

功能对等视角下的京剧翻译

作者姓名 李晓莉 导师姓名、职称 王燕萍副教授

一级学科 外国语言文学 二级学科 外国语言学及应用语言学

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作者姓名：李晓莉

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指导教师姓名、职称：王燕萍副教授

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On Jingju Translation from the Perspective of Functional Equivalence

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By
Li Xiaoli
Supervisor: Prof. Wang Yanping
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西安电子科技大学

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摘要

京剧有着两百多年的历史，是我国最有影响力的剧种之一。京剧以其优美的唱腔，精美的服饰，独特的化妆吸引着越来越多的海内外爱好者，2011年11月6日被联合国教科文组织列入“人类非物质文化遗产名录”。京剧是中国传统文化的结晶，蕴含了我国多种地方戏曲的精华，是中国戏曲艺术的集中体现，被誉为中国的三大国粹。弘扬京剧文化，对于为改变中国在文化交流上的“逆差”状况以及增强国家软实力有着重要意义，但是京剧翻译的滞后，严重地影响了京剧的对外传播。

尤金·奈达的功能对等理论对中国的翻译理论产生了重大的影响，此理论以目的语读者的反映为中心，以目的语读者的与原作读者反应相同程度作为翻译评价的最高标准，而非内容及形式的对等。京剧翻译的目的是服务于读者，这与功能对等的标准是一致的。翻译界争论的焦点，比如可译还是不可译？异化还是归化？同样也存在于京剧翻译中。本文以功能理论为理论指导，对京剧行当，剧目名称及唱词等进行了研究，并尝试给出具体的翻译方法。在研究中笔者发现功能对等理论非常适用于京剧的翻译，即在实现交流的前提下，能更好的实现京剧翻译的目的。本文希望通过把功能对等理论应用于京剧翻译的实践之中，找到更加适合京剧翻译的方法和途径。

本篇论文分为六个部分，第一章为引言；第二章为文献综述，对戏剧和京剧的理论做了概括介绍；第三章介绍了奈达的功能对等理论，介绍了功能对等理论发展的三个阶段，并对形式对等以及功能对等进行了探讨；第四章介绍了京剧翻译的策略和原则；第五章介绍了京剧翻译的特点，结合实例分别对京剧行当，剧目名称和唱词的翻译进行了研究；第六章对全文进行概括并得出结论。

关键词：功能对等， 京剧翻译， 翻译方法， 翻译策略

论文类型：基础研究类

ABSTRACT

Jingju has a history of more than two hundred years, and it is one of the most influential traditional Chinese operas. Jingju, incorporating the essence of many local traditional operas, is a crystallization of Chinese traditional culture. Hailed as the quintessence of Chinese culture, Jingju is a concentrated expression of Chinese traditional opera art. Its beautiful singing, elaborate costumes, unique make-ups and highly stylized movements are attracting more and more Jingju lovers abroad and at home. On November 6, 2010, Jingju was listed by the UNESCO as part of the Intangible Culture Heritage of Humanity. Promoting Jingju culture is of great significance for China to narrow the “deficit” in cultural exchange and strengthen national soft power. However the lag of Jingju translation blocks Jingju’s transmission to the outside world.

Eugene Nida’s Functional Equivalence Theory has had a significant influence on Chinese translation theories. Functional Equivalence Theory emphasizes the response of target language readers, which was used to evaluate the target text instead of the equivalence in forms and contents. Based on the Function Equivalence Theory, this thesis makes a tentative study on the translation of Jingju. The purpose of Jingju translation is to serve readers or audiences, which is consistent with the standard of Nida’s Functional Equivalence Theory. The debates in the field of translation, for example, on translatability or untranslatability, and on foreignization or domestication also exist in the Jingju translation. This thesis will discuss the translation of role types, names of Jingju repertoires and transcript based on Nida’s Functional Equivalence Theory, and try to put forward specific translation methods on Jingju translation. During the research the author has found that Functional Equivalence Theory is applicable to Jingju translation. In other words, in the premise of realizing communication, Functional Equivalence Theory can achieve the purpose of Jingju translation better. This thesis hopes to find appropriate methods for Jingju translation through the application of Functional Equivalence Theory in it.

This thesis is divided into six parts. The first chapter gives a brief introduction to the whole thesis. Chapter Two presents a rather comprehensive review of drama translation and Jingju translation abroad and at home. Chapter Three introduces Nida’s Functional

Equivalence Theory and the application of this theory to Jingju translation. Chapter Four studies principles and strategies in Jingju translation, including purpose of Jingju translation, domestication and foreignization and the cultural elements, etc.. Chapter Five is case study, which gives a detailed analysis of translation of Jingju terms, names of repertoires and transcript. This thesis ends with a conclusion in Chapter Six.

Keywords: Functional Equivalence, Jingju Translation, Translation Methods, Translation Strategies

Type of Dissertation: Basic Research

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Chapter I Introduction

Research background, aims and significance, research methodology and format of the thesis will all be introduced in this chapter.

1.1 Research Background

Translation is an important device in culture communication among different countries. Translation has a long history, and translation theories also emerge in an endless stream, however, research on drama translation, especially Jingju translation, has been less explored. The lag of Jingju translation blocks the communication of Jingju with the outside world. There are many difficulties in Jingju translation, firstly, there are lots of special terms in Jingju, whose equivalent expressions are difficult to find in English. Secondly, the stories of Jingju mainly come from the classical novels or storytelling, so Jingju transcripts have the features of both classical novels and storytelling, whose languages are dialectal or colloquial. Thirdly, culture has exerted a tremendous influence on Jingju, and cultural differences bring cultural conflict. How to translate cultural elements well is still a problem in translation.

Studies on Jingju translation fall far behind Jingju translation practice. Up to now, many Jingju repertoires have been translated into English. Scholars or translators, such as Xiong Shiyi, A.C.Scott, have ever translated Jingju repertoires into English, but translation theories about Jingju are relatively few, and only 3 master's theses about Jingju translation are found in CNKI: Shao Jia's *Drama translation: Language and Culture*, Zhu Zhiyi's *An Elementary Exploration into Peking Opera on the Perspective of Functionalist Approach* (2009), and Ren Qing's *On Metaphor Translation in The Phoenix Returns to Its Nest from the Perspective of Skopos Theory* (2013). Mao Fasheng (2004: 24), Liu Baojie (2008: 15) and Jia Liping (2013: 78) discussed the translation of Jingju in special terms and names of Jingju repertoires respectively.

Eugene Nida's Functional Equivalence Theory is one of the most influential translation theories, which influenced Chinese translation studies greatly, before it was introduced into China, Chinese scholars had focused on the research of traditional translation theories, such as Yan Fu's "Faithfulness, Expressiveness and Elegance", Fu Lei's "Spiritual Likeness" or Xu Yuanchong's "Three Beauties (beauty in sense, sound and form)" and so on. There are lots of master theses about translation studies from the

perspective of Nida's Functional Equivalence Theory, including drama translation, subtitle translation, and EST translation, etc.. Master's theses about Jingju translation studies from the perspective of Nida's Functional Equivalence Theory has not been found.

1.2 Aims and Significance

The Eighteenth National Congress of the CPC proposed to “enhance the national cultural soft power”, which is not only a strategic focus of the cultural construction, but also an important premise to realize the great rejuvenation of our nation. If we consider military strength and economic strength as the “hard power”, then state power, which is reflected through political values, foreign policy and cultural creation, can be called the country's “soft power”. With the development of global economy and cultural diversity, to improve the country's soft power is conducive to enhancing the “hard power” of our country. Compared with the foreign policy and political values, culture, the country's soft power, plays an irreplaceable and important role. Culture is an important source of national creativity. In order to enhance the national culture soft power, Chinese culture must be promoted.

Rooted in Chinese culture, Jingju, the Chinese quintessence, is the representative of Chinese culture. Jingju has a wide audience abroad, thus serving as a bridge to deepen the cognition on Chinese traditional culture in western countries. To promote the quintessence of Chinese culture is beneficial for not only resisting the invasion of foreign culture, but also showing the unique artistic charm of Jingju to the outside world.

1.3 Research Methodology and Organization of the Thesis

Guided by Eugene Nida's Functional Equivalence Theory, this thesis will adopt qualitative research method as a major research method to find out appropriate Jingju translation methods. To be more exact, exemplification, citation, quotation and deduction will all be used in this thesis. Literature research method will also be adopted, through date analyzing, the author aims at having a thorough knowledge of the historical and present situation of Jingju translation, and then find out advantages and disadvantages of these literature.

This thesis consists of six chapters. Chapter One gives a brief introduction to this thesis, including research background, significance and format, and research

methodology. Chapter Two presents a rather comprehensive review of drama translation and Jingju translation abroad and at home. Chapter Three introduces Nida's Functional Equivalence Theory and then tries to apply it to Jingju translation. Chapter Four studies principles and strategies in Jingju translation, including purpose of Jingju translation, domestication and foreignization and cultural elements etc.. Chapter Five is case study, which gives a detailed analysis of translation of Jingju terms, names of repertoires and transcript. This thesis ends with a conclusion in Chapter Six.

Chapter II Literature Review

This chapter will discuss the differences between Jingju and drama / opera, and then review Jingju translation as well as drama translation both abroad and in China. Before reviewing the studies on Jingju translation, the first thing that should be done is to make clear what is Jingju, and why drama translation is reviewed in this chapter.

2.1 Jingju: Drama or Beijing Opera

Jingju originated in Anhui and Hubei province, after absorbing the advantages of Hui opera, Han opera, Qin opera and Kunqu opera, it took shape in Beijing. Because the principal modes of Jingju singing music (diao shi) are “Xipi” and “Erhuang”, Jingju is also called “Pihuang”. Jingju has its own character classification methods, through which all characters are divided into four types: Sheng (生), Dan (旦), Jing (净), and Chou (丑). The performance of Jingju comes from daily life, unlike modern drama, which reflects the life faithfully on stage, Jingju derives its arts from life, but greatly abstracted. Jingju is a comprehensive art which consists of literature, performance, staging, lighting and other theatrical arts. All physical movements of Jingju emphasize the coordination of hands, eyes, body and steps. It pays attention equally on “唱” (chang, singing), “念” (nian, speaking), “做” (zuo, dance-acting), “打” (da, acrobatic fighting). The forms, languages, and actions are refined, exaggerated, beautified and decorated to form a special performing art which is, in turn, used to reflect life. This fictitious performance can not only break the limitation of time and space, but also provide unlimited potential to the performer’s performance. Similar to the other performing arts, Jingju is also has its own conventions (程式). Jingju comes from life, but it is higher than life. It is not a simple copy of life or a simple action in daily life, only after being selected, refined, processed, can it be a specific, exaggerated action on Jingju stage. Jingju performance should pay attention equally to the virtualization and the dance. There is no window or door on the stage, but the performers open or close the door / window just like there is a real one, and the action should be melodious and have a sense of beauty.

According to *The Oxford English Dictionary*, drama is a “composition of prose or verse, adapter to be acted upon a stage, in which a story is related by means of dialogue and action, and is represented with accompanying gesture, costume, and scenery, as in

real life.” (*The Oxford English Dictionary* IV: 1017). As an artistic expression form, drama has its own characters. First, drama has two manifestations. It is a literary work as well as a performance art. Second, all details, such as the plot of the story, the motivation of the characters etc., are all revealed by performer’s language. All information about characters, such as the status, age, career all can be known from the character’s lines. Third, languages in dramas are often colloquial. Forth, drama is limited by time and space strictly.

