



On Wang Rongpei's Drama Translation Strategy: A Case Study of *The Peony Pavilion*

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Abstract

As a special literary form, drama is characterized by personalization, colloquialization, rhythm and the feature of performability. For a long time, the focus of drama translation studies has also fallen on the “performability” at home and abroad. *The Peony Pavilion* is one of the masterpieces in ancient China. With its beautiful and elegant lyrics, engaging anecdotes and vivid characters, *The Peony Pavilion* has an enduring popularity on the opera stage and a high literary value. There are many translations of *The Peony Pavilion*. Among all the versions, Wang Rongpei's translation has balanced “spirit” and “meaning” and creatively reproduced the original style.

Wang Rongpei first proposed the translation theory of “faithful in meaning and vivid in description” when he translating *The Book of Songs* in 1994. He thought that “faithful” refers to accurately express the meaning of the original text with target language, and “vivid” means showing the original style, emotion, rhythm, images, and characteristics. This article takes Wang Rongpei's version of *The Peony Pavilion* as the study object and puts it under the criteria of “faithful in meaning and vivid in description”, analyzing the translation of the lyrics and researching how he transmits the spirit on the basis of being faithful in meaning. The aim of this article is to analyze Wang Rongpei's dramatic translation techniques and explore the guiding and theoretical significance of this strategy for Chinese classical opera translation.

Key words: *The Peony Pavilion*; Wang Rongpei; Translation strategy

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INTRODUCTION

Kunqu Opera has a very high value of history, literature and art, embodying a rich aesthetic connotations and profound cultural implications. During the development of Kunqu Opera, the literati and artists crafted Kunqu Opera meticulously and learnt widely from other opera in instruments, vocal music, performances and choreography, making it extremely popular in the society. Kunqu Opera has always preserved its aesthetic characteristics and affects the formation and development of other plays profoundly. The essence of the libretto of Kunqu Opera is mild and elegant, which showed by the perfect combination of literature and music, representing the crystallization of Chinese civilization and traditional drama. Kunqu Opera is not only a genre of drama or a style of performance, but also the soul of culture and one of the most important art to mark cultural ideals. Therefore, Kunqu Opera has always been respected as the model of opera art.

As one of the masterpiece of Kunqu Opera, *The Peony Pavilion*, written by the famous playwright Tang Xianzu, has displayed the eternal charm on stage. Due to its special libretto and vocal music, scholars have many difficulties in translating it into English. Translating *The Peony Pavilion* needs translators with the creation and skillful use of literature in source language as well as the comprehension of different emotional expression models such as vocal music and poem. It also has high requirements for

readers' language ability and cross-cultural understanding capacity. From the perspective of communication effects, although many domestic translators have participated in the English translation of *The Peony Pavilion* and some of them have been highly recognized by domestic scholars, the most accepted version in the Western world is still the Cyril Birch's translation. It's a key issue that Chinese translators must publish high-quality works that are accepted by Western readers in the process of future drama transmission. Therefore, a suitable criterion for dramatic translation and definite techniques in translating typical language phenomena are urgently needed. Wang Rongpei's translation of "faithful in meaning and vivid in description" has contributed a lot to the Chinese classical dramatic translation studies. The aim of this thesis is to do research on these criteria and its reflection in *The Peony Pavilion*.

In Daniel S. Burt's *The Drama 100: A Ranking of the Greatest Plays of All Time* published in 2008, *The Peony Pavilion* ranked 32 and is the only Chinese opera in the list. Chinese scholar also give a high praise to *The Peony Pavilion*. Chinese literature Yu Qiuyu has said that no matter how strict the judgment is, Tang Xianzu's *The Peony Pavilion* can always be listed as one of the best operas in Chinese drama and literature history.

The Peony Pavilion is an outstanding romantic love tragicomedy. It's a story between Du Liniang, who was born in a noble family, daughter of Fujiang prefecture Dubao, and Liu Mengmei, a poor scholar. One day, Du Liniang was enjoying the flowers in the backyard and then fell asleep and had a dream. She has met Liu Mengmei in her dream and fell in love with him. Since then, Du Liniang has become so fascinated with Liu that she began suffering lovesickness and even died for lovesickness later. She asked her mother to bury her under the plum tree and asked the maid to hide her self-portrait under Taihu rock so that Liu Mengmei could find her one day. Three years later, Liu Mengmei picked up Liniang's self-portrait on his way and met the ghost of Du Liniang. Liu Mengmei digged open her coffin and resurrected Du Liniang and got married at the end. In addition eulogize the beauty and greatness of love, the opera has also embodied a positive social and cultural meaning of rebelling against the old feudal rites. The combination of Kunqu Opera and *The Peony Pavilion* is the best show of the beauty love and the gorgeous libretto.

