TRANSLATING THE VERSE PASSAGES IN PEKING OPERA: PROBLEMS AND POSSIBILITIES

(Part II)

Mei-shu Hwang

In the past forty years or so, many of the scripts of Peking Opera have been translated into English and quite a number of these translations have been produced both in the West and China. But singing is either eliminated or done in Chinese in all these productions.[1] This suggests that song translation is even more difficult than translating poetry for reading. Up to now there has been only one English version available that is intended for singing —*The White Snake,* translated by Donald Chang with verse adaptation by William Packard. It was first presented in a concert reading in February 1972 in New York by the Institute for Advanced Studies in the Theatre Art and the Asia Society.[2] A new version of *Homecoming of the Phoenix*(鳳還巢*feng huan ch'ao*) includes English verse for singing and is now in the course of being printed.[3] Positive response indicates that some English productions of Peking Opera with singing in English may appear soon in the theatres East and West.

The difficulties and requirements of song translation have been stated clearly by Eugene Nida. He says:

> However, the translator of poetry without musical accompaniment is relatively free in comparison with one who must translate a song—poetry set to music. Under such circumstances the translator must concern him-

> self with a number of severe restrictions: (1) a fixed length for each phrase, with precisely the right number of syllables, (2) the observance of syllabic prominence (the accented vowels or long syllables must match correspondingly emphasized notes in the music), (3) rhyme, where required, and (4) vowels with appropriate quality for certain emphatic or greatly lengthened notes.

And he adds that because of the restrictions, the translator "must make certain adjustments in order to accomplish anything at all."[4] He further points out that the translator "must make certain sacrifices in contents" such as omissions of certain elements and additions of others. All this is quite proper in order to make the sentences completely natural and co-ordinate with the music. He continues:

> But these adjustments, which are perfectly possible in individual songs, cannot be employed in the same way in opera, in which the dramatic sequences and the total plot usually demand much greater conformity to the musical vehicle.[5]

In other words, there is less freedom in translating songs for a dramatic work. Regarding the great differences in Chinese and English, we can say that the rendering of Peking Opera songs into singable natural English is one of the most difficult challenges a translator may encounter. He has more requirements to meet than in translating prose or poetry.

Some Characteristics of the Chinese Language Specially Related to Song Translation

The beauty of Chinese as a theatrical language has been summarized by A. C. Scott as follows:

> Chinese is yet one more case of how linguistic form dictates dramatic content. It is a language containing an abundance of syllables which are pronounced identically but have different meanings. In addition each syllable is pronounced on one of four fixed pitches differing in length and movement so that one could say that Chinese has a built-in musical foundation. Sound pattern has thus been given tremendous emphasis in poetry and songs; in many forms of Chinese verse, rhyming is an essential preliminary and alliteration and onomatopoeia are skilfully stressed.[6]

The passage needs no further explanation. There is one term, however, which could mislead people who do not know Chinese well enough: "syllables."

The written form of the Chinese language is called "characters" (字, *tzu*). Each character is monosyllabic and is different from a "word." The distinction between the two has been made very clear by James Liu.

> Another popular fallacy about written Chinese is the confusion between 'word' and 'character', with the consequent fallacy that Chinese is a monosyllabic language. A 'word' in Chinese, as in any other language, is a unit of speech, which may be of one or more syllables, and hence written with one or more characters. A 'character' is a written symbol which corresponds to one syllable and may form one word or part of a word. Theoretically each character has a meaning, but in actual usage some characters do not occur independently but only together with other characters, e.g. *ying-wu* 鸚鵡 ('parrot'), *hsi-shuai* 蟋蟀 ('cricket'—the insect, not the game, of course!), *miao-t'iao* 窈窕 ('graceful'), and *p'u-t'ao* 葡萄 ('grapes'). These are to all intents and purposes dissyllabic words, each written with two characters.[7]

A Chinese character is monosyllabic, but not every monosyllabic English word is an equivalent to a character in strict terms of phonology. In English a syllable or a monosyllabic word may contain more than one syllabic segment,[8] a minimum sound unit. One needs no special phonological knowledge to see the difference among the words listed below:

A	B	C	D
tea [ti:]	teak [ti:k]	steak [steik]	steaks [steiks]
pan [pæn]	plan [plæn]	plant [plɑ:nt]	plants [plɑ:nts]
ray [rei]	rape [reip]	rasp [rɑ:sp]	rasps [rɑ:sps][9]

They are all monosyllabic, but the number of syllabic segments increases from group A to D. In a like manner, the time and breath needed to vocalize them increase too. The monosyllables in Chinese are different. In the Mandarin phonetic symbols, there are 23 initials and 37 finals,[10] of which the former correspond to consonants and semi-vowels in English phonetics, and the latter, to vowels and diphthongs. Let us take one of the lines cited in the last part of this paper and see how the symbols look. For readers' convenience, smybols of several systems of transliteration and tones in versification are given together:

Characters	夕	陽	西	下
Tones	◡	—	—	◡
Chu-yin Tzu-mu	ㄒㄧˋ	ㄧㄤˊ	ㄒㄧ	ㄒㄧㄚˋ
Pinyin	xi	yang	xi	xia

Yale	syi	yang	syi	sya
Wade-Giles	hsi	yang	hsi	hsia
I. P. A.	ɕi	jaŋ	ɕi	ɕia[11]

A brief comparison between the pronunciations of the Chinese and English words in the two lists above will make at least two things clear. First, in the Chinese monosyllables, there are no codas like [p], [k], [t], or [ps], [ks], [ts].[12] Second, the Chinese syllables are all formed of phones or phonemes in homorganic sequences, whereas the English syllables, except those in group A, are formed in heterorganic sequences.[13] In addition, all Chinese characters in the Level Tone can be easily prolonged like the English "tea" or "ray."

The basic sense units or sense groups in Chinese are composed of two, three, and four characters. The four-character unit is actually formed by two two-character units. As there are so many phrases and proverbs consisting of four characters, four is considered as a basic unit by itself.[14] This applies alike to everyday speech, poetry, and songs in Peking Opera.

Basic Structure of Sung Lines in Peking Opera

The line structure of Peking Opera songs is mentioned in relation to music in almost every book on this theatre. It is most economically summed up by Professor Yü Ta-kang. He writes:

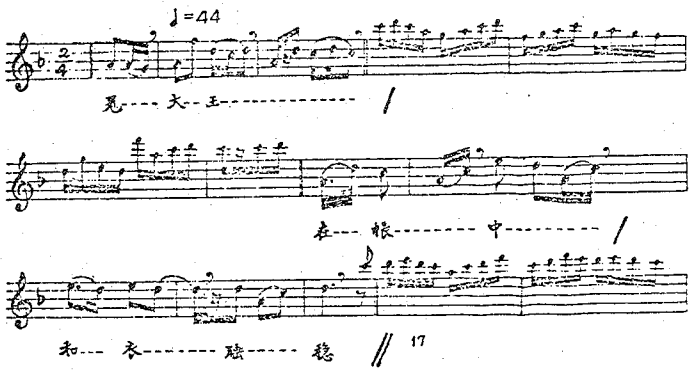
> The sung verses in Peking Opera are composed of regular lines of seven or ten characters, with every two lines as a unit. The first line ends with a Deflected Tone; the second, a Level Tone. Each verse may vary from two to twenty lines and each line can be divided into three sense units. That is, a seven-character line has a 2/2/3 structure; a ten-character one, a 3/3/4 or 3/3/2x2 structure. This structure is developed from classical poetry. When sung, there may or may not be a pause after each unit and a music interlude after each line. For better rhythm and natural speech, padding words (襯字, *ch'en-tzu)* are used. In order to achieve variety and impetus in music, padding sentences (襯句, *ch'en-chü*) may be introduced. The latter are composed of three or four character units. For instance, when a padding sentence is added to a ten-character line, the new line structure is 3/3 plus 3/3/4.[15]

These padding elements borrowed from classical poetry are very common in drama. For example, they are found in almost every song in the Yüan plays. Structurally, padding words are extra syllables in the normal meter of a line, and padding sentences are extra lines in a normal stanza. Grammatically,

they are adverbs, adjectives, auxiliaries, pronouns, and prepositions.[16] Rhetorically, they enable playwrights to express themselves more easily in natural language. What should be added is that every line of a Peking Opera song is an end-stopped line. In translating a verse for reading, reciting, or even singing in fast tempos, the use of run-on lines may present no problem at all. But in songs of slow tempos, the separate parts of a run-on line will often be interrupted by a musical interlude, which could cause difficulty in comprehension. These characteristics and some others may be seen more clearly in the following lines set to music:

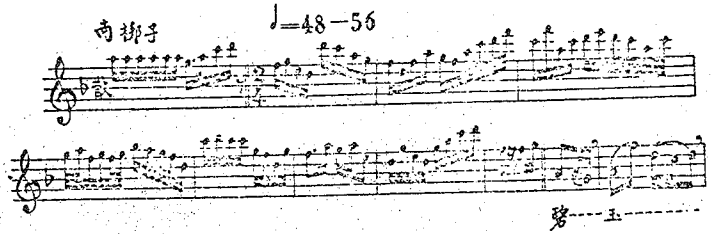
1. a 3/3/4 line set to the tune of *nan-pan-tzu san-pan*