Opera is a comprehensive art that incorporates the art of music (vocal and instrumental), drama (transcript and performance), literature (poetry), dance (folk dance and ballet) and stage art. Opera usually is composed of aria, recitative, ensemble, chorus, prelude, intermezzo and dance. The whole story of drama is told by singing, and lyrics are actor’s lines.

Jingju, drama and opera have dissimilarities as well as similarities. On the one hand, they are all performance arts. For all of them, audience is of great importance, and staging, make-up, lighting, etc., are also integral. But on the other hand, as discussed above, each of them has its own characters. There is a heated discussion on how to translate “京剧” into English, “Peking Opera” or “Jingju”? “京剧” was translated as “Peking opera” originally, and some persons, such as Li Qing (2007) and Li Xinfeng (2008), thought that since this name was used for many years and accepted widely, there is no need to change it. Some persons advocated changing “Peking” into “Beijing”, and “opera” remained unchanged. But most persons considered the mistake that the foreigners and compradors of old China made should be corrected now. Li Jiashan (2013), director of Jingju Inheritance and Development (International) Research Center, was one of them. He said that translation of “京剧” appears in the May Forth period, when China is not strong in the international discourse power, especially in the field of language and culture, so the well-known English word “opera” was used in the translation, but “Peking Opera” cannot accurately express the cultural connotation of “京剧”, since there are great differences between “京剧” and “opera” in singing, music, language, clothing and movements, translating “京剧” as “Jingju” is not only the expression of the promotion of China’s international status, but also a return of Jingju essence, furthermore the nature of Jingju should be restored to show its own qualities. In June, 2011, Beijing opera Theatre and China National Beijing Opera Company appealed to change “Peking Opera” into “Jingju”. Author of this thesis agree with changing “Beijing Opera” into “Jingju”, so in this thesis, Jingju instead of Beijing Opera is

adopted.

2.2 Drama Translation

The first drama which was introduced into China was *Camille* (《茶花女》), translated by Zen Xiaogu in 1907. During more than one hundred years, a large number of dramas have been introduced from outside world into China. Within seven years from 1917 to 1924, about 170 dramas were translated into Chinese (Fan, 2000). Though the translation studies touch upon the linguistics, philosophical, psychology, semiotics, sociology and aesthetic, studies on drama translation theory hadn't started until 1970s. Susan Bassnett (1998: 107) said that drama translation is the "most problematic and neglected area of translation studies research." Even so, drama translation theories still have exerted a great influence on the Jingju translation, so before the review of Jingju translation, it is necessary to make a summary on drama translation.

2.2.1 Drama Translation Abroad

Drama translation studies in western countries started about thirty years ago, before that drama translation is not an independent research area. After middle 1970s, semiotics, psychology and aesthetics were included in studies of drama translation. Debates on the drama translation are relationships between the source text and the target text, "performability" and purpose of the translation, etc..

Susan Bassnett's most famous theory about drama translation was "performability", and she regarded "performability" as a major element in drama translation. Susan Bassnett claimed that only in the performance the full potential of the dramatic text is realized, but in 1985, she strongly opposed to regard "performability" as a standard to evaluate a drama translation in her articles *Translating for the Theatre--Textual Complexities and Translating for the Theatre: The Case Against Performability*: "The task of the translator is to work with the inconsistency of the text and leave the resolution of those inconsistencies to someone else. Searching for deep structures and trying to render the text 'performable' is not the responsibility of the translator." (Bassnett, 1998: 105). She said that "performability" has no credibility, there is no sign of what is "performability" and why this text is more performable than that one. Peter Newmark (2001) discussed drama translation in *A Textbook of Translation*. He thought that a successful performance was the aim of drama translation, and explanation can not be added to some fuzzy contents, such as puns, in drama translation, and modern language should be used in target text. Otakar Zich, in his book *The Esthetics of*

Dramatic Art (1931), put forward that text, music, painting and acting are performing arts that were identified as main elements in drama structure. He considered drama is different from other artistic forms. He discussed two components of drama structure: visual component and auditory component. Jan Mukarovsky pointed out that only when the semiotic joined in signifier (the work itself), signified (aesthetic object) mode can be intact. Clifford Landers (2001: 104) put forward his views on drama translation in his *Translating for the Theater*. Clifford Landers regarded “speakability” as the key principle of drama translation. He thought “speakability” is the first element that translators should consider, then the meaning, loyalty, precision even the style are secondary to this primordial characteristic.

2.2.2 Drama translation in China

The history of translation in China can be traced back to the Eastern Han, and at that time the translations are mainly Buddhist Scriptures. Translation entered a highly developed period in Tang Dynasty. The climax of translation appeared in May 4th period, after that translation study begun to show diversification. The history of drama translation practice in China is about one hundred years, which started at the beginning of 20th century, but the history of drama translation study is very short. There is no systematic theory on drama translation in China. Drama translation theories can only be found in translator’s practice of drama translation.

Although the aesthetics as an independent subject appears in modern times, aesthetics has a long history. Many scholars made their contribution to the development of the translation aesthetics. Mao Ronggui said “the foundation of Chinese translation theory is aesthetic.” (Mao Ronggui, 2005: 7–9). Xuan Zang proposed his translation criterion: a good translation should be “both faithful to the original work and intelligible to the populace” (既须求真，又须喻俗) (Cheng, 2007: 12); Yan Fu (1898) raised his translation principles of “Faithfulness, Expressiveness and Elegance”; Fu Lei “spiritual likeness”; Xu Yuanchong’s “Three Beauties” (beauty in sense, sound and form) and so on.

Chinese scholars or translators, such as Ying Ruocheng and Zhu Shenghao, all discussed drama translation in their works.

Zhu Shenghao, famous for his translation of Shakespeare’s works, gave a brief discussion on drama translation in the preface of *William Shakespeare’s Complete Works* (1958): first, the original spirit should be retained as much as possible in target

text; second, word-for-word translation should be abandoned; third, the target text should be smooth.

Ying Ruocheng, an outstanding translator and actor in China, proposed his views on drama translation in the preface of *Teahouse* (1999). He said that colloquial and concise are principles that must be firstly considered in drama translation; he proposed that the translating should be fit for performance and insisted that audience's response is a standard to evaluate whether a translation is successful or not.

Yu Guangzhong (2002: 126) put forward that the drama translation is for both audience and readers. His principle of drama translation is "pleasing to the eyes of the readers, pleasing to the ear of the audience, and smooth reading to the actors"

There are similarities in the drama translation theories between China and western countries, because all of them think "performability" and "speakability" should be took into consideration in drama translation, though they are described in different ways.

2.3 Jingju Translation Abroad and in China

Jingju has a history of more than two hundred years, which is regarded as the treasure of Chinese culture. To strengthen the national soft power makes Jingju transmission be of a great significance. Translation is an important approach to spread Jingju overseas, so media even government offices bring out the significance of Jingju translation. "Going out" strategy of Chinese culture is an useful and important method to reverse culture deficit and strength the soft power of our country.

Although some famous dramas were translated into English, such as Xu Yuanchong's *The Romance of West Chamber* (《西厢记》), Wang Rongpei's *Peony Pavilion* (《牡丹亭》) and *The Handan Dream* (《邯郸记》), and they have aroused strong repercussions at home and abroad in recent years, compared with the diversity of drama and an immense number of books, they were just a drop in the bucket, which can not reflect the panorama of the Chinese drama culture.

The first drama which was introduced to the West is Ji Junxiang's Yuanzaju (drama of Yuan Dynasty) *Orphan of Zhao*, which was translated by Joseph de Premare 270 years ago, but this version is a drama instead of a Chinese traditional opera.

2.3.1 Jingju Translation Abroad

Research and practice on Chinese traditional operas translation in foreign countries started earlier than in China, and the translators are mainly sinologists, such as Donald Keene, Jean M. Mulligan, A.C.Scott, Cyril Birch and Elizabeth Ann Wichmann.

In the year 1934, London: Methuen & Co. Ltd. published Xiong Shiyi's *Lady Precious Stream* (《王宝川》), the story of which comes from Jingju *The Red-maned Fierce Horse* (《红鬃烈马》). In 1935, this drama was performed in Broadway, and it was the first Chinese drama performed there, and then it was performed in seven countries successively, which exert great influence on European and American theatrical circles.

In 1937, Henry Vetch published L.C. Arlington & Harold Acton's *Famous Chinese Plays*. This book include 33 traditional plays, *Cao Cao Capture and Released* (《捉放曹》), *Battle at Wancheng Town* (《战宛城》), *Beating the Drum and Cursing Ts'ao* (《击鼓骂操》), *At the Bend of Fen River* (《汾河湾》), and so on.

Elizabeth Wichmann-Walczak focuses her research on Xiqu or traditional Chinese Theatre, especially on contemporary creative practices, performance structure, movement, music and singing. Her most famous translation work is *The Phoenix Returns to Its Nest* (《凤还巢》) (1984).

2.3.2 Jingju Translation at Home

100 Famous Beijing Opera Arias published by China Translation and Publishing Corporation. In this book, Yang Zhi translated one hundred piece of Jingju transcripts, for example, *Old as I Am in Zhao's Orphan* (《赵氏孤儿》), *'Tis Hard to Close My Eyes in Wen Zhao Pass* (《文昭关》); *Enjoying the Sight in The Undefended City Ruse* (《空城计》) and so on..

China Renmin University Press and Foreign Language Teaching and Researching Press published *English Translation Series of a Hundred Peking Opera Classics* (First Collection) by Sun Ping in 2012. This series include ten books, that is *Farewell My Lady* (《霸王别姬》), *The Drunken Beauty* (《贵妃醉酒》), *Picking up the Jade Bracelet* (《拾玉镯》), *Stealing the Imperial Horse* (《盗御马》), *The Fisherman's Revenge* (《打渔杀家》), *The Broken Bridge* (《断桥》), *The Great Enthronement* (《大登殿》), *The Empty-Town Stratagem* (《空城计》) and *Su San Escorted under Guard* (《女起解》).

2.3.3 Studies on Jingju Translation

Hwang Wei-shu proposed in his doctor's theses *Peking Opera: A Study on the Art of Translating the transcripts with Special Reference to Structure and Conventions* (1976) that Chinese traditional opera translation is different from poetry and novel translation. Chinese traditional opera is created for performance and the original flavor should be retained as much as possible. In his thesis, Huang Wei-shu gave a explicit description on Chinese traditional operas translation theories, principles and procedures.

Shao Jia discussed Jingju translation from three aspects: performability, acceptability and aesthetic function in her master's thesis *Drama translation: Language and Culture* (2007). She concluded that the translation of Jingju is possible with translator's effort and proper linguistics techniques. Shao Jia provided principles in Jingju translation, but translation method didn't touch upon in her thesis.

Zhu Zhiyi made a study on Jingju translation from the perspective of Functionalism approach in her master's thesis *An Elementary Exploration into Peking Opera on the Perspective of Functionalist Approach* (2009). She brought forward some specific coping tactics in the translation of the special term, the names of the repertoires and of drama verse.

Ren Qing's master thesis *On Metaphor Translation in The Phoenix Returns to Its Nest from the Perspective of Skopos Theory* discussed metaphor phenomena in Elizabeth Whichmann's *The Phoenix Returns to Its Nest* from the perspective of Skopos Theory. In her thesis, Ren Qing collected totally 152 metaphor phenomena. Guided by Vermeer's Skopos and Peter Newmark's metaphor translation theory, she proposed that in order to meet the performability of Jingju translation, Chinese culture has been abandoned to a large extent. This thesis only focus on the metaphor phenomena translation in *The Phoenix Returns to Its Nest*, and other aspects, such as the special terms, the names of the repertoires and so on, didn't mentioned.

