单位代码	10445
学 号	2013020488
分类号	H319
研究生类别	全日制

山东舒紅光学 硕士学位论文

(学术学位)

On Chinese-English Translation of Peking Opera from the Perspective of Skopos Theory

-- A Case Study of the Two English Versions of *The Fisherman's Revenge*

基于目的论的京剧英译 ──探析京剧《打渔杀家》的两个英译本

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签字日期: 2016年 月 日

签字日期: 2016年 月 日

On Chinese-English Translation of Peking Opera from the Perspective of Skopos Theory -- A Case Study of the Two English Versions of *The Fisherman's*Revenge

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Submitted to the Foreign Language School In Candidacy for the Degree of Master of Arts

Shandong Normal University
Jinan, Shandong
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June, 2016

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Abstract

China as an ancient nation with more than five thousand years of history gave birth to the brilliant Chinese civilization. Peking Opera as the excellent representative of the Chinese traditional operas and traditional culture, has been carrying and delivering the rich civilization. The basic connotation of Chinese culture, the most fundamental values of Chinese people have been vividly demonstrated in the classical repertoires like the worthy representative *The Fisherman's Revenge*.

Peking Opera belongs not only to the Chinese nation but also the whole world. Within the national context of the "introducing Chinese culture to the world" strategy, Peking Opera translation has become an crucial way to let the world understand China, Chinese culture and further to enhance China's cultural soft power. Discussion ignoring reality is just castles in the air, and both the presence of many problems in the current overseas Peking Opera dissemination and the depression of the domestic studies on Peking Opera translation urge a fundamental solution to guide the Peking Opera translation. Peking Opera by its very nature belongs to the drama category, keeping the dual nature of literariness and performability, which makes the Peking Opera translation more complicated. The translation process involves not only the interlingual transfer of the two language symbol systems but also many other aspects, which requires the translator to side with only one of them. Therefore, to achieve the successful dissemination of Peking Opera overseas, we must get clear solutions to the following problems: What is the purpose of the English translation of Peking Opera presently? What is the theoretical guidance to the translation of Peking Opera? What is the standard of Peking Opera translation? What is the effective mode of Peking Opera dissemination? Once these problems are tackled, a practical and feasible theory system guiding the practice of the English translation of Peking Opera can be set up. According to the German Functionalist Theory of Translation, the translation purpose is the most important factor which guides the overall translation of producing a functionally adequate target text. The Skopos Theory provides a new theoretical perspective for the Peking Opera translation.

Based on the Skopos Theory, this paper explores the problems above taking the two English versions of *The Fisherman's Revenge* of the project "English Translation Series of a Hundred Peking Opera Classics" and Yang Xianyi & Gladys Yang for example. The study finds that the translation of Peking Opera aims at spreading Chinese culture and stage performance is the most

effective way to achieve this goal. Therefore, whether the translation is suitable for performance becomes the only standard to measure the Peking Opera translation, and intelligibility, individuality, colloquialism and the aesthetic value of Peking Opera are all vital to achieve this standard.

Key words: drama translation, Peking Opera translation, Skopos Theory, performability, *The Fisherman's Revenge*

摘要

五千年的文明古国,孕育了辉煌的华夏文明。京剧作为中国传统戏曲和传统文化的 优秀代表,更是承载和传递了这厚重的文明。中华文化的基本内涵、中国老百姓最根本 的价值观念在以《打渔杀家》为代表的经典剧目中得以生动展现。

文化是民族的更是世界的,在国家实施文化"走出去"的大战略背景下,京剧的译介已经成为让世界了解中国,了解中国文化,进而增强我国文化软实力的重要途径。罔顾现实的探讨只是空中楼阁,当前京剧在海外的现实传播中存在颇多问题,国内京剧英译研究动力不足,这些问题都需要我们从根本上予以解决。京剧就其本质来说隶属于戏剧范畴,同时具有文学性和可演性双重性质,这就使其译介复杂化,涉及除两种语言符号系统语际转换之外的其他诸多方面,这要求译者能在两者之间做出正确的选择。因此,要实现京剧在海外的成功传播,必须首先明确以下几个问题:当下我国京剧英译的目的何在?京剧英译的理论指导何在?京剧英译的标准何在?京剧传播的有效模式何在?对这些问题的回答可以建立起一套切实可行的京剧英译理论体系从而指导京剧的英译实践。德国功能主义目的论认为,翻译目的是决定翻译行为的首要因素,整个翻译行为受翻译目的制约,从而创造出功能上充分的目的文本。目的论为京剧英译提供了崭新的理论视角。

本文以目的论为指导,以"中国京剧百部经典英译系列"和杨宪益《打渔杀家》的两个英译本为例探讨了上述问题。研究发现,京剧英译旨在传播中国文化,而舞台演出是实现该目标的最有效途径,因此是否适合于舞台演出成为京剧英译成功与否的衡量标准,而可懂性、上口性、人物的个性和京剧的美学价值都是达到这一标准的必备因素。

关键词: 戏剧翻译; 京剧英译; 目的论; 可表演性; 《打渔杀家》

Introduction

Background of the Study

As a quintessential Chinese art form, Peking Opera is a comprehensive performing art, which combines singing, dancing, music literature and acrobatics together. Peking Opera as an outstanding representative of the many traditional Chinese operas and traditional culture, not only attracts the largest audience but also carries and delivers the rich Chinese civilization. The basic connotation of Chinese culture, the most fundamental values of Chinese people have been vividly and profoundly demonstrated in the classical repertoires, which makes it reasonable for foreign people to take Peking Opera as the very window to know more about China.

The cultural soft power has been playing an increasingly important role in building a world power currently. However, when we review the culture exchange with foreign countries in recent years, we find that a large number of foreign theatrical works are introduced, while the Chinese traditional opera are rarely translated into foreign languages and spread to foreign countries, resulting in a serious "deficit" in cultural exchange. In order to enhance the cultural soft power, our nation has been implementing the "introducing Chinese Culture to the world" strategy. Peking Opera translation as an important component of the project should be valued.

Besides, the current overseas dissemination of Peking Opera faces some problems limiting its progress. What's more, in the field of Peking Opera translation and Peking Opera translation studies, people do not have a unified theory and standard to guide their practice which also hinders the further dissemination of Peking Opera. Therefore, a feasible and effective theory system needs to be established to guide the overall project. In a word, four problems should be solved. What is the purpose of the English translation of Peking Opera presently? What is the theoretical guidance to the translation of Peking Opera? What is the standard of Peking Opera translation? What is the effective mode of Peking Opera dissemination?

Purpose and Significance of the Study

The study attempts to: explore the purpose of Peking Opera translation; find a suitable translation theory on the basis of the purpose; lay down the appropriate judging standards on Peking Opera translation with the guidance of the theory, and then find an effective

dissemination mode of Peking Opera. After the answers of the four questions are found, the thesis hopes to establish a feasible theory system and apply it to the analysis of the two English versions of *The Fisherman's Revenge*. It is sincerely hoped that the thesis can provide a reference for the future Peking Opera translation and promote the spread of Chinese culture in English speaking countries.

Structure of the Thesis

The structure of the thesis is as follows:

The Introduction part is a general description of the study including the background of the study, purpose and significance of the study, structure of the thesis.

Chapter One provides an introduction to drama translation including the dualistic nature of drama, characteristics of dramatic text, features of drama translation and drama translation studies at home and abroad.

Chapter Two lays down the framework of the Skopos Theory including the brief introduction, basic aspects of Skopos Theory, and the applicability of Skopos Theory to Peking Opera translation.

Chapter Three is an overview of Peking Opera and its Chinese-English translation and begins to touch some questions to be solved in this thesis including the brief introduction of Peking Opera, the overseas dissemination of Peking Opera, the purpose of Peking Opera translation, the standard of Peking Opera translation, the ideal translation mode of Peking Opera, the studies of the Chines-English translation of Peking Opera at home and abroad and the specific introduction to *The Fisherman's Revenge* and its two English versions.

Chapter Four is the core part of the thesis and further answers to the questions to be solved and give a description to the study of the two English versions of *The Fisherman's Revenge* on the basis of the foregoing discussion which includes the translation brief of the *The Fisherman's Revenge*, factors serving the fulfillment of the translation skopos, the exploration of intelligibility, colloquialism, individuality and the aesthetic function of the two versions.

The conclusion part gives the final conclusion of analysis and studies in the previous parts. The limitations and suggestions for this thesis are also given in this part.

Chapter One Drama and Drama Translation

1.1 Brief Introduction of Drama

Drama is one of the most ancient art forms of human and constitutes an essential part in the world civilization. Drama, which is translated as "戏剧" in Chinese, has dual reference to both a written literary text and theatrical performance (Wang Guifang & Li Changsheng, 2013: 3).

1.1.1 A Comprehensive Art

Based on the performance forms of drama, it can be divided into plays, singing operas, dancing operas and Chinese traditional operas, etc. However, no matter what kind of forms a drama may present, it always apply many different art forms comprehensively in the presentation of the story, like literature (the script), performance, staging, lighting, and other theatrical elements, and this is why we call drama a comprehensive art. Traditional Chinese opera is also a combining art form, which, in the course of becoming fully developed, built a tradition of combining literary scripts, music, dance, acrobatics, stagecraft and artistic design (Sun Ping, 2012), and the Peking Opera is an outstanding representative of it.

1.1.2 The Dualistic Nature of Drama

Rather different from the other literary genres, like novels, poetry, drama has dual reference to both a written literary text and theatrical performance, as we mentioned above. The closet drama, which is written for reading only and has a small number, is excluded in our discussion. The dualistic nature of drama decides that the translated version should not be merely a literary work for reading but also the script which directs the performance. Because of this, the translation of drama is not as easy as that of other genres for it not only involves the transfer of a certain text from source language into target language but involves extra-linguistic elements (Wang Guifang & Li Changsheng, 2013: 4). Whether to keep the literariness or the performability is a dilemma, for the translators for there should be very different approaches adopted in the translation basing on the very different target situations. Once the translators side with the wrong target and adopt the inappropriate approaches, their work will be totally in a failure. This is especially true for the Peking Opera translation as it is too heavily loaded with

culture of Chinese characteristics. To deal with translation with such profound culture well, different approaches are supposed to be adopted, based on the target situations.

1.1.3 Characteristics of Dramatic Text

There are mainly three characteristics for dramatic text: individuality, colloquialism and aesthetic function. First, in a drama, different roles have their own distinctive ways of talking and behaving, and it is through the language and action of the characters that the vivid roles are realized and the plots get advanced, so experienced playwrights often try their best to portray different individuals with different individuality in their works. Besides, dialogue is the main body of a drama and the actor's lines are derived from life, so the language must be very different from that of proses, fictions and poetries. The language must be ensured to be colloquial, which is to be concise, simple and well-acted, and only by doing this can the dialogue and the development of the story be easily and fully followed and understood by the audience at the same pace. Last but not least, drama comes from life but is much higher than life. The original oral language is refined and processed through applying different rhetoric methods to the stage performance to make the audience more attracted by the art, such as pun, metaphor, hyperbole, etc. Peking Opera's text is a good example embodied with such aesthetic function. To sum up, the translation of the dramatic text is nothing but a great burden for the translator to reproduce all these three characteristics to ensure the successful communication between the source drama and the target audience.

1.2 Features of Drama Translation

Because of the dualistic nature of drama, drama translation takes on some very different features from that of other literary genres. The translation process not only deals with two different languages but also with two groups of audience.

