

A Study on Translation Strategies of Pear Garden Opera from the Perspective of Functionalist Translation Theory

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Abstract. As the first batch of national intangible cultural heritage of the pear garden has a "ancient opera fossil" reputation, after thousands of years of heritage. In the "Chinese culture to go out" today, the pear opera English translation long way to go. In the framework of functional translation theory "communicative equivalence", the translator should formulate the corresponding translation strategies according to the purpose of translation, try to reflect the rich language style, cultural connotation and ideological background of Pear Orchard, so that the people of the world can enjoy the unique charm.

Introduction

With the reputation of "ancient opera fossil" reputation of the pear garden originated in the Song and Yuan Dynasties of Quanzhou, widely circulated in Quan Zhang Ha, Guangdong, Hong Kong, Macao and Southeast Asian countries overseas Chinese residence. Liyuan opera after thousands of years of heritage, preserved since the Song and Yuan Dynasties many opera plays, music singing and performance regulation, in the contemporary still has a broad communication space. In 2006, Liyuan Opera was approved by the State Council as the first batch of national intangible cultural heritage list. However, in the face of the impact of various new media art in modern society, the development prospect of Liyuan Opera is not optimistic. Compared with other Chinese opera, the pear of the opera of the road is not smooth or even very difficult, foreign visitors lack the appropriate opportunities and channels to enjoy the beauty of the pear garden. In order to get the proper overseas spread, the translation of the pear opera is particularly important.

Through the research results of the domestic and international opera and the translation industry, the focus of the scholars' research focuses on the traditional fields such as the origin, paradigm, script, genre and so on (Wang Wei, Wang Xiaomei, Huang Wenjuan)^{[1][2][3]} and the pear garden of the inheritance, communication and development (Song Yan, Zhu Titi)^{[4][5]}, but few scholars referred to the pear opera song and foreign translation of the English translation. For the reason, Chen Fangrong said: "As a special form of foreign propaganda translation, (non-legacy drama translation) is not simply a Chinese-English translation, but the translator on the original non-original digestion and absorption on the basis of Of the translation, is a translation and introduction of the combination of the form of translation."^[6] In view of this, this article intends to explore the translation strategies of contemporary pear opera words from the perspective of functional translation theory.

Functional Translation Theory and Communicative Equivalence

Functional translation theory originated in Germany in the 1970s, mainly includes the textual theory of Katharina Reiss, Hans Vermeer's teleology, and Kristian Nod (Christiane Nord) of the "communicative equivalence" principle. Functional translation theory holds that translation is not only a kind of behavioral activity of mankind, but also a kind of communicative behavior that must consider the purpose of the reader. The primary principle of deciding the translation process is the

purpose of translation. There are some differences between the intention of the source language and the acceptance of the discourse form and the reader's ability to accept the language, because of the language type, the cultural background, the way of thinking and the expression of the habit. As a kind of intercultural information communication, translation should pay more attention to the communicative function of translation in the target language culture, put the focus on the target language and the target language reader, and therefore decide the form of translation, the strategy of translation Method^[7]. According to Rice's point of view, the ideal translation should be "target language and source language in the ideological content, language forms and communication functions to achieve equivalence." And Nord's "communicative equivalence" theory emphasizes the subjective initiative in the process of translation as the translator of the translation^[8].

As a translation of the classics, the dramatic translation is undoubtedly a very special style, it combines the novel, poetry, prose, commentary and other stylistic features, but also has its own particularity, namely: with a strong historical traces and local cultural characteristics, The text mainly rely on lines and actions to shape the character, to promote the development of the plot and express the theme of the script. As an ancient and mature local opera, Liyuan opera combines many elements of traditional Chinese culture and local cultural characteristics of Minnan, maintaining a pure drama characteristics, so the translator also put forward higher requirements. The translator can develop the corresponding translation strategy according to the purpose of translation, try to reflect the rich language style, cultural connotation and thought foundation of pear garden. The theory of textual typology of functional translation theory and the principle of "communicative equivalence" provide a feasible idea for the translation of pear opera.

Translation Strategy of Pear Garden Opera under the Guidance of Functionalist Translation Theory

Liyuan opera has elegant and elegant phonology singing, graceful dance gestures, colorful costume style, lifelike Tang Feng Song Yun [4], which inherited the Tang poetry, Song Ci, Yuan Qu and other advantages and strengths, the use of long sentences Of the method, the sentence mixed with scattered, dense and dense, very musical and enjoyable. Considering that most of the target readers do not understand the remnant of the ancient opera in the world, the translator's primary translation aims to introduce the classical works of the pear opera to the readers of the pear, Intuitive understanding. The translation of the pear opera includes the translation of the song, the song, the allusion, the rhyme, and so on. At the same time, there are some names in the southern part of Fujian. All the words, slang dialects, etc. are inclusive, and they are very challenging for the translator.

First of all, the translator should understand the ideological content of the original script in the process of translating the opera of the pear. Translator's interpretation and reproduction of the original (script) is an indispensable and important component. On the one hand, the creative understanding of the pear garden play requires the translator to dig the writer's writing mentality and creative purpose (communication purpose), and combine his own literary literacy, opera literacy and English expression ability to creatively translate the original The On the other hand, creative understanding and creative translation cannot deviate from the creative intention of the screenwriter. On the contrary, the translator should carry on re-creation on the basis of faithful script in the purpose of realizing the interaction between writers and target readers. It makes the screenwriter with the target readers to produce interactive translation. In the process of translation, the translator interacts with the translator, screenwriter and translator, translator and translator of the translator through the interactive bridge of "translation".