1. LITERATURE REVIEW

1.1 Previous Researches on Drama Translation

There are many essays about dramatic translation research, such as Cao Guangtao's *A Study on the Norms of English Translation of Traditional Chinese Opera*, Wang Yanzhen's *On the Performability Principle of Dramatic Translation* and He Rui's *An Analysis of*

Aesthetic Reproduction in the Translation of Kunqu From the Perspective of Translation Aesthetic—A Case Study of Laughter and Tears. Among all the dramatic translation researches, 43 essays were about the translation of *The Peony Pavilion* by 2011 and ten of them were about analyzing the translation strategy (Wen Jun, Li Peijia 49). Cao Guangtao argues that translators should base on the original operatic text, use the original script as the basis for the opera literature and be self-disciplined in the process of translating. Besides, translators should also do the practice of English translation of operas and make a profound research on the international translation theories. The English translation of traditional Chinese Opera doesn't need to be strictly regulated by Western sinologists. He has encouraged Chinese translators to use foreignization principle in the process of dramatic translation. The aim of dramatic translation is to promote the excellent Chinese opera culture and drama arts in the world (150). It's prerequisite that translators should maintain the originality, trueness and nationality of the opera. When talking about the dramatic translation, Maryann has said "the translator must place himself in the play as if present at the spot, involved in the very occurrence, witnessing the very parties concerned, iterating the very utterances, experiencing the very joy and annoyance, sharing the very weak and woe and partaking the glee and grief" (Wang Rongpei, Wang Hong 146).

1.2 Previous Researches About The Peony Pavilion Translation

The Peony Pavilion is one of the masterpieces of traditional Chinese opera. Together with *Legends of Purple Hairpin*, *A Dream Under the Southern Bough* and *The Opera of Handan*, it makes up the Linchuan Four Dreams written by Tang Xianzu. It tells about the romantic story of Du Liniang and Liu Mengmei, showed the pursuit of freedom of choosing their spouses and personality liberalization.

The first complete English version of *The Peony Pavilion* was published in 1939, translated by the British scholar H. Action. Since the 1960s, the United States has replaced the United Kingdom as the center of *The Peony Pavilion* study. From the 1990s to the present, more and more Chinese translators have participated in the translation of *The Peony Pavilion*. In 1994, the full translation version of Zhang Guangqian published by Tourism Education Publishing House was the first version translated independently by Chinese translators. In addition, we also have the translation of Wang Rongpei and Xu Yuanchong. In Wang Rongpei's *The Translation and Propagation of The Peony Pavilion* (48), he has compared it to Shakespeare's *Romeo and Juliet* and considered that these two operas have equal significance. Wang Rongpei has contributed a lot to the translation of Chinese Classical works and set his own unique criteria and skills. While people usually pay too much attention on

Wang Rongpei's Translation rather than his techniques and strategies. It's also of a great importance in researching his translation strategy and discussing how to apply it in other dramatic translation so that we can propagate more and more wonderful Chinese classical drama to the world.

1.3 The Theory of "Faithful in Meaning and Vivid in Description"

Be faithful in meaning and vivid in description, or 传神达意在 Chinese, was first raised by Wang Rongpei when he was translating *Shi Jing* (*The Book of Poetry*) in 1994 and he has always stuck to it in his translation of Chinese classics. Originally, 传神 is a traditional term for Chinese portraiture, refers to the vivid depiction of people or things. In English translation, many translators also attach great importance to 传神, such as Fu Lei's theory of "spiritual resemblance". According to Wang Rongpei, an expressive translation should give people a vivid impression. In *English Translation of Chinese Classics* (Wang Rongpei and Wang Hong), the general standard of English translation of classics should be faithful in meaning and vivid in description. In addition, Wang Rongpei has also said that 达意 is the starting point of the English translation. The translator must accurately reflect his understanding and interpretation of the original text in his own translation, and then give the translation a vivid expression. He has also said that the translation and the source text should have similarity in form and be alike in spirit. According to Hao Jingchun's *An Analysis of Translating Theory of "Faithful in Meaning and Vivid in Description"*, this theory still has limitations in the translation of Chinese classics because different people have different measurement towards "vivid description", thus we had better treat this theory as a principle or a goal rather than evaluation criterion (131).