1.2.1 Different Receptors

The dualistic nature of drama decides that the target receptors of the translation are foreign theater audience rather than readers only, like that of the translation of novels or poetries. Drama appreciation as a common entertainment for people from all walks of life attracts an audience who has a comparatively not so high literary attainments. Thus, it can be sure that the target receptors of the translation must be broader than that of other literary forms. The translator should take into consideration the different cultural backgrounds, different tastes and even different educational backgrounds of the audience and so on in the translation process.

1.2.2 An Audio-visual Art

In the daily communication of ordinary Chinese people, people are more accustomed to describing the activity of appreciating a live traditional opera performance as "听戏" (listening to an opera) rather than "看戏"(watching an opera). Thus, in the translation of Chinese traditional operas, the translators should place a higher expectation on the listening aspect. That is because drama is different from films, and the settings and all the backgrounds in a film are dynamic while the settings in drama is static, which makes dialogue plays a more important role in realizing the roles' characters and advancing the development of the story. Thus, in the process of translating, translators must bear in mind that the translation is supposed to ensure that the audience can easily achieve the audio-visual effect and popularity of the language, that is to say, the version must be: first, colloquial and daily to both the actors and the audience, which will not only lessen the burden of the actors but also make the audience natural and comfortable in the whole appreciation; second, easy to be followed and understood by the audience; third, no cultural barriers in the whole performance. The last two features require some special translating approaches. To sum up, the translators are practically to achieve the effect of interpretation by utilizing the translation methods (Liu Xiaoyan & Guan Zian, 2002).

1.2.3 No Footnote

In the process of literary translation, translators may like to add some "footnotes" to promote the understanding of something like cultural barriers, word games and so on. However, the staged translation of operas cannot because of the limitation of time and space, the understanding of the plots must be finished in a flash and there is no chance for the audience to review, so any notes that appear on the stage will disturb the audience and make them distracted. This will lead to the failure of the performance. To avoid such disadvantages, footnotes should be omitted and replaced by applying other approaches, which places a much higher request on the translator's expertise.

1.3 Drama Translation Studies at Home and Abroad

1.3.1 Drama Translation Studies at Home

In China, the translation of drama began in the late 19th century, and the boom appeared after the May 4th Movement. At that time, a large number of western dramas were introduced to China, such as the works of Shakespeare. Although a large scale of dramas are introduced,

studies on drama translation does not grow into prosperity, so there is not a perfect theoretical system of drama translation in China. Guo Moruo, Cao Yu, Lao She, Zhu Shenghao, Yu Guangzhong, and Ying Ruocheng are important representatives of the modern drama field in China, all of whom have a thorough understanding of drama. They are not only outstanding playwrights, but also have made significant achievements in drama translation.

For studies of drama translation, Guo Moruo raised his "translation poetics" theory. He believed that poem was important to literary translation, for all good works were poetic. Lao She attached great importance to the overall style of the translation. He believed that faithfulness of the translation depends on whether the content of the target text was consistent with that of the original text, whether the narrative tone and writing style was consistent with that of the original, but if there was a conflict between a concrete word effect and the overall effect, appropriate modifications to the former must be done to ensure that the overall effect of translation was similar to that of the original text. In addition, Lao She's drama translation attached great importance to colloquialism, which was also based on the overall effect of the translation, for drama was to be staged and the language must be living. The views of Lao She seemed to be confirmed by Cao Yu who also stressed drama was translated for performance and the language must be suitable to stage performance. Zhu Shenghao attached great values to keeping the verve of the original work and faithfully convey the charm of the original work. Although Ying Ruocheng did not leave many translation works, his translation thoughts and practice left a profound influence to Chinese drama translation. He held that the primary purpose of the translator was to realize the performance function of the drama. At the same time, the translator should follow the general rule of drama language in the choice of translation strategies and methods, taking the needs of the director, actors and audience into account to enhance the performability, to achieve ideal stage performance effect. In the view of Yu Guanzhong, translation should be alternative. He stressed that drama translation should make necessary modifications to the exotic allusions, cultural words, and the overtones of language must be externalized which may enable the audience to understand the performance easily. His success told that translation which satisfied the stage performance was the ultimate pursuit of drama translation. These ideas were summarized by dramatists in their creation and translation, and have different emphases. These ideas have not been with the mainstream of the western translation schools.

1.3.2 Drama Translation Studies Abroad

Western drama translation studies began in 1970s, and was much earlier and systematic than that of China. Before the mid-1970s, the discussion on drama translation was mainly focused on comparative analysis of translation texts to explore the equivalence achieved between the source and target text. After the mid-1970s, many translators began to study the drama text in the dynamic system of drama symbols and have got fruitful results (Meng Weigen, 2012:33). In the past thirty to forty years, foreign drama translation mainly focused on: First, the nature of drama translation, drama as a special style form, keeping not only the commonness of literary language, but also the characteristics of dramatic art. The works of drama translation should serve as a drama or a piece literature, namely the translation is for performed or reading, or both. Second, the aim of drama translation, namely whether the "performability" or "speakabality" should be reserved? Third, the features of drama translation text, namely the text is completed or not completed. Fourth, the cultural transformation of drama translation; that is which translation method should be adopted in dealing with the different cultures, namely foreignization or domestication, or both? Fifth, the status of the translator, namely the translator is in a dominant position or in a subordinate position?

Chapter Two Skopos Theory

2.1 Brief Introduction of Skopos Theory

The Skopos Theory, also named the Functionalist Skopos Theory of Translation emerged in Germany in the 1970s. Skopos is a Greek word for "purpose". In Skopos Theory, the leading principle that determines the translation process is the "Skopos" of the overall behavior.

Its development went through the following phases:

The first stage: Katharina Reiss introduced the functional category into her translation criticism for the first time. Although her views of translation criticism were still based on the "equivalence theory", her book *Possibilities and Limits of Translation Criticism* was regarded as the starting point of the new theory. Footing on equivalence, Reiss developed a model of translation based on the functional relationship between the source language and the target language. For Reiss, the ideal translation would be one "in which the aim in the target language is equivalence as regards the conceptual content, linguistic form and communicative function of a source language text", and she referred to this kind of translation as "integral communicative performance" (Nord, 2001). But what should be given the top priority in the practice is the function of the target version.

The second stage: Hans J. Vermeer made much more efforts in trying to bridge the gap between the theory and practice. He proposed the Skopos Theory, and got translation free from the bondage of the original text in academic research. He held that translation was a behavior with clear purpose based on the source text which must be accomplished through consultation, and the translation must follow a series of principles, among which the Skopos principle took the first place. In other words, the translation depended on the purpose of the translation. In addition, the translation must also follow the other two rules, the "Intratextual Coherence" and the "Intertextual coherence". After these three principles were put forward, the achieved adequacy of the stated translation purpose as the new evaluation standard took place of the long-standing "equivalence" theory. Vermeer also proposed the concept of "translation brief" and stressed that it was the translator who decided whether, when and how to complete the translation task, that is, the initiative was in the translator's hand to make the final decision what kind of translating approaches should be applied, what can be retained and what was to be adjusted or modified

according to the original purpose of the translation. Vermeer held that the highest controlling principle in translation should be the "Skopos rule": Once the aim of translation changes, the translating strategies and approaches applied also change. In other words, the skopos of translation determines the translating strategies and approaches that should be adopted. From then, both the dispute over "domestication and foreignization" and the extensive argument over "formal equivalence and dynamic equivalence" in translation history were tabled, and "skopos" was the only standard for any questions to be tackled.

The third stage: Justa Holz-Manttari consulted the Action Theory and Communication Theory and presented the theory "translational action" in 1981. The theory of translation action further developed the Functionalist Skopos Theory and termed translation action the process of producing a message transmitter of a certain kind and was designed to be employed in superordinate action system to coordinate the actional and communicative cooperation. What is worth our attention was the emphasis on "message transmitters" which included not only the textual material but also other media such as pictures, sounds and body movements for "translation" and the further improved status of the translator. The theory of translation action had a lot in common with the skopos theory, and later Vermeer integrated the two.

The fourth stage: Christina Nord as the leading figure of the second generation of the theory comprehensively summarized and perfected the functionalist school. She for the first time systematically elaborated all the internal and external factors to be considered in the analysis of the text, and how to develop the most appreciate strategies to meet the purpose of the translation in another language on the basis of the original features of the source-text in English. Christina Nord also made a careful elaboration of all the main theories of the functionalist theory, and put forward another guiding rule, the "function plus loyalty" rule, thereby perfecting the theory.

To sum up, in the Skopos Theory, the aim of the translation behavior plays an essential role in determining other aspects in the translating process. What we also need to be clear is that the Functionalist Skopos Theory is one of the most significant theories in the translation history.

2.2 Basic Aspects of Skopos Theory

2.2.1 Four Principles in Skopos Theory

Firstly, the skopos principle. The Skopos Theory puts that the first principle of translation bahavior is the "skopos principle", which means that the translation should function in the target language and cultural context by the way the receptors expect. Translation may have multiple

purposes, and these purposes are further divided into three categories: (1) The purpose of the translator; (2) the communicative purpose of the translation work; (3) the purpose aimed at by a particularly adopted translating strategy (such as to illustrate the special features of the grammatical structure of a language), however, generally, the "purpose" refers to the communicative purpose of translation, and the translator should have the ability to clarify the choices and determine the particular purpose. The principle helps the translators get rid of the long-existing dilemma of "domestication or foreignization", "dynamic equivalence or formal equivalence", "being good interpreters or being slavish translators" and so on. It means that the Skopos of a certain translation may need a "domestication" or "foreignization" translation, or something combing the two, depending on the purpose that the translation is to meet.

Secondly, the coherence principle. The coherence rule means the translation must follow the intra-textual coherence to keep the translation itself make sense in the target language culture and communicative situation, and thus readable and acceptable to the receptors.

Thirdly, the fidelity principle. The fidelity rule means that there should be inter-textual coherence between the original work and the translated version. This is almost the same as the so-called principle that "be faithful to the original work", except that the faithful extent and the form of the translation depend on the translator's skopos and understanding.

Fourthly, the function plus loyalty principle. This was raised by Nord when she found the two drawbacks of the theory: due to the existence of different cultural patterns, people with different cultural backgrounds may have different views on what is good translation; in addition, if the communicative purpose of the translation required by the skopos principle is just contrary to the purpose of the original work, our translation will break the fidelity principle. Therefore, Nord proposed the principle of function plus loyalty rule to coordinate the relationship between the translators and the cultural differences. Nord believed that, on one hand, the translator shoulder the moral responsibility to explain to the receptors everything they are doing; on the other hand, the translator should respect the original author, and carefully deal the relation between the intention of the original work and the translation skopos. Thus, the principle of loyalty focuses on the relationship between the translator and the original author, clients, target receptors and any other participants in the translating process. Nord proposed this principle, thereby improving the theory.

To sum up, these four principles make the basic principles of the theory, but the latter three must subject to the "skopos principle", and skopos still ranks the top.

2.2.2 Translation Brief

Translation brief, also can be named as "translation commission", "translation instruction", and we can get that it is the "translation brief" that gives a clear answer to the "skopos" of the translation activity. According to Nord, the translation brief should contain information about:

- the (intended) text function(s),
- the target–text addressee(s),
- the (prospective) time and place of text reception,
- the medium over which the text will be transmitted, and
- the motive for the production or reception of the text. (Nord, 2001)

Normally, this kind of specific information should be given by the client when he tries to initiate the translation behavior, but more often the client is not expert in cultural communication and they may only give a target situation in which the translation is to be used. Thus, it depends on the translator's responsibility and competence to decide the strategy and the type to be chosen, so the translator has a great freedom in the overall process. In a word, translation brief specifies the skopos, and the translation brief is a must before the translation behavior is implemented.