Secondly, the translator should start from the language level, according to different scripts or different parts of the same script to take a different translation strategy. Liyuan opera is a collection of literary, dance, music, drama as one of the artistic performances, the audience has a unique artistic taste and appreciation of the habit, by the market factors greater impact. Because of the differences in language structure and rhetorical habits between English and Chinese, the translator can consider the method of interpreting on the basis of literal translation. Do not simply pursue the conversion of

linguistic signs and text forms, but should try to dig their connotations. Meticulous and accurate understanding and interpretation, all-round reproduction to the target audience, clear the target audience to understand the obstacles, to the greatest degree of shaping with the source script the same artistic effect, so that the target readers to the greatest degree of experience Liyuan play charm.

In addition, the translator should be familiar with cross-cultural communication, assume the responsibility of cultural communication. Translation is an important channel for cultural exchanges between different countries, and is a bridge of cultural communication between different countries. In the translation process, the translator is required only to their own society and culture has a deeper understanding, but also on the other side of the community and culture to understand. To get familiar with the two languages and related cultural information, in order to achieve the translation of cross-cultural communication function. The translation of the pear garden is a cross-cultural exchange between time and space. The translator must always consider the cultural implication that each word may contain in the translation. The translator's understanding of the traditional cultural words is the prerequisite of translation. It decides whether the translator can interpret the original script, whether he can translate the cultural background of the source language, and introduce the cultural factors of the pear culture to the target audience.

An example of the translation of the Pear Garden Opera

In the process of translating the pear opera, the translator should incorporate his own into the process of interpreting the works according to the purpose of different translation, and adopt different translation strategies in a prudent and innovative way. If the target audience is a common Anglo-American audience, the translator is for entertainment purposes only. The translator has the degree of freedom of translation. The translation method can be translated into the popular version. If the translator is Drama research professionals and cultural scholars, the translator should strictly follow the original script, should be interpreted to explain the cultural connotation, accurate reproduction of the original spirit of the style. The translator should give full play to their own literary literacy, their own creative ability with the original script for the organic combination, so that the essence of the pear play can be the most extreme expression, to achieve the pear opera translation of the exchange of reciprocity. Liyuan opera contains a variety of image combinations and a large number of symbols, intertextuality, pun, metaphor, borrow and other rhetoric, so the translation should also try to maintain its corresponding combination of image and rhetorical style. Of course, due to the great differences between Chinese and English language and culture, the cultural connotation of the original script is inevitably diminished, but the overall should not affect the source script and the translation of the correspondence, should strive to ensure the content and form of harmony Unite.

The following is the selection of the translation strategy in the translation of the pear garden opera is explained by the translation of Chen San 's poems in the twenty - fourth of the traditional opera repertoire "Chen Sanwu Niang" (adapted from this).^[9]

Source of the script: "fate thousands of miles meet, no reason to this difficult to separate. Thank the beauty really mind, June Denglou cast lychee. Hope that the mother of a word by virtue, early fixed period, if also extended, I will die first, The soul will fly around you."

Translation references: We are so lucky that we can finally meet again after all the traumas, and we are so unlucky that we have to depart now. Thank you for your sincere love for me, and I will never forget the love lychee you gave me from the pavilion on that afternoon in June. I wish you could believe in me and schedule our wedding as soon as possible. If there was any delay or incident, I would devote my life, and my soul will always be with you.

Analysis: This a few words appeared in the writing of the three letters to the five mothers, the performance of the Chen three pairs of five mothers life and death, tearful true feelings, the sentence of the war neat, long and short sentences combined, hardness and softness, rhythm, There are many "beauty, mother, extended" and other Minnan dialect, and "lychee, good period, the soul" and other

elements of cultural connotation. When translating this lyrics, the translator should adopt the corresponding translation strategies according to different translation purposes to achieve communicative equivalence. The so-called "thousands of miles" used exaggerated approach, alluding to the two after all hardships finally meet again; "beauty, mother" refers to the play's heroine five Mother of Chen three of the lover, this letter is written to the five mother Wu, the use of "translation" approach to the second person you; and lychee as the two love keepsake in the play played a very critical role ("Chen "The Mirror and the Lychee"), can be used to "transliteration plus annotations" approach to help the target audience to understand the background of the play; "good period" in the Chinese culture implies a good marriage Day, in the translation can take "translation" approach directly point out, more conducive to the understanding of the target audience and acceptance.

Conclusion

As the first batch of national intangible cultural heritage of the pear garden has a "ancient opera fossil" reputation, after thousands of years of heritage, in the contemporary still has a broad space for communication. Today, the country vigorously promote the "Chinese culture to go out", the pear garden opera translation long way to go. In the framework of functional translation theory "communicative equivalence", the translator should formulate the corresponding translation strategies according to the purpose of translation, try to reflect the rich language style, cultural connotation and ideological background of the pear garden, so that more people of the world can enjoy the pear, the unique charm of the play.

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