentleman can be exaggerated like they are pulling their feet from mud. Because all of these are based on the reality, so at first these may seemed strange, but after that people may feel natural. As for riding as long as with a whip, open the door just need to put a gesture, etc., not only avoid repetitive disadvantages, but also can give the viewer some room to imagination. I think it's more vivid than realism.

From then on, I became a hobbyist of Beijing Opera. But I'm not a fan, just glad to hear and watch the performance. The real fans are my girls. My eldest daughter Chenbao, my third daughter Ningxin and my youngest girl Yiyin all love singing opera after class. Among them, Yiyin is the number-one fan, who even unexpectedly performed Qingyi (a

演剧助寿。我们买了三万元一张的戏票，到天蟾舞台去看。抗战前我只看过他一次，那时我不爱京戏，印象早已模糊。抗战中，我得知他在上海沦陷区坚贞不屈，孤芳自赏；又有友人寄到他的留须的照片。我本来仰慕他的技术，至此又敬佩他的人格，就把照片悬之斋壁，遥祝他的健康。那时胜利还渺茫，我对着照片想：无常迅速，人寿几何，不知梅郎有否重上氍毹之日，我生有否重来听赏之福！故我坐在天蟾舞台的包厢里，看到梅兰芳在《龙凤呈祥》中以孙夫人之姿态出场的时候，连忙俯仰顾盼，自拊其背，检验是否做梦。弄得邻座的朋友莫名其妙，怪问“你不喜欢看梅兰芳的？”后来他到中国大戏院续演，我跟去看，一连看了五夜。他演毕之后，我就去访他。

female role in Beijing Opera) for many times in the school amusement gathering, just like an amateur. So the air of Beijing Opera in my family is very thick. After demobilized, we took this love of Beijing Opera as one of the luggage from Sichuan back to Shanghai. The time after we went back to Shanghai coincides with Chiang Kai-shek's 60th birthday. We bought the ticket as thirty-thousand yuan each ticket to watch Mei Lanfang performed for him at Tianchan Stage. Before the Anti-Japanese War, I've only seen his performance for once, and I didn't like Beijing Opera at that time, thus left no deep impression. During the war, I heard that Mei Lanfang remained faithful and unyielding in the enemy-occupied area of Shanghai, with the photo of his bearded appearance sent by my friend, which made me not only admire his perform technique, but also his personality. Thus I put his photo on the wall of my house to wish him the best of health. The victory of war was still distant and indistinct in those days, while watching Mei's photo on the wall, there came a thought in my mind that things changed quickly and variable, life is but a

span, I don't know if Mr. Mei has the chance to perform on the stage again, and if I have the chance to enjoy the performance in the rest of my life! Therefore when I sat in the stage box of Tianchan Stage, watching Mei Lanfang played the part of Mrs. Sun in *Dragon and Phoenix*, I hurriedly look around and pat my back to check whether it is a dream, which made my friend who are sitting next to me became rather baffling and asked me "You don't like opera performed by Mei Lanfang?" Afterwards, Mei Lanfang continued playing at the Grand Chinese Theater, I followed him to watch his performance for five nights in a row. I went to visit him as soon as his performance was finished.

我访梅兰芳的主意，是要看看造物者这个特殊的杰作的本相。上帝创造人，在人类各部门都有杰作，故军政界有英雄，学术界有豪杰。然而他们的法宝，大都全在于精神，而不在于身体。即全在于运筹、指挥、苦心、孤诣的功夫上，而不在于声音笑貌上（所以常有闻名向往，而见面失望的）。只有“伶王”，其法宝全在于身体的本身上。美妙的歌声，艳丽的姿态，都由这架巧妙的机器——身体——上表现出来。这不是造物者的“特殊”的杰作吗？故英雄

The reason of visiting Mei Lanfang is that I want to see the real look of this particular masterpiece of God. God created man. Every department of human has its own masterpieces, therefore there are heroes in the army and political circless, and there are talents in the academic circless. However, most of their magic weapons are spirit which referred to management, command and painstakingly efforts, but not focused on

豪杰不值得拜访，而伶王应该拜访，去看看卸妆后的这架巧妙的及其的本相。

一个阳春的下午，在一间闹中取静的洋楼上，我与梅博士对坐在两只沙发上了。照例寒暄的时候，我一时不能相信这就是舞台上的伶王。只从他两眼的饱满上，可以依稀仿佛地想见虞姬、桂英的面影。我细看他的面孔，觉得骨子的确生得很好，又看他的身体，修短肥瘠，也恰到好处。西洋的标准人体是希腊的凡奴司（维纳斯）（Venus），在中国也有她的石膏模型流行。我想：依人体美的标准测验起来，梅郎的身材容貌大概近于凡奴司，是具有东洋标准人体的资格的。他很高兴和我说话，他的本音洪亮而带粘润。由此也可依稀仿佛地想见“云敛晴空，冰轮乍涌”和“孩儿舍不得爹爹”的音调。

the voice and the smile of a person (so there is often someone dying to see the person he admired, but feel quite disappointed after seen the real person). Only the “king of female roles”, Mei’s weapon lies in the body of himself. Both the wonderful voice and gorgeous posture are showed on his body, the ingenious machine. Isn’t he the “particular” masterpiece of God? So the hero is not worth to visit, but the “king of female roles” need to be visited, to be seen his real look after discharge makeup.