2.2.3 New Evaluation Criteria

In skopos theory, adequacy as the new standard made a fresh challenge to the traditional standard – equivalence which was proposed by Nida. But Reiss didn't completely abandon the concept; instead, she took it as one subordinate to adequacy. Within the framework of the Skopos Theory, "adequacy" refers to the qualities of a target text with regard to translation brief, the translation should be "adequate to" the requirements of the brief. It is a dynamic concept related to the process of translational action and referring to the "goal-oriented selection of signs that are considered appropriate for the communicative purpose defined in the translation assignment". Compared with adequacy, "equivalence" on the other hand, is a static, result-oriented concept describing a relationship of "equal communicative value" between two texts or, on lower ranks, between words, phrases, sentences, syntactic structures and so on. In this context, "value" refers to meaning, stylistic connotations or communicative effect (Nord, 2001).

2.2.4 Status of the Translator

Traditionally speaking, translation was just regarded as a simple exchange between two languages and only if the translator had a good command of the languages, can he or she make a great success. Translator was regarded as the servant, slave or invisible man of the original work. But in the skopos theory, skopos takes the highest control as we mentioned in 2.2.2, and all the final decisions about the translation are determined by the translator's behavior, so the translator needs not only a good command of the languages and cultures but also the expertise of many aspects, such as the translating strategy, the appropriate approaches. In a word, the status of the source text is significantly lowered while the translator's greatly raised.

2.3 Applicability of Skopos Theory to Drama Translation

As we have drawn in Chapter One, drama has many features different from other genres, among which the dualistic feature is the most fundamental one. Only when this problem is tackled, can the translators go on to explore other questions to ensure the realization of the other features of drama as we have mentioned in 1.2. As for Peking Opera, we should retain its performability rather than its literariness. That we choose staged performance as the way to introduce Peking Opera to the world is determined by our final goal of spreading Chinese culture, which will be discussed in Chapter Three, and many other aspects: first, compared with books, staged performance and films attracts more overseas audience; second, many problems existing in the translation and transmission of Peking Opera to foreign countries call for an urgent solution; third, an unified theory and standard needs to be established to guide the Peking Opera translation at home, to table the argument of whether keeping the absolute distinctiveness of Chinese culture or giving priority to its going abroad by making some duel concession. In the final analysis, it is the lack of a definite goal of Peking Opera translation that leads to the appearance of such an embarrassing situation. To be brief, what the purpose of Peking Opera translation is, what the standard for a good Peking Opera translation is and what the best transmission pattern is are the main ones we must solve.

According to the Skopos Theory, the Skopos of the translation behavior takes the highest principle controlling the overall translation, and once the aim of the translation is set, the other problems can be well solved. Therefore, the theory can be applied to the Peking Opera translation. With guidance of the "Skopos Theory", we can stop the argument on some important issues and put forward the unified standard to guide our translation behavior, and find a better transmission mode to make our translation goal more adequately realized. From a long-term point of view, the study on the translation of Peking Opera will set a good example on other operas and promote their transmission abroad. To sum up, "Skopos Theory" has a great value in 12

contributing to our nation's cultural foreign transmission. Therefore, the thesis is to take the two English versions of the traditional Peking Opera *The Fisherman's Revenge* translated by Yang Xianyi and Sun Ping respectively as an example to explore whether the translation brief is achieved by them adequately, and if there anything should be reserved or corrected.

Chapter Three Peking Opera and Its Chinese-English Translation

3.1 An Overview of the Peking Opera

3.1.1 Brief Introduction of Peking Opera

As the quaintness of Chinese culture, Peking Opera (Jing Ju in Chinese), the "National Opera", epitomizes Chinese thought and art. It is not only a heritage of the Chinese people but the whole world. As early as the 1920s, the famous Peking Opera masters have begun to spread the excellent tradition to other parts of the world. In 2010, Peking Opera was included as a part of the Intangible Cultural Heritage of Humanity by UNESCO. Compared with other abundant operas in China, Peking Opera does not have a very long history, and it was in the late period (around 1840) of Qing dynasty that it came into being. It was for the celebration of the 80th birthday of the emperor Qianlong that the Sanqing Troupe in Anhui province was invited to perform for the royal family, after that the troupe did not leave and continued to perform with other troupes Sixi, Chuntai and Hechun who came to Beijing later. The four troupes cooperated with the artists of HanDiao (the Opera form of Hubei province), and at the same time they accepted part of the operas, melody and performance methods of Kunqu opera and Qinqiang opera, absorbing some other local folk tunes from different places. After a long period of continuous communication and fusion, the Peking Opera eventually took its shape. Peking Opera began a rapid development in the Qing dynasty palace, and reached an unprecedented prosperity in the time of the Republic of China.

Compared with other operas which are estimated that the total number is to be some 360 (Nie Yanyan, 2013), Peking Opera ranks the first for having the largest number of fans all over the world and the widest area where it is appreciated. Of course, the most important factor is the features of the perfect art. Roughly speaking, the charm of the Peking Opera can be seen from the following aspects related to the art, and every aspect can never be neglected for each plays a distinctly important role in its presentation.

Firstly, compared with drama as a general idea that it is a comprehensive art as we mentioned in 1.1, Peking Opera is a much more complex art which can be fully demonstrated from just one aspect that it compromises. Only the performance aspect includes four categories:

singing, speech, acting and combat. We are all clear about the function of singing, but once speech, acting and combat are neglected, the Peking Opera will lose its distinctiveness and value. For Peking Opera, it is not the simple presentation of the real life, rather it is abstracted, and it refines, beautifies, exaggerates, decorates the forms, the language, and actions of life (Sun Ping, 2012). Thus, it is a hard process to cultivate an excellent actor, not alone a great one like Mei Lanfang. Secondly, the distinctive role types and abundant schools in Peking Operas make the art even more complex and more distinctively beautiful, but more worth studying. Thirdly, the music and modes in Peking Opera may be the part that attracts the fans most but also the hardest part for the foreign scholars to understand, so in translation this should be paid enough attention. Fourthly, the theatrical speech in Peking Opera is a combination of rhythmic and linguistic characteristics, so whether this feature can be well reserved is an important standard of a good translation. Fifthly, the costuming and facial makeup in Peking Opera not only have a very special meaning but also serve the different roles and plots, thus there is a saying among the actors "prefer the used to the wrong", which means there are strict requirements on the actor's costuming and makeup, so there is a necessity for the translators to give a fully clear instruction to the target receptors. Sixthly, the properties and stagecraft in Peking Opera have the same functions as that of the costuming and facial makeup, for they are also a way heavily loaded with cultural connotation, the different location of a chair can mean a very different situation.

To sum up, Peking Opera is a profound art. Every "part" of it is an elaborate combination of ancient culture and art. No matter which part one wants to write about, there is always a great deal for people to know and explore (Sun Ping, 2012). So, the translation of any Peking Operas needs great effort and work. It not only needs the good knowledge of two languages but also the expertise behind the opera and stage performance.

3.1.2 The Overseas Dissemination of Peking Opera

It has been about one hundred years since the original overseas dissemination of Peking Opera and the whole process can be roughly divided into three periods.

For the first period, it was from the 1919 to the end of 1940s, and Mei Lanfang was the leading figure in this period. On April 21st 1919, Mei went to Japan and for the first time brought Peking Opera out of our country. In October 1924, Mei went to Japan again and performed some representatives of his own. In January 1930, Mei went to America with other some 20 actors, and performed in Washington, New York, Chicago, Los Angeles, Honolulu and many other places, and his performance in America got a big success. In March 1935, Mei went to the Soviet Union,

and his performance there was highly praised by the local people and even some world famous dramatists and writers. The foreign performance of Mei eliminated the discrimination that the western world had on Chinese Operas and even Chinese people and promoted overseas dissemination of Peking Opera and the cultural communication with western countries.

The second period is from the 1950s to the end of the 1970s. After the establishment of the new China, our nation sent some Peking Opera troupes to go abroad to make performance tours in many parts in the world. Mei Langfang went to the Soviet Union in 1952, 1957 and 1960, and Japan for the third time in 1956. In 1951, Zhang Yunxi, Zhang Chunhua with some other artists went to Berlin and performed on the World Festival of Youth and Students. That was the first tour performance sent in the name of the country to foreign countries. Besides, at the same time, the actors followed the nation's diplomatic corps to perform abroad, and covered many countries such as India, Burma, Venezuela, Colombia, Cuba, and Canada and so on. The influence of Peking Opera becomes increasingly strong. In this period, the troupes sent abroad were all in the name of the country, and tour performance was taken as a way of cultural diplomacy.

The third period was from 1978 till now. With the implementation of the reform and opening up, China has had extensive cultural exchange with the rest of the world, and the new generation of Peking Opera artists has been performing all over the world, the influence of Peking Opera art abroad has been increasing gradually. Many famous institutes like the China National Peking Opera Company, Beijing Peking Opera Company, Shanghai Peking Opera Company and the Youth Troupe of Tianjin Peking Opera Company and many other Peking Opera institutes have successively joined the spread of Peking Opera abroad. Some organizations set by the oversea Chinese also promote the spread. After the recent 30-year development, Peking Opera has got some achievements especially in some countries of Asia, North America and Europe. But we still have to admit there are some problems limiting the dissemination (Li Siqing, 2014).

On the top place, the art does not have a relatively stable audience group, and many foreigners appreciate Peking Opera just to satisfy their curiosity, and they do not even has any understanding of this extremely rich art, and in those who adhere to the art many are overseas Chinese other than the real foreigners and they take it as a comfort more at times when they are homesick. Additionally, language and culture are still the barriers. Because we cannot give the audience abroad a good translation and explanation of the culture contained, so the performance groups are more inclined to put on some "martial operas", and thus mislead the audience and leave them the misconception that Peking Opera is equivalent to Kung Fu (Dong Dan, 2013).

Last but not least, the performance abroad is in fact a losing business, and it needs the subsidies from the government, so we still have to explore how to be included in the world market of arts performance. In a word, the present dissemination of Peking Opera is not as satisfying as we have expected, and the ideal dissemination mode and translation are still urgent tasks for us to explore.

3.2 Theoretical Guidance System of Chinese-English Translation of Peking Opera

In 2.3, we have made it clear that the Skopos Theory is the most suitable theory that can direct the Chinese-English Translation of Peking Opera. Besides this, we still have to find the answers to the other three questions that we raise in the introduction part to establish a comparatively unified theoretical guidance system to direct the Chines-English translation of Peking Opera. With the direction of such a theoretical system, people may stop the argumentation on some controversial points and have a much firmer theoretical basis in choosing the corresponding strategies.