Mao Fasheng (2002: 24-26) discussed the translation of five kind of Jingju terms: role types, music terms, musical instruments terms, face-paintings and costumes, then he proposed six translation methods: literal translation, liberal translation, transliteration, transliteration plus explanation, literal-transliteration and adaption. Huang Jinqi (2007: 12-14) proposed that all special terms should be transliterated. Liu Baojie (2008: 15) showed the translation of Hangdang (role types) and provided three methods to translate the names of repertoire: literal translation, addition and adaption.

Cao Guangtao, associate professor of Guangdong Shaoguan University, School of Foreign Languages, hosted a foundation project whose name is English Translation Research of Peking Opera Based on Literature and Performance (2008). During his research, Cao Guangtao has published three papers, they are *English Translation Research of Peking Opera Based on Performance and English Peking Opera* (2011), *A-hundred-year Review and Prospect of Traditional Chinese Opera Translation* (2011) and *A Study on the Norms of English Translation of Traditional Chinese Opera* (2011).

In *English Translation Research of Peking Opera Based on Performance and English Peking Opera*, Cao Guangtao introduced Chao Julan Pian and A.C. Scott's practice of Jingju translation and Elizabeth Ann Wichmann's English Jingju. At the end of the paper, he proposed that the performance can not be overvalued in Jingju translation.

Cao Guangtao gave a brief introduction on the Chinese traditional opera translation in *A-hundred-year Review and Prospect of Traditional Chinese Opera Translation*. In this thesis, Cao Guangtao introduced the significance of traditional Chinese opera, the practice and studies of Chinese traditional opera abroad and at home, finally he introduced the prospect of traditional Chinese opera translation.

In *A Study on the Norms of English Translation of Traditional Chinese Opera*, Cao Guangtao introduced seven norms in traditional Chinese opera translation: philosophy norm, perspective norm, selection norm, culture norm, strategy norm, evaluation norm and translator norm.

All Cao's papers discussed the early stage of the English translation of traditional Chinese operas, and the concrete translation practice is not proposed.

The review above shows that the focus of the drama translation debate is the "performability", although the culture element and target language were taken into consideration, there still no way to make up the difference between the source language readers and the target language readers. Methods on how to translate the specific problems were put forward, but these translation methods either need to improve, or are confined on the superficial level. There haven't systematic theories about Jingju translation. Jingju, one of representative of the Chinese culture, should be attracted more attention.

Chapter III Eugene Nida and Functional Equivalence Theory

This chapter will give a brief introduction to Eugene Nida and his Functional Equivalence Theory, and then introduce the application of Nida's Functional Equivalence Theory in Jingju translation.

3.1 A Brief Introduction to Eugene Nida

Eugene Nida, a famous linguist and translation theorist, was born in Oklahoma City, Oklahoma on November 11, 1914. In the year 1936, after graduating from the University of California, Nida studied *Bible* translation theory in Camp Wycliffe. Nida obtained his Master's Degree in New Testament Greek in 1939. In 1943, Nida received his Ph.D. in Linguistics from the University of Michigan. Nida worked as Executive Secretary for Translations until the early 1980s, the year in which he retired. After retiring he kept giving lectures all around the world and he died in Madrid on August 25, 2011.

Eugene Nida was a pioneer of the linguistic approach to translation, whose works make translation study an independent academic field. Nida's theory was introduced into China in 1980s. Before that Chinese scholars devoted themselves to the study of traditional Chinese translation theories.

3.2 Functional Equivalence

The most important contribution of Eugene Nida is Functional Equivalence Theory, which was one of the most influential translation theory in western countries and remained a hot topic in China for almost twenty years.

3.2.1 Definition of Functional Equivalence

"Equivalence" first appeared in J.R. Firth's *Paper in Linguistics* by saying that "the so called translation equivalents between two languages are never really equivalent." (Firth, 1957). Many theorists have ever discussed equivalence theory, which can be divided into two groups: the linguistic school and the pragmatic one. Roman Jakobson considers that translation involves two equivalence messages in two different codes (Jakobson, 1959: 233). He believes translation is possible, though sometimes it is difficult to find a translation equivalence. Catford (1965) distinguishes two types of equivalence: formal correspondence and textual equivalence. Werner Koller (1983)

classifies equivalence into denotative equivalence, connotative equivalence, text-normative equivalence and pragmatic equivalence.

Since no translation is completely equivalent, translation represents varying degrees of equivalence. “Equivalence cannot be understood on its mathematical meaning of identity, but only in terms of proximity, i.e. on the basis of degrees of closeness to functional identity” (Nida, 2001: 87). Two definitions of Functional Equivalence were put forward by Nida according to the degrees of adequacy from minimal to maximal factors. A minimal one is “The reader of a translated text should be able to comprehend it to the point that they can conceive of how the original reader of the text must have understood and appreciated it.” (Nida, 2001: 87); a maximal one is “The reader of a translation text should be able to understand and appreciate it in essentially the same manner as the original reader did.” (Nida, 2001: 87)

The minimal one is the lower limit of the translation, and it is realistic, while the maximal definition is ideal, so Functional Equivalence is a flexible concept. “Good translation always lie somewhere between the two levels.” (Nida, 1993: 224).

3.2.2 Three Stages of Functional Equivalence

Nida’s translation theory has exerted a great influence on translation theories. During the fifty years of study, his translation theory has changed and developed constantly. Nida’s theory can be roughly divided into three periods: descriptive linguistic stage, communicative stage and semiotics stage.

1) Descriptive Linguistic Stage

Descriptive linguistic stage is the first stage of Nida’s translation theory and the academic activities. At this stage, Nida’s research focus on syntactic phenomenon and lexical phenomenon. As Nida states, he is “much more a linguist than a translator.” (Nida, 2002: 271) In Nida’s opinion, “at least ninety percent of the fundamental structure of all languages are quite similar, and language universals far outweigh the divergencies” (Nida, 2002: 78), and the deep structure is more similar than the surface structure. He didn’t take the differences between languages as impassable obstacles, but as different phenomenon from the same essence. In this period, Nida’s main academic activity is *Bible* translation.

2) Communicative stage

Communicative stage is critical to the establishment of Nida’s theory. He believed that translation is an activity to express the information from one language to another one, and the purpose of translation is communication through the transmission of

information. Only when target text readers obtain the same information as original text readers, can the relationship between target language readers and target language readers is the same as that between source language readers and source language readers.

In 1964 he published *Toward a Science of translating*, and this book can be said to be a milestone in the development of Nida's translation theory. He pointed out that:

1. Translation is not only an art but also a science.
2. The communication theory and information theory should be used into translation studies. He also held that translation is communication.
3. Dynamic Equivalence was put forward.
4. Translation can be carried out in four steps, that is, analysis, conversion, recombination and test.

3) Semiotics Stage

From 1970s Nida began to make some revision and supplement to his theory. *From One Language to Another Language*, published in 1986, is Nida's main research achievement. Nida believed that translation is translating meaning, and semiotics is the most comprehensive system in analysis of meaning. Social linguistics and social semiotics should be used in dealing with the problem of translation. Nida thought language is a kind of symbols, and its social environment cannot be ignored when explaining it. In this stage, Nida divided meaning into rhetorical meaning, grammatical meaning and lexical meaning.

3.2.3 Principles on Producing the Closest Natural Equivalence

In *Language, Culture and Translating* (1993) Nida states that "if a more or less literal correspondence is functionally equivalent in both designative and associative meaning, then obviously no adjustment in form are necessary" (Nida, 1993: 125), that means in some instances even Formal Equivalence can achieve the same goal as the Functional Equivalence does, but when formal translation cannot, in order to achieve the equivalence, some changes or adjustment should be done, in doing so, the following principles should be followed:

1. Changes should be made, or retain the literal translation and then add footnotes on it when misunderstandings emerge in the target text which are caused by a close, formal translation.
2. Changes should be made when there are obscures in the target language by using a close, formal translation, but if the source text is purposely obscure, the obscure

should be kept and footnotes also should be used to make clear the obscurity.

3. Changes should be made when a close, formal translation is too difficult semantically and syntactically to understand for most target readers who probably give up trying to make it clear. In this case, the nature of this change should be indicated in the introduction or in footnote.

4. Adjustments are necessary when serious misunderstanding or a notable loss of stylistic values in the original language caused by a close, formal translation.

5. To what extent the adjustments are made depend on the translation method.

6. Adjustments are required in phonology, lexicon, syntax and discourse when accompanying codes must be translated with source language, such as opera and lyric.

Which one should be used in the translating, the Formal Equivalence or Functional Equivalence, depends on the degrees of similarity between source text and target text. The more similar the source text to target text, the more Formal Equivalence should be used, on the contrary, Functional Equivalence should be used.

The practical implications of the principles above are as follows:

“1. The greater the difference in the source and target culture, the greater the need for adjustment.

2. The greater the differences between the source and the target languages, the greater the need for adjustments. In general, however, the differences in culture give rise to more important adjustments than the differences in language. This means, for example, that two languages belonging to two distinct language families, but sharing essentially the same culture, will require fewer adjustments than in the case of two languages which are within the same language family but which have quite distinct cultures.

3. The more distinctive the style of the source text, the greater the number of adjustments.

4. The greater the differences in social and educational levels of the source and target audiences, the greater number of adjustments.

5. The more a translated text is dependent on an accompanying code, the greater the number and variety of adjustments” (Nida, 2001: 95).

Functional Equivalence is a flexible concept, what a translator should do is to find out the most suitable methods to achieve the closest natural equivalence. Whether the change or adjustment should be made depends on a host of factors, because language is

a complex system, Formal Equivalence or Functional Equivalence can not achieve the goal of a better communication alone.

3.2.4 Formal Equivalence and Dynamic Equivalence

It is impossible to find absolutely equivalence in translation, “one must in translating seek to find the closest possible equivalence.”(Nida, 1964: 159). There are two kinds of equivalence, one is Formal Equivalence and another is Dynamic Equivalence.

1) Formal Equivalence

Nida’s “Formal Equivalence” focuses on source language, “it is designed to reveal as much as possible of the form and content of the original message” (Nida, 2001: 165). Formal equivalence tries to remain as much message as possible of the source language in the target text to keep close to the source text without adding the translator’s ideas. What a translator should do is to make the target text similar with the original one in form and content as much as possible. The more literal translation is used, the less danger to corrupt the source message. Formal equivalence focus on the form and content of the original text, that is to say, the translation should be poetry to poetry, novel to novel, and sentence to sentence, and the source language should be retained as much as possible to the target language, that means whether the translation is good or not is judged by the correspondence elements between the source language and target language. According to Formal Equivalence, grammatical units, consistency in word usage and meanings in terms of the source context all should be reproduced in the target language. Formal Equivalence has its own disadvantages, since not all the elements in original text have corresponding elements in another language, for example, “as poor as a church mouse”, guided by the formal equivalence, can be translated as “穷得像教堂里的老鼠”. This translation is not good because for most Chinese persons have not so much idea about church, let alone the mouse in a church, and another example,

冻雨洒窗，东两点，西三点，点点湿润
切瓜分片，横七刀，竖八刀，刀刀切匀

This example is a word game that use the feature of Chinese characters, and it is difficult to find matching elements in English to translate it. In such case, Formal Equivalence can not be used. “Gloss translation” is the most typical translation method in structure equivalence. Meaning and form of the target text is close to the original as much as possible. In this kind of translation, footnotes are always used to make the text comprehensible.