One spring afternoon, Dr. Mei and me sat in the sofa of a Western-style building. While greeting, I can’t believe that this was the “king of female roles”. I can vaguely see the image of Yuji and Guiying from his bright piercing eyes. I looked his face carefully, and felt that his face is indeed very well. Then I looked at his body, which is also just right. The standard of human body in Western is Venus in Greece, whose plaster models are also popular in China. In my mind, according to the standard of human body’s beauty, Mr. Mei’s body is worth to be called the standard of Oriental human body. He was glad to talk to me, his voice

was loud and soft, which can vaguely remind me of the tones of “The clouds dispersed and the fog lifted, the moon burst into view” (the lyrics of Farewell My Concubine) and “The child hates to part with dad”.

从他的很高兴说话的口里，我知道他在沦陷期中如何苦心地逃避，如何从香港脱险。据说，全靠犯香港的敌兵中，有一个军官，自言幼时曾由其母亲带去看梅氏在东京的演戏，对他有好感，因此幸得脱险。又知道他的担负很重，许多梨园弟子都要他赡养，生活并不富裕。这时候他的房东正在对他下逐客令，须得几根金条方可续租。他慨然地对我说，“我唱戏挣来的钱，哪里有几根金条呢！”我很惊讶，为什么他的话使我特别感动。仔细研究，原来他爱用两手的姿势来帮助说话；而这姿势非常自然，是普通人所做不出的！

He's very talkative. From his words, I knew how he escaped during the occupied period and escaped from Hong Kong. It is said that his successful escape all depended on an enemy in Hong Kong, who had seen Mei's performance with his mother at Tokyo when he was young and thus had a favorable impression of Mr. Mei. And I also knew that Mr. Mei's burden is heavy and his life was not rich, which is because he has to support many operatic disciples. At that time, his landlord is marching orders to him. He needs a few gold bars for further rent. He said honestly said to me, “The money I earned by singing Beijing Opera cannot as much as a few gold bar!” I was surprised that his words made me particularly moved. After careful thought, I found that it's because that he loves using his hands to help expression while speaking, which is very natural and can't be presented by ordinary people!

然而，当时使我感动最深的，不

是这种细事，却是人生无常之恻。他的年纪才多大，今年五十六了。无论他身体如何好，今后还有几年能唱戏呢？上帝手造这件精妙无比的杰作十余年后必须坍损失效；而这坍损是绝对无法修缮的！政治家可以奠定万世之基，使自己虽死犹生；文艺家可以把作品传之后世，使人生短而艺术长。因为他们的法宝不是全在于肉体上的。现在坐在我眼前的这件特殊的杰作，其法宝全在这六尺之躯；而这躯壳比这茶杯还脆弱，比这沙发还不耐用，比这香烟罐头（他请问吸的是三五牌）还不经久！对比之下，使我何等地感慨，何等地惋惜？于是我热忱地劝请他，今后多灌留声片，多拍有声有色的电影，唱片与电影虽然也是必朽之物，但比起这短短的十余年来，永久得多，亦可聊以慰情了。但据他说，似有种种阻难，亦未能畅所欲为。引导我去访的，是摄影家郎静山先生，和身带镜头的陈惊隲、盛学明两君。两君就在梅氏的院子里替我们留了许多影。摄影毕，我告辞。他和我握手很久。手相家说：“男手贵软，女手贵硬。”他的手的软，使我吃惊。

However, what moved me the most is not these fine things but the bitterness of life's changeable. He's already 56 years old, even though he is in good health, there's no much time for him to sing. After more than ten years, this incomparable masterpiece created by God must slump and loss effect; and the slump loss are absolutely beyond repair! Politicians can lay the foundation of all ages to make themselves live on in spirit. Artists can hand down their works to generations to make short life prolong through their masterpieces. These are because their magic weapons are not totally depend on the body of themselves, while the magic weapon of the masterpiece who is sitting in front of me all depend on the body, which is totally fragile and nondurable even can't be compared with a soft and the cigarette he invited me to smoke! In contrast, how can I stop feeling sorry for him? So I heartily persuaded him to make more records and act more colorful movies, which are however last forever can't, but compared with the short ten years or so are much more permanent and can be used to comfort. But form his words, it seems

that there exist many difficulties which make him failed to achieve his thoughts. It was the photographer Lang Jingshan and two gentlemen with cameras, Chen Jingzuan and Sheng Xueming recommended me to interview Mei Lanfang. And two gentlemen took many photos for Mr. Mei and me in Mei's yard. I took leave after taking photos and Mr. Mei shook hands with me for a long time. There's a saying of chiromancer that soft hands are good for men, and hard hands are good for women. Mei Lanfang's hands are startling soft.