3.2.1 The Purpose of Peking Opera Translation

There is an old saying among the Chinese people that "People singing operas are crazy, people watching are fools." Although the saying is just a joke, we can easily find that there is an aura co-produced by both the actors and the audience. It is through this aura that Operas get its vitality, and thus the operas are reserved and developed. We can easily find that traditional operas are taken as the most popular art form by the common people of the largest number in China. Many artists, like the famous former CCTV11 host Bai Yansheng, agree that it is through appreciating operas that the ordinary Chinese people begin to know about history and shape their moral values when there was no enough education resources, especially before the 1970s. Many traditional operas demonstrate the personal excellence to be a good member of the family or the nation, such as the criticism on the unfilial son in *The Upright Pavilion* (《海风亭》), the praise of sacrificing one's own sake to protect the justice in *The Orphan of Zhao* (《赵氏孤儿》), so we can be sure that Peking Opera not only deeply roots in the Chinese culture, thought and art, but also carries the fundamental values that the Chinese people have been cherishing for long. Thus, for anyone who wants to know what is the real China, Peking Opera can never be skipped.

Additionally, Peking Opera translation is the urgent need of the "introducing Chinese culture to the world" policy implemented by our country to be a real strong country. In modern

society, the soft power of culture plays an increasingly important role in building a world power. When we review the culture exchange with foreign countries in recent years, we find that a large number of foreign theatrical works have been introduced by translation to China, and the traditional Chinese operas are rarely translated into foreign languages and spread to foreign countries, resulting in a serious "deficit" in cultural exchange. It is estimated that there are altogether some 360 opera species in different areas in China, and the total number of the works created by each opera is surprisingly as much as hundreds of thousands. However, the pity is that only less than one hundred works of such an abundant drama system have been translated till now. Thus there is a great necessity to promote the research and practice of Peking Opera translation to reverse the "deficit" of cultural exchange. Therefore, to explain China to the world and to achieve the communication and integration of Chinese culture with the world is a significant proposition of the contemporary era and also the essential mission of the age that translators should take (Huang Youyi, 2008).

Third, the further study of Peking Opera translation is an urgent need to solve the problems mentioned in 3.1.2, for language and culture barriers existing are still the hardest to tackle.

The last, the present research and practice of Peking Opera translation is mainly shouldered by the foreign translators because of their natural advantage in the target language, but because of the limitation of the different languages and culture contained in the old art, they cannot accomplish the task as perfectly as the Chinese people. The translation should be Chinese-centered.

Culture is national but more international, thus promoting the translation of Peking Opera complies with the requirement of the temporary development of the world. Chinese-English translation of Peking Opera, in final analysis, is to give publicity to Chinese culture, and it is the only and fundamental purpose presently, by which the strategies and methods should be applied finally are determined.

3.2.2 The Standard of Peking Opera Translation

"Translation Standard" has been a controversial point in the translation history, and the same in the field of Peking Opera translation. However, the "Skopos Theory" has made it clear that the adequacy of the realization of the Skopos is the only standard. The only standard for Peking Opera translation is the adequacy of the realization of the publicity of Chinese culture. Thus we are confident enough to apply the corresponding standard to the work and give the final judge on many questions that are being heatedly talked about. Aiming at the "Publicity 18"

Translation", the former vice president of China International Publishing Group, Professor Huang Youyi (2010) put the "three adherences": adherence to the actual development of China; adherence to the target receptor's demand for Chinese information; adherence to the foreign audience's thinking habits, which are the same meaning as the thesis holds.

3.2.2.1 Peking Opera versus Jingju

In the translation of the title "京剧", experts have different ideas. The drama actor of the National Theatre of China, Tian Yu (2008) suggests changing "Peking Opera" into "Jingju" to stress that Jingju is completely different from the western Operas and Jingju should be taken as a completely independent art form for there are many aspects of Jingju which cannot be found the same in western operas.

Before the discussion of this view, let us have a look at a practical example of the translated version of *Honglou Meng*, which is translated as *A Dream of Red Mansions* and *The Story of the Stone* by the famous Chinese translator Yang Xianyi with his wife Gladys Yang and the English professor David Hawkes respectively. However, we can never deny the fact that the printed volume, the citations, the public attention and the circulation of Yang's version are far less than that of Hawkes in English-speaking countries (Zhang Linlin, 2013). This suggests that when people face an exotic culture, they are more inclined to accept the domesticated one which similar to their own. Of course, we do not mean to accept the domestication method blindly, we just need to find an acceptable and balanced way for the receivers to be actively involved by seeking the common ground. Once the very beginning of the appreciation of the translation is blocked, there will be no more chance to introduce the art, let alone the publicity of culture.

This translation "Peking Opera" has existed for more than 100 years since it was originally developed by the westerners basing on their understanding (Lu Hefa, 2012). What is more, there are actually many things in common between Peking Opera and western Operas according to the study of Xu Shucheng (1996). It is certain that the difference can be fully sensed after the appreciation of the Peking Opera performance by the foreign audience. So, "Peking Opera" as the final translation perfectly realizes the goal to lead the foreigners to appreciate Peking Opera and further get something of Chinese culture. That Jingju was made world heritage with the title "Peking Opera" also demonstrates the respect on history, art and overseas audience.

3.2.2.2 The Translation of Professional Terms of Peking Opera

Peking Opera as a unique art form has a large number of professional terms that the layman cannot easily understand without explanation, which is pretty true for many Chinese people let alone the foreign audience. This may also be one of the reasons why Operas are not as popular among the youth presently as they were among the elder people. Now that the terms are hard to be perceived, the idea to keep the specialty without considering the different cultural background of the foreign people will definitely lead to the failure of culture communication. In the translation of the professional terms, we should seek a combination between the purpose of culture spread and the translation theories.

The "Skopos Theory" stresses that any text is just an "offer of information". The target text is an offer of information formulated by a translator in a target culture and language about an offer of information formulated by someone else in the source culture and language (Nord, 2001). The source text is no longer the supremacy standard of translation. So, in the translation of professional terms, the translator should get rid of the limitation of literal translation and find more approaches to make the translation more accurate and realize the goal of culture dissemination. Let us take the translation of role types (行当) as an example. There are different role types in Peking Opera, such as 青衣, 花旦, 老生 and 小生. Many translators are for the translation of "Qing Yi", "Hua Dan", "Lao Sheng" and "Xiao Sheng" according to their pronunciation in Chinese in name of reserving the distinctive specialty of Peking Opera without considering the great barriers that they make for the target audience, which will definitely result in failure of cultural communication. For this kind of terms, we should explain the meaning to the target receptors. "Virtuous Lady", "Vivacious Girl", "Bearded Man", and "Non-bearded Man" can be accepted as good translations for having fully demonstrated the connotation of the terms and ensured that they can be understood by the receptors. Though we may have many choices in the translation of Peking Opera, to achieve the final goal of the publicity of culture, what we must bear in mind is the circumstances that the target receptors are in for.

To sum up, as for the application of translation strategies, we cannot in the fond hope of building the appeal of Chinese culture by literal translation only without paying any regards to the receptivity of foreign audience for Peking Opera itself is caviar to the general. Therefore, the combination of literal translation and free translation, foreignization and domestication will promote the acceptance and recognition of the target receptors.

3.2.3 The Ideal Translation Mode of Peking Opera

Peking Opera, as such a rich performance art, has so many aspects with its own characteristics that one cannot understand well if he does not have a good knowledge of them. This is also why Peking Opera does not enjoy a wide popularity among the young as it had before, let alone the foreign people who do not share the same culture background. Before the concrete discussion on this aspect, it is suggested that we take a look at an experiment carried by Li Siqing in 2013 in her research to find the most effective way for Peking Opera dissemination. There are altogether 21 interviewees who come from America, Australia and England and have never watched Peking Opera performance before. The experiment is carried in four rounds, and in each round there are some differences.

The First round:

The interviewees watch the first Peking Opera performance prepared,

and there is an interpreter beside to provide the simultaneous interpretation.

The Second round:

The interviewees watch the second Peking Opera performance on one screen prepared,

and on the other screen the script and its English version is offered.

The Third round:

Read the instructions booklet introducing the plots, roles, facial makeup, costume, and properties of the third Peking Opera for about 45 minutes,

and the interviewees watch the third Peking Opera performance on one screen prepared,

and on the other screen the script and its English version is offered.

The Fourth round:

An artist gives a lecture and display some common things in Peking Opera and offer the interviewees an opportunity to dress the costumes, draw facial makeups, and practice some movements of the art,

and read the instructions booklet introducing the plots, roles, facial makeup, costume, and properties of the fourth Peking Opera for about 45 minutes,

and the interviewees watch the fourth Peking Opera performance on one screen prepared,

and on the other screen the script and its English version is offered.

After the first and second round, it was reported that the interviewees did not show much interest in the art, about half of whom even indicated they were reluctant to watch Peking Operas any more. But after the third round, all of the interviewees exerted a great interest in Peking Opera and 38 percent of them expressed their desire to appreciate more and even have the plan to learn Chinese. After the fourth around, the interviewees began to raise many professional questions to explore the art (Li Siqing, 2014). Thus, we can easily find the function of different dissemination modes. This suggests that with more knowledge on an exotic culture, with more things in common with their own experience, the target receptors are more easily to accept a completely different culture. Thus, we can conclude some useful points to promote our translation. The Peking Opera translation cannot only focus on the script lines but also the other aspects of the opera to promote the deep understanding of the target receptors. This is also the reason why some artists would like to try their best to give some lectures on the performance before the performance is presented abroad and the performance can get great success finally.

3.3 Studies of Chinese-English Translation of Peking Opera at Home and Abroad

The foreign studies of Peking Opera covers the following aspects according to the summary of Chao Julan Pian(1987): first, the general introduction of Peking Opera, and Scott A.C. as the earliest one exploring this field ever made a great contribution; second, the history of Peking Opera, and in the book *The Chinese Theatre in Modern Times: From 1840 to the Present Day* written by Mackerras, Colin P., most part concerned about Peking Opera; third, he development of Peking Opera in modern times, the book *The rise of the Peking Opera, 1770-1870: Social Aspects of the Theatre in Manchu China* written by Mackerras, Colin P. can be taken as the most complete one; fourth, biographies about Peking Opera actors, like the book *Mei Lan-fang, Leader of the Pear Garden* written by Scott, A.C.; fifth, new creations of Peking Operas; sixth, study on music score, for scholars studying on Peking Opera, music score is the most difficult; seventh, the script translation; eighth, monographic researches on specific filed of Peking Operas, like the book *Listening to Theatre: The Aural Dimension of Beijing Opera* written by Wichmann, Elizabeth Ann, in which the music of Peking Opera was sufficiently explored.

With studies, many scholars also took part in the translation and performance of Peking Operas. Among these scholars, the achievement of the American Professor of University of Hawaii is particularly worth our attention. She not only translated the opera *Phoenix Returns to*

Its Nest but also took part in the performance herself and got a great success. What's more, by her practice, she further stressed the importance of making the translation performance-based and put forward many feasible methods in balancing the source and target text. The doctoral thesis of the American scholar Hwang wei-shu (1976), Peking Opera: A Studay on the Art of Translating the Scripts with Special Reference to Structure and Conventions, was a valuable piece, in which the scholar set forth a detailed analysis on the translation theory, translation principles and procedures that should be applied in translation of the performance-oriented operas.

Thus, we can get that, in the eye of westerners they paid more attention to the final performance, and what they were endeavoring to do was to perfect their translation and to make the translated Peking Opera appreciated through the form of performance by the foreign audience as naturally as they could.