2. WANG RONGPEI'S TRANSLATION TECHNIQUES REFLECTED IN THE PEONY PAVILION

2.1 Techniques to be "Faithful in Meaning"

Wang Rongpei has a goal of "be faithful in meaning and vivid in description" when he was translating *The Peony Pavilion*. Being "faithful in meaning" is Wang Rongpei's primary goal and "vivid in description" helps to perfect his translation. He explains this goal in two respects. Firstly, the translation should reproduce the style of the original text creatively. And secondly, for the poetic part and the lyric part of the original text, he has adopted some forms of English traditional metrical poetry to some extent (50). In his translation, he did his best to translate the dialogue or the monologue into an easy-to-understand English. To achieve this goal, translators must fully understand the original text and completely convey

the meaning of large amount of cultural-loaded words, such as proverbs, images, implications and connotations. Besides, the translator should equip with a rich knowledge both of Chinese and English culture and vocabulary because many Chinese words do not have one-to-one corresponding English words. The following examples show how Wang Rongpei uses his translation strategy in translating *The Peony Pavilion*.

2.1.1 Translation of Proverbs

Tang Xianzu has quoted a lot of proverbs which have embodied rich connotation and profound cultural accumulation of nation. It's a great problem that how to use an appropriate expression which is acceptable for foreign readers and keep its original cultural color in the process of translation.

Eg.1

(外)我儿过来。“玉不琢，不成器；人不学，不知道。今日吉辰，来拜了先生。”

(第五出《延师》)

Du Bao:

Come forward, my child. As *The Book of Rites* says, "Uncarved jade is unfit for use; uneducated men are unaware of Tao." As today is a day of bliss, come and meet your tutor.

(Wang Rongpei)

In this selection, Du Bao quotes this sentence in order to persuade his daughter Du Liniang devote herself to learning. If translator just translate it into "Uncarved jade is unfit for use; uneducated men are unaware of Tao", will make Western readers confuse that from which book the author quoted and do not understand its educational meaning. Thus Wang Rongpei added *The Book of Rites* to explain that it is a quotation about rites.

2.1.2 Translation of Images

Images, which is the core constituent of aesthetic value, have played an extremely important role in Chinese classics. Images have becoming a symbol in the process of culture developing, which has a relatively fixed and unique cultural meaning, and some of them can bring a rich and far-reaching association. In the Chinese-English translation practice, most of image symbols can trigger a large difference in association or cultural connotation. On the premise of clarifying the meaning, translators can use the images that are familiar to the English readers to replace the original text.

Eg.2

恰三春好处无人见。
不提放沉鱼落雁鸟惊喧，
则怕的羞花闭月花愁颤。

(第十出《惊梦》)

My beauty is concealed in the hall,
But it'll make fish delve and birds fall
And outshine blooms, the moon and all.

(Wang Rongpei)

In this selection, 沉鱼落雁 and 闭月羞花 are the words to describe the extreme beauty of woman and both of them have a historical allusions. In Chinese, 沉鱼 refers

to the legend of Xi Shi, who was washing gauze by the river. The clear river reflected her stunning beauty and made the fish so fascinated that it even forgot to swim and sank to the bottom of the river gradually. 落雁 refers to the story of Wang Zhaojun, which means the geese forget to swing its wings and fall underground when it saw this beautiful woman. 闭月 means that Diao Chan's beauty could outshine the moonlight and 羞花 means Yang Yuhuai was so gorgeous that even made the flowers feel shame to bloom. To those western readers who do not know Chinese cultural, if translators just use "fish sinking" or "birds alighting" may cause confusion. Thus Wang Rongpei described Du Liniang's beauty in the first sentence and the reconstructs the sentence, which makes the translation clear to foreign readers as well as keep the original images of this sentence.

In addition to 沉鱼落雁 and 闭月羞花, 年已二八 and 折桂之父 are also typical culturally-loaded expressions. According to Wang Rongpei, "年已二八" couldn't be translated into "at the double eight" and "折桂之父" couldn't be translated into "scholar to break the cassia bough", which is apparently incorrect and may cause misunderstanding. Thus he translated "吾今年已二八, 未逢折桂之夫" into "I've turned sixteen now, but no one has come to ask for hand." Wang Rongpei said that not affecting the understanding of English readers is the premise of translation. He has maintained the original image as far as possible, otherwise he would rather sacrifice the original image and replace it with the corresponding expression in English.