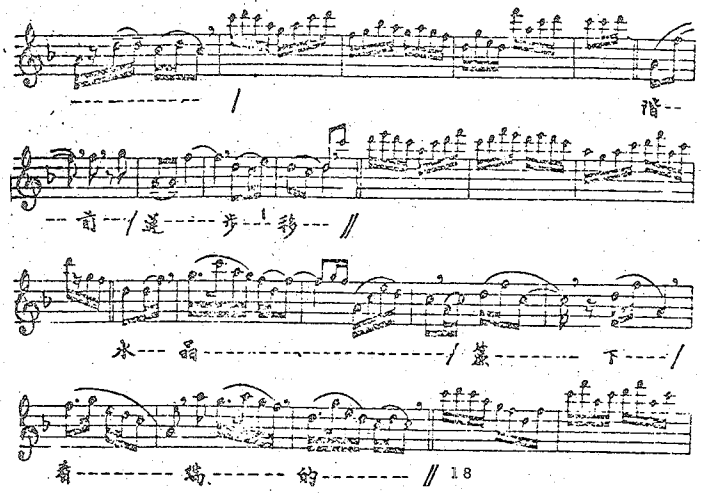
(南梆子散板):



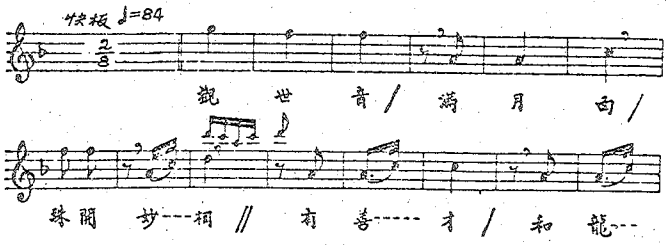
[17]

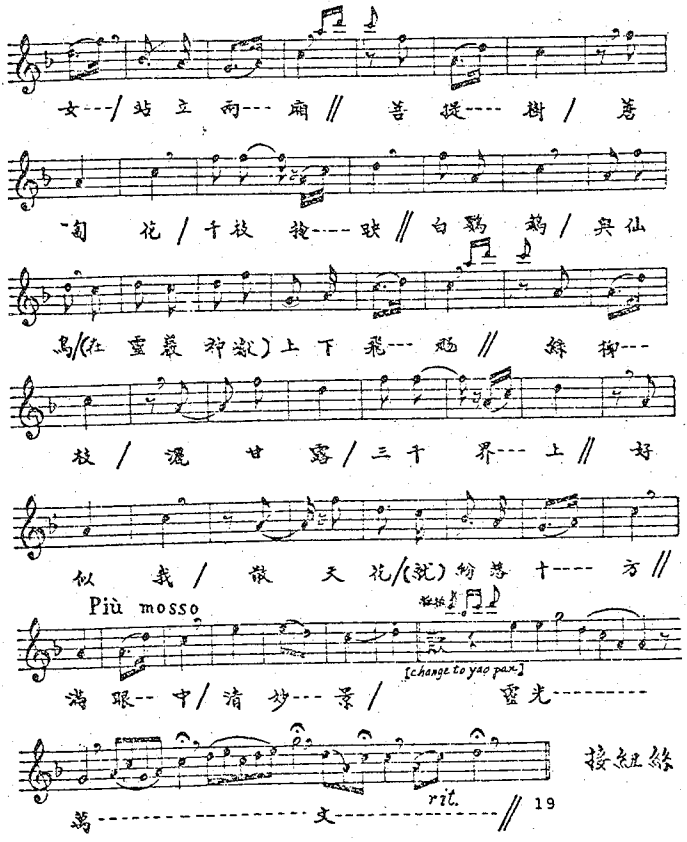
2. Two 2/2/3 lines set to the same tune, beginning with an average tempo of =48 and gradually accelerated to =56.





3. A song of 3/3/4 line structure set to a fast tempo melody known as *hsi-p'i k'uai-pan* (西皮快板), changed to *yao-pan* (搖板) of irregular rhythm from the last four syllables of line seven. After a long interlude for dancing, it continues in the *yao-pan* tune till the end of the song, of which the last line is not quoted here: (Padding elements in parentheses.)





These examples also make clear several significant aspects of songs in Peking Opera: (1) The same tune pattern can be adjusted to accompany songs of different line lengths and rhythms. (2) No significant change in music is essential when simple padding words are added. (3) The transition from one melody to another is very flexible. It can be done even in the middle of a line. (4) In songs of slow tempos, there may be a long musical interlude after each sense unit as well as one after each line.

Of these points, some are useful for the translator to bear in mind. For instance, the fourth point above may suggest the importance of preserving sense units and line patterns; points one and two, the flexibility of line length in terms of syllables. In the following analysis of song translation, we will at the same time try to see how much the translator can make use of these

characteristics in the interest of fidelity and techniques of adjustment.

Some Primary Observations

> Translation has, like any other art, a technique and an ideal. The ideal is to put into an English mouth singable words which do not falsify the original, and which succeed in making singer and listener forget that there is such a thing. The technique is that of a poet, as opposed to that of a versifier, with an exceptionally musical ear, and all technique is thrown away without patience, self-effacement and a conscience.[20]

Indeed, an ideal song translator is one who is at once a poet and a musician with patience and devotion. Such a translator can just reproduce the original "in plain sense, in plain prose, as an Englishman would feel it," and then put away the original and "sing over the tune till [his] written words begin to shape themselves into it."[21]

But if a translator cannot be both, it is imperative that he be a poet, rather than a musician or singer. In the following analysis of song translation, the order of discussion approximates the process of a translator at work, in the hope of making the analysis more relevant to practical applications.

Preparation

An old Chinese saying goes: To do one's work well, one has to sharpen his tools first. In the translation of Peking Opera songs, the translator should get hold of a few basic tools in order to do his work satisfactorily. He should select a good script with musical scores for the sung portion, which can tell him most clearly where the pitches are and when to use a long or short syllable. He should have an audio-tape recording of the original singing (a tape is easier to use than a record). Even if he does not have a musical ear, the musical scores and the tape can help him "pitch an accent," get some idea and feeling of the "sweep of the song, its varying moods, its general character,"[22] and the duration of each syllable.

Having the tools ready, the translator can then deal with some fundamentals. First, he should aim at translating the verse into verse, not prose. Second, he should decide whether he is going to translate or to adapt.[23] An adaptation has more freedom, but may take the greater genius of a poet to do the work. Third, he has to think carefully to what extent he should try to preserve such elements as the line length and rhyme of the original.

Flexibility in Line Length

Two basic questions may rise in connection with the flexibility of line length: (1) Is it necessary to retain the original length? (2) By what standard is a line measured? It seems to me not only unnecessary, but sometimes undesirable, to use the exact same line length in translation, no matter by what mechanics of versification it is measured. My argument is based upon some observations on line structure and music as analysed above. First, when simple padding elements are added to a line, no significant change in music is needed. So extra unaccented syllables or syllabic segments should be allowed in translation on the condition that they do not affect the original music. Secondly, the standard of slowness and fastness is a relative thing. It may change with time, place, and people. During the past twenty years or so, the tempo of Peking Opera music has become faster and the slow tunes (慢板, *manpan*) have become less and less liked by the audiences.[24] Comparatively speaking English songs usually do not have as many lengthened syllables as slow tempo songs in Peking Opera do, and English syllables are not prolonged as much as those of the latter.

Like the use of the padding elements in the original as a means of adjustment, the use of some extra short, unaccented syllables or syllabic segments in translating songs of a slow type may help the translator make his language natural and fit the music better. The translation may thus produce in the English audience an effect closer to that of the original in Chinese.

In the case of songs of a fast tempo, any extra syllable or syllabic segment may cause difficulty in articulation and, as a result, the audience may find it harder to hear the words. In translating songs of fast melody, the translator should not only avoid using extra syllables, but also monosyllabic words with more than one syllabic segment like "steaks" as shown in the list above. Sometimes a syllabic segment may be used as an equivalent to a Chinese character; but it should be used very carefully in accordance with the music.

Comparability in line length is more than what can be measured by such mechanics of versification as syllables and meter. It involves musical and poetic rhythm. What is more, this dimension of fidelity is not merely significant in the length of individual lines. It is also important in terms of the relationship between songs. For instance, in *The White Snake,* with the exception of the first line in eight syllables, all songs in Scene 1 are ten-

syllabic till the appearance of Hsu Hsien, who makes his entrance with a short seven-syllabic song in a faster tempo. From that moment on, the mood of the scene changes and the rest of the songs are all in short lines.[25] Obviously, the contrast in length is a deliberate device and must be preserved as well.

Rhyme Is a Luxury

When commenting on William Packard's adaptation of *The White Snake*, Richard E. Strassberg writes:

> In this translation, the strict rhyme sequence of the Chinese text has been retained. Whenever a Chinese rhyme occurs, an English equivalent has been used, although in some cases, there may be only a single instance of the rhyme word and so it will not 'rhyme' in the Western sense of repetition . . . . Some of these key rhymes recur as often as thirty times in a row and the task of finding the most adequate English rhymes was most difficult. At best, these sections achieve a curious fusion of rhyme that is rarely attempted in the West.[26]

The passage suggests that in some songs of the English adaptation the rhymes do not sound natural to the Western ear. It is so either because the words do not rhyme according to the English rhyming scheme[27] or because it is very unusual, if not unnatural, to use the same rhyme for every single line in a long song or songs in a row. Of these two cases, the second seems to deserve greater attention than the first. Imperfect rhyme means only the difficulty of finding suitable English words; the unnatural effect as a result of too much repetition of the same rhyme involves the principle of whether or not it is essential to preserve the original rhyming scheme all through.[28]

In his short essay on song translation, M. D. Calvocoressi points out that in most translations about nine-tenths of the solecisms, malapropisms, vulgarities, and minor defects "appear to be due to the desire to preserve the rhyme where the original rhymes."[29] Considering how many important things a translator has to take into account, rhyme "is a sheer luxury" except in particular cases "when the music expressly shows that the composer relies on the effect of rhyme." He concludes: "Anyway, when the question arises of sacrificing rhyme or something else, it is generally the rhyme that should go."[30] In short, rhyme is a luxury which the translator may only occasional-

ly enjoy.