Compared with the foreign studies, the studies at home does not seem so satisfying. What we are focusing on is more about the concrete details of the translation of Peking Opera other than a systematic introduction. Although we do have some translations of some traditional Peking Operas like the works of the great translator Yang Xianyi and some Peking Opera performance with English script, we can never deny the total number is small, that we do not have any systematic study on the distinctive art, and our theoretical studies is still on the surface and needed to be furthered. However, we are delighted to notice that the first ten titles of the "English Translation Series of a Hundred Peking Opera Classics" co-produced by the Renmin University of China and Beijing Foreign Studies University under the leadership of the famous scholar and actor of Peking Opera Sun Ping have been published. The series with its expressive and easily understandable introduction, is fine in details and vivid in illustrations in its display of Peking Opera, and is the most detailed and comprehensive translation of Peking Opera, and fills the blank in English translation of Peking Opera (Sun Jiazheng, 2012).

3.4 The Fisherman's Revenge and Its Two English Versions

3.4.1 A Peking Opera Classic The Fisherman's Revenge

The Fisherman's Revenge (《打渔杀家》) is a classic of Peking Opera, and it is an adapted combination of the two most popular chapters taken from the Peking Opera repertoire Qingdingzhu Pearl (《庆顶珠》) which was originally composed of twelve chapters. This classic is so popular among people after it was performed in the middle of the 19th century that it

has become the favorite one that almost all the famous beard male actors and female actors like to perform.

It is said that the story is taken form the Shui Huzhuan (《水浒传》). The old hero Ruan Xiaoqi who had changed his name to Xiao'en got a pearl called Qindingzhu, which had a magical power to retreat the water when travelling in the river as if walking on dry land with the pearl on head, and the pearl later became the token of marriage of Xiao's daughter with the son of anther hero Hua Rong of Liangshan. Xiao lived a poor life by fishing in the river after the failure of the revolt. And one day, his old friends Li Jun and Ni Rong came, and when they were drinking in the boat, the steward Ding Lang sent by Landlord Ding came to demand the fishing tax, but because it was dry and the river was sinking, Xiao had no money to pay the tax. Li Jun and Ni Rong condemned the steward for their exploitation on peasants. The landlord got angry after he heard of the business, and he sent his boxing master with thugs to force the old man to pay the money. Facing such flagrant provocation, the old fisher's patience ran out, and he drove them away. But, knowing the heartless landlord would not let it go easily, Xiao went to the government to seek for help. However, the magistrate who had been bribed by the landlord gave forty strokes to the old man without listening to his statement and ordered him to apologize to the landlord that very night. Xiao was indignantly resent, and in the name of apologizing by presenting the pearl he crossed the river with his daughter and killed the Dings.

The Opera reflects the intensified clash between the peasants and the feudal society. There are three leading characters in the opera: Xiao En, belonging to the "Beard Male" role type; Guiying, the daughter of Xiao En, belonging to the "Virtuous Lady" role type; the boxing master, belonging to the "Comic Role" type. In this thesis, we are going to take the version translated by Yang Xianyi with his wife and the other taken from the project "English Translation Series of a Hundred Peking Opera Classics" for analysis.

3.4.2 The Two English Versions Adopted and the Corresponding Translators

In this thesis, we are going to take two English versions as a case study, in which one is translated by Yang Xianyi with his wife and the other one is taken from the project "English Translation Series of a Hundred Peking Opera Classics".

Yang Xianyi (1915-2009) is the famous translator, expert in foreign-literature study and poet of China. Referring to Yang, there always seems to be no adequate words to give comments on the achievements that he and his English wife Gladys have got. They make so much breathtaking contribution to the translation filed of China, and their translation ranges from the 24

ancient classics to modern poems and novels. No matter the total sum or the quality of his translation, no one in the translation field could match him presently. Their representative translation of *Honglou Meng* set up a permanent monument for China's translation industry. Their translation also involves the Operas like Qunqu Opera, Peking Opera, Chuanju Opera, Pingju Opera and Minju Opera, and the one we have adopted in this thesis is one of the four classics of Peking Opera that Yang and his wife has translated.

The project "English Translation Series of a Hundred Peking Opera Classics" was officially started in September 2011 after several years' plan of the experts and scholars of the Peking Opera translation field, with the famous professor and Peking Opera actor Sun Ping as the general chief editor. In October 2012, the first two volumes, ten books, of the series were copublished by China Renmin University Press and Foreign Language Teaching and Research Press. The project is funded by the state within the national context of "introducing Chinese culture to the world" strategy, and is supported by the Renmin University of China and Beijing Foreign Studies University with their strength in the humanities, social studies, English studies and translations, as well as their experience accumulated through years of cultural exchanges.

The project plans to consist of twenty volumes, and every volume contains five operas, and altogether there are going to be one hundred operas contained when the project is accomplished. Besides, the series features on its systematical introduction of not only the one hundred opera repertoires but also the full aspects of Peking Opera. To fulfill such an enormous task is nothing but difficult, as Peking Opera is such a profound and comprehensive art that every aspect of it can be written into a thick book. It is hard to imagine how much efforts and minds the translators will spare in trying to present a both "deep-reaching" and "all-encompassing" series. But, we are sure that the effort will be repaid for their contribution to the exploration on intercultural communication mode and dissemination of our national culture. *The Fisherman's Revenge* that we are going to study is one chosen from the current published ten translations, and the creativeness and specialty of the translation are soon to be appreciated in the following chapter.

Chapter Four Study of the Two English Versions of *The Fisherman's Revenge*

4.1 Translation Brief of The Fisherman's Revenge

According to Nord (2001), every translation task should be accompanied with a clear translation brief to identify the kind of translation needed by providing the translators important information from certain aspects. Only the translation brief is made to be clear that the translation skopos can be fulfilled. Thus, there is a need for us to take a careful analysis of the translation brief of *The Fisherman's Revenge*. As we have mentioned in Chapter 2, the translation brief should contain information about: the (intended) text function(s), the target–text addressee(s), the (prospective) time and place of text reception, the medium over which the text will be transmitted, and the motive for the production or reception of the text.

4.1.1 The Intended Text Function

As we have talked about in Chapter 3, Peking Opera is an outstanding epitome of the extremely rich Chinese culture and values, thus getting to know about the Peking Opera is the basic and effective way for foreigners to know China. Spreading Peking Opera also complies with the policy "introducing Chinese culture to the world" implemented by our country presently. What is more, accumulating more experience and exploring an effective communication mode to tackle the problems that we are facing in the process of spreading Peking Operas is an urgent thing to be done. So, we can make it self-evident once more that the fundamental skopos of our translation is to spread Chinese culture. The Fisherman's Revenge as an outstanding classic of this brilliant culture, on the one hand it is not only loaded with the virtues and moral standard of the Chinese people but also many classic stories and conventions of our history, on the other hand it is also loaded with rich Peking Opera art which has been being refined for more than one hundred years by the artists generation by generation. Thus, it has been made clear that the target addressees are the foreigners, the aim is to make them know Peking Opera, know China. However, we can never neglect another question. What kind of form would the foreign audience like to adopt to appreciate our art? Through reading books or through watching performance as we native Chinese do? The choice between these two modes will finally decide the effectiveness of our effort which has been paid by such a big scale of people. The answer is definite: through 26

performance. Staged performance attracts more audience than that of reading. That is decided not only by the nature of drama, but more by the fact from our experience we have concluded basing on the passed oversea dissemination. The aim of culture spread is supposed to be consistently matched with the standard that the translation should be performance-based and the blueprint of staged performance. To sum up, the Peking Opera translation should serve the reading need of some of the foreign readers, but more importantly, the performance need of more audience and actors.

4.1.2 The Medium for Text Transmission

As we have analyzed above, the final skopos of Peking Opera translation is to make people know about Chinese culture through watching the staged performance. We have also noticed in the first chapter that listening plays an important part in the audience's appreciating process of a drama, so listening to the verbal communications and the lyrics of the actors is the most important part in the whole activity. Thus, the dialogues and the lyrics in the opera are the main medium for text transmission. The success of the translation of the dialogues and lyrics plays a crucial role in ensuring the understanding of the audience. But the existence of the great difference between English language and Chinese language, the western culture and Chinese traditional culture makes the translation even harder. The famous translator Yu Gaungzhong (2002) ever put that the translation of drama dialogue must be "pleasant to the audience's eyes, pleasing to the audience's ears, and colloquial to the actors." Besides, for the nature that drama is to tell stories through creating characters, thus as the blueprint of the staged performance, the translation still need to be effective to guide the actors' performance. What is more, that Peking Opera is popular all over the world is largely depends on the beauty that it passes from each aspects of its system, without which Peking Opera will be of no soul and vitality, thus the translation must also ensure the beauty can be fully displayed.

4.2 Factors Serving the Fulfillment of the Translation Skopos

As the analysis above, the skopos of the Peking Opera translation is to spread Chinese culture by staging the performance. And the staged performance is the guarantee of the realization of the final skopos of Peking Opera translation. Thus, realization of performability needs to take into two factors into consideration: language and culture and serve two parties: actors and audience. The performability is intensively manifested in the following aspects: intelligibility, individuality, colloquialism, and the aesthetic value of Peking Opera. Only these four aspects are achieved can the performance is well guaranteed. In the case study of the two

English versions of *The Fisherman's Revenge* we are going to focus on these aspects to explore whether the performability is ensured.

4.2.1 Intelligibility

As we all know, 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 which people from other cultures cannot easily understand for the lack of the same images in their own, such as the quotation of classic allusions, proverbs and so on. However, drama as a comprehensive art is always loaded with a big deal of culture of the source language which may alienate the foreign audience. In the Skopos Theory, the target receptors' response is taken as an important judging standard for the success of the translation. Thus, the translators must meet the receptors' need to make the meaning clear and understandable. Peking Opera as a system of its own features and characters, many aspects of it are distinctive and strange to the foreigners. What's more, Peking Opera itself as a great art carries the quintessence of our nation's culture. Only when these perplexing cultural barriers are handled duly by the translators can the audience take the first step to appreciate the Peking Opera art and then further know more about Chinese culture. To meet with this requirement, the translator must make his effort to choose a proper mode for the dissemination and also apply the proper approaches to cope with the culture-loaded words.

4.2.2 Individuality

Individuality is another important feature of the drama language, requiring the dramatic language must comply with the identity and personality of the roles, thus promoting the shaping of the typical role, and that is to say language becomes the externalization of the personality, character and mental world of roles. Dramatic language is one of the most important means of portraying figures and shaping characters. Figures in dramas must be distinctive and have their own charm. Drama is different from the other literary genres in that the figures in drama are completely shaped by spoken language only and the playwrights cannot enhance the figures through an objective description and narration complement or explain the thoughts and actions of the figure as a writer or a novelist does. Therefore, the dramatic language itself should be convincing, able to reflect the personal traits, identity and inner world of the character. Only in this way can the character and the integrity of the figure be established. Individuality is also further manifested with the development of the plots. While the emotion and environment change, the language of the roles will vary correspondingly to deepen the figure and leave an

infectious impression on the audience. All in all, the individuality of drama language demands that translators should make advantage of all kinds of approaches to shape typical figures and achieve the effect of "the style is the man." In *The Fishermans' Revenge*, all the roles have their own features, and especially for Xiao En, the old man whose trait are increasingly shown with the development of the plots.