2.1.3 Translation of Connotations

Eg.3

(柳梦梅): 好一座宝殿哩, 怎生左边这牌位上写着“杜小姐神王”, 是那位女王?

(石道姑): 是没人题主哩。杜小姐。

(第三十三出《秘议》)

What a significant hall! On the memorial tablet on the left is the inscription "the spiri of Miss Du". What's the meaning of "spiri"? To complete the service, we need someone to add the final letter. It's "the spirit of Miss Du".

(Wang Rongpei)

In the old days, people have to set up a Ruler Tablet. Thus in the original text, the character "主" has been written as "王", which means the owner wishes for a respectable person to add the point with red pen. This ceremony was called 题主. To fully convey the meaning of this sentence, translators should have some knowledge about this ceremony. Some people have translated 王 into "queen" or "ruler", which cannot express the accurate meaning of the original text. While Wang Rongpei's translation is full of creativity. He has created a new word "spiri" to correspond with "spirit", which can make the foreign readers know that the word on the tablet is incomplete.

2.2 Techniques to be "Vivid in Description"

Since it fuses visual art and auditory art, drama is often separated from other art form in the classification of the popular art. Translators should not ignore the beauty of the poetic lyrics and the sound of the original text.

2.2.1 Reflection of Sound Beauty

One of the prominent features of Chinese formal beauty is the beauty of phonology. There are many Chinese words have a same rhyme, which can easily make up consonance, resulting in a loud lasting visual effects. At the same time, the consonance can keep reader's aesthetic consciousness active, allowing the reader to have expectations, resonance, and satisfaction, which can effectively promote the integration of the author and the reader to the aesthetic experience. Besides, the four tones of Chinese language can produce a special aesthetic effect through the deployment of different pitches, which makes the article catchy and pleasant. Last but not least, the phonological beauty of Chinese is also reflected in the use of onomatopoeia. The onomatopoeic words can describe the image, express the mood, and retain the aesthetic audiovisual information that describes the sound.

Like Chinese, the tradition of using English rhyme in literary language has long existed. The most commonly used rhymes in English poetry are abab, cdcd, and the standard verses of sonnets, abab, cdcd, efef, gg. In addition, there is another common rhetoric used in the English literary language. The alliteration gives people a sense of overlap, smoothness, urgency, or monotony. English is also common in the rhetoric onomatopoeia, and in many cases the Chinese and English onomatopoeia can be inter-translated, retaining the vivid sensibility of the language.

In order to present to the reader a voice aesthetic similar to the original Chinese text, the translator mainly uses the consonance, the alliteration, the repetition, the onomatopoeia and other techniques to appropriately correspond with the original text and reproduce the sound beauty.

2.2.1.1 Rhyme

Eg.4

(杜丽娘): 原来姹紫嫣红开遍,
似这般都付与断井残垣。

良辰美景奈何天,

赏心乐事谁家院!

朝飞暮卷,

云霞翠轩,

雨丝风片,

烟波画船,

锦屏人成看的这韶光贱!

(第十出《惊梦》)

(Du Liniang): The flowers glitter brightly in the air,

Around the wells and walls deserted here and there.

Where is the "pleasant day and pretty night"?

Who can enjoy the "contentment and delight"?

The mist at dawn and rain at dusk,

The bowers in the evening rays,

The threads of clouds in the gales of wind,
The painted boat and hazy sprays:
All are foreign to secluded maids.

(Wang Rongpei)

This is one of the most famous libretto in *The Peony Pavilion*. Wang Rongpei perfectly reproduced the vision of the source text to the English readers. Firstly, his “be vivid in description” is showed by the form. In the Chinese version, Tang Xianzu take a consonance rhyme of “abab”, such as 遍, 垣, 天, 院, 卷, 轩, 片, 船, 贱. They rhyme with each other in “an” and in this way, the lyrics become very catchy. In Wang Rongpei’s version, he takes the alliteration of “aabb”, such as “air” and “there”, “night” and “delight” to reproduce the original form and sound effect vividly.

2.2.1.2 Reduplication

Eg.5

一丝丝垂杨线。一丢丢榆荚钱。线而春甚金钱吊转!
(第十二出《寻梦》)

There the peonies dot the way.
The twigs of willows sway;
The elm fruits dangling from the trees.
Are mourning in the springtime breeze!