2) Dynamic Equivalence / Functional Equivalence

Nida first put forward the concept “Dynamic Equivalence” in *Toward a Science of Translating*. Unlike the Formal Equivalence which is source-oriented, the Dynamic Equivalence focus on the receptor’s response. According to Nida, the definition of Dynamic Equivalence is “the closest natural equivalence to the source-language message” (Nida, 2001: 165). This definition bears a three-facet feature: “(1)equivalence: being source language oriented, (2)natural: being receptor language oriented, and (3)closest: combining the two orientations together and approximating at the highest level.”(Nida, 2001: 166)

Dynamic Equivalence is a “thought for thought” translation approach. According to Dynamic Equivalence, the meaning of the target language should be as close as possible to the source language, and Dynamic Equivalence does not emphasize the exact literally or structurally equivalence to the original language. Dynamic equivalence is reader-oriented, and the matching of message between source language and target language is not so valued, but the relationship between receptor and target message should be the same as that which existed between the original receptors and the message (Nida, 1964: 159), “That is just the way we would say”.

Formal Equivalence is original language oriented, and it seeks to match the meaning and content of the source text with the target text as much as possible, while Dynamic Equivalence is reader-oriented, and Dynamic Equivalence translations pays its attention on the reader’s response and the impact of the source language. “The translator must strive for equivalence rather than identity. In a sense this is just another way of emphasizing the reproducing of message rather than the conservation of the form of the utterance.” (Nida and Taber, 1969: 12)

In *Toward a Science of Translating* (Nida 2004), Nida first put forward his concept of equivalence, “In such a translation (Dynamic Equivalent translation) one is concerned with the dynamic relation between receptor and message which is the same with that between original receptors and the message (Nida, 2004). “But since the term ‘Dynamic’ has often been misunderstood by some persons as referring only to something which has impact, and accordingly, many individuals have been led to think that if a translation has considerable impact then it must be a correct example of Dynamic Equivalence, it seemed much more satisfactory to use the expression ‘Functional Equivalence’ in describing the degree of adequacy of a translation” (Nida, 2001: 91). Nida replace “Dynamic Equivalence” with “Functional equivalence” in *From*

One Language to Another.

3.3 Application of Functional Equivalence in Jingju Translation

The purpose of translation is communication, due to historical reasons, different cultures, habits of thinking and the language structure systems, the composition and the significance of vocabulary are also difference, hence completely equivalence of syntax and lexicon between the source language and the target language is impossible. Nida's Functional Equivalence Theory requires the target language as natural as possible, therefore, change and adjustment should be made in the translation so that the target language readers can obtain the same feeling as the original language readers as much as possible. Both formal equivalence and Functional Equivalence will certainly provide guidance to Jingju translation.

3.3.1 Equivalence in Lexicon and Syntax

Formal Equivalence aims at the completely equivalence of the source language and the target language, that is to say, the structure of the original language should be moved into the target language completely.

For example:

Time is money. 时间就是金钱。

Strike while the iron is hot. 趁热打铁。

“Time is money” and “时间就是金钱” are completely equivalence both in meaning and in form. “Time” and “money” are nouns, and “is” is a link verb; “时间” and “金钱” are nouns too, and “是” is verb, so the translation of “time is money” as “时间就是金钱” is a typical case of Formal Equivalence, so does translate “Strike while the iron is hot” as “趁热打铁”.

Each language has its own characters, and the differences between English and Chinese make it very difficult to achieve exactly equivalence. In translation, the meaning transmission is the most important, “sacrifice of meaning for the sake of reproducing the style may produce only an impression, and fail to communicate the message, the form, however, may be changed more radically than the content and still be substantially equivalence in its effect upon the receptor. Accordingly, correspondence in meaning must have priority over correspondence in style.”(Nida, 2013: 164), for example,

王允 (白): 谢万岁

(唱): 谢罢万岁下金殿

王允做的受气官 (张萍, 2012: 86)

Wang Yun (speaks): Long live the emperor!

(sings) : I thank the emperor and leave the court

It was a useless post I have been given (Zhang Ping, 2012: 87)

Wang Yun uses “Long live the emperor” to express his best wishes as well as his gratitude to the emperor. “受气” means “being bullied”, so “受气官” can be literal translated as “a bullied officer”, but actually what Wang Yun means is that he has no real power, so in Zhang’s version, “受气官” was translated as “useless post” instead of “bullied officer”.

3.3.2 Equivalence in Style

The form of the literature decides the style of the language it use. The language style of the literary works is different from that of the political writings, and the written language is different from spoken language. That requires the translator to use his imagination in the process of translation to achieve stylistic equivalence by using the appropriate style or language. Because of the difference between English and Chinese, it is uneasy to achieve the style equivalence in translating. Jingju has its own remarkable characteristics: its expression either elegant or popular, either classical or vernacular, so in translation only communicating meaning is not enough, only when achieve the style equivalence as much as possible can Jingju be shown in front of the foreigners perfectly, for example,

每日闺阁多腼腆,

如今受逼在人前:

有心来把青丝剪,

焚香念佛也安然。(《凤还巢》)(Wichmann, 1986: 138)

I keep to my inner rooms,

but today you put me on display;

Now I want to become a nun,

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

In this version, Wichmann used simple sentences and monosyllabic or disyllabic words to make it not only more understandable but also retain the style of the original text.

3.3.3 Equivalence in Meaning

The goal of the translation is to convey the meaning of the source language, and any omission or increase of meaning is not allowable. Nida (1993) points out that “Translation means translation the meaning”, that is, the meaning (content) takes priority to the form. When conflicts occur between these two aspects, the form aspect should be abandoned. The main focus of the translation should be paid on the information translating, the target text should be faithful to the original text as much as possible to achieve the equivalence of meaning. So before the translation, the first thing should be done is to understand the theme, background, rhetoric of the source language. Only when understanding of the original text deeply, can the spiritual essence of the original text be completely reproduced, for example,

薛平贵（白）：十担干柴，八斗老米。

王宝钏（白）：十担干柴，八斗老米，慢说是吃，就是数也数完了。(Xiong Shiyi, 2006: 271)

Hsieh: Ten hundred-weight of firewood and five hundred-weight of rice.

Precious S: Ten hundred-weight of firewood and five hundred-weight of rice. Even presuming that they have everlasting qualities, how could they possibly outlast the wear and tear of time in all these eighteen years? (Xiong Shiyi, 2006: 132)

“担” and “斗” are all Chinese traditional measurement units of weight, which had no corresponding measurement unit in English, hence foreign audience have no idea about what “十担” and “八斗” is. Xiong Shiyi converted “担” and “斗” into “hundred-weight”. “十担” equals ten hundred-weight and “八斗” equals approximately one hundred-weight. Though the “八斗” doesn’t equal five hundred-weight, the foreign audience still have a clear expression of how hard Wang Baochuan lives.

Chapter IV Principles and Strategies in Jingju Translation

Translation theories are changing and developing and there are a lot of translation theories, but none of them is authoritative enough to solve all the problems which appear in the process of translation. Which principles or strategies should be chosen depend on the characteristic of the text. Nida's Functional Equivalence Theory emphasizes the response of readers, so in the following the purpose of Jingju translation, the principle of audience and other principles which are used in Jingju translation will be discussed.

4.1 Purpose of Translation

Translation is a purposeful activity, "translation means communicating, and this process depends on what is received by persons hearing or reading a translation." (Nida, 2001: 86) The purpose of translation is to serve readers or audience. Whether the "performability" could be used to evaluate drama translation was discussed heatedly. Susan Bassnett proposed that there are two criteria in drama translation: the first one is performability and the second one is the function of the target text. She thought "performability" should be a chief element in drama translation. She claimed that only in the performance the full potential of the dramatic text is realized. But in 1985, Susan Bassnett strongly opposed to regard the "performability" as an standard to evaluate a drama translation in her articles. She said that "performability" has no credibility, there is no sign of what is performability and why this text is more performable than that one. Peter Newmark discusses drama translation from the purpose of drama translation, language, text and culture aspects. To Peter Newmark, the main purpose of translating play is "to have it performed successfully" (Newmark, 2001: 172). Lots of drama translation theorist, such as Patrice Pavis, David Johnston and Espasa, agreed to regard "performability" as the purpose of drama translation.

Jingju, a traditional Chinese artistic expression, was created for performance. Only when Jingju is put on the stage and serve audience does its value can be shown. Like drama translation, aims of Jingju translation can be divided into two kinds: one is for reading, and the other is for performance. Because of this similarity between drama and Jingju, "performability" and "speakability" in drama translation is also fit for Jingju translation.

4.2 Principle of Audience

It was from 1960s that audience were considered in drama translation studies. Jingju was born for the stage, there is no Jingju without stage. Everything is for audience on Jingju stage, and there is a common understanding between the performers and audience, i.e. everything concerning acting conventions on the stage serves as a sign for the audience. As the prestigious Chinese theater director Jiao Juyin(1979: 6) said “the real value of drama does not mainly lie in its stirring force to its reader but in its greater stirring force to the theater audience”. Like drama, audience is the precondition of the existence of Jingju, there is no Jingju without audience, so audience is an important element in Jingju translation, “The target audience for which a translator is made almost always constitutes a major factor in determining the translation procedures and the level of language to be employed.” (Nida 2001: 102), all performer should be done before the audience, and during the performance, the performer should communicate with audience, “there is a direct interaction between the performer or performers and the audience during performance.” (Yang, 2000: 19) Hence information of audience is an important element in Jingju translation, for example, their age, education level, career and so on. The perform for children can not be the same as to the adult, and the perform for the peasant can not be the same with officer. “One may well say that it is the active participation of the audience that gives a convincing vitality to the character in drama.”(Yang, 2000: 20)

4.3 Translatability and Untranslatability

Language is a tool for communication, and it reflects life in various areas. The differences of culture and environment result in the difference of language. Each language has its own lexicon, syntactic and grammatical system. It is difficult to express some words or expressions that is unique in one language with another language, such as puns, idioms, palindromes, and so on, so it is these differences result in the “untranslatability”. Zhang Chengzhu generalizes the reason for the untranslatability as: “firstly, the great difference of geographical condition and civilization between people of different regions; secondly, the features of each language itself” (Zhang Chengzhu, 1988: 2). But Eugene Nida thought that “at least ninety percent of the fundamental structure of all languages are quite similar, and language universals far outweigh the divergencies” (Nida, 2002: 78). He believes that one language can be translated into other languages.

Example I

There is a typical palindrome in English: Able was I ere I saw Elbe.

Version I: 若非孤岛孤非弱

Version II: 落败孤岛孤败落

Version I is a palindrome in Chinese, but strictly speaking, it is not perfect, because “若” and “弱” carries the same pronunciation but they are not the same Chinese character; while the version II is better than the first one both in meaning and in form. However this kind of translations are unusual.

Example II

“琴瑟琵琶八大王，王王在上；魑魅魍魉四小鬼，鬼鬼靠边。”

This pair of sentences use the structural characteristics of Chinese characters skillfully. “琴瑟琵琶” and “魑魅魍魉” were took apart and then expressed partially to compose a sentence which still can express certain meaning. Though the meaning of this sentence can be translated into English, the aesthetic effect will be lost.

Translatability and untranslatability are always used to discuss the poetry translation, yet the language what Jingju used is more complicate and comprehensive than poetry, so the problem of translatability and untranslatability is also exist in Jingju translation. In process of Jingju translation, there are two elements that should be taken into consideration, one is lingual element, the other is cultural elements. The most complex and difficult part in Jingju translation is transcript, because except the characteristics of poetry, there are puns, cultural specific words, even dialects in Jingju transcript, which make Jingju translation be very difficult, but that is not to say Jingju translation is impossible, and word-for-word translation is not a good idea, at the same time cultural distortion should be vigilant. According to the characteristics of Jingju and actual situation, the most appropriate method should be selected in Jingju translation to achieve the purpose of exchange.