4.2.3 Colloquialism

Colloquialism is another feature of drama language, and it's the fundamental requirement of the drama dialogues. The language spoken by the actors must adhere to the real life and give the audience a sense of reality. The language serves to parties: the actors and audience. For actors, the language must be speakable, which means that the language can be spoken naturally and effectively on stage following the natural rhythm of breathing. For the audience, the language can be easily caught and perceived due to these three aspects: first, the audiovisual feature of performance is badly in need of the immediate impact on audience, the audience pursue direct communication to make instant response, enjoy the pleasure and resonate with the performance; second, the receptors of drama performance is different from that of the other literary genres in that the appreciators of other literary genres require a certain cultural degree while the audience of drama covers all kinds of people, young and old, male and female, rich and poor, welleducated and uneducated, which requires the translator to think for the whole and produce the language accepted by the universal; third, because of the limitation of both space and time, the translators must endeavor to shape and deepen the vivid figure by offering as much understandable information as possible in limited time and space. To achieve such a standard, the translators always prefer colloquial expressions and avoid the use of long and complex sentences. For Peking Opera, the day-to-day dialogue is applied with a great deal, that is also an prominent feature of Peking Opera with the very original flavor, thus the translation of the dialogues in The Fisherman's Revenge will play a significantly part in the success of its dissemination.

4.2.4 Aesthetic Value

The aesthetic function of Peking Opera is one of the most important factors that keep its strong vitality and popularity among the people. Without the aesthetic function, Peking Opera will lose its value of existence. The aesthetic function of the language that Peking Opera reserves can be seen mainly from two aspects: the poetic language and the rhetoric device applied. language used in drama comes from life but not the same, for it has been polished and condensed

to be more functional and convenient in expressing the feeling, thus to enhance the special charm of the drama. The utilization of poetic language not only gives people a beautiful auditory and visual pleasure but the form by which it presents give people a musical enjoyment. Besides, the application of the rhetoric devices makes the language full of loveliness and vividness which produces a profoundly convincing and heart-touching effect. Rhetoric devices like rhyme, parallelism, irony, pun etc. are frequently applied in Peking Opera, the reservation of these images will directly result in the judge of the foreign audience on Peking Opera.

4.3 An Analysis of the Two English Versions of *The Fisherman's Revenge*

As we have drawn from 4.1 and 4.2, the translation of *The Fisherman's Revenge* is to guide the oversea Peking Opera performance and to spread Chinese culture, and the realization of intelligibility, individuality, colloquialism and the aesthetic value in the translation is extremely necessary to the fulfillment of such skopos. Thus, the analysis of the two English versions of *The Fisherman's Revenge* is going to be explored mainly in the four aspects mentioned in 4.2.

4.3.1 Exploration of Intelligibility

As we have talked in 4.2.1, Peking Opera as a system of its own features and characters, many aspects of it are distinctive and strange to the foreigners. What's more, Peking Opera itself as a great art carries the quintessence of our nation's culture. Only when these perplexing cultural barriers are handled duly by the translators can the audience take the first step to appreciate the Peking Opera art, which is the key unit decides the success of the translation, and then further know more about Chinese culture. Thus, the translators must make a good arrangement of the relevant aspects of Peking Opera and give a clear and all-round explanation of them in the translation. Besides, the stage prompts must be dually dealt instead of omitting for it directs the work of the director and the actors, and the culture-loaded expressions also should be carefully translated, like salutations, allusions and dialects.

4.3.1.1 The Translation Mode

As we have put in Chapter Three, Peking Opera as such a rich performing art, has so many aspects with its own characteristics that the foreign people who do not share the same culture background can never fully understand. Only the more knowledge they have the better they can understand the art, thus the better intelligibility the translation gets. And when we look back to the two English versions that accomplished by Sun Ping and Yang Xianyi with his wife Gladys Yang respectively, we can easily find that the two books adopt the very different modes and the 30

aspects of Peking Opera they have covered also cannot match. The two forms bellowing display the components of the two versions:

Table1: Structure of the Translation "The Fisherman's Revenge" Taken from the Project "English Translation Series of a Hundred Peking Opera Classics"

Guide to The Fisherman's Revenge	Synopsis		
	Plot		
	Brief Introduction to the performers		
	Major Artistic Characters		
	Music		
	Costuming and Props		
Music Score and Transcript of <i>The</i>	Music Score		
Fisherman's Revenge	Transcript		
	A Brief History of Peking		
	Opera		
	The Artistic Features of		
	Peking Opera		
			Sheng
	Role Types and Schools in Peking Opera	Role Types in Peking Opera	Dan
			Jing
			Chou

		Schools of Peking Opera
An Introduction		
to The Peking		Orchestra and Musical
Opera		Instruments
		Introduction of Arias and
		Tunes in Peking Opera
	The Music and Modes in	Qupai in Peking Opera
	Peking Opera	
		Peking Opera Percussion
		Patterns
	Theatrical Speech in	
	Peking Opera	
	Costuming	
	Facial Makeup	
	Properties and Stagecraft in	
	Peking Opera	
	The Performance of Peking	
	Opera	

Table2: Structure of the Translation "The Fisherman's Revenge" of Yang Xianyi & Gladys Yang

A Brief Introduction to Peking Opera
The Transcript
About "The fisherman's Revenge"

As a systematic and distinctive art treasure, every aspect of Peking Opera can be written into a thick book. Thus, the clear demonstration and explanation of each aspect can avoid making barriers to the audience in its foreign dissemination and make the culture more quickly

and fluently accepted. The "English Translation Series of a Hundred Peking Opera Classics" makes each opera an independent book including not only the very opera but a general introduction of the brilliant art, which will definitely promote the audience's understanding about the art and further benefit the cultural dissemination like the Third and Fourth Round in the experiment mentioned in 3.2.3. From this point of view, we may see that the project "English Translation Series of a Hundred Peking Opera Classics" does make a contribution to the spread of Peking Operas for having found such a feasible way. We are certainly not denying the version of Yang for considering the limitation and lack of such a strength in 1958, but hoping to develop a more creative, feasible and effective mode in the future translation of operas. This is also a good mode which other operas can take example by.

4.3.1.2 The Stage Prompts

(萧恩上。)

萧恩:

(西皮慢板)

昨夜晚吃醉酒和衣而卧,

稼场鸡惊醒了梦里南柯。

(西皮原板)

二贤弟在河下相劝于我,

他叫我把打鱼事一旦丢却。

我本当不打鱼家中闲坐,

怎奈我家贫穷无计奈何!

清早起开柴扉乌鸦叫过——

叫过来飞过去却是为何?

(西皮二六)

将身儿来至在草堂内坐,

桂英儿看茶来为父解渴。

(萧桂英端茶上。)

萧桂英:

(西皮摇板)

清晨起老爹爹呼唤于我,

我这里捧香茶与父解渴。

(白)

爹爹用茶。

(萧恩喝茶,放下,萧桂英将茶具放下。)

Xiao En

(sings)

Drunk last night I went to bed without undressing

The cock's crow from the farmyard awakened me from my fond dream

My brothers admonished me on the boat

They urged me to give up the business of fishing

I might have enjoyed a leisurely life at home

But as my family is poor there was no other choice

Early in the morning, when I opened the wicker gate, a crow flew to and fro

Cawing over and over again—I can't help but wonder, what does it mean?

Let me go and sit in the outer room for a while

Guiying, bring me a cup of tea to satisfy my thirst!

Xiao Guiying

(sings)

Old Daddy's calling me in the room

I will bring him some fragrant tea to satisfy his thirst

(speaks)

Daddy, please have some tea! (Sun Ping, 2012:85)

[Enter HSIAO EN.]

HSIAO:

Last night I had too much wine and slept in my clothes;

Now the cock on the threshing-floor wakes me from my dream.

My two friends advised me yesterday on the river

To give up fishing for good;

And I would gladly stop fishing to sit at home,

But I have no other way to make a living.

Opening my wicker gate at dawn, I heard a cawing to and fro;

What is the meaning of this?

I step back inside my cottage and sit down.

Bring tea, girl, to quench my thirst!

[Enter KUEI-YING carrying tea on a tray.]

KUEI-YING:

Early this morning I hear father calling me,

And I come with fragrant tea to quench his thirst.

[Offering the tea to HSIAO.] Father, here is your tea.

[HSIAO drinks his tea and puts the cup on the tray, which KUEI-YING sets down.] (Yang Xianyi & Gladys Yang, 1956:27)

In the source text of this part, there are stage prompts like "(萧恩上。)", "(西皮慢 板)","(西皮原板)","(西皮二六)","(萧桂英端茶上。)","(西皮摇板)", "(白)","(萧恩喝茶,放下,萧桂英将茶具放下。)" guiding the actors' movement or their language form. In the versions of Sun, the translator only applies two words "sings", "speaks" and "recites" to indicate the singing part and the speaking part and other prompts are all omitted in the whole version. However, Yang translates the prompts in a more specific way. The italic part is the singing part while the no italic part should be spoken, and the movement prompts are set in the squire brackets. The foreign audience do not have a very good command of Peking Opera, let alone the arias and tunes of Peking Opera. The omission of these prompts of arias and tunes may be reasonable for the sake of reading only, but we can never mislead the audience and readers that all the text should be sung in Peking Opera. Whether the text should be sung or spoken in a theatrical-speech way often makes great difference. What's more, the omission of the movement prompts may confuse the readers, which is contradictory to our cultural spread purpose. Most importantly, the omission of such prompts makes the performance hard to be carried, and the actors have nothing to rely on to move. To sum up, the omission will not meet the requirement of performability and also betray the principles of Skopos Theory.

4.3.1.3 Salutation

Salutations are always heavily loaded with distinct specialty of a nation's culture which have no equivalent substitute in another language. The translation should be carefully dealt by the translators by adopting different strategies.

萧恩: (白)慢来,二位贤弟,船中有酒,愚兄打了几尾鲜鱼,你我弟兄畅饮几杯。

Xiao En (speaks)

My worthy brothers!

I have caught a few fresh fish today

Let's have a drink on the bow! (Sun Ping, 2012:71)

HSIAO:

Well, friends, today I have caught a few fish and we've plenty of wine on the boat. Let's do some good drinking together. (Yang Xianyi & Gladys Yang, 1956:15)

丁郎: (白)太爷当堂所断。

Ding Lang (speaks)

I am following the county magistrate's court orders. (Sun Ping, 2012:75)

TING LANG:

This was decreed in court by the magistrate of our country. (Yang Xianyi & Gladys Yang, 1956:19)

葛先生: (白)我家员外命丁郎前去催讨渔税,被萧恩羞辱一场。

Mr. Ge (speaks)

Mr. Ding told Ding Lang to go and collect the fishing tax from Xiao En

But he was sworn at by Xiao En and ended up coming back empty hands for his troubles. (Sun Ping, 2012:83)

KEH:

Mr. Ting told Ding Lang to collect the fishing tax money; but he was insulted by Hsiao En. (Yang Xianyi & Gladys Yang, 1956:26)

萧恩: (西皮摇板) 江湖上叫萧恩不才是我。

Xiao En (sings)

I am Xiao En of the rivers and lakes; I am without talent (Sun Ping, 2012:101)

HSIAO [fighting]:

After all, I am the well-known fighter Hsiao En. (Yang Xianyi & Gladys Yang, 1956:35)

Many culture-loaded words appear in the examples above, like "贤弟", "愚兄", "太爷", "灵外", "江湖" and "不才". These words can only be found in Chinese and there are not the same substitute in English, which requires the translator to make them clearly explained and then clear the cultural barrier for the target receptors. Both Sun and Yang deal the first three words well through finding the right person the words refer to. However, the translation of "江湖" and makes the receptors confused, for western people do not have such a saying has the same meaning of "江湖" and they also do not have the same words of keeping modesty as the "不才" implies. Yang omits the translation of "江湖" and changes the modest saying "不才" into "well-known" which matches the emotion of Xiao En at that time wonderfully for Xiao En is being in anger and the saying "being without talent" is just an irony. The version of Sun thus fails to achieve the aim of keeping intelligibility for the expressions "rivers and lakes" and "without talent" are absolutely exotic and make no sense to the target receptors.