(Wang Rongpei)

In this selection, 丝丝 and 丢丢 both show the beauty of willow and elm. Wang Rongpei use the “sway” and “dangling” to give 垂杨 and 榆荚钱 a beauty in dynamic. Besides, he employs “way” and “sway”, “trees” and “breeze” to give the illusion a beauty in sound, depicting a brilliant sight of the willows and elm in the spring.

2.2.1.3 Onomatopoeia

Eg.6

(陈最良): “关关雉鸣,在河之洲,窈窕淑女,君子好逑。”
(第七出《闺塾》)

The waterfowl would coo
Upon an islet in the brooks.
A lad would like to woo
A lass with pretty looks.

(Wang Rongpei)

This above selection is from *The Book of Songs*, which tells the initiation of the love between a young man and a woman. It's a difficult thing to fully convey the meaning of the original text. It is necessary to express the original intention accurately and at the same time translator should consider the features of concise and catchy. “Coo” rhymes perfectly with “woo” and “lad” alliterates greatly with “lass”. The rhyme and meaning combine stightly just like the original in which the scene recalls Du Liniang mixed feelings. The word “coo” perfectly imitates the sound of waterfowl, which gives readers a vivid illusion of the poetry.

2.2.2 Reflection of Ideorealm Beauty

In *The Peony Pavilion*, Tang Xianzu presents its aesthetic value from three aspects: beauty of figure, beauty of scene and beauty of emotion. Below are the representative

example of Wang Rongpei’s reflection of the ideorealm beauty in *The Peony Pavilion*.

2.2.2.1 Figure Beauty

The figure beauty including distinctive personality and external appearance. Wang Rongpei has not only fully conveyed the original meaning, but also reproduce the charm of different figures, which gives foreign readers an equivalent feeling of the source language reader. *The Peony Pavilion* fully performed the features of drama language of precise and poetic. Since different people have different characteristic, Tang Xianzu has used specific words to make them more vivid.

Eg.7

(杜丽娘): 以后不敢了。
(春香): 知道了。今夜不睡了,二更时分,请老师上书。
(Du Liniang): I won't be late from now on.
(Chun Xiang): I see, I won't go to the bed tonight and I shall ask you to give me lessons at midnight.

In *The Peony Pavilion*, Du Liniang is an educated and quiet missy. While Chun Xiang is a naughty, lively and talkative little girl. Tang Xianzu has fully revealed the difference between these two characters. Therefore, translators should also need to choose accurate words to convey the meaning in its full flavors. Wang Rongpei focused on the psychological changes of the characters, accurately conveyed Chun Xiang’s features of sharp tongue.

The beauty of the image is the eternal theme of Chinese literary works. Among them, the ancient Chinese noble women are known for their elegant behavior, luxurious decoration, gorgeous costumes and exquisite appearance. In addition, the author can also present women’s beauty through direct description and indirect description. The former refers to the depiction of face, body and clothing, while the latter can use allusions or metaphors to emphasize the unique beauty and charm of women. Directly describing a beautiful woman can bring a specific concept to the reader and help to form an impression and appreciate the aesthetic experience. In *The Peony Pavilion*, the author has described the facial features of Du Liniang as “你腮斗儿恁戏谑,则待注樱桃,染柳条,渲云鬓烟霏飘萧;眉梢青未了,个中人全在秋波妙,可的淡春山钿翠小”. In this sentence, “樱桃”, “柳条”, “秋波” are metaphor devices commonly used in works and poetry because Chinese poets like the beauty of connotation. For fear of causing misunderstandings to readers, they are translated into implied meanings while these original images are inevitably lost. Wang Rongpei use “the hair-locks floating north and south” to describe the original image of “渲云鬓烟霏飘萧”, depicted the floating hair vividly to show the moving beauty and charming of Du Liniang, with a sad feeling, calling for our visual experience. The word “秋波” has been rendered into “my eyes that talk”, which expressed the meaning as well as tried to reproduce the

expectation of Du Liniang through eyes, revealing the moving stories in her eyes.

2.2.2.2 Scenical Beauty

The purpose of landscape description is divided into two types: one is to make people feel the scenery, and the other is to express the emotional connotation by depicting the natural landscape. The picturesque scenery gives people an idyllic mood and provides readers with a full-scale immersive experience.