4.4 Foreignization and Domestication

Domestication and foreignization are put forward by American scholar Lawrence Venuti in his book *The Scandal of Translation: Toward an Ethics of Difference* to describe two different translation strategies. Domesticating translation looks language as a communication tool theoretically, while in practice it holds that the target text should be smooth and fluent and easy to be understand by the target language readers. It is target-culture-oriented translation. Foreignization is actually transplantation, and its aim

is to try to retain the linguistic and cultural features of the source language to achieve the goal of cultural communication, and let the target text readers understand the exotic customs and culture. It is a source-culture-oriented translation.

The debate on foreignization or domestication can be viewed as the extension of the debate on “literal translation” and “free translation”. It is impossible to use only one method in translation. Any versions can not focus only on original language or target language, and excessive domestication or foreignization all do harm to the translation. Which method should be chosen depends on translator’s purpose. For example,

He made you for a highway to my bed, but I, maiden, die maiden-widowed.
(Shakespeare, *Romeo and Juliet*)

他要借着你做牵引相思的桥梁，可是我却要做一个独守空阁的怨女而死去。
(Translated by Zhu Shenghao)

他本要借你做捷径，登上我的床；可怜我这老处女，活守寡，到死都是处女。
(Translated by Fang Ping)

Zhu’s version adopted the domestication way of translation, which is more suitable for Chinese expression habit than that of Fang’s. While Fang’s version is closer to the original text, through Fang’s version, readers can know more about the original culture.

Foreignization should be adapted when translating the unique Chinese cultural elements in Jingju, such as puns, allusions, address forms, Hangdang (role types) etc., to retain the style of Jingju. “From the purpose of translation, the cultural exports should tend to foreignization to promote the introduction of Chinese culture to the outside and expand the impact of national culture; from the readability of the target language and the reader’s acceptability, the principle of domestication should be adopted to make the reader understand the culture connotation of the source language better.” (Li Jianjun, 2009: 107)

4.5 Cultural Elements

Jingju is a comprehensive art, including role types, costumes, make-ups, stage and so on, and all the above elements have cultural background. Translation is not only translating language, but also the transmitting culture to the outside world.

4.5.1 Definition of Culture

Tylor defines culture as “that complex whole which includes knowledge, belief, art, law, morals, customs and any other capabilities and habits acquires by man as a member of society” (Shweder & Levine, 1984: 41). “Culture is the total accumulation of beliefs,

customs, values, behaviors, institutions and communication patterns that are shared, learned and passed down through the generations in an identifiable group of people.”(Davis, 2010) Culture is everywhere in daily life, and it is reflected in every aspect, language is no exception, Karamsch (2000) said, “Language expresses cultural reality, embodies cultural reality, and symbolizes cultural reality.” Language is a kind of special culture and the carrier of culture. Conversely, culture restrict the development of language. Culture and language are inseparable, so translating language is translating culture, and it is the culture rather than language blocks the communication.

4.5.2 Cultural Elements in Jinhju Translation

The differences in geographical, historical, religious and aesthetic factors result in the differences between Chinese and Western culture, and it is because of these differences that cultural exchange has become necessary. Cultural exchanges can promote the communication between countries smoothly, and culture plays a decisive role in international communication. Translation is a necessary link of communication among different countries, so the translation is not only the transformation of two languages, but also an important means of cultural communication. The cultural elements, such as religion, values, geographical environment, customs should all be took into consideration in translation. As Nida said, “since culture is defined as “the totally of beliefs and practices of a society,” nothing is of greater strategic importance than the language through which its beliefs are expressed and transmitted and by which most interaction of its members takes place.” (Nida, 2001: 78)

It is because the language is a kind of special culture and is an important carrier of culture that the understanding of language contains the understanding of culture. The relationship between language and culture can not be ignored, Lotman states that “no language can exist unless it is steeped in the context of culture, and no culture can exist which does not have at its center, the structure of natural language.”(1978: 211-212) Language is the most important part of culture, it is a kind of institutionalized culture. Language is a symbol carrier to record culture. And conversely, culture pushes forward the development of language constantly. The influence of culture on language involves various levels: text, vocabulary, pronunciation and grammar. The relationship between culture and language are invisible, “A culture of society is reflected in certain aspects of a language, but primarily in its optional feature, i.e. in certain of its hierarchies of vocabulary and in the priorities given to various discourse patterns. But a language does not, however, reflect the culture in its phonology or syntax, which are largely fixed and

arbitrary and must be such an order to function more or less automatically” (Nida, 2002:80). Within one language it is difficult to find out the cultural meaning behind the language, but after comparing several languages, the internal relationship between language and culture can be seen. “For truly successful translating, biculturalism is even more important than bilingualism, since words only have meanings in terms the cultures in which they function” (Nida, 1978: 211-212).

Dragon, a fictional animal, is the symbol of the emperor in China feudal society. There are lots of idioms in Chinese relate to dragon, such as, dragons rising and tigers leaping -- a scene of bustling activity, a fierce struggle between two evenly-matched opponents. In the West idiom on the dragon is not much, and often used as a pejorative term, which refers to fierce person, esp a woman. “The woman in charge of the account department is an absolute dragon”. In Chinese culture Phoenix is a symbol of happiness, peaceful and talent. While in the West more emphasis was put on its rebirth and revival.

Lots of Jingju repertoires were named after dragon and phoenix, such as *Locking the Five Dragons*, *The phoenix Returns to Its Nest*, *Beating the Dragon Robe*, *Wulong Courtyard*, and so on, when translating these names, the culture elements should be considered. The different cultural backgrounds of western and eastern societies also generated different thinking of color. Take the Jingju face-painting for example, color represents the characteristic of the role. Red represents chivalrous, loyalty and enthusiasm. The red-faced characters are mostly positive roles, for example, Guan Yu, while in the West, red represents cruelty, bloody even obscenity, for example, “a red district”; black represents honesty, straightforward and integrity, for example, Bao Zheng. In the West, black represents horror and mourning; white represents treacherous and self-willed, Cao Cao, but in the West white symbols innocence.

Jingju is a miniature of Chinese culture. Chinese cultural elements penetrate everywhere in Jingju, from transcript to make-up, from stage to costumes. The cultural difference between the West and China should be also transmit to the foreigners to achieve the goal of communication.

Chapter V Case Study

Jingju is the representative of Chinese traditional theaters, so much so that it has been honored as China's national theater. On November 6th, 2010, it was listed by UNESCO as part of the Intangible Culture Heritage of Humanity. According to the authoritative date, there are about 4000 Jingju repertoires, but most of them have been lost. At present about 300 repertoires are still performed on stage. Transcripts of Jingju initially were for staging as well as reading. In addition to a small number of Jingju transcripts were compiled by famous writers, most of them were supplemented and arranged by performers in different periods.

There are many reasons why Jingju translation is a less explored filed, firstly, the differences in culture, history and cognition result in different understanding of Jingju. Translator of *Zhao's Orphan*, missionary Joseph de Prémare thought that the singing of Chinese traditional operas is difficult for Europeans to understand, because the transcript contain something they can't understand and the language image is too difficult for them to grasp. Even Voltaire, who is keen on the Chinese culture and other literatures, also believes that "the Chinese culture reaches very high achievements in other areas, but in the field of drama, it stays in early childhood." (Shi Shuqing, 1988) They think that what is called Chinese tragedy is just to pile up a lot of irrational plots. Secondly, the unbalance communication between China and the outside world is another obstacle which blocks Jingju's transmission. The main reason for cultural trade deficit is that the modern culture lose confidence. The external communication of Jingju has a far-reaching strategic significance to reverse our cultural trade deficit and improve the soft power of our country. This chapter is case study on Jingju translation. In this chapter, Jingju translation, including Hangdang, name of repertoire, pun, Qupai and the transcript, will be discussed.

5.1 行当 (Hangdang, role Types)

Hangdang is a method which is used to divide Jingju performers according to the roles they play. Roles in Jingju are divided into four types, "生", "旦", "净" and "丑" according to gender, temperament, age, occupation and social status of the characters. All images in Jingju can be included in these four role types. Because Hangdang

different from roles in western drama, it is difficult to find corresponding words in English, so literal translation method is not suitable for Hangdang translation.

5.1.1 生 (Sheng, male role)

“生” generally refers to male actors, which can be subdivided into “老生”, “小生” and “武生”.

As the name implies, “老生” is middle-aged male character in Jingju who is upright and strong-willed with refined and cultivated behaviors. “老生” is also called “须生” (beard male) or “正生” (leading male). “老生” is called “须生” because performers of this role type always wear artificial beards. “正生” is the most important role type in this Hangdang. Most “老生” wear beards and beards of “老生” differ in color—black, gray, white—according to the age of the character being played. Yang Silang is about thirty years old, who wears a black beard. Wang Yanling is about sixty years old, and he wears a white beard. “老生” falls into two categories, namely “文老生” and “武老生” according to the role’s characteristic. “文老生” can be further divided into “唱工老生” and “做工老生”. Performance of “唱功老生” is mainly singing, featuring a calm manner. “做工老生” always need physical skills, who usually speak or recite on stage. “做功老生” are skilled at fighting or acrobatics or other physical skills. “小生” represents young males who does not wear beard. “武生” is a type of roles who are good at martial arts. “娃娃生” represents children. “红生” refers to a type of roles whose faces are always painted red. Guan Yu and Zhao Kuangyin belong to this type, and the color red in face-painting represents loyalty.

Sheng type roles were translated as follows:

老生: Old Male, Male Role, Elderly Male, Aged Male, Bearded Male, Senior Male
or Lao Sheng

小生: Junior Male, Young Male, Male Role or Xiao Sheng

武生: Acrobatic Male, Military male, Warrior, Martial Male or Wu Sheng

唱功老生: Singing Senior Male or Singing Lao Sheng

做功老生: Militant Male or Martial Male

红生: Red-faced Senior Male or Red Face Lao Sheng

娃娃生: Children

As has been stated, almost all role types in “生” are literal translated, take “老生” for example, “老生” was translated as “Old Male, Male Role, Elderly Male, Aged Male, Bearded Male, Senior Male”, which can transfer the meaning of “老生”, but it goes against the transformation of Chinese culture. Translating “红生” as “red faced senior

male” is not good enough to transfer its cultural significance, which just tells the superficial meaning of this role type, in another word, this type of role’s faces are painted red, but why their faces are painted red can not be known from the translation.

The suggested translations are:

正生: Zheng Sheng — leading male

老生: Lao Sheng — aged male / beard male

唱功老生: Chang Gong Lao Sheng — singing senior male

做功老生: Zuo Gong Lao Sheng — martial senior male

小生: Xiao Sheng — young / junior male

武生 Wu Sheng — martial / military male

红生: Hong Sheng — faithful senior male

娃娃生: Wa Wa Sheng — children

5.1.2 旦 (Dan, actress)

The “旦” type role depicts female figures of various ages, characters and status. It is categorized into “青衣”, “花旦”, “武旦”, “老旦” and “刀马旦”. “青衣” is female figures of graceful dignity and refined manners; “花旦” refers to innocent and lively girls; “花旦” and “刀马旦” refers to those who are proficient in martial arts; “老旦” refers to old woman.