4.3.1.4 Allusion

萧恩:

(西皮慢板)

昨夜晚吃醉酒和衣而卧,

稼场鸡惊醒了梦里南柯。

Xiao En (sings)

Drunk last night I went to bed without undressing

The cock's crow from the farmyard awakened me from my fond dream (Sun Ping, 2012:85)

HSIAO:

Last night I had too much wine and slept in my clothes;

Now the cock on the threshing-floor wakes me from my dream. (Yang Xianyi & Gladys Yang, 1956:27)

萧桂英:

(西皮摇板)

昔日子期访伯牙,

千里迢迢访豪家。

知心人说不尽知心话。

Xiao Guiying (sings)

Of old there was a Yu Boya Drunk last night I went to bed without undressing

Who travelled from afar look for heroes

The person one can confide in speaks words from the heart (Sun Ping, 2012:79)

KUEI-YING:

In ancient days Chung Tse-chi befriended Po-ya;

My father's old comrades are just as true to him;

There is no end to the talk between good friends. (Yang Xianyi & Gladys Yang, 1956:21)

Allusions are a great treasure which is enjoyed by the people of a nation generation by generation. They are often carried in beautiful stories and when people use them they also want to use the story together to establish the beauty sense. In the two examples above, "南柯" and "俞伯牙" are both allusions. "南柯" in its original story refers to a place, but later people like to use it as the substitute of a fond dream, so the translations of both the translators are acceptable. Yu Boya is famous for his friendship with Zhong Ziqi in history, and when people want to praise others for their friendship they refer to Yu Boya, but foreign people do not have such an image in their brain. Thus, in translation the image omitted must be complemented to make the sentence

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understandable to the audience. From this view, Sun's version of the second example failed to

achieve the target.

4.3.1.5 Dialect

Beijing dialect has some effect on Peking Opera and leaves some sayings in the art, which

some of the Chinese people cannot even understand, let alone the foreign audience, thus the

translators must do their best to overcome such language barriers.

大教师: (白) 你别撇斜, 我非打不可

Chief boxing master (speaks)

Don't try to avoid it, I'm raring to fight with you! (Sun Ping, 2012:101)

MASTER:

Don't try to use your age as an excuse. (Yang Xianyi & Gladys Yang, 1956:34)

In this example, a very special saying "撇斜" appears, which comes from the Beijing

dialect. This is spoken by the master when Xiao En refuses to fight with the master and his thugs.

But the master doesn't agree and he thinks Xiao En is taking his age as an excuse. So the

translations of the two translators are both acceptable.

4.3.2 Exploration of Colloquialism

To ensure the colloquialism, the dramatic language must be speakable, which means that

the language must be simple, easy to be spoken for the actors and easily perceived by the

audience.

4.3.2.1 Brevity

萧恩:(白)娃娃,当真要打?

大教师: (白) 当真要打。

萧恩:(白)果然要打?

大教师: (白)果然要打。

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万方数据

萧恩:(白)好哇!待老汉将衣帽脱在家中,打个样儿你们看看。
Xiao En (speaks)
You're just a kid! Do you really want to fight?
Chief boxing master (speaks)
I do.
Xiao En (speaks)
So you really do want to fight?
Chief boxing master (speaks)
I do.
Xiao En (speaks)
All right! Wait a minute I'll take off my coat and hat!
I'll show you how to have a fight! (Sun Ping, 2012:101)
HSIAO:
Do you really mean it, baby?
MASTER:
Of course.
HSIAO:
Are you absolutely sure?
MASTER:
Absolutely.
HSIAO:

Fine! Wait till I've put away my coat and cap and found a big enough place, then I'll show you a thing or two. (Yang Xianyi & Gladys Yang, 1956:34)

For this part, the two translations both limit the total number of the words in no more than forty, and they both apply many two-syllable words which give the actors less pressure to remember and let the audience follow up easily. But through the comparison, we still find that the Yang's is more colloquial for the word "baby" replaces "You're just a kid", "absolutely" for "I do" and "a thing or two" for "how to have a fight". Thus, it seems there is always a long way in the exploration of much more concise and colloquial expressions.

4.3.2.2 Rhythm

Rhythm often gives people a sense of rhythmicity which makes the expression more vivid and effective. In Peking Opera, the theatrical speech always keeps such a feature.

葛先生: (念)前仓堆后仓。

Mr. Ge (recites)

stored in barn after barn. (Sun ping, 2012:79)

KEH:

The granaries both in front and behind are full. (Yang Xianyi & Gladys Yang, 1956:23)

In this example, the rhythm lies in the repetition of " \hat{c} " (cang). In the version of Sun, the rhythm is reserved by the repetition of the word "barn" which makes the audience enjoy the original flavor of Peking Opera. However, we cannot find any effort that Yang makes to reserve the feature in his translation. Besides this, such failures can also be seen from many other lines:

丁郎: (念)离了家下,来到河下。

Ding Lang (recites)

Having left home, here I am on the riverbank now. (Sun ping, 2012:73)

Ting Lang:

leaving our house, I've come to the river. (Yang Xianyi & Gladys Yang, 1956:73)

大教师: (念)好吃好喝又好搅,听说打仗我先跑。

Chief boxing master (recites)

I'm treated with thing good to eat and drink and steep well

Therefore, whether there is a fighting, I am the first to run away. (Sun Ping, 2012:83)

MASTER:

I'm found of food and drink and every pleasure;

But when there's a fight, I'm the first to run away. (Yan Xianyi, 1956:25)

In the two examples above, the repetitions of the syllable "xia" and "ao" make the rhythm. However, neither of the translators attempt to keep the rhythm of "xia" and "ao" at the end of the two sentences of the source text, and lack of such translations will result in the loss of the specialty of Peking Opera and the Charm of Peking Opera language may no longer be noticed by the audience in a long view which is contradictory to the very aim of ensuring the performability.

4.3.3 Exploration of Individuality

The dialogues and the lyrics in the opera are the main medium for text transmission as we have stated in Chapter 4. Thus, translated languages used by actors should also give a very clear distinction of the personalities, which can make the whole drama filled with different flavors to please the audience. Let us take some examples embodying such details to have a look:

葛先生(白)敢莫是拉银子么?

大教师(白)拉不回银子,我们也几个还不拉回来么?

葛先生(白)教师爷取笑了。

Mr. Ge (speaks)

So you are going to collect the fishing tax!

Chief boxing master (speaks)

If we couldn't collect

Aren't you going to take our bodies back?

Mr. Ge (speaks)

You must be joking, Mr. master! (Sun Ping, 2012:85)

As we all can see, in this opera, the Master is actually not so capable of martial arts and he is the representative of the rotten feudal society but at the same time he belongs to the "comic role" type, so his language must be a little amusing. Thus, when Mr. Ge asks him to collect the money, what first comes into his mind is that he cannot match Xiao En and he may be beat to death. The word "bodies" added in the translation makes the master's character and his mental world very vividly and clearly demonstrated.

The main role in the opera is the courageous and righteousness old hero Xiao En, and his character is gradually deepened in the story. When he faces the force of the master and his thugs, he looks down upon these slaves of the feudal society.

萧恩(白)话倒是两句好话,可惜你二大爷没有工夫哇。

Xiao En (speaks)

It's a good idea, but I, your uncle, have no time for that. (Sun Ping, 2012:99)

HSIAO:

It's a pity your granddad has no time to spare. (Yang Xianyi & Gladys Yang, 1956:33)

Facing such a tough hero, the master tries to go soft to convince Xiao En to go with him to the Ting's, but Xiao En doesn't take it serious at all. The word "你二大爷" in the source text shows the dignity kept by Xiao En. The translators deal the word with "uncle" and "granddad" respectively, however, in the opera Xiao En is indeed a little elder than the master, so "uncle" may let the foreign audience take it as a polite address and fail to catch the ironic sense that Xiao En actually means. Therefore, "granddad" adopted by Yang in its translation can demonstrate the character of Xiao En more accurately and obviously.

In the final scene of killing the Dings, the story gets its climax, and the courageous, decisive character of Xiao En is fully shown.

萧桂英(白)爹爹呀,他家势力浩大,爹爹你,你还是忍耐了吧!

萧恩(白)不要儿管!取我的戒刀过来!

萧桂英(白)爹爹!不去也罢!

萧恩(白)快去取来,不要你管,取来!

(萧桂英捧戒刀。)

萧桂英(白)还是不去的好!

萧恩(白)不要你管,你看守门户,为父去了!

Xiao Guiying (speaks)

Daddy! They have great power

You should just put up with them, Daddy!

Xiao En (speaks)

Well, it's none of your business!

Bring me my coat and hand my broad sword!

Xiao Guiying (speaks)

Put up with them!

Xiao En (speaks)

It's none of your business. Bring me my things quickly! Hurry up!

Xiao Guiying (speaks)

Just don't go, Daddy! It'll be all right!

Xiao En (speaks)

It's none of your business. Look after the house carefully. I am leaving now! (Sun Ping, 2012: 111)

KUEI-YING:

But his family is very powerful, father. You'd better... you'd better be patient.

HSIAO:

Don't say any more. Bring me my coat and sword.

KUEI-YING:

Don't go father.

HSIAO:

Don't try to stop me, child.

KUEI-YING [Bring his coat and sword]:

Don't go, father?

HSIAO:

Give them to me. You stay here to mind the house. (Yang Xianyi & Gladys Yang, 1956:43)

Upon hearing the father is going to kill the Dings, as a filial young girl, Guiying worries about the old father and tries to restrain him from going. However, the old man has made up his mind and no one can change him anymore. He refuses the daughter's advice three times determinately. Both the translators have demonstrated the determination of the old hero, but Yang choose the imperative structures in all his speech while Sun applies more statement structures which have weakened the inner feelings of the old tough man, which cannot leave the target receptors as desperate atmosphere as that of Yang to the audience.

4.3.4 Exploration of Aesthetic Value

That Peking Opera keeps strong vitality and popularity among the people mainly due to its aesthetic function, without which Peking Opera will lose its soul. In this analysis we are to explore the beauty from three aspects: the form, the sound and the sense.

4.3.4.1 Beauty in Form

When try to read the two English versions of the opera, it is disappointing to find that the form of the poetic language is not paid enough attention.

萧恩(念)父女打鱼在河下,

萧桂英(念)家贫哪怕人笑咱。

萧恩(念)眼看不觉红日下,

萧桂英(念)一轮明月照芦花。

Xiao En (recites)

Father and daughter, we fish on the river

Xiao Guiying (recites)

We are not afraid of being laughed at

Xiao En (recites)

The sun will soon be setting in the west

Xiao Guiying (recites)

The bright moonlight floods the red catkins (Sun Ping, 2012: 79)

HSIAO:

Father and daughter, we fish on the river,

KEEI-YING:

Not caring if the folk laugh at our poverty

HSIAO:

How quickly the red son has set;

KEEI-YING:

And the brilliant moon shines out across the reeds. (Yang Xianyi & Gladys Yang, 1956: 21)

After the good friends Li Jun and Ni Rong leave, the father and daughter go home. Both Xiao En and the daughter are in good mood because of the visit of the two good friends. The part they recite above is a poem with a rigid form of seven Chinese characters in each line which is a frequently used form in Chinese classic poems. But, we find the total number of the translation does not respect the rule, the beauty of the form is totally abandoned. This is only one of the examples in the two versions. Although it is hard to match the source language in the same form by a foreign language, the translators should make their best to have a try.