Diction and Sound Effects

Unlike the silent reader, the audiences in the theatre can hear everything once and once only, at a speed not under their control. Therefore, in translating for the stage, in addition to natural sentence structures, simple diction of high frequency of occurrence is a desirable quality. This is significant in dialogue and is even more so in songs, as a line spoken is easier to follow than a line sung. What is more, in song translation the musicality of words are extremely important. Peyser thinks that "languages, like musical sounds, possess distinctive overtones." He further points out:

> In every language there are words that lend themselves less satisfactorily to musical setting than others. Sometimes their consonantal predominance makes them unvocal, sometimes they are awkward for the voice on tones of a certain height, sometimes their complexity of formation lends them an artificiality which music throws into more vivid relief. The English language contains many of these, notably words of Latin derivation. It is almost a platitude that short words, of Anglo-Saxon origin, are preferable for the uses of song to other derivatives. There is no particular reason why "build" should sound logical and dignified when sung, and "construct" ludicrous. But it does.[31]

In his "Note on *The White Snake,*" William Packard makes a similar observation. He says:

> One interesting feature of syllabics in English, as opposed to a more traditional metric concern, is that it tends towards a very plain style diction and word choice. At least, that has been my experience. The result of this syllabic approach is a strong array of Anglo-Saxon monosyllables, with almost no latinate root words, and no hyphenation and no contractions. This simple syllabic diction, therefore, seems especially appropriate for a rendering of Chinese diction and imagery into English.[32]

It is clear that simple English diction is preferred in song translation in general, and is specially suitable for turning Chinese Peking Opera verses into English for singing.

A word is a sound or a combination of sounds. The comparability in

sound effects of the source language and target language is, as Dr. Chao Yuen Ren points out, "An extremely important but often neglected dimension of fidelity"[33] in translation. If it is important in prose and poetry translation, it is essential in song rendering. "In translating songs to be sung to the same melody, the requirement of sound effects is of course even more strict."[34]

On the whole, in translating Peking Opera for singing, short English words of high frequency will work better. To achieve close sound effects, comparability in rhythm is important. It is not absolutely necessary to observe the exact number of syllables or syllabic segments in a line or to follow the line-by-line rhymes. Some flexibility has to be there for a translator to achieve his work in natural English without losing the spirit of the original. All these points may be seen more clearly in the following discussions of practical steps.

Some Practical Steps in Song Translation

Every translator may have his own approach and process and the same translator may use different ones for different types of work. But there are some general steps most translators will take. For example, the goal is to translate *The White Snake* into English. After the script is chosen, the first step is to re-study the original closely and, then, re-read existing translations. As the primary interest is to translate for the stage, the songs are to be in English too. Special attention is thus directed to Packard's adaptation and the result of the New York concert reading. In order to find out more about the difficulties, two songs of different tempos are selected for close study. The recordings of the singing in Chinese and English confirm that it requires slightly different techniques to translate songs of slow tempos and those of fast tempos.

Translating Songs of Slow Tempos

First, the song is scanned as follows with reference to the music. (/ represents a light pause; //, a longer pause; padding words are written in smaller size; rhyming words, underlined; and basic line patterns, indicated on the right.)

離却了／峨嵋／到　江南//	2/2/3//
人世間／竟有這樣／美麗的湖山//	3/3/4//
這一旁／保俶塔／倒映在波光裡面//	3/3/4//
那一旁／好樓台／緊傍著三潭//	3/3/4//
蘇堤上／楊柳絲／把船兒輕挽//	3/3/4//
顫風中／桃李花／似怯春寒//	3/3/4//

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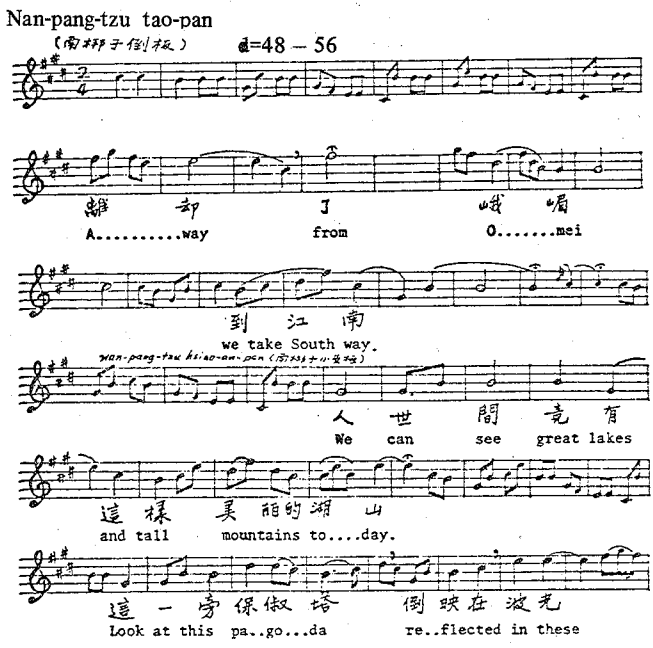
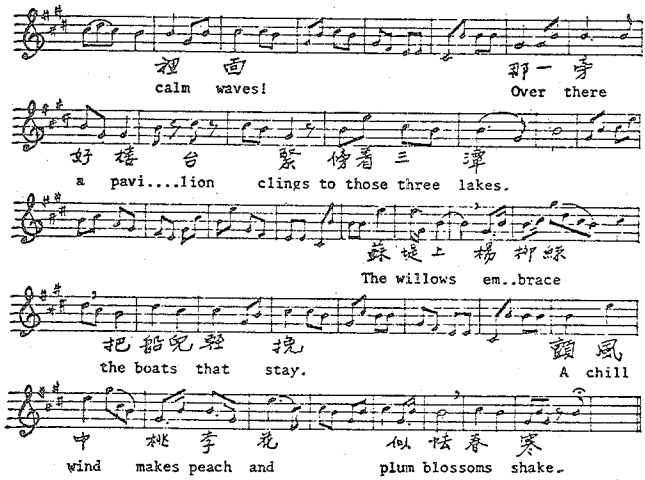
This shows a pretty good picture of its structure. Then the above mentioned English adaptation can be scanned in a like manner. As the music and singing are available, it is more timesaving and effective to listen to the original and English and record them as follows, though this step of writing them down is, not always necessary to some translators:





This reveals that some syllables seem to have received unnatural stress, for instance, the "a-" in "away," "these" in "reflected in these calm waves," and "and" in the last line. In "a pavilion clings to those three lakes," "a" and "-lion" should not be stressed; there are unnatural pauses that cut "pavi/lion" and "clings/to." In order to avoid making similar mistakes, close attention must be paid to items (2) and (4) in Eugene Nida's list quoted earlier; that is, accented vowels and long syllables must be matched to corresponding notes in music. The exact number of unaccented short syllables or syllabic segments are not of vital importance.

These steps are helpful to the translator in making his first draft and later revisions. Then, to start the translating with a word-for-word and phrase-for-phrase approximation (written right below the original) would keep the translator from wandering away from the model in meaning.

This song of a slow tempo opens the play and carries important information as an exposition: Spring at the West Lake—the heaven on earth in Chinese association.[37] The song is to express the happily surprised excitement of White Snake. According to these references and general principles, I set out drafting, revising, re-revising, and arrived at the version which follows (written under the literal translation for easy comparison, with some alternatives kept for singers to try out).

離 却 了 / 峨嵋 / 到 江 南 //
having left O-mei come to (arrive) Chiang-nan (name of an area)
Leaving O-mei/ we've come/to (the) West Lake.//

人世間 / 竟 有 這 樣 / 美 丽 的 湖 山 //
in men's world should exist such beautiful lakes and mountains (scenery)
Men's world is/ indeed a place/ of great beauty.//

這 一 岸 / 保 俶 塔 / 倒 映 在 波 光 裡 面 //
this side Pao-shu pagoda reflected (mirrored) in the glittering of waves
On this side/ so soothingly/ the tower's beaming in the waves;//
(so so clearly/ the pagoda's)

那 一 岸 / 好 樓 台 / 緊 傍 着 三 潭 //
that side beautiful pavilions (houses) closely stand by San-t'an (name of a scenic spot)
On that side/ how lovely (and pretty)/ the houses are by the lake.//[38]

苏 堤 上 / 楊 柳 絲 / 把 船 兒 輕 挽 //
on Su-dam willow twigs (branches) (prep.) boats lightly tow (pull back)
Over the dam/ hanging willows/ invite the boats to stay;//

顫 風 中 / 桃 李 花 / 似 怯 春 寒 //
in shivering breeze peach and plum blossoms seem afraid of spring chill
In cool breeze/ the spring flowers/ seem chilled, yet gay./

In comparing with the original, in meaning and musical rhythm, there are still problems. Yet a few "coincidences" are encouraging; for instance, the comparability in sound effects between 離 (*li*) and the [li:] in "leaving," between 好樓台 *(hao lou t'ai)* and *"how lo*vely." I decided not to do any more about it till it is tested by singers and musicians.

