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Xiqu Translation into English: A Case Study

Abstract

In this article, I summarize and analyze the translation solution types applicable to Xiqu translation with reference to the classification of translation solution types proposed by Anthony Pym (Pym 2016: 220). This article not only refers to Pym's classification but supplements it by exploring Xiqu translation, thus providing new and original insights. Through the case study, some sub-types specified by Pym are extended in order to make the translation solutions more relevant to Xiqu translation, e.g., shortening, linguistic amplification, supplying modality and corresponding body parts. Text tailoring is eliminated because this type does not exist in Xiqu translation, as such large changes in translation would make the listeners or readers misunderstand the text.
Keywords: Xiqu, Chinese–English, translation solutions

1   Introduction

Xiqu, also known as traditional Chinese opera or Chinese theater, is a quintessential art form in China and serves as a typical representation of Chinese culture. Xiqu performers are a remarkably versatile group of artists, extensively trained in a wide range of disciplines including singing, speech, acting, dancing, acrobatics, and martial arts. They possess the ability to seamlessly integrate these various skills into their performances. Whereas the performance of European opera involves a combination of singing and dancing, the artistic structure of Xiqu consists of the comprehensive application of singing, speaking, dance-acting and combat.[1] Therefore, some art critics argue that using "opera" as the English translation for Xiqu is intrinsically a form of cultural colonization,[2] suggesting that this translation draws an analogy between the form of Xiqu and opera in Western culture, which would put Xiqu productions in a very awkward position (Jia 2019: 22). Considering the distinctiveness of this art form, it would be more appropriate to use the Chinese Pinyin transcription, "Xiqu", as the English translation. Wichmann argues that, because Xiqu differs considerably from Western opera, to use "opera" or "theater" to describe Xiqu is, despite the prevalence of this practice, to misunderstand it (Huang 2019).

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[1]   https://www.librarieshawaii.org/event/xiqu-fights-delights-three-chinese-comedies/
[2]   http://www.artscritics.hk/?a=doc&id=597

Xiqu is an excellent representative of traditional Chinese culture, and against the current backdrop of international multiculturalism, the promotion of Xiqu is an important task for many. However, language and cultural barriers impede its dissemination. I chose Xiqu as the corpus for my translation research because Xiqu translation presents a unique challenge. It involves the transformation of oral expressions into written form, encompassing numerous culturally loaded terms. Xiqu works contain rich cultural content, such as proverbs, idioms, poetry, and intricate character relationships; as an art form, it can be seen as a condensed representation of Chinese culture, requiring therefore a comprehensive set of translation solutions to be dealt with effectively. Currently there are few studies of Xiqu translations, and only a handful of Xiqu works have been translated into English. Cultural differences and specialized vocabulary, among other things, pose an obstacle to effective translation, and there is no systematic translation solution to learn from. In the pursuit of overcoming this barrier, studying the English translation of Xiqu seems to be crucial, as does investigating whether a set of translation solutions can be applied to Xiqu translation, as this would facilitate the promotion of the art form. This article presents a unique case study focusing on the Xiqu translation problem outlined above. The analysis primarily argues for going beyond the literal translation of the text and delving into how the cultural nuances and emotional aspects conveyed in the original text can be equivalently expressed in English. Additionally, the study stands out as it employs Pym's pedagogical table of solution types, not only recognizing its pedagogical significance but also exploring its analytical potential as a tool for translations. The question of which translation solutions are used in translating Xiqu is also addressed, as well as which methods are used but not included in the typology. The current case study suggests that Pym's translation solutions are applicable to Xiqu translation; however, certain translation solutions may require reevaluation. Stating that one of the basic principles of his typology is the fact that "all solution types can be used to solve all problems," Pym notes that the solutions can be modified or adjusted when dealing with specific translation texts (Pym 2018: 46). In my view, his translation solutions may not fully address the complexity and diversity present in Xiqu translation, which involves rich and varied content. Therefore, in order to better address the unique challenges of Xiqu translation, this study both adds to and subtracts from Pym's translation solutions according to the needs of translating this particular genre; some sub-types specified by Pym are extended, e.g., shortening, linguistic amplification, supplying modality and corresponding body parts, while text tailoring is eliminated.