Dan type of roles were translated as follows:

青衣(正旦): Qing Yi Actress

花旦: Hua Dan Actress, Flirtatious Girl or Coquette Female Character

武旦: Wu Dan Actress or Female Warriors

老旦: Lao Dan Actress

刀马旦: Militant Young Maidens Dan actress

Transliteration and Literal-transliteration were used in translation of “旦” type of roles, but these translation methods need to improve, take “青衣” for example, “青衣” is a major category in the role type “旦”, and characters of this role type generally wear black or dark blue costumes, whence they are named “青衣”; “衣” refers to clothing. “青衣” is also called “正旦”, just like “正生” mentioned above, “正旦” is the leading role in “旦” type of roles. “花旦” was translated as “flirtatious girl” or “coquette female character”, but according to *Oxford English Dictionary* “flirtatious” means “fond of flirting”; “coquette” refers to girl or woman who flirts, but “花旦” refers to lively or smart girls who come from rural area or serve the noble family as maids in Jingju, so

translating “花旦” as “Flirtatious Girl or Coquette Female Character” is a obvious violation of Chinese culture.

The suggested translations are:

青衣 (正旦): Qing Yi / Zheng Dan — leading young female role

花旦: Huan Dan — vivacious girl

武旦: Wu Dan — warriors girl

刀马旦: Dao Ma Dan — militant young maidens

老旦: Lao Dan — aged woman

5.1.3 净 (Jing, painted-face)

“净” also known as “花脸” which refers to male figures with colorful design in the face which is called face-painting. Face-painting is special make-ups that Jingju put on performer’s faces in an exaggerated way to show the character’s information, such as age, personality, good or evil. “净” can be divided into “正净”, “副净”, “文净” and “武净”. “正净” has a lot of singing and almost no movement in performance, so they are called “唱工花脸” (skill in singing); “副净” (skill in acting) are also called “二花脸”, and actors of this type should skill not only in singing but also in martial arts, gracefulness in poses and gestures. “武净” is also called “武花脸”, whose performances are mainly acrobatic fighting.

Jing type of roles were translated as follows:

正净: Leading Jing

副净 (二花脸): Supporting Jing

武净 (武花脸): Wu Jing

The suggested translation are:

净: Jing — painted face

正净: Zheng Jing — leading painted face

副净 (二花脸): Fu Jing — supporting painted face

武净 (武花脸): Wu Jing (Wu Hua Lian) — martial / military painted face

唱工花脸: Chang Gong Lao Sheng — singing painted face

5.1.4 丑 (Chou, comedian)

“丑” was translated as “clown” or “buffoon” at many places, according to *Oxford English - Chinese Dictionary*, clown refers to comic entertainer (especially in a circus), who paints his face and dresses in a ridiculous way and performs funny or foolish tricks; “buffoon” refers to ridiculous but amusing person, but “丑” in Jingju refers to working people with an inferior social status, such as fisherman, woodcutter or beggar, whose characters are comical, lively and optimistic. Seeing from the above explanation, neither

“clown” nor “buffoon” is fit for the translation of “丑”. “丑” in Jingju is more like a comedian, who tells jokes, performs sketches, etc., to amuse audience. “丑” can be divided into two types: “文丑” and “武丑”. Dandy, jailer, bartender, watchman, veteran all belong to “文丑”; sword men and other righteous men belong to “武丑”, and they skill in skipping, jumping and leaping. “文丑” and “武丑” are all humorous comedian in Jingju.

Chou type of roles were translated as follows:

丑: Clown or Chou

文丑: Wen Chou Clown or Wen Chou

武丑: Wu Chou Clown or Wu Chou

“Wen Chou Clown” and “Wu Chou Clown” are strange for foreigners, because it is difficult for them to understand what “Wen Chou” and “Wu Chou” mean, and translations above can not transfer the true meaning well.

The suggested translation are:

丑: Chou — comedian

文丑: Wen Chou — civil comedian

武丑: Wu Chou — martial comedian

It can be seen from examples above that translation methods in Hangdang are mainly transliteration with explanation, because Hangdang is unique in Chinese, it is difficult to find proper expressions in English, what translators can do is to find out proper expressions as close as possible to source language.

There is also another way to deal with the special terms in Jingju — fuzzy translation, that is “to say that an expression is vague (in abroad sense of vagueness) is presumably, roughly speaking, to say that there are cases (actual or possible) in which one just does not know whether to apply the expression or to withhold it, and ones not knowing is not due to ignorance facts.” (Endicott, 2010: 41). For example,

“依我看，只要是唱西皮二黄，他就是京戏。”

I say if it uses the traditional forms, then it's the Beijing Opera. (translated by Linda Javin)

Linda Javin, famous Australian writer, has ever translated subtitle of the film《霸王别姬》into English. She translated special terms of Jingju in fuzzy English, though “西皮二黄” is not fuzzy language in Chinese. Linda Javin translated “西皮二黄” as “traditional forms” instead of transliterating it as “Xipi” or “Erhuang”. Because the translation of subtitle is limited by many elements, such as, the sentence length, the time, etc., Linda Javin's fuzzy translation method is the best choice.

5.2 曲牌 (Qupai)

Qupai, fixed tunes of Jingju, is an important component of Jingju that took shape during the emergence of Jingju. Through composers, musicians, performers and librettists' long-term practice on stage, and after constantly improving, Qupai become an indispensable part in Jingju accompaniment. Qupai have set titles, numbers of lines, tunes, meters and even pitch. The names of Qupai comes from poems or some elegant nouns. According to its form and differences in use, Qupai can be divided into "Mixed Qupai" and "Clear Qupai".

"Mixed Qupai" comes mainly from the Kunqu opera. The history of Kunqu opera is longer than that of Jingju, and at the end of the Qing Dynasty Jingju and Kunqu opera were always performed on the same stage, so they had chance to penetrate and integrate each other. Jingju musicians brought tune and singing of Kunqu opera into Jingju. There is a statement: "Jingju and Kunqu opera does not break up". There are lyrics accompanied by special percussion patterns in Mixed Qupai, and its rhythms are very strict. Each Qupai has a fixed sentence number, sentence type, metre type and tone, etc.. "Clear Qupai" generally has no lyrics, and rarely accompanied by percussion patterns. It is always simple instrumental tune, and can be played repeatedly. Most of them come from folk music. The original meaning of the Qupai and what has ever been wrote according to this Qupai need not to be considered. Qupai is just a symbol, a name, and it doesn't make any sense. But transliteration is not a good method in Qupai translation, because it will make foreigners feel confused, and it is also uneasy to remember. For example, Qupai "驻马听" can be transliterated as "Zhu Ma Ting", foreigner have no idea about what "Zhu Ma Ting" is, and this translation is not conducive to the transmission of Chinese culture. Literal translation can not only retain the original style, but also convey the original beauty to target readers, for example,

柳叶儿 Willow Leaves

混江龙 Dragon in Troubled Water

油葫芦 Field Cricket

雁儿落 Wild Geese's Fall

清江引 A Clear River

折桂令 Picking Laurel

满庭芳 Courtyard Full of Fragrance (Xu Yuanchong, 2009)

Not all the Qupai can be literal translated, because some of them have complicate cultural background. In this case, before translation the translator should find out the

cultural meaning of this Qupai. Take “念奴娇” as an example, “念奴” is a famous singer in Tang Dynasty, so “念奴娇” can be translated as “The Charm of a Singer”; another example, “泣颜回”, Yan Hui, Confucius’ most satisfied student, who dead when he was still very young. Confucius feel very sad on his death, so “泣颜回” can be translated as “Mourning of a Teacher”. Again, “菩萨蛮”, “蛮” means “aboriginal”. It was recorded in *Mixed Stories Compiled by Duyang* that Nu Man, a small country’s name, send envoys to Da Tang to offer tributes. The envoys are decorated with jewels, wear crowns, comb high hair buns, that makes them look like Buddha, so “菩萨蛮” can be translated as “Buddha-like Envoys”.

A good translation of Qupai is based on a good foundation in both Chinese and English, at the same time, a full investigation is also very important.

5.3 Name of Repertoire

Name is the soul of Jingju repertoire that generalizes main plot of the whole repertoire. In addition to actor’s brilliant performance and staging, a good repertoire name is of great importance for Jingju. Names of Jingju repertoire come mainly from place where story happened, role’s name or generalization of the whole story. Cultural, aesthetic, historical elements maybe all included in one Jingju repertoire name, which should be took into account in Jingju translation. Former President of Shenyang Peking Opera Troupe, Xu Peicheng said (2013), “lots of repertoire name translation are not accurate enough, and a straightforward translation even made jokes....” Translating 《昭君出塞》 into *The Princess Goes to the Northwest to Marry* seems to be reasonable, but translating 《霸王别姬》 as *Farewell to My Concubine* is very ridiculously (Li Qingli, 2012).

Take title of film as an example, title translation must conform to the content of film with audience as the center. Furthermore translation should has a sense of beauty, for these reasons the following four principles must be complied by. Firstly, target title should transmit information of original film faithfully, and the form of target title should be unanimous with original film. Fantastical and off-topic translation are undesirable in title translation. Secondly, the realization of the cultural value manifests in fully understanding of the original culture. Cultural information, emotion and social problems should be transferred into target title. Thirdly, target title should rip the bandage of the original words and expressions, and aesthetic elements should be also considered in the title translation. Fourthly, whether a title is translated well or not will directly affect the popularity of the film.

All these for film title translation can be used in translation of names of Jingju repertoires. Unlike Hangdang and Qupai, names of Jingju repertoires are more complicated and flexible. What translation method should be used depends on the specific circumstances.

5.3.1 Transliteration and Literal-transliteration

Transliteration is the conversion of a text from one transcript to another, which is used commonly in translating proper nouns and names, especially when the names of the people and places are famous enough to be known by most people. Through transliteration, English films, such as *Casablanca*, *Chicago*, *Gandhi* and *Nixon* were translated as 《卡萨布兰卡》, 《芝加哥》, 《甘地》 and 《尼克松》 respectively. Similarly, transliteration is also fit for translating names of Jingju repertoires which involving famous person or place names.

《金水桥》: Jing Shui Qiao

《西施》: Xi Shi

《卓文君》: Zhuo Wenjun

Xi Shi, one of the four ancient beauties, was famous for her beauty. Anyone who is interested in Chinese history will be familiar with her story, hence there is no need to add any explanation in translation. Zhuo Wenjun, one of the four talented women in ancient China, is a famous image. Application of transliteration strategies must be careful, and target title should not be too long and too complicated.

As has been stated, transliteration can be used when the name of person or place are famous enough to be known by most people, nevertheless, there are still some Jingju repertoires which named after names of places or persons which are not so well known as that mentioned above, in this case, combination of literal translation and transliteration, can be used. For example,

《渭水河》: Wei Shui River

《草桥关》: Cao Qiao Pass

《马鞍山》: Ma An Mountain

《阳平关》: Yang Ping Pass

《清风亭》: Qing Feng Pavilion

This translation method has its own advantages, first, the literal translation part can tell names of the place, and the transliteration part can tell the property of the place, for example, 《渭水河》 is translated as *Wei Shui River*, that is to say, there is a bridge whose name is Wei Shui.

5.3.2 Literal translation

Literal translation, also known as word-for-word translation, is a type of translation in which strives to reproduce the content and style of the original text. The literal translation method is a simple and effective method of translation which mainly can be use in the repertoires when the name reflect the content and theme of the repertoire accurately. Because this method is easy to understand and it is also a good way to convey the original information. This method can lead the target language audience across time and space to feel the authentic foreign culture. For example:

My Best Friend's Wedding: 《我最好朋友的婚礼》

Pirates of the Caribbean: 《加勒比海盗》

Lord of the Ring: 《指环王》

Cold Mountain: 《冷山》

By the same token, names of Jingju repertoires also can be literal translated.