Translating Songs of Fast Tempos

The translation of songs of fast tempos may follow similar steps as outlined above. The following song has a 2/2/3 basic line pattern and a lot of padding elements (as shown in smaller characters). In order to see its structure more easily, it is re-arranged this way:

	Lines
你忍心／將我害傷／	1
端陽／佳節／勸雄黃 //	2
你忍心／將我誑／	3
才對／雙星／盟誓願 //	4
你 又隨／法海／入禪堂 //	5
你忍心／叫我斷腸／	6
平日／恩情／且不講 //	7
怎不念／我 腹中／懷有／小兒郎 //	8
你忍心／見我敗亡／	9
可憐我／與神將／刀對槍／	10
只殺得我／筋疲／力盡／頭昏／目眩／腹痛／不可當／	11
你 袖手／旁觀／在山崗 //	12
手摸／胸膛／你想一想 //	13
有何／面目／來見妻房 //	14[39]

The arrangement makes it easy to notice that the lines can be divided into four stanzas, each begins with the padding sentence in a 3/3 or 3/4 pattern in the same grammatical structure: "你忍心 . . . 我 . . .," used as a kind of conjunction. The arrangement also makes clear several other points: (1) The stanzas become longer and longer and there are more and more padding elements. (2) Line eleven can be scanned as 4/2/2/2/2/2/3 (as indicated by broken bars above). This is interesting in two senses: (a) the tempo seems to be faster, and (b) the last portion of the line returns to a 2/2/3 pattern, which may help it to move back to the basic 2/2/3 rhythm. It is further discovered that with the exception of line four, all the other lines are in perfect rhyme, but with some kind of variety as follows (L represents a long or Level Tone; D, short or Deflected Tone; m, masculine rhyme; f, feminine rhyme):

Lines:	1.	傷	*(shang)*	--- L,m
	2.	黃	*(huang)*	--- L,f
	3.	誑	*(k'uang)*	--- L,f
	4.	願	*(yüan)*	--- D,f
	5.	堂	(t'ang)	--- L,m
	6.	腸	*(ch'ang)*	--- L,m
	7.	講	*(chiang)*	--- D,f
	8.	郎	*(lang)*	--- L,m
	9.	亡	*(wang)*	--- L,m
	10.	搶	*(ch'iang)*	--- D,f
	11.	當	*(tang)*	--- L,m
	12.	崗	*(kang)*	--- L,m
	13.	想	*(hsiang)*	--- D,f
	14.	房	*(fang)*	--- L,m.

This indicates that some variety can be. and should be, there in translation in order to preserve the subtlety of the original rhyme, if the rhyme is to be preserved.

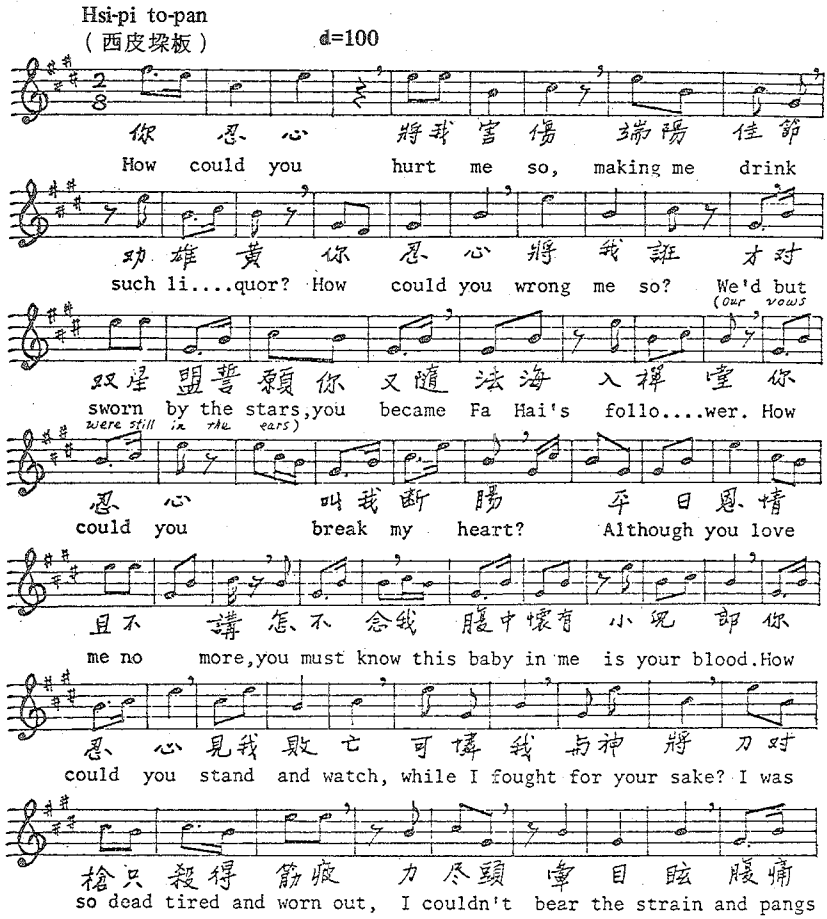
Listening to the singing discloses that *huang, t'ang, lang, kang,* and *fang* (respectively in lines two, five, eight, twelve, and fourteen) receive more emphasis than other rhyming words. Only *tang* in line eleven and the last two syllables of the song, (妻房, *ch'i-fang*), are lengthened. There is often no pause after a sense unit or even after a line. This great difference from songs of a slow tempo suggests that observance of sense units and end-stopped line structure may not always be essential in translating songs of a fast tempo.

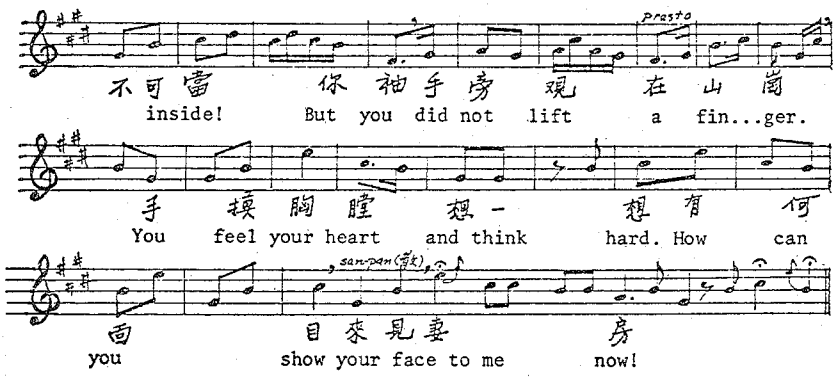
As already noted, the working process of translating songs of slow and fast tempos should be more or less the same. In the present case, it may be more profitable, however, to start with the repeated padding line by writing down possible "equivalents" like:

(1) You are so hard-hearted x that-clause . . .;
(2) How could you have the heart x to-infinitive x me . . .;
(3) How could you bear x to-infinitive x me . . . ;
(4) You could bear x to-infinitive x me . . . ;
(5) How could you be so x adj. x as to-infinitive x me . . . ;
(6) How could you x (to-) infinitive x me . . . .

The first line above is the closest approximation in meaning, but too long. The third is closer to the original in length than the second. The fourth

is still closer, but is given up as "bear" is usually not used in this sentence pattern. Step by step, I came to the sixth, which can match the original best when line length, structure, intonation, and meaning are taken into consideration as a whole. For the rest of the song, short and monosyllabic words are preferred, and a syllabic segment might be considered as an equivalent to a Chinese character in places where the segments do not have to be stressed or to be prolonged.[40] I finally came to a version as follows:





There are still some lines far from being satisfactory. "Our vows were still in the ears" has exactly the same number of syllables as the original, but seems too crowded in terms of syllabic segments. "We'd but sworn by the stars" could be sung more easily though it is not necessarily closer to the original in meaning. In the following line, "disciple" was first chosen instead of "follower." The first seems to have a better sound effect, but does not fit into the music without changing its accent. The most difficult, and most unsatisfactory, line is the one with long padding elements. In the original, the pauses according to sense units do not agree with the pauses in music. They can be illustrated as this (/represents a sense unit pause; $\natural$, a pause according to the music):

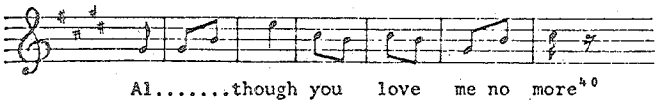
你忍心/$\natural$見我敗亡/$\natural$可憐我/$\natural$與神將/$\natural$刀對槍/
只殺得我/筋疲$\natural$力盡/頭$\natural$暈目眩/$\natural$腹痛不可當/

This peculiar combination produces a gasping effect, which is exactly how White Snake is at the moment. I find it very difficult to preserve the flavor. In the New York concert reading, these lines are adapted as follows:

You looked on and were so bland,
and I fought Holy Guards with my hand.
The fight was fierce, my poor head aches,
I hurt inside, I can barely stand.[41]

Read aloud, the sound effect seems good. But the original flavor is missing in the singing and some words are very difficult to hear.

The best solution to difficult lines is perhaps to work them out with a singer and a musician together. That may not only produce a more satisfactory result but may also save time. Take my rendering "Although you love me no more." To my mind the line does not fit the music in terms of English rhythm. When asked about her opinion on testing my translation by singing, Miss Chen Ping suggests some modification in music and her suggestion for this line is:



Is this kind of modification in music justified?