4.3.4.2 Beauty in Sound

The lack of the sound beauty is almost the same much as the lack of form beauty in the two versions. .

萧恩:

(西皮慢板)

昨夜晚吃醉酒和衣而卧,

稼场鸡惊醒了梦里南柯。

(西皮原板)

二贤弟在河下相劝于我,

他叫我把打鱼事一旦丢却。

我本当不打鱼家中闲坐,

怎奈我家贫穷无计奈何!

清早起开柴扉乌鸦叫过——

叫过来飞过去却是为何?

(西皮二六)

将身儿来至在草堂内坐,

桂英儿看茶来为父解渴。

Xiao En (sings)

Drunk last night I went to bed without undressing

The cock's crow from the farmyard awakened me from my fond dream

My brothers admonished me on the boat

They urged me to give up the business of fishing

I might have enjoyed a leisurely life at home

But as my family is poor there was no other choice

Early in the morning, when I opened the wicker gate, a crow flew to and fro

Cawing over and over again—I can't help but wonder, what does it mean?

Let me go and sit in the outer room for a while

Guiying, bring me a cup of tea to satisfy my thirst! (Sun Ping, 2012:85)

HSIAO:

Last night I had too much wine and slept in my clothes;

Now the cock on the threshing-floor wakes me from my dream.

My two friends advised me yesterday on the river

To give up fishing for good;

And I would gladly stop fishing to sit at home,

But I have no other way to make a living.

Opening my wicker gate at dawn, I heard a cawing to and fro;

What is the meaning of this?

I step back inside my cottage and sit down.

Bring tea, girl, to quench my thirst! (Yang Xianyi & Gladys Yang, 1956:27)

While reading the source lines, we find the beauty hidden in the lines for the rhythm of "o" and "e" shaped by the characters "卧","柯","我","却","坐","何","过","何","坐" and "渴" in the rhythm of "ababababab". However, we do not find any signs to realize the same beautify in the two translations. Except this, there is another more important beauty which should have been retained when it happens to play on words:

萧恩(白)二位贤弟,愚兄做的河下的生意,忌的是"干旱"二字,有人提起"干旱"二字,不敢说罚,愚兄要敬酒三杯。

李俊(白)记下了。

倪荣(白)记下了。

萧恩(白)请!

李俊(白)饮!

倪荣(白)干!罚我三杯!罚我三杯!

Xiao En (speaks)

My brothers! I make my living as a fisherman

"Dry" and "drought" taboo words in my presence

If someone mentions those words—though it's not much of a penalty—

You will have to drink three cups of wine!

Li Jun (speaks)

I will remember that!

Ni Rong (speaks)

I will remember that!

Xiao En (speaks)

Please!

Li Jun (speaks)

Drink
Ni Rong (speaks)
Dry the cup! I accept my penalty: three cups of wine! (Sun Ping, 2012:73)
HSIAO:
We can do some good drinking here. But let me tell you both, in our trade we avoid those two words "dry" and "bottom."
Li, Ni:
And if someone uses those words?
HSIAO:
We don't call it a penalty, but we make him drink three cups.
Li [to Ni]:
Remember that!
Ni:
I will remember.
HSIAO [Raising his cup]:
Drink up!
[They drain there cups]
Li:
Finished!
Ni:
Bottom up!
HSIAO, LI:

Aha! You have broken the rule, you must drink three cups. (Yang Xianyi & Gladys Yang, 1956:15)

For Xiao En lives by fishing, he likes the rivers to be full of water and he does not like others to say any vocabularies containing the pronunciation of "gan" which means dry and no fortune for him. Thus, it is understandable to take drought pronounced "gan han" in Chinese as a taboo word for it contains the same pronunciation. However, that Yang uses the word "bottom" which has nothing to do with the meaning of "gan" makes foreign people confused. The beauty in the play on pronunciation of words is heavily weakened. Thus, the translation of Sun is much more acceptable.

4.3.4.3 Beauty in Sense

Beauty in sense means the translator adopt the method of foreignization to reserve the special culture to make the audience appreciate the original flavor of the art without inhibiting the intelligibility. For example:

萧恩(白)老汉幼年间,听说打架如同小孩子穿新鞋过新年的一般!如今老了,打不动了!打不 动了哇!

Xiao En (speaks)

When I was a child

If I heard there was a fistfight somewhere, I was so happy – just like a kid given new shoes on New Year's Day! But now I am too old to fight! (Sun Ping, 2012:101)

HSIAO:

When I was young I enjoyed fighting the way children enjoy putting on new shoes for New Year. But now I'm too old too old for a scrap. (Yang Xianyi & Gladys Yang, 1956:34)

When the master asks Xiao to have a fight, Xiao refuses for his being old and no longer has the interest in fighting as he was a little boy. Xiao compares his love in fighting to a little boy's eagerness for new clothes and shoes which is a popular custom in China when the Spring Festival comes. Although the foreign audience do not spend the Spring Festival (but they may have the Christmas Day which is similar to the Spring Festival), the translators still retain the difference for the sake of the beauty of a lunar new year which is the happiest event of the

Chinese every year. Once such kind of beauty is omitted or changed, it will make the translation ridiculous compared with the source text. Let us take another example:

李俊(白)小弟送银十两。

倪荣(白)小弟送白米十石。

Li Jun (speaks)

I will give you ten taels of silver

Ni Rong (speaks)

I will give you 140 lbs of rice (Sun Ping, 2012:77)

LI: I shall give you ten taels of silver.

NI: I shall give you ten piculs of rice. (Yang Xianyi & Gladys Yang, 1956:20)

Knowing Xiao lives a poor life, Ni Rong and Li Jun want to help him and promise to send him money and rice. For fear of that foreign audience do know about the weight unit "piculs", Sun converts ten piculs into 140 lbs which may understandable for the foreign audience but it will make jokes in its source culture for the number "ten", more importantly, carries an auspicious idea. Therefore, the version of Sun breaks the beauty.

To sum up, in this chapter we have explored how to ensure the performability of the English version of Peking Opera according to the guidance of Skopos Theory and the theoretical guidance system established in 3.2. Through our analysis and comparison, both the strengths and weaknesses of the two versions are revealed. In the process of the Chinese-English translation of Peking Opera, intelligibility takes the priority, and only intelligibility which covers so many aspects is ensured can we make further efforts to realize the beauty of other aspects of Peking Opera. With so much efforts and hard work, the final translation of Peking Opera will definitely not only bring out its unique artistic charm to the best advantage and attract a large number of audience, but more importantly spread Chinese culture more effectively.

Conclusion

By the analysis in the previous chapters, we have got the answers to the questions raised at the very beginning of this thesis. Peking Opera as the glorious representative of the Chinese culture serves as the window for the world to know China in the bigger context of "introducing Chinese culture to the world" strategy implemented by the country. We have drawn that the purpose of Peking Opera translation is to spread Chinese culture. According to the German Functionalist Theory of Translation, the translation purpose is the most important factor which guides the overall translation of producing a functionally adequate target text. That is, spreading Chinese culture takes the priority in the overall process of Peking Opera translation.

However, Peking Opera by its very nature belongs to the drama category, having the dual nature of both literariness and performability, which makes the translators trapped in a dilemma of whether to keep the literariness or the performability. Based on the experience accumulated in the previous overseas dissemination of Peking Opera, it is certain that the staged performance of Peking Opera attracts a lot more audience to know Peking Opera than that of any other forms. Therefore, only the performability of Peking Opera is ensured can the purpose of spreading Chinese culture to the world through the dissemination of Peking Opera be realized more effectively. In a word, Peking Opera translation serves as the blueprint for the performance. To what extent is the performance is accepted by foreign audience and actors becomes a standard judging the quality of Peking Opera translation.

The fulfillment of the performance-oriented aim is nothing but a difficult task, in which four factors should be taken into consideration: intelligibility, individuality, colloquialism and the aesthetic value of Peking Opera. Among these four factors, intelligibility must be the hardest to guarantee because Peking Opera translation not only deals with inter-lingual transfer of the two language symbol systems but also many other aspects which makes Peking Opera unique, such as role types and schools in Peking Opera, the music and modes in Peking Opera, costuming in Peking Opera, facial makeup in Peking Opera, properties and stagecraft in Peking Opera, and the performance of Peking Opera and so on. Therefore, more time should be spent looking for a more feasible mode to cope with as many problems that the foreign audience may encounter with as possible.

To make our analysis more clear, we make an analysis of the two English versions of *The Fisherman's Revenge* of the project "English Translation Series of a Hundred Peking Opera Classics" and Yang Xianyi & Gladys Yang. The study of the two versions is carried from the four aspects of intelligibility, individuality, colloquialism and the aesthetic of Peking Opera. Through our analysis and comparison, both the strengths and weaknesses of the two versions are revealed, and we are surprised to find the almost perfect transmission mode that the "English Translation Series of a Hundred Peking Opera Classics" presents, and also disappointed at their failure in keeping the beauty of Peking Operas. However, discarding their dross and selecting their essence will benefit our future studies a lot. With the analysis above, we get clear answers to the questions raised at the very beginning and a feasible theoretical system guiding the future translation behavior has been established.

However, for the sake of a better study in the future, the author would present the limitation of the thesis: first, because the author is not a professional in Peking Opera and the reference materials obtained are limited, the author is not able to give an in-depth research on every aspect of Peking Opera translation; second, as Peking Opera is broad and profound and there is so much culture contained, the author fails to give unified and concrete translation strategies in Peking Opera translation; third, for the author has no chance to do a survey abroad and the analysis is based on the existing studies of the other scholars. The present thesis is just a starting point for the author, and the author will do much deeper and broader research on it in the future.

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Acknowledgments

Years passed, at the completion of my thesis, recalling the beautiful ages and days I ever spent in this peaceful campus, I am too moved to say goodbye to everything that once accompanied me. My heart is full of gratitude and nostalgia.

First and foremost, my deepest gratitude goes to my supervisor, Mr. Liu Zailiang. In these years, my dear supervisor not only gives me academic instructions but educates me to be a good man, encourages me to try new things. I am deeply touched for all the efforts he has made for me, and this gratitude will be with me for all my life. In my future job, I would be a teacher like my supervisor and pass on this love to my own students.

Secondly, I would like to extend my heartfelt gratitude to Professor Cen Wei who led me into the translation field and offered me so much help in my life. I am also greatly indebted to Mr. Zhang Jingsheng, Mr. Xu Bin, Ms. Sun Ju, Mr. Pan Xiangyang, Ms. Liu Yan and Ms. Cao Jun for it was once in their classes or talks that I determined to further my study and choose SDNU once more.

Besides, I also want to express my sincere thanks to my classmates and friends for their warm company and comfort in the three years of study, especially when I was in my difficult times. I hope the friendship can last long and become one of the most cherished memories of our youth when we look back.

Last, my deepest thanks would go to my beloved families. I am going to complete my study and begin to shoulder more responsibilities of the family. My dear mother is sixty sharp this year, and I hope I can give her and my families a happier life with my efforts.

All in all, thanks once more to everyone helped me.