《盗御马》: Stealing the Imperial / Royal Horse

《二进宫》: Entering the Palace for the Second Time

《打龙袍》: Beating the Dragon Robe

《大登殿》: The Great Enthronement

《穆桂英挂帅》: Picking Up the Jade Bracelet

5.3.3 Liberal translation

Cultural context includes politics, history, philosophy, science, religion, customs and many other factors. Jingju itself is a kind of Chinese culture, hence Jingju repertoires names may seem strange for foreigners. In order to make foreign audience understand the connotation of Jingju repertoires names better and realize the equivalence between Chinese names and English names, liberal translation can be used. Liberal translation requests translators to express the general ideas of the original text naturally and fluently on the premise of grasping the essence of original text deeply. The use of the liberal translation is not as extensive as literal translation. For example,

Sommersby: 《似是故人来》

Hitch: 《全名情敌》

Music of the Heart: 《弦动我心》

The following Jingju repertoire names are liberal translated:

《赤桑镇》: Righteousness Above Family Loyalty

《窦娥冤》: Snow in Midsummer

《杜十娘》: Courtesan's Jewel Boxes

Take 《赤桑镇》 as an example, it tells a story about Bao Zheng who sentences his

nephew to death for his taking bribes. Hearing this his elder sister-in-law goes to Chi Sang town to blame Bao Zheng, after Bao Zheng's politely persuading, his elder sister-in-law realizes her mistake, and finally they are in harmony as before. Because this story tells about the righteousness of Bao Zheng, and the name of Chi Sang town has no practical implications, translating 《赤桑镇》 as *Righteousness Above Family Loyalty* instead of *Chi Sang Town*.

5.3.4 Amplification

Since there are significant differences between English and Chinese in vocabulary, syntax, rhetoric and so on, difficulties will be inevitably encountered in the bilingual translation. Amplification means adding some words or phrases in target language to make it semantically accurate. Although some titles can be translated literally, the translated name is still not good enough, and some adjustment can be made in target names according to the content and style of the original name. This method always is used in translating the names of English films, for example:

Speed: 《生死时速》

Water World: 《未来水世界》

In Chinese version, “生死” and “未来” were added, such translations are more acceptable for the Chinese. Similarly, this translation method can be used in Jingju translations too, for example,

《挡马》: Stopping the Horse at the Crossroad

《断桥》: Meeting at the Fallen Bridge

《挡马》 tells a story that Jiao Guangpu who could not went back to Song because he had no pass. In order to make a living he set up a restaurant at a crossroad, and one day he saw a general of Liao with a pass hanging in his waist, so he stopped the general's horse and drinking with him. After talking Jiao knew the general is Yang Bajie, and they designed an approach to cross the pass and went back to Song. Translating 《挡马》 as “Stopping the Horse” is too short as a name of Jingju repertoire, and it isn't attractive. 《断桥》 is a love story about Xu Xian and Bai Suzhen. The fallen bridge is the place where they met. The whole story begins with their meeting at the fallen bridge, so translation *Meeting at the Fallen Bridge* makes the bridge has double meaning.

5.3.5 Adaptation

Not all repertoires which named after places and people can be literal translated, because some names cannot summarize the whole story briefly, in this case, to give this repertoire a new name is necessary. This kind of translation methods are very common

in titles of film or book translation, for example,

Wuthering Heights : 《呼啸山庄》

Waterloo Bridge: 《魂断蓝桥》

Hamlet: 《王子复仇记》

Oliver Twist : 《雾都孤儿》

《王若飞在狱中》 : *Iron Bars but Not a Cage*

Adaptation can be used in Jingju translation, for example 《三岔口》, which is a story about misunderstanding, but now it is translated as “Crossroad” simply. As a name of Jingju repertoire, “Crossroad” is unattractive. In this case, giving a new name to the repertoires according to the expression habits of foreigners is necessary, 《三岔口》 can be translated as *Misunderstanding Cleared UP*, in the same way, 《霸王别姬》 can be translated as *The End of a Hero* rather than *Farewell to My Concubine*, and 《四郎探母》 can be translated as *A Brief Reunion* instead of *Yang Silang Visits His Mother*.

5.4 Transcript

Stories of Jingju mainly come from the history or classical Chinese novel, such as *The Romance of Three Kingdoms*, *The Water Margin*, *Journey to the West*, etc., which represent the essence of Chinese culture. The transcript of Jingju has been called “drama verse”, which absorbed the essence of other Chinese traditional operas, comparing with Kunqu opera, the language of Jingju transcript “run in a relatively natural and plain style.” (Yang, 2000:11). Peter Newmark states that “the spoken word is five times as potent as the written work—what a novelist would say in 30 lines, the playwright must say in five.” (Newmark, 2001: 172). Because of this difference, he believes that “a translation of a play must be concise — it must not be an over-translation.” (Newmark, 2001: 172).

5.4.1 Poetic Language

According to *Oxford Advanced Learner's English-Chinese Dictionary* (IV, 1291), rhyme refers to “sameness of sound between words or syllables, esp the ending of lines of verse, as in day, away; visit, is it.” Rhyme consists of identical or similar sounds placed at the ends of lines or at predictable locations within lines, and it is the internal law of language, which is used to create beauty. The differences between English and Chinese result in the differences of prosodic rules. English poetry pays attention to rhythm which is constitute through changing metric or foot, however, each Chinese character had only one syllable, and there is no stress in Chinese. Rhythms of Chinese

traditional poem are made by the tonal patterns. Rhyme is one of the criteria to judge poetry translation, for example,

Shall I compare thee to the summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye if heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growst:
So long as men can breathe or eye can see,
So long lives this and this gives to thee. (Shakespeare's Sonnet)

我可能把你和夏天相比拟？
你比夏天更可爱更温和：
狂风会把五月的花苞吹落地，
夏天也嫌太短促，匆匆而过：
有时太阳照得太热，
常常又遮暗他的金色的脸；
美的事物总不免要凋落，
偶然的，或是随自然变化而流转。
但是你的永恒之夏不会褪色；
你不会失去你的俊美的仪容；
死神不能夸说你在他的阴影里面走着，
如果你在这不朽的诗句里获得了永生；
只要人们能呼吸，眼睛能看东西，
此诗就会不朽，使你永久生存下去。(梁实秋 译)

The example above is Shakespeare's sonnet whose meter is iambic pentameter. Both Shakespeare's sonnet and Chinese version have fourteen lines. The rhyme of Shakespeare's sonnet is abab cdcd efef gg; similarly, the end rhyme pattern of Liang Shiqiu's version is also abab cdcd efef gg. Liang's version is similar to the original one

both in the syntactical level and in content. The style of original poetry was retained well in target version. In general, Liang Shiqiu's version keep highly consistence with the original poetry in form, content, theme and language, so it can be said the most exquisite rendering among poetry translation.

The transcript of Jingju has a long history as the Jingju itself. Just like poetry, Jingju is also rhymed. Comparing with classical poetries, rhymes in Jingju transcript are more relax and popular and rhyme of Jingju is called "thirteen rhymes".

Example 1

母亲不可心太偏，
女儿言来听根源：
自古常言道的好，
女儿清白最为先。
人生不知顾脸面，
活在世上就也枉然。(《凤还巢》)(Withmann, 1986: 123)

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

This piece of transcript is well rhymed in “偏”，“源”，“先”，“面”，“然”，similarly, the first three sentences of Wichmann's version are rhymed in /d/, and the second three sentences are not rhymed. Even though the meaning of the original text was well translated into the target language. This translation has its own advantages, firstly, this translation can be used to singing accompanied by the instrumentation, because there are seven or eight words in each sentence, which is similar to the original text. Secondly, if this translation is used as the subtitle in the performance, the length of the translation is fit for the size of screens in theaters.

Example 2

垓下歌
力拔山兮气盖世。
时不利兮骓不逝。
骓不逝兮可奈何！
虞兮虞兮奈若何！（选自京剧《霸王别姬》）

Xiang Yu's Last Song

I could pull mountain down, oh! With main and might,

But my good fortune wanes, oh! my steed won't fight.

Whether my steed will fight, oh! I do not care.

What can I do with you, oh, my lady fair!

(Translated by Xu Yuanchong)

(From:

<http://www.putclub.com/html/ability/translation/translation/training/literature/2012/1109/60345.html>)

This example is excerpted from Jingju *Farewell My lady*. It was translated by Xu Yuanchong. “垓下” is the place where Xiang Yu, king of West Chu, composed his song. 《垓下歌》 was sung by Xiang Yu before he was defeated. Xu Yuanchong translated 《垓下歌》 as “*Xiang Yu's Last Song*”, which can generalize the theme of the song better. The rhyme pattern of the Chinese addition is aa bb, in the same way, the rhyme pattern of Xu's version is also aa bb. “兮” is an auxiliary which was used in classical Chinese poetries to express feelings, which is similar to “啊” or “呀”. Xu Yuanchong used “oh” in his translation to achieve the “beauty in sound”. There are seven characters in each sentence of the Chinese edition, while in Xu Yuanchong's translation each sentence has at least ten characters, hence they are not equivalence in words number, even though, Xu's version contains the characters of China ancient poetry. Seeing from the meaning, Xiang Yu's incomparable heroic spirit, self-confidence and sighs about the insignificance of the human being were all reproduced in Xu's version. This translation used domestication in content and foreignization in form.

Most Jingju transcripts are rhymed, but sometimes in order to make sentences end rhymed, the sequence of Chinese characters was changed, for example, “为此事终日里心思纷乱, 争出不平气心内怎甘?”. The normal sequence of “心内怎甘” should be “怎甘心”; likewise, “报如何” in “宽心饮酒宝帐坐, 在听军情报如何”, which should be “如何报”. “甘” and “如何” were put at the end of the sentence to constitute end rhyme. When translating these kind of transcripts, the first thing should be done is to change the sentence into normal sequence.

5.4.2 Dialect

Jingju originated in south China, which was influence by Huiju, Qinqiang, Hanju and Kunqu opera deeply. In the process of transferring from the South to the North,

Jingju absorbed the advantages of the above Chinese traditional operas. At the same time, the dialects also have an opportunity to enter into the Jingju transcript, for example,

不顾腌臢怀中抱，在神案底下叙叙旧情。(《玉堂春》)

Regardless of dirty, I embraced him and we relived our old life under the table for placing offerings to God. (Yang, 2001: 197)

再向前去问他何名何姓？是为农是工商做何营生？(《春秋配》)

Ask him what his surname and personal name are, and what trade he is engaged in, a farmer, a worker or a merchant? (Yang, 2001: 207)

“腌臢” is a kind of dialect which means not clean. It is used to describe the cluttered environment or objects. Later it extended to describe behaviors. Yang translated “腌臢” as “dirty”. “营生” is a dialect which is used in northeast China, which means trade. Both examples above were translated into formal English, so that the information can be fully accepted by the target language readers.

5.4.3 Allusion

As mentioned above, the stories of Jingju come from classical novels, so the transcript of Jingju share the same characteristics with novels, that is: the use of allusions. Allusion is “frame, a combination of words that is accepted in the language community as an example of preformed linguistic material”(Leppihalme 1997:41). Allusion can be a proper name, a famous quote or a single word. Allusion comes from historical events and literary works. Functions of allusion can be broadly divided into three groups: “creation humor, delineation character and carrying themes.” (Leppihalme, 1997:10). Translating allusion is very difficult because they are concise, implied and culture-restrained. Allusion is used to summarize the ancient stories, historical characters or historical event, so every allusion has its own historical background, and explanation can not be used in Jingju translation, because “A line is fleeting, and cannot stop to be noted and explained. That is the essence of drama language.” (Ying Ruocheng, 1999: 3-4).