As there are only a fixed number of tune patterns or melodies for all songs in Peking theatre, adjustments are sometimes made in music to fit the lines of a new play. The tunes may be further modified by individual singers as a result of a different interpretation and/or voice quality.[43] The necessity and process have been pointed out very clearly in a short article, in which the author refers to his own experience of working with Ch'i Ju-shan and Mei Lan-fang on a new play in 1964 in Peking. He says that whenever Ch'i completed a draft of a new script, he would invite the major actors, musicians, and some good friends who loved literature and the Peking theatre to try out the draft. He continues:

> The process was first to test the songs by the singers. If there are any words not singable, the group would study them and make changes. The revised version would be tested again. When there are extra words [referring to padding elements, I suppose], they would work out the music together. They kept on improving the lines and music till they reached the final goal: every word sounds not only pleasant to the ear but easy to understand.[44]

Moreover, "a certain language demands for its best interest a certain style of music, just as an individual of a certain figure and build is shown to better advantage in one cut of clothes than in another."[45] The original Peking theatre music could never work with its songs in English translation as perfectly as it does with the Chinese. The happy coincidence of reproducing a Chinese line in English with the same sound effects and rhythm is no less than a miracle. Considering the original nature of the Peking theatre music

and the difference between English and Chinese, it is both justifiable and essential to make some adjustments in the music to fit the songs, if a really successful production is expected.

Two related questions may be posed at this point: (1) Is it better to sing in English? (2) When sung in English, is it necessary that the audience should hear the words? It could be argued that since song translation is so difficult and the English can enjoy the present form of presentation (to speak the dialogue in English, and sing in Chinese or not sing at all), why should one bother about singing in English? Maybe some people do not care. But there are people who like to hear the singing in English as well.[46] The 1972 concert reading of *The White Snake* is strong evidence of this, and the reading has also proved that with the joint efforts of the translator and theatre artists, it is not impossible to produce Peking Opera completely in English.

Is it, then, necessary to let the audience hear the words? It is a fact that even native speakers may sometimes fail to follow a song or opera in their own tongue. Today, most amateur and professional productions of Peking Opera in Taiwan have sung lines projected on screens for the audience to read as the singing is going on. This seems to argue very strongly for not only the use of projecting translated lines on screens in English productions, but also that it is no problem if the audience cannot hear the words sung in English. Personally, I see this use of the screen as a sign of warning—a very serious warning that the Peking Opera will soon fall a victim of the same destiny that happened to *K'un-ch'*ü many years ago. If the majority of the native audience has to depend on the screen in order to appreciate the singing of this theatre, this theatre will only be fit to be exhibited in museums.

In principle, "if there is any hope that the audience will be able to hear the words, it will be necessary to satisfy them so."[47] It is perhaps more imperative that the English audience should understand the meanings of songs than the Chinese, who are more familiar with the conventions and plots and sometimes do not have to depend on hearing every word in a song for the understanding and appreciation of a play.

Afterthoughts on the Necessity of Adjustments towards Staging and on Naturalness in Language

In "The Linguistics of Translation," C. Robin says: "It is a well-known fact that people who are natively bilingual, for example children who have grown up with two languages, are unable to translate from one language into

another. If pressed, they will express the total general sense of the statement in their own words, or paraphrase it."[48] The passage suggests very strongly that translation is an art that requires highly skilled techniques. Although "Art and Chance are closely akin,"[49] the translator should know the techniques well enough to make the best use of them. And the techniques are basically means of adjustment, which, as Eugene Nida puts it, "are designed to produce correct equivalents—not to serve as an excuse for tampering with the source-language message." He adds:

> The purposes of these techniques are essentially as follows: (1) permit adjustment of the form of the message to the requirements of the structure of the receptor language; (2) produce semantically equivalent structures; (3) provide equivalent stylistic appropriateness; and (4) carry an equivalent communication load. To fulfill these purposes, numerous minor alterations in form must be made; but radical changes are not to be made merely for the sake of editorial improvement or at the translator's whim or fancy. The translator's basic task is to reproduce what has been given, not to improve it, even when he thinks he can do so. However, there are two situations which require certain radical types of changes, namely: (a) when a close formal equivalent is utterly meaningless, and (b) when it carries a wrong meaning. 50

The necessities of adjustment and radical changes can be further justified by a concrete example Robert M. Adams mentions in his discussion of literary translation. He wites:

> An absolutely ideal circumstance for accurate, precise translation is provided by Samuel Beckett's plays. They are in prose of the utmost simplicity—stripped, stark, incisive. The sentences are short, the syntax primitive, the metaphors few, idioms sparse, local color non-existent. The author, who is wholly bilingual, translates his own scripts; as he presumably knows his own intent better than anyone else, he must render it about as well as anyone can. And yet a play like *Endgame—Fin de partie*, as it adapts itself to two very different idioms, assumes quite different colorings and characteristics. Some of the differences are so considerable that it's apparent Beckett was not trying to get an exact or even an approximate equivalent.[51]

It can be added: "The extent to which adjustments should be made depends very largely upon the audience for which the translation is designed."[52] In translating the sung portion of Peking operas, the problems of adjustment may be further examined in connection with staging.

Omission of Redundant Songs

The problem of adjusting the sung portion to be analysed in this section does not concern the modification of music, which has already been discussed. It is about the type of songs which repeats things already said. Can such songs be left out? Would such omission violate the primary principle of fidelity in translation? In answering such questions, Peter Arnott's point about the chorus in Greek drama may serve as a good reference. Many choral comments in Euripides are, he says, "platitudious" and "redundant in the modern theater." He adds:

> In present-day performance they tend to slow up the action, and even give a sense of the ridiculous. Thus, while the literary translator must leave them in, the stage translator can claim that he is offering no less faithful a translation by leaving them out.[53]

Indeed, everything in the modern world moves faster. People do not have as much patience as they used to. The slow type of music in Peking theatre is no longer liked. It seems permissible to omit some of the redundant songs in the classical Chinese drama. But, the work must be done with the greatest care as sometimes what appears dull repetition is essential to a play. A very good example has been pointed out by William Packard. He comments:

> One curious feature of *The White Snake* is its cyclical speeches. . . . At first these seem simply repetitive and tedious. As they continue, however, their very repetition and accumulation suggest a fiercely obsessive ritual, a litany of unhappy lovers who go over and over and over and over the same ground endlessly, rehearsing their own version of what actually happened.[54]

Repetition is sometimes inseparable from the basic rhythm; and "the loss of rhythm and ritual repetition entails a loss of emotional and experiential depth."[55] So, only when the translator is definitely sure of the function of every part of a play can he decide what can be left out.

Dialogue as Singing

The problems of translating the prose dialogue in Peking operas are not

to be analysed in this paper. There is, however, one aspect of this prose part which may be more meaningfully viewed in the light of its language structure in connection with verse and how the dialogue is "sung" on stage.

Before analysing the problem, it is useful to understand a little more about the nature of singing and speech in the Peking theatre. In this theatre, all vocalized sounds are "singing" according to Professor Ch'i Ju-shan. He divides the vocalism into four rates or levels: (1) songs with music, (2) verse recitation, (3) prose dialogue, and (4) voices like crying, laughing, and coughing. Dialogue as singing is the most difficult.[56]

Generally speaking, actors of Peking Opera are conductors of their own orchestra by using, as magic wands, very subtle sleeve movements, gestures, or the change of voice rhythm. The music gives them great support all through the singing.[57] Recitations of verse have only limited use; they are partly accompanied by music and the special line structure and rhyme are also helpful in "singing" them. The fourth type is ignored here as laughing and coughing are non-language and very difficult to be analysed in words. The focus of the present discussion falls on the dialogue as singing.

With the exception of lines for *ch'ou* and minor roles as servants and maids, dialogue in Peking Opera is of a particular nature. Both qualitatively and quantitatively, it is closer to the literary style known as *wen-yen* (文言), with shorter, terser, and more rhythmical sentence structure than the present-day spoken language known as *pai-hua* (白話). This dialogue is delivered in a higher pitch and a much slower tempo than the daily speech, with an exaggerated, cadenced half-singing and half-spoken intonation. As a rule, there is no music to support it. The background music that may be heard sometimes is only partly related to its intonation, tempo, or pitch. In addition to its fundamental function of advancing the plot, this dialogue may be noted for several other things: (1) It is a means of alienation. (2) It makes the speech more in harmony with the acting style.[58] (3) It enables a very smooth transition from speech to songs and *vice versa*, contributing to the unity of a whole play. In this theatre, one does not get the kind of awkward feeling he may sometimes get from a modern Western musical play, in which a character may suddenly stop talking and start singing, or the other way around.

Such a unique nature of the dialogue seems to me an inseparable element of this theatre and deserves every effort to preserve it in translation. The work needs the close co-operation of the translator and the actor. The translator has to build into the translation some kind of rhythm that will make it possible for the actor to vocalize the lines in a special, but natural,

manner of speech.

Style and rhythm are more difficult to analyse in prose than in poetry. The examination of some examples may make it easier to understand. Take for instance a Chinese passage from *The White Snake.* It is the first dialogue between White and Blue, directly following the opening song that describes the beauty of the West Lake in spring, quoted and analysed above. Here Blue's lines are very close to present-day conversation. Any young girl may actually use them when facing excitingly beautiful scenery. But White's lines are composed of well-constructed units except the last part. A detailed analysis of the syntactical, phonological, and rhetorical differences between Blue's plain prose and White's lines of literary style would require more space for study than is available here. It is hoped that the following arrangement may give English readers some idea of the dissimilarities in line forms and in the manners of speaking them. (The do's indicate the approximate number of beats for which the preceding characters are lengthened. Bars are used as in earlier examples.)