与郎先生等分手之后，我独自在归途中想：依宗教的无始无终的大人格看来，艺术本来是昙花泡影，电光石火，霎时幻灭，又何足珍惜！独怪造物者太无算计；既然造得这样精巧，应该延长其保用年限；保用年限既然死不肯延长，则犯不着造得这样精巧；大可马马虎虎草率了事，也可使人间减省许多痴情。

After bade farewell to Mr. Lang and other gentlemen, I thought alone in my way home: in the view of things eternal in religion, art is originally like epiphyllum that only exists for a moment, then vanish into thin air, which is not worth to cherish. Only to blame the creator is so thoughtless that since the masterpiece was made so exquisite, its warranty period should be prolonged; since the warranty period absolutely can't be prolonged, it shouldn't be made so exquisite. It could have been created casually thus reducing many sentimental fans.

唉！恶作剧的造物主啊！忽然黄昏

的黑幕沉沉垂下，笼罩了上海市的万千众生。我隐约听得造物主之事：“你们保用年限又短一天！”

Alas! The waggish creator! Suddenly the night screen has hung down, and enveloped the myriad beings of Shanghai. I vaguely hear the voice of the creator: “You have lost one day of your short warranty period!”

平剧“四大名旦”之比较（上）

The Comparisons of “Four Great Female Roles” of Beijing Opera (Part One)

平剧演员素来分为“生旦净丑”四行，因为过去生行的人才济济而且常以主角身份演出，所以无形中已造成了他的超然地位。但民国以来，生行已渐见衰落，而后辈继起的很小、很少，加之旦行中的梅兰芳的一鸣惊人，程砚秋、荀慧生、尚小云，徐碧云、朱琴心辈的相继而出，虽然名称上依旧“生旦净丑”的那样称呼着，但事实上旦行的地位已远为生行之上了，其中尤以梅兰芳、程砚秋、荀慧生、尚小云四人的造诣之深，造成了梨园界“四大名旦”的荣衔。至于他四人的艺术，究竟如何，各界早有定评。现在就笔者个人的见解，加以论评，是否之处，尚希诸戏剧专家予以指正焉。

Beijing Opera actors are always divided in to four parts: Sheng (the male roles, Dan (the female roles), Jing (the painted roles) and Chou (the clown roles). There were more talented people in male roles and they often acted as a protagonist in the opera in the early days, so it has virtually become a sacred role. However, since the Republic of China, with less younger generation, the male roles have been declining. In addition, although we often say that “Sheng, Dan, Jing, Chou”, with the amazing performance of Mei Lanfang in female roles and the consecutive appearance of Cheng Yanqiu, Xun Huisheng, Shang Xiaoyun, Xu Biyun and Zheu Qinxin, actually the female roles have already surpassed the male roles, among which

Mei Lanfang, Cheng Yanqiu, Xun Huisheng and Shang Xiaoyun are especially of great attainment winning the title of “Four Great Male Characters” of Beijing Opera. As for their art capacities, there have been already accepted evaluations in fields. In my point of view, now I make some evaluations and I hope the opera experts can give some advice to me.

梅兰芳，过去有“伶界大王”的尊称，游美后更加上了一个“文学博士”的荣衔。这天之骄子，足以及在戏剧界里自豪了。论他的艺术呢，的确有许多独到之处，加之天赋本钱之足，当然给予了他不少的帮助。现在就他的唱做各方面加以观察：他的嗓音属宫，宽亮甜润，听来非常悦耳，加之说念清脆，京白流利，无怪他那样吃香了。至于做工，落落大方，毫无拖泥带水之弊，而且扮相娟秀，表情细腻，到处能体会剧情，一举一动，都能恰到好处。荣据旦行盟主，当然不是一件偶然的事情哪！