Example I

丁蓝刻木，莱子斑衣，孟宗哭竹，杨香打虎，这都是贤孝的儿孙，我那不孝的儿啊！ (《钓金龟》)

Ding Lan cut wooden figures of their parents for paying his respects,

Lao Laizi wore harlequin clothes in his seventies to amuse his parents,

Meng Zong wept over the bamboo till shoots grew and Yang Xiang risks his life to

fight a tiger.

All of them are filial sons. (Yang, 2000: 131)

“丁蓝刻木”，“莱子斑衣”，“孟宗哭竹” and “杨香打虎” are all from *Twenty-Four Filial Deeds*. Ding Lan, Lao Laizi, Meng Zong and Yang Xiang are all filial sons. Mrs Zhang took the four filial sons as examples to teach his son, Zhang Yi, to be a filial boy.

Example II

周文王访姜尚周室大振，俺诸葛怎比得前辈的先生。(《空城计》)

King Wen of the Zhou Dynasty visited Jiang Shang and the house of Zhou saw a swift rise in prosperity.

I can in no way hold a candle to my forerunners. (Yang, 2000:70)

“周文王访姜尚” is an allusion comes from the *Records of the Grand Historian of China*, Zhuge Liang tells about some of his life story with an undisturbed mind. He tries to beguile the enemy with the undefended city ruse.

The two examples above are all translated by Yang Zhi. In order to retain the original meaning of the text, both of them were literal translated. The target readers may be unfamiliar with *Twenty-Four Filial Deeds* and the story of King Wen of Zhou Dynasty. Yang's literal translation provide all the information they need, hence the goal of the information transmission was achieved.

Example III

穆居易（念）：奇谋追陆逊，投笔学班超（《凤还巢》）

Mu: Now a strategist,

I've set aside my brush. (Wichmann, 1996:53)

“陆逊”，an outstanding strategists, was a famous general of East Wu in the period of the Three Kingdoms. “班超” was a famous military strategist and diplomat in the Eastern Han Dynasty. As he was unwilling to copy documents for government, he dropped academic and pursuits for a new career as a military. Mu Juyi was a scholar at first and he decided to go to the battlefield, so he took “陆逊” and “班超” as examples. Wichman's translation use “strategist” and “brush” to express Mu's changing his pursuit.

5.4.4 Pun

Pun is “a use of words that have more than one meaning, or word that have the same sound but different meanings, so that what you say have two different meanings and make people laugh.” (*Collins English Language Dictionary*, 1997: 1164). There are two type of puns: one is polysemy pun, the other is homophones pun. Polysemy puns

are constituted by polysemies, and homophone puns are constituted by words which has the same or similar pronunciation. Puns are used in the dialogue of Jingju transcript to achieve the goal of humor. Because of the grammatical difference between English and Chinese, it is very difficult to translate puns into English, for example,

Excerpt I

江海（同白）：老头请呢！

莫老将军（白）：老头不玩火球。

马达（白）：老将！

莫老将军（白）：老姜到菜市买去。

马达（白）：大王！

莫老将军（白）：大黄药店买去。

马达（白）：主子！

莫老将军（白）：肘子要到肉店里买去。

马达（白）：皇上！

莫老将军（白）：鱼摊上买。……（《红鬃烈马》【五本】）

（From <http://trantranscripts.xikao.com/play/01012011>）

Excerpt II

马达：呔！老头儿！

莫将：老兜儿呀？别向这儿兜来啦！

江海：老将呀！

莫将：老姜呀？上菜市上买去！

马达：大王呀！

莫将：大黄呀？这儿不是药材行！

江海：主子呀！

莫将：肘子呀？肉店里买去！

马达：皇上呀！

莫将：黄鳝呀？上鱼店里买去！……（《王宝川》，熊式一，2006: 257）

Ma (calling aloud). Hey, my old man!

Mu. Old moon? We can't see the old moon until midnight.

Kiang. My old General!

Mu. Old ginger? Buy it at the market where vegetable are for sale.

Ma. My king!

Mu. There's no kinsman of yours in China.

Kiang. My muster!

Mu. Mustard? Go to the grocery for it!

Ma. My lord!

Mu. He is in heaven.

Kiang. My emperor!

Mu. You are empty? This is not an eating house! ... (Xiong Shiyi, 2006:109)

Excerpt I is from the transcript of *The Red-Maned Fierce Horse*. Xiong Shiyi rewrote the story of *The Red-Maned Fierce Horse*, and named his edition as *Lady Precious Stream*, but Xiong's edition is a drama rather than Jingju. Nonetheless, Xiong Shiyi retained most of the Jingju transcript of *The Red-Maned Fierce Horse* in his book. In Excerpt II, Xiong Shiyi made a little change in the second sentence. Xiong Shiyi changed the original transcript “老头不玩火球” into “老兜儿呀？别向这儿兜来啦！”。 In Excerpt II, puns are “老头” and “老兜”，“老姜” and “老将”，“大王” and “大黄”，“皇上” and “黄鳝”。 All puns above are homophones, in the same way, Xiong Shiyi use “moon” to achieve pun with “man”. The rest of the puns are “general” and “ginger”，“king” and “kinsman”，“muster” and “mustard”，“emperor” and “empty”. Xiong Shiyi's translation is equivalent to the Chinese edition not only in form but also in content and pronunciation, and in this translation, all the pun are homophones too. In addition, Xiong Shiyi added two sentence in his translation, “Ma. My lord! Mu. He is in heaven.”, which strengthen the humor of this piece of dialogue. Xiong's translation is very successful, because the form of the target text is the same as the original text, and the content was changed ingeniously a little to constitute puns.

5.4.5 Address Form

Address form is not only a linguistic phenomenon, but also a social and cultural phenomenon. Address form can be generally divided into kinship terms and social address terms. The former is used among relatives, and the latter is used among persons who have no relationship.

Address form is an important part in language communication, a good translation of address form can tell the audience about the relationship among the characters. There are vastly differences between western address forms and that of China, because Chinese people think highly of relationship among people, while people in the western countries think “all men are created equal”, so they value individuality. The Chinese address forms are far more than that of the English, it is very difficult to find corresponding words in English. For example,

宜人 不该辜负我，害我素贞受折磨。(《断桥》)

My husband shouldn't have betrayed me, I've suffered so much for his sake. (Yang, 2001: 216)

并非是哀家颊带惆怅，都只为我朝中不得安康。(《二进宫》)

Not that personal sadness has stained my cheeks. But that I've been worrying that peace can't be maintained in the court. (Yang, 2001: 200)

The underline characters “官人” was use by a wife to call her husband in ancient China, and at that time men enjoy higher status than women, so all address forms about man are honorific titles, for example, in Chinese a husband can be called “郎”, “郎君”, “夫君”, “相公”, “官人”, “老爷” and etc., while in English there is only one word: “husband”. The queen called herself “哀家” when her husband, the emperor, died, and similar Chinese words are frequently used in Jingju, such as, “孤”, “孤王”, “妾”, “老夫”, “大王”, “君王” etc.. Another example is “cousin”, in Chinese, the corresponding address forms are “表哥”, “表姐”, “表弟”, “表妹”, “堂哥”, “堂姐”, “堂弟” and “堂妹”. The following address forms: “咱”, “俺”, “小人”, “小可”, “在下”, “晚生”, “老朽”, “老夫”, “老身”, “愚兄”, “为兄”, “小弟”, “下官”, “卑职”, “奴婢”, “贫道”, “孤”, “朕”, “哀家”... are all refer to the speaker himself / herself, but in English there is only one word: “I”. Though above Chinese address forms are not equal in number with that of English, the equivalent address forms can be found in English, hence they can be translated literally.

There are another kind of address forms in Jingju which are composed by surname add the name of the official title, for example, “杨衙内”, “乔国丈”, “苏元帅”, “魏左参”, and there is no equivalent address form in English, for example, “杨衙内”, transliteration can be used in this kind of address forms, explanation can be added after the translation, that is “Yang Ya Nei – palace guard”. Some Chinese address form can be translated into English when there are similar address forms, for example, “苏元帅” and “魏左参” was translated as “Commander-in-Chief” and “vice Commander-in-Chief”. There are also a kind of address forms that can be translated by explaining the the relationship between the characters, for example, “乔国丈” was translated by Yang Zhi (2000) as “my brother's father-in-law”, the performer of this piece of transcripts is Sun Shangxiang, who is Sun Quan's younger sister, and “乔国丈” is Sun Quan's father-in-law, so “乔国丈” was translated as “my brother's father-in-law”.

Chapter VI Conclusion

Cultural exchange plays an important role in the establishment of the national image. Culture exchange between our country and the outside world is also increasingly equal, and more and more foreigners are interested in Chinese traditional culture. Jingju has a unique position in Chinese culture, and the cultural value and national spirit it carries has already gone beyond the art itself. Jingju plays a substantial role in cultural exchange.

Translation is not only the transformation of two languages, but also the transformation of different thinking and culture, which involves different languages, different cultures, different customs and different ways of thinking etc.. It is these differences between the East and the West that makes translate Jingju a complex and difficult work.

Guided by Nida's Functional Equivalence, Hangdang, names of the repertoire, transcript of Jingju, Qupai, allusions and puns are all discussed in this thesis. Hangdang, is a kind of special terms that are created by Chinese, and equivalent words or expressions can not be found in English. According to Nida's theory, to find proper words on the basis of considering the readers response, is the most feasible way. Therefore, transliteration with annotation is used in the translation of Hangdang; in the translation of the names of repertoire, when Jingju repertoire is names after the place's and person's name, especially when the the person or the place is famous, transliteration is an effective way; some Jingju repertoires names have no actual meaning, or they can not express the whole story well. In this case, give them a new name as the target titles. Jingju repertoires names may seem strange for foreigners, so in order to make the foreign audience understand the connotation of the Jingju repertoires names, liberal translation method can be used. In order to make the target names are more acceptable, some adjustment can be made in target names.

Most Qupai can be literal translated, however some Qupai has cultural and historical background, when translating these Qupai, cultural and historical elements should be took into account.

Its poetic language, dialect, allusions, puns and address forms are all discussed in Jingju transcript translation. Jingju transcript reads like poetry, the target text should also be poetry to achieve the style equivalence. The dialect in Jingju can be translated as

formal English. Literal translation method can be used in allusion translation. There are two kind of address forms: the kinship terms and social address terms. The number of Chinese address forms is far more than English address forms, hence the equivalent address forms can not be found in English. Transliteration with explanation and liberal translation are available. Puns can be divided into two kinds too: polysemy puns and homophones puns. Transliteration and liberal translation all can be used in pun translation, because of the lexical and semantic difference between Chinese and English, some adjustment should made in pun translation. Therefore, in order to make the Jingju convey the cultural connotation accurately, the translator can broaden the skills of translation, and free from the fetters of literal translation. Select the corresponding appropriate translation methods to achieve the purpose of intercultural communication.

Generally speaking, under the guidance of Nida's Functional Equivalence Theory, this thesis discusses the purpose of Jingju translation, the importance of audience, and other principles or strategies in Jingju translation, and then tries to put forward translation methods in each part of Jingju. Due to the limitation of the author's competence and time, the shortage of the reference date, and the shallow understanding of the Jingju, this thesis still needs to be improved. The author hopes to attract more persons to concern about Jingju translation through this thesis.

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作者简介

1. 基本情况

女，河北省邢台市人，1977 年 11 月出生，西安电子科技大学外国语学院 2012 级硕士研究生。

2. 教育背景

2003.09～2005.07 就读于西安外国语学院英语专业

2012.08～ 西安电子科技大学外国语学院硕士研究生

3. 攻读硕士学位期间的研究成果

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