青兒 (BLUE)

姐姐·,/ 這兒個··可真有意思,/ 你看那來往的人.//
Sister this place is really interesting look at those coming-and-going people

白素貞 (WHITE)

是啊···// 你我·· 姐妹·· 在·峨嵋·· 修鍊·之時··,//
Oh, yes you and I, sisters at O-mei during the period of searching for immortality

洞府·· 高寒···,/ 白雲 ·· 深鎖···,//
the cave high and cold white clouds deeply locking (the cave)

閑遊 ·· 冷杉·徑···,/悶對 ·· 栃椇·花···;//
at leisure (we) wander along the trails in the frosty trees when lonely (we could only) look at the horse chestnut flowers

於今・・　　來到・・　　江南・・・,/　鎖略・這・・・
Now　　(we) have come to　Chiang-nan　enjoy these
山暖・・・　　水軟・・・,/　好不・爽快・・
mountains warm　water(s) soft　how (could we) not (feel)
人・也・・・・.// 啊・!/ 青妹・・,/　你來看・・/　那前面・・
refreshed　Ah Sister Blue　you come see　over there
就是有名的・・斷橋・・了・・・.//
is the famous Broken Bridge[59]

This arrangement demonstrates at least two characteristics of the lines: (1) Structurally, White's speech contains some parallel couplet-like patterns, which is a very common feature in the Peking Opera dialogue. There are more repeated rhythmic elements in her lines than there are in Blue's. (2) In terms of syllabic duration and speech rhythm, White's lines are spoken at a much slower speed and, as a result, with more melodious rhythm. This is made possible by the parallel and rhythmic elements built into the lines.

The key to preserve such qualities lies in both line composition and line delivery. The actual experiences of some translators and actors should therefore be valuable for reference. Here is a passage from *Twice a Bride,* spoken by the beggar's daughter Yü Nu to her father:

> I thought we had plenty of soybean milk at home; I could warm some up for him. As you often say, "To save a life is better than building seven temples." I'm only following your teaching. But when you came home, you didn't try to find out what really happened. Instead, you blamed me for doing a good deed. Do you think that's fair? (She weeps)[60]

When asked about the function of the last line, the actress-translator Lisa Lu said that it is there for the sake of acting necessity: that is, it is more smooth and natural to lengthen "fair" and then fade into weeping than to do the same with "deed."[61]

She has made a good point here, which, besides suggesting the importance of the sound effect of a syllable, supports one of the general principles in the earlier discussion—the necessity of testing a translation by actors. As an actress-translator, Miss Lu could rely on her own response to the lines; that is an advantage not every translator may have.

William Packard's note on his adaptation of *The White Snake* tells of his own approach in the translation of the dialogue in Peking Opera. To quote:

> "Dialogue" is written as free verse, with no syllable or rhyme conventions. There is continual rhythmic music played under this spoken text.[62]

Packard's point can be best illustrated by a comparison between two types of English renderings of White's lines just analysed and between these English versions and the Chinese original. Here are the English translation and adaptation.[63]

Translation in plain prose:

> WHITE
>
> Yes. When we were searching for the Truth on Mount Omei we lived high up in a cold cave, shut off from the world every day by white clouds. In our spare time we could only wander aimlessly between the frosty pines or look wistfully at the horse-chest-nuts. It is lovely to come to this smiling countryside here. Look, Greeny, there in front is the famous Broken Bridge.[64]

Adaptation in free verse:

> WHITE
>
> When you and I were together, were practicing spiritual matters, our place was high and cold—each day we were hidden in white clouds, and each day we walked along the trail; all we saw was horse chestnut flowers. Now, coming to the south of the river, we see how warm and soft the hills are — how happy they make me feel! Sister Blue, come see! That bridge ahead of us — it must be the famous Broken Bridge.[65]

These two versions are close in meaning, but stylistically, the free verse reads better than the prose. The repeated phrases like "were . . . -ing," "each day . . . and each day," and "how warm . . . how happy" have a double function. They reproduce some of the rhythm of the original and break down an otherwise long sentence into short clauses, which is another characteristic of the original. Even a very fundamental mechanical examination according to the number of syllables/characters and words in each clause will show us some differences and similarities between the original and the English.

1. The original passage according to the number of Chinese charac-

ters:
2/ 4x7/ 4/ 2x4/ 5/ 5/ 6/ 7/ 6/ 2x3/ 3x8/ (total: 68)

2. The English prose version according to
   a) number of syllables:
      1/ 12x9/ 11/ 19x10/ 14/ 1x2/ 10/ (total: 89)
   b) number of words:
      1/ 10x8/ 10/ 13x7/ 10/ 1x1/ 8/ (total: 69)
3. The English free verse according to
   a) number of syllables:
      8/ 9/ 6/ 9/ 10/ 9/ 1x9/ 9/ 7/ 3/ 2/ 6/ 9/ (total: 97)
   b) number of words:
      6/ 4/ 6/ 8/ 8/ 7/ 1x7/ 9/ 6/ 2/ 2/ 5/ 7/ (total: 78)

The result is very interesting. To count either by the number of words or syllables, the free verse version (3) is the longest, and therefore takes a longer time to speak the lines than the prose English (2). It may also be noticed that the free verse is composed of more clauses than others, and the prose version is medium in length, with the least number of clauses.

In connection with this, it is necessary to consider another important problem: How should the dialogue be treated in an English production of Peking Opera? Basically, how should the lines be delivered? To speak the English as slowly as the Chinese, with lots of vowel prolongations, would make the speech very unnatural. To use the normal speed of English speech is to lose the original flavor. Some compromise between the two has to be made. Although it is hard to say exactly how slow or fast it should be, it can be said that the speed should be slower than the normal English speech, slow enough to suggest some flavor of the original and yet fast enough to let both the actors and audiences feel comfortable.[66]

Suppose the speed is between that of the original "singing" and that of the normal English conversation, and yet the lengths of the Chinese and English are about the same. Obviously it will take much less time to deliver the lines in English. But the sung portion cannot be sped up because it is set to music. As a result, the English audience will have a different impression of the proportion between the songs and the dialogue from what the Chinese will feel of the original in terms of time duration. This change of proportion in song-dialogue time durations will unquestionably affect the total rhythm of the play. One way that may help preserve the original rhythm is to use more words, and a greater number of short clauses, in the translation than

there are in the original. The lines are then delivered slower than the normal English speech. The free verse above exemplifies a viable solution. Such a translation is, however, not any simpler than that of poems and songs of regular patterns. The translator has to be a poet with a musical ear to both the Chinese and English languages. As for the speech speed, the best adjustment has to be worked out by the actors and a small audience. As Robert W. Corrigan says, "an actor—in having to say the line—may be of great service to the translator in making the text more actable."[67]

The translation of classical Chinese plays involves all types of problems concerning the rendering of prose, poetry, and songs. It is undoubtedly one of the most difficult tasks a translator may experience and, therefore, may be one of the most interesting, too. The discussions and analyses in this study do not pretend to cover all aspects of the art and problems in translating the verse passages in Peking Opera, but I believe that it has covered all the major ones concerned. Now, at the risk of "adding feet to the finished drawing of a snake," I want to wind up the paper with a few words on the naturalness in language.

It goes without saying that the language in translation must be natural English; and it is generally understood that the standard of measurement is the everyday speech of the majority of the educated people. But naturalness in language seems more complicated than that. It changes with the form and content into which the medium is moulded. For instance, the following lines are natural as a song or poem, but not so as a piece of prose:

適 才 /	掃墓 /	靈 隱 去 //	2/2/3//
shih ts'ai	sao mu	ling-yin ch'ü	
just now	to sweep the tomb	(I) went to Ling-yin,	
回 來 /	風 雨 /	忽迷 離 //	2/2/3//
hui lai	feng yü	hu mi li	
on the way back	wind and rain	suddenly veil (the land);	
風 吹 /	柳 葉 /	絲 絲 起 //	2/2/3//
feng ch'ui	liu yeh	ssu ssu ch'i	
the wind blows	willow-leaves	string-by-string up,	
雨 打 /	桃 花 /	片 片 飛 //	2/2/3//
yü ta	t'ao hua	p'ien p'ien fei	
the rain beats	peach blossoms	petal-by-petal flying.[68]	

Suppose they are re-arranged as follows, without adding or leaving out a single word:

適才 /	去靈隱 ;	掃墓 //	2/3x2//
shih ts'ai	ch'ü ling-yin	sao mu	
just now	(I) went to Ling-yin	to sweep the tomb,	
回來 /	忽風雨 ;	迷離 //	2/3x2//
hui lai	hu feng yü	mi li	
on the way back	suddenly wind and rain	veil (the land).	
風吹起 /	絲絲 ;	柳葉 //	3/2x2//
feng ch'ui ch'i	ssu ssu	liu yeh	
the wind blows up	string-by-string	willow leaves,	
雨打飛 /	片片 ;	桃花 //	3/2x2//
yü ta fei	p'ien p'ien	t'ao hua	
the rain beats flying	petal-by-petal	peach blossoms.	