Eg.8

红杏深花，菖蒲浅芽。春愁渐暖年华。竹篱茅舍酒旗儿
叉。雨过炊烟一缕斜。

(第八出《劝农》)

The apricot flowers turn red
And green sweet sedges spread—
It's getting warmer day by day.
Above the fence the tavern flags float high;
While chimney smoke spirals to the sky.

(Wang Rongpei)

“红杏春花”和“菖蒲浅芽” has drawn a prosperous picture of spring, and “竹篱”，“茅舍”，“雨”and“炊烟” has formed a harmonious scene in the countryside. These images as rhythm notes form a sweet song, and the overall feeling of the song is inspired based on a tune of happiness and broad rhythm. In the translated version, the translator adopts positive words such as “red”, “green”, “warmer”, “float” and “high” in accordance with the meaning of the original text. The verb “spiral” vividly depicts the rising status of smoke and presents a natural beautiful scenery and secluded countryside to give the reader a sense of beauty.

2.2.2.3 Emotional Beauty

The ultimate goal of landscape description is to create ideorealm and convey emotions, which is the soul and essence of literary works. Emotion is an intangible and abstract concept that sometimes cannot be expressed in language. There is no doubt that emotional interpretation is a difficult process in translation. Therefore, it is worth thinking about how to convey the implied emotions to the target audience.

Eg.9

偶然间心似缱，梅树边。这般花花草草由人恋，生生死死
随人愿，便酸酸楚楚无人怨。

(第十二出《寻梦》)

All of a sudden my heart is drawn
Toward this plum tree by the lawn.
If I were free to pick my bloom or grass,
If I were free to choose to live or die,
I would resign to fate without a sigh.

(Wang Rongpei)

This aria offers the crowning touch to the artistic appreciation of *The Peony Pavilion* from the rhythm and the emotional level. It describes the feeling of Du Liniang, who has lost her dream lover and refused to accept the reality and problems. The actress's inner world and emotional depression are precisely revealed by three parallel sentences that have been translated into the

structure of “if I were free to” in the target language. This structure not only makes up for the artistic effects of the reduplication words in the original aria, but also enhances the emotional experience that Du Liniang is willing to give up her life so long as she can always get together with her lover. The sentence “my heart is drawn” solves this gloomy tone and creates tragic ideorealm that give target readers an empathetic effect.

CONCLUSION

As a typical operatic repertoire of the Kunqu Opera form, the storyline of *The Peony Pavilion* has attracted more and more attention. Therefore, this paper has certain significance for modern society.

As a special type of literary form, Chinese classical drama is more difficult to translate than any other literary forms. This article takes Wang Rongpei's version as the analysis object, and studies how to effectively guide the lyrics translation practice of the drama with the criteria of “be faithful in meaning and vivid in description”. Through the collection and analysis of a large number of Wang Rongpei's translation of *The Peony Pavilion*, this article discusses how his theories have been reflected in detail. In order to apply his criteria to *The Peony Pavilion*, Wang Rongpei made quite preparations: fully understanding the original text, proper form and style of the target and rich vocabulary so as to ensure his translation is faithful in meaning; choosing the corresponding works with his own interest, thorough understanding of the author and the work, getting some understanding of the writing background and first-hand appreciation, and related research about ideorealm to ensure that his translation is vivid in description. The discussion of Wang Rongpei's criteria of being faithful in meaning and vivid in description provides a new perspective for the study of Chinese dramatic translation and sheds light on later research directions and methods of the translation of Chinese classical drama.

This paper highly praises and evaluates Wang Rongpei's English version of *The Peony Pavilion*. The main research results are reflected in the following points: Wang Rongpei has spared no effort to pursue the same emotional experience of characters in the drama by inputting the psychological mechanism of the characters in order to realize the aesthetic representation. Prof. Wang usually puts the meaning first so that the reader can understand it.

Due to the different opinions and different lengths of this article, this study only analyzed some representative examples and it may not seem to be in-depth. In addition, this article has not discussed some issues, such as whether this translation theory can be used as the criteria of all the traditional Chinese dramatic translation or a translation criticism.

With the acceleration of globalization, the demand for Chinese traditional culture to go out and be understood by the world is constantly emerging. However, in general, the current Chinese traditional translation theory is not yet clear. The researches on Wang Rongpei's theory and strategy would surely contribute a lot to the classical Chinese dramatic translation practice. Taking these issues into accounts, the author hopes to conduct more research on the field of dramatic translation from the perspective of the application of this strategy. In addition, the author hopes that future research in this area will be more persuasive and objective.

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