Mei Lanfang, used to be the “King of Opera”, and gained another title of “Doctor of Literature” after back from America. Regarded as the son of God, he is the pride of Opera. Of his art, there is exactly much originality, as well as the talent which provides lots of help to him. Now let’s observe his singing and acting: his voice belongs to the Gong, wide and bright. It sounds very pleasing and with his clear, melodious and fluency words of Beijing dialects, there is no doubt that he is so famous and popular among people. For the acting, it is natural and graceful without any hesitation. Moreover, his make-up and expression on his face are beautiful and exquisite enough for people to realize the story of opera. His any little piece of action is just to the point. Being

程砚秋，嗓子是唱戏人的本钱，砚秋就吃亏在这本钱上。但是聪敏人自有聪敏人的办法，他竟丢过了没有嗓子的死唱，而去往腔上用功夫，结果，就在这“程腔”上大大吃香。可见天下的事情全在人为的了。砚秋的嗓属商，唱时高若猿啼，细如游丝，凄楚动人。加之他的扮相清丽，做派端庄，最合乎做悲旦的条件。而且他的台步，非常稳练，据说走的是丁字步，所以双双金莲，从不会露出裙外。这种绝技，恐怕不是一般俗伶所能注意到的吧。此外他的跑圆场的漂亮，水袖功夫及屁股垫子功夫的深，都不是他人所能及的。所以能与兰芳相匹敌的，砚秋一人而已。

the leader of female roles is not an accident.

Voice is the basic ability for an opera actor, while Cheng Yanqiu suffered losses on it. However, the clever one has his own way. He gets rid of the singing without using voice, and pays more attention to the upper area of antrum, consequently, he has gained great benefit on the “Cheng-tune”. As we can see, all the things in the world can be mastered by people. The voice of Yanqiu belongs to “Shang” which is as high as ape crying and as thin as silk, miserable and touching. In addition, his make-up is elegant and beautiful, and behavior is dignified, which are the most appropriate conditions for miserable female roles. His on-stage step is steady and prudent, and it is said that it calls T step, so the pair of small feet will never come out from the skirt. This special skill is not easy for ordinary female roles to notice. Furthermore, his beautiful running in circless and deeply skills related to sleeves and cushions are out of other people’s reach. Therefore, it is only Yanqiu who can be well matched with Mei Lanfang.

平剧“四大名旦”之比较（下）

荀慧生，小留香馆的聪敏，不在梅、程之下。他感到梅程的作风，全往大家风范上去追求，但小家碧玉，自有小家碧玉的美处在，于是一贯他“俊俏”的作风。果然不出所料，大为顾曲家所赞赏。慧生的嗓音属羽，唱来调门很低，但行腔婉转，妩媚非凡。并且他身材婀娜，双目脉脉含情，最为惹人怜爱。加以踩跷功夫，为四大名旦之冠，演彩（花）旦戏，不是他人所能及得到的。

尚小云，兰芳、慧生嗓子的甜，当然为顾曲者所乐闻，而砚秋的苦，也很受听者赏识。但他们只能为柔弱之音，而不能歌爽脆之句，这就是小云的所以别成一家了。小云的嗓属宫，唱来“爽”“朗”二字，兼而有之。笔者曾听到小云唱《三娘教子》中“割断机头……”之句，斩钉截铁，毫无苟且，这在梅、荀固不能，求诸砚秋，也未必能如此直

The Comparisons of “Four Great Female Roles” of Beijing Opera (Part Two)

Xun Huisheng, with the sagacity of “fragrant pavilion” is not beneath Mei and Cheng. He realizes that the style they pursue is like the “lady of noble family”, but he thinks that the “girl of humble family” has its own special beauty, so that he always sticks to his “pretty and charming” style. As expected, his style owns the appreciation of opera fans. The voice of Huisheng belongs to “Yu”, with low but mild and charming. And his graceful figure and the eyes filled with love are the most lovable. Moreover, his skill of walking on stilts is the No1 among the Four Great Female Roles, so if he acts the female role, there is hardly a person can be equal to him.

Shang Xiaoyun. Lanfang's and Huisheng's sweet voices are, of course, welcomed by opera fans, while the bitterness of Yanqiu is also appreciated by audience. However, they only have the soft voices but can not sing the bright and clear operas, thus Xiaoyun creates another style. The voice of Xiaoyun belongs to “Gong”, with both bright and

落。所以“响遏行云”这四个字，除了小云之外，恐怕很难再得到比较适合的人了，而且小云的武工，在四大名旦中，堪称独步，“允文允武”这四个字，小云也可以受之无愧。

clear feelings. I've heard this part of "Cut off the hand end" in her "Sanniang Teaches Son". The words are powerful and sonorous with integrity, but in Mei and Xun can not do that, and even Yanqiu is not able to be so forceful. Therefore, "powerful, sonorous and forceful" are not proper to others except Xiaoyun. In addition, his martial skill is the most special among the Four Great Female Roles, so it is not too much to say that he is endowed with both civil and martial virtues.