The meaning suffers no change, but rhymes have all gone and the rhythm is completely different. It is no longer a poem, but more natural as prose. The effect is even felt in the phrase-for-phrase approximation in English. This suggests that poetry and prose each has its own standard of naturalness. It is so in Chinese; it is so in English. The language of Robert Frost's poems is very close to everyday speech, but suppose we change the word-order of only the first line of the following stanza

> Whose woods these are I think I know.
> His house is in the village though;
> He will not see me stopping here
> To watch his woods fill up with snow.[69]

into

> I think I know whose woods these are.

The feeling of the whole stanza is completely changed, if the stanza is not ruined as poetry.

The automatic change of the standard of naturalness in reading prose and poetry may be explained by a very simple logic. This is, a poet does not write poems every minute, just as a person does not sing all day long. Songs and poetry are, to quote from William Wordsworth, "the spontaneous overflow of powerful feelings." To put it differently, the "unnatural" structure of the language in poetry and songs is a natural means essential to expressing the powerful feelings.

In addition, naturalness is not a thing that stands alone by itself. Judged separately, everything on the Peking Opera stage is unnatural: The costumes, the manners of speech, and the movements are all different from those of actual life. But they work together harmoniously. If we change any one part of these elements without some adjustment of the rest, the total effect would be unnatural. Furthermore, the theatre of the West or the East has each its own standard of naturalness, though there are common elements, too. If "a slice of life" on the Western stage is likened to a color photo, it is like a painting on the Chinese stage, each of which is natural in its own right.

Notes

1. I have not seen any of these productions myself except the film version of Daniel Yang's *Black Dragon Residence.* The information above is based upon interviews and private correspondence with A. C. Scott, Josephine Huang Hung, Daniel Yang, John Hu, and Lisa Lu.
2. See Richard E. Strassberg's Introduction to *The Red Pear Garden, P. 27; William* Packard, "Note on *The White Snake,*" MS, P. 1; Shang-kuan Hsiao-hui (上官筱慧), "英譯白蛇傳試唱紀實," 聯合報副刊, December 4-6, 1972.
3. This version is translated by Shang-kuan Hsiao-hui (Mrs. Sophia Min), the Chinese actress singing the role of White in the New York concert reading mentioned above. I had the pleasure of reading and hearing a few songs she kindly sent to me for my reference. The other version is entitled *Snow Elegant,* translated by Elizabeth Te-chen Wang.
4. Eugene A. Nida, *Toward a Science of Translating* (Leiden, E. J. Brill, 1964), p. 177. Jacob Hieble mentions similar requirements in his "Should Operas, Lyric Songs, and Plays Be Presented in a Foreign Language?" *The Modern Language Journal* XLII, 5 (May 1958), p. 235.
5. Nida, Ibid.
6. A. C. Scott, *The Theatre in Asia* (London: Weidenfeld and Nicolson, 1972), p.13.
7. Liu, *The Art of Chinese Poetry,* p. 6. See also pp. 3-7 for principles of the structure of the Chinese characters; pp. 8-19 for implications and associations. Dr. Lin Yutang says, "Eighty per cent of the words in the spoken tongue are bisyllabic

[*sic*]. The overwhelming character of polysyllabism in modern Chinese must be apparent to everyone." ("Is the Chinese Language Monosyllabic?" *The Chinese Pen* [Spring 1973], pp. 7-8.)

8. I borrow the term from Joseph E. Grimes. He says that when listened to in strict phonetic terms, English "pat" consists of two syllabic segments; and "split" three. (*Phonological Analysis*, Part One [Santa Ana, California, Mexico City: Summer Institute of Linguistics, 1969), pp. 36-38, 49-63.)
9. The I.P.A. phonetic transcriptions are based upon Daniel Jones's *Everyman's English Pronouncing Dictionary*, 11th Edition (New York: E. P. Dutton & Co., 1956).
10. The numbers are based upon the lists in John J. Deeney, comp. *Style Manual and Transliteration Tables for Mandarin, Tamkang Review* Monograph Series Number One (Taipei: Tamkang College of Arts and Sciences, 1973), pp. 171-78.
11. The transliteration symbols are based upon Deeney's *Manual* just cited; *Chu-yin Tzu-mu*, upon 國音字典 , 王星華編 (台北： 正中書局 , 1972), For detailed illustration of Chinese poetry in relation to music, see Levis, *Foundations of Chinese Musical Art*, pp. 89-178; for general introduction to the phonology of spoken Chinese, see Chao Yuen Ren, *A Grammar of Spoken Chinese* (Berkeley and Los Angeles: University of California Press, 1968), pp. 18-56.
12. This refers to Mandarin only, which is the dialect nearest in pronunciation and rhyming scheme to those in the Peking Opera. (See Yü Pin-sheng [余瀕生], 國劇音韻及唱念法研究 [台北： 中華書局 , 1972], pp. 6-8.)
13. I borrow these terms again from Grimes. He says, "A homorganic sequence is one in which the point of articulation changes little or not at all, as in [mb] or [kx], while in heterorganic sequence the point of articulation shifts as in [mt] or [ks]." (*Phonological Analysis*, p. 77.)
14. True that many characters are pronounced identically and the tone inflection or pitch is closely related to meaning. But as the basic sense units are words and there are sentence patterns to observe, slight variation in pronunciation does not always cause unintelligibility as Carl F. Price thinks. (See "Translating Hymns for Other Tongues," *Religion in Life* XIV, 1 [Winter 1944-45], pp. 41-43.)
15. Yü Ta-kang (俞大綱), 國劇簡介 (台北 ：教育部社會教育司 , n.d.), p. 6.
16. Chou I-pai (周貽白), 中國戲劇史 (上海 ： 中華書局 , 1953), p. 272. Chou does not include prepositions in his analysis, perhaps owing to different opinions on the part of speech in Chinese. In Yüan plays, padding words usually vary from one to four characters; in Peking operas, they are often less than three and a padding sentence is generally shorter than a regular line. (See later discussions for brief examples.)
17. From Liu Tien-hua (劉天華), 中國歌劇五綫譜 (台北： 世界書局 , 1962), p. 11. *San-pan* means "without regular rhythm." (Ibid., Notes 9, b.) According to Liu, the music above "is obtained by directly dictating from Mr. Mei [Lan-fang's] voice and then checked by himself." (Ibid., Notes 2.) In other words, the music in his book has been modified according to Mei's voice and interpretation.
18. Ibid., pp. 40-41. It is a long song and only the first two lines are quoted here.
19 Ibid., pp. 5-6. This song is from 天女散花 (*The Heavenly Maiden Scattering Flowers*). For other songs of the play, see pp. 1-10. For descriptions about the dance and music, see Mei Lan-fang (梅蘭芳), 舞台生活四十年 , vol. 3 (n.p. 天行出版社, n.d.), pp. 130-51.

20. A. H. Fox Strangways, "Song Translation," *Music and Letters* II, 3 (July 1921), p. 211. M. D. Calvocoressi goes even further. He says in relation to Fox-Strangways's (hyphenated according to *The National Union Catalog*) passage: "I should like to add: it is also the techniques of an expert practical musician, perfectly versed in all that concerns musical prosody and phrasing, capable of analysing music, paying heed both to spirit and to letter, and sufficiently acquainted with questions of voice production to be able to determine how far, given a certain combination of notes, the choice of syllables may affect, favourably or unfavourably, the singer's task." ("The Practice of Song-translation," *Music and Letters* II, 4 [October 1921], p. 314.)
21. Fox Strangways, Ibid., p. 213.
22. Ibid. Fox Strangways thinks that to pitch an accent, vital as it is, is a small part of the translator's problem. The spirit of the song is more important. Shang-kuan Hsiao-hui (Sophia Min) thinks that even if one can sing, musical scores and recordings are still very useful. (Private correspondence.)
23. Fox Strangways remarks: "If it pretends to translate, it must translate; but an adaptation is sometimes more to the point, or is even imperative," and the "greatest success would probably be attained in adaptation or paraphrase." (Ibid., p. 223.)
24. Yü, 國劇音韻及唱念法研究 , p. 319; Ou-yang Yü-ch'ien (歐陽予倩), "京劇— 知談," in 中國戲曲研究資料初輯 , ed. Ou-yang Yü-ch'ien (北京 :藝術出版社 , 1966), p. 18.
25. For close examinations of the songs, see T'ien, 白蛇傳 , pp. 2-11.
26. Strassberg, Introduction to *The Red Pear Garden*, p. 26. Packard has pointed this out himself, in almost identical words, in his "Note on *The White Snake*," p. 2.
27. The rhyming scheme is explained in the beginning of the translation. (*The Red Pear Garden*, pp. 53-54.) That may help some readers.
28. The complexity will be illustrated by the analysis on translating songs later.
29. Calvocoressi, "The Practice of Song-translation," p. 320. Herbert F. Peyser also says, "Many of the absurdities derided in translations are due to the ridiculous demands for rhyme at any cost." ("Some Observations on Translation," *The Musical Quarterly* VIII, 3 [July, 1922], p. 360.)
30. Calvocoressi, Ibid. What Hieble says agrees with this. To quote: "In producing the translation, the translator should as much as possible abide by the metre and rhyming scheme of the original where this can be done without producing a stilted effect. While a part of the rhyming system may be sacrificed at times without ill effects, the general style of the piece must never be forfeited . . . . Eye-rhyming such as *through-enough*, should be avoided since songs are primarily for the ear and not for the eye." ("Should Operas, Lyric Songs, and Plays Be Presented in a Foreign Language?" p. 236.)
31. Peyser, "Some Observations on Translation," pp. 357, 366-67. He also thinks, "If there is anything harder to translate than language of extreme complexity, it is language of extreme simplicity." (p. 367.)
32. Packard, "Note on *The White Snake*," p. 2. Commenting on Packard's adaptation of the play, Strassberg says, "To retain the purity and simplicity of the original, the adaptor has tried to keep the tone of the diction in English as elemental and straightforward as possible." *The Red Pear Garden*, p. 26.)
Peter Arnott also says, "Certainly collocations of syllables must be avoided. He [the translator] must virtually confine himself to monosyllables if the sung words

are to be understood. Once again, he is forced to simplify." ("Greek Drama and the Modern Stage," in *The Craft and Context of Translation*, p. 123.)

33. Chao, "Dimensions of Fidelity in Translation," p. 124. He adds that in order to achieve this dimension, "a translator will have to make a compromise between the sins of omission and the sins of commission and try to take into account all the dimensions of fidelity, including that of aiming at comparability in length." For further examples and analyses on sound effects, see Ibid., pp. 123-26; Fox Strangways's "Song Translation"; Calvocoressi's "The Practice of Song-translation"; and Peyser's "Some Observations on Translation."

34. Chao, "Dimensions of Fidelity in Translation," p. 125.

35. T'ien, 白蛇傳 , p. 2.

36. According to Shang-kuan, her version is based upon Packard's adaptation. Her revision is for the benefit of the original melody and gesture sequence as well as meaning. (See " 英譯白蛇傳試唱紀實 .")

Packard's version as published in *The Red Pear Garden* (p. 55) was not revised on the basis of the reading. (Private letter.) In his Forward to the book, John D. Mitchell says that Daniel Yang tested "the verse of *The White Snake* with the singing style and the traditional music of Peking Opera, providing insights for the poet William Packard." To our regret, Yang's reaction was not published. I only learned from Yang in a conversation that he found Packard's version admirable, but still difficult to sing.

The Western musical scores of this song and the next are based upon the Chinese scores provided by Shang-kuan Hsiao-hui, translated and modified by Chen Ping according to her voice.

37. In the yangs' translation, the first line reads: "To Hangchow we have come from Mount Omei!" (*The White Snake*, p. 9.) John Hu renders it as "From Mt. Omei, we have traveled far to Chiang-nan." He then indicates the locale by the next line: "Oh, how beautiful the West Lake is!" (*White Snake*, p. 1.)

Geographically, Chiang-nan refers to the area south of the Yangtze River. Literarily, Chiang-nan in spring is a synonym for natural beauty or for a land of great beauty.

When commenting on the versions by Packard and Shang-kuan, a critic points out that one takes an eastern way to go from Omei to Chiang-nan, and San-t'an is not three lakes but the name of a scenic spot by the West Lake. (Shih Huan [晉還], " 再論譯劇 ," 中央日報副刊 , December 25, 1972.)

38. According to Shang-kuan, thie line ("On that side, how lovely *and pretty* the houses are by the lake") is too long and difficult to sing. But Chen Ping finds that the line fits the original music better than the shorter alternative (". . , how lovely the houses are by the lake") and can be sung with greater ease. (Private correspondence.)

39. T'ien, 白蛇傳 , pp. 65-66. Line ten can be scanned as a regular 2/2/3 pattern, with padding words in the first two sense groups.

40. Asked to comment on my translation of the song, Shang-kuan says that it can be sung. But she insists on matching a full English syllable to a Chinese character in the original. (Private correspondence.) In her own translation of *Homecoming of the Phoenix* (forthcoming), however, she also uses a syllablic segment as an equivalent of a Chinese character.

41. Chang and Packard, *The White Snake* (draft) MS. It is slightly different from the published version in *The Red Pear Garden* (p. 106).

42. Chen Ping (陳　彬), Letter to the author, July 1976.
43. It is often better to modify the music to fit the lines than to modify the words for the music. (See Yu, 國劇音韻及唱念法研究, pp. 266-68)
44. Shih Huan, "再論譯劇." They revised the prose dialogue in like manner. See Mei, 舞台生活四十年, vol. 2 (香港：香港戲劇出版社, n. d.), pp. 71-75.
45. Peyser, "Some Observations on Translation," p. 363.
46. In his "Should Operas, Lyric Songs, and Plays Be Presented in a foreign Language?" Jacob Hieble suggests an affirmative answer and writes: "It has often been said that even second-rate translations would be preferable to performance in the original language where the performers and the audience are not up to it, which is too often the case." (p. 235.)
47. Fox Strangways, "Song Translation," p. 214.
48. C. Robin, "The Linguistics of Translation," in *Aspects of Translation*, p. 131.
49. Herbert J. C. Grierson says in relation to verse translation: "In all my attempts of the kind, and I fancy this is the experience of others, two things seemed to me true: It needs happy moments for the task, & c., that is one, the other is Aristotle's saying that Art and Chance are closely akin." (*Criticism and Creation* [London: Chatto and Windus, 1949], p. 125.)
50. Nida, *Toward a Science of Translating*, p. 226.
51. Robert M. Adams, *Proteus, His Lies, His Truth: Discussions of Literary Translation* (New York: W. W. Norton & Co., 1973), p. 21. For analysis on the translation of *Endgame*, see pp. 21-23.
52. Nida, *Toward a Science of Translating*, p. 226.
53. Arnott, "Greek Drama and the Modern Stage," pp. 124-25.
54. Packard, "Note on *The White Sanke*," p. 4.
55. Reuben A. Brower, *Mirror on Mirror: translation, Imitation, Parody* (Cambridge: Harvard University Press, 1974), p. 9. Brower's comment refers to translation of the Bible.
56. Ch'i, 國劇藝術彙考, pp. 115-46. See also Li Fu-sheng (李浮生), 中華國劇史 (台北：正中書局, 1969, 1970), pp. 284-99.
57. The mutual signaling between the singers and musicians is difficult to put into words. Perhaps because of this, little has been written about it. For brief information. see Ch'i, 國劇藝術彙考, pp. 122-23, 132-33; 齊如山全集, vol. 1 國劇之組織, p. 13; Yü, 國劇音韻及唱念法研究, pp. 120-26; Wang Yüan-fu (王元富), 國際藝術輯論 (*Chinese Opera*) (台北：黎明文化事業公司, 1973), pp. 49-52.
58. Scott is certainly right to say when referring to the language in Chinese drama: "Harmony is a key word in understanding the Chinese drama, as it is in so many other forms of Chinese art." (*An Introduction to the Chinese Theatre* [Singapore: Donald Moore, 1958], p. 10.)
59. These lines are quoted from the text of the gramophone record of 白蛇傳. They are very likely adapted from T'ien's version, which shall be quoted later (see n. 63). The approximate beats are based on the record (鳴鳳唱片 CO-183). The best way of telling the difference in pitch and rhythm is to listen to the record. John Hu's translation of these lines reads:

BULE: Mistress, how fascinating it is here. Look at those people passing by!

WHITE: Yes, it is a sharp contrast. When you and I were practicing the art of immortality high at Mt. Omei, our cavern was concealed by

white clouds. And whenever we took a walk outside, there were only frosty pines to greet us. Now that we are in the bounteous land of the Yantze River, the mountains look warm and the water feels soft. This is indeed delightful. Ah! dear Blue! Come!Look! There before us is the famous Broken Bridge.

(*White Snake*, p. 1.)

60. Lu, *Twice a Bride*, p. 6.
61. Interview with Lisa Lu.
62. Packard, "Note on *The White Snake*," p. 3.
63. The two versions below are both based upon T'ien's play, which is a little different from the text of the record quoted above. T'ien's version is as follows: (Underlines mine to indicate where the differences are.)

是啊，你我姐妹在峨嵋修鍊之時，洞府高寒，每日白雲深鎖，
閒遊冷杉徑，閒對桫欏花；於今來到江南，領略這山溫水軟，
叫人好生歡喜。青妹，你來看，那前面就是有名的斷橋了。

(T'ien, 白蛇傳 , pp. 2-3.)

compare also the translations with John Hu's quoted in n. 59.)

64. Yangs, *The White Snake*, pp. 9-10.
65. Chang and Packard, *The White Snake*, in *The Red Pear Garden*, p. 55.
66. In the recorded concert reading of *The White Snake*, a moderate speed like reciting poetry was used. In the long rehearsal of my own play *The Fool Who Wins an Ass* (a one-act after the style of classical Chinese drama), various speeds were tried. The director and cast, who were all Americans, came to a moderately slow speed that they felt natural to the tongue and the ear. It was liked by the American and Chinese audiences. (The play was produced at the School of Theatre of the Florida State University and was video-taped.)
67. Robert W. Corrigan, "Translating for Actors," in *The Craft and Context of Translation*, p. 143. He also warns, "Obviously, I am not suggesting that irresponsible changes be made or changes that alter the meaning of a speech."
In terms of total rhythm, the adjustment of sung portion as mentioned above has to be taken into account, too.
68. T'ien, 白蛇傳 , p. 4. In Peking Opera, 離 (*li*), 起 (*ch'i*), and 飛 (*fei*) belong to the same rhyming group. (See Yü, 國際音韻及唱念法研究 , pp. 356-57.)
69. Robert Frost, *Complete Poems of Robert Frost* (New York, Chicago, San Francisco: Holt, Rinehart and Winston, 1965), p. 275.