2 Literature review

2.1 Xiqu translation as a research field

In 2008, the topic of Xiqu translation aroused the interest of scholars in translation studies. In that year Renmin University of China started the overseas dissemination project of Xiqu and planned to publish 23 classic Xiqu translation scripts. The other Xiqu translation project is the book series called *English Translation Series of a Hundred Peking Opera Classics*, edited by Sun Ping and launched in 2012. The piece analyzed in this paper is taken from one of these translations.

Research on the translation of Xiqu has mainly focused on cross-cultural communication and translation for external promotion. For instance, Ling's 2019 study *Cross-Cultural Communication and Translation for External Promotion of Xiqu* focuses on the example of

Yueju (Yue Opera, a type of Xiqu), analyzing the translation of the genre's terminology. Ling suggests that in the process of translating Yueju, the role of the target language translator should be emphasized, seeking ways for English and Chinese collaboration, adopting domestication as a translation strategy, and leveraging the role of sponsors to achieve the best translation outcomes (Ling 2019: 175). Ling points out that there are certain issues in current Xiqu translation, such as overlooking the cultural connotations of culturally loaded words and inconsistency in the translation of Xiqu titles. In my research corpus for this article, some culturally loaded words are translated with transliteration. However, Ling argues that this approach may prevent readers from understanding the cultural connotations and therefore advocates the use of transliteration combined with explanations, a viewpoint which I share. Transliteration is employed to avoid cultural colonization and maintain the original form of specialized terms, meaning that this form of translation preserves the essence of the original culture, without that culture being supplanted by another. But cultural meaning is also indispensable. Annotations such as footnotes or appendices can be used as methods to provide translation with explanatory notes.[3]

Other studies aim to investigate specific translation issues related to Xiqu. For example, in *Translation of Chinese Opera Proverbs from the Perspective of Intertextuality Theory*, Zhang argues that intertextuality theory is helpful for translating proverbs, which constitute a significant role in Xiqu. Intertextuality views the translation as a derivative intertext of the source text, and generally, the translation should reflect all intertextual relationships contained in the original text. Zhang believes that translation is a transformative activity involving intertextuality with language, text, and culture. Intertextuality in the translation of Xiqu proverbs not only entails mining and conveying the literal meaning of the source text but also interpreting and explicating the cultural significance (Zhang 2016: 82). Proverbs are without doubt pervasive in the culturally rich genre of Xiqu, and I intend to incorporate proverbs into my future research on Xiqu translation. Furthermore, Xiqu contains a substantial number of Modal Particles (MPs), for which there is no corresponding word class in English. Therefore, it is worth considering how to appropriately translate the numerous MPs in Xiqu. In a previous study (Zhu 2022), I analyzed this issue to some extent, exploring various translation solutions for rendering MPs in Xiqu. This article will also briefly touch upon some examples from this topic.

In addition, the theoretical aspects of Xiqu translation have gradually advanced. Research into the Chinese–English translation of various Xiqu scripts or subtitles reveals the application of various translation theories and relevant theoretical perspectives, such as skopos theory (Tong 2021) in *English Translation Research of Peking Opera Based on Performance*, functional equivalence theory (Huo 2014) in *The Transmission of Cultural Information on the Perspective of Functional Equivalence*, and aesthetic reception theory (Li 2008) in *An Aesthetic Probe into the Translation of Chinese Opera*, among others. However, practical translation solutions for Xiqu translation based on these theories are scarce. This study therefore aims to address this gap in the literature, proposing a typology of translation solutions suitable for specific texts based on more broadly applicable translation solutions.

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3   In this article, I only discuss the translation of Xiqu texts, not the performance of Xiqu works in another language, i.e. the performative aspect of Xiqu. Therefore, as I envision it, the performance of these works would still be in Chinese, and the original texts and translations would be distributed to audience members in the form of pamphlets before each performance; this way, viewers could begin to familiarize themselves with the characters and some of the transliterated proper nouns. Venues would also be equipped with a large screen for displaying subtitles during the performances, and some of the transliterated proper nouns could be annotated and explained on the screen at that time.

In the body of research on Xiqu translation, issues such as publicity and promotion abroad, as well as specific categories such as translating Xiqu proverbs or specific culturally loaded terms, stand out as current areas of focus. Publicity translation places emphasis on introducing Xiqu to the international stage and facilitating cross-cultural communication, which is also the purpose of my research on Xiqu translation methods. However, this type of publicity translation is more focused on the means of promotion, with less exploration of translation methods. Specific category translation provides some guidance for my research, as it also involves the study of translating specific culturally loaded terms in the process of Xiqu translation, as mentioned earlier. Additionally, some Xiqu translation research is based on certain theoretical frameworks but remains mainly limited to the analysis of specific Xiqu translation examples. There is clearly still a lack of systematic and concrete translation solutions in this field; therefore, this article sets out to explore how to fill this gap in the literature.

2.2   Research on translation solutions

Translation research mainly focuses on translation theory and translation methods. In the latter half of the twentieth century, translation theory initiated a debate on the "literalism", "paraphrase", and "free imitation" theories. In 1964, Nida proposed the "dynamic equivalence" theory, later renamed as "functional equivalence", which emphasizes reproducing the meaning, style, and other information of the source language in the target language using the closest and most natural equivalents (Nida 1964: 159). Newmark distinguished between semantic translation, which is faithful to the original text's discourse, and communicative translation, roughly equivalent to Nida's functional equivalence (Newmark 2009: 30), which prioritizes the target audience's comprehension. While translation theory flourished, specific translation solutions also gained attention. These translation solutions may also be referred to as "translation procedures" (Vinay & Darbelnet 1989 [1958]) "translation principles" (Loh 1958), "translation shifts" (Catford 1965), and so on.

Here, I would like to emphasize the translation procedures of Vinay and Darbelnet and the translation principles of Loh because the translation solutions I have adopted from Pym are inspired by these two scholars. In 1958, Vinay and Darbelnet proposed a series of "translation procedures" based on earlier work by Russian theorist and translator Andrei Fedorov. Their research involved a comparative stylistic analysis of French and English texts, identifying different translation "strategies" and "procedures". They categorized the procedures into two main strategies: direct translation and oblique translation. These two strategies encompass seven translation procedures, with direct translation covering borrowing, calque, and literal translation, while oblique translation includes transposition, modulation, equivalence, and adaptation. Vinay and Darbelnet's influential taxonomy continues to have a significant impact on the field of translation, helping to uncover various translation techniques (Munday 2008: 88–91). In the same year, Loh Dian-yang developed a set of "translation principles" especially applicable to Chinese–English translation in his book *Translation: its principles and techniques* (Loh 1958). There are six basic translation principles included: omission, amplification, repetition, conversion, inversion, and negation. These six basic principles are further divided into more than 30 specific techniques (Loh 1958: 96–281). Overall, these diverse translation methods have contributed to the development of translation theory and practice, providing valuable tools for translators to handle the complexities and cultural nuances in their respective translation tasks. Then, in 2016, building on Vinay & Darbelnet and Loh, Pym proposed a set of "translation solution types" with simple and understandable terms (Pym 2016), which will

be reviewed in more detail in the next paragraph here. Klaudy used the term "transfer operations" in her book *Languages in Translation* (Klaudy 2007), with the basis of her translation operations being the structural description of the language. Her classification of transfer operations is systematic, but is more of a description of the translation process than a translation solution.

Pym's translation solution types will serve as the basis of the solutions used in this paper. In 2015, Pym compared the translation solutions of Vinay and Darbelnet with those of Loh Dian‑yang and proposed his own classification. This was primarily prepared for pedagogical purposes, and he suggested that the solutions concern many language pairs. In 2016, Pym came up with a table named "A typology of translation solution types for many language", he explained the solution types and showed the principles (Pym 2016: 220–236). Pym also argued in "A typology of translation solutions" that, in principle, all solution types can be used to solve all problems (Pym 2018: 46). Shortly thereafter, Pym offered evidence to support this claim in "A typology of translation solutions for Chinese–English" (2020), which he co-authored with several Chinese students. In the latter study in 2020, Pym used the typology he had developed in 2016 on another corpus consisting of everyday phrases in Chinese (Pym 2020); therefore, the application of Pym's typology in dealing with the challenges of Chinese–English translation has already been demonstrated. As Pym mentions, this typology of translation solution types applies to all kinds of texts, but the list of sub-types is open-ended for more focused work (Pym 2016: 221); thus, a set of translation solutions applicable to Xiqu translation can be developed to provide better guidance for Xiqu translation. To this end, this article proposes a number of modifications to Pym's solutions by introducing several additional translation solutions, such as shortening, linguistic amplification, supplying modality, and corresponding body parts. Furthermore, the category of text tailoring has been excluded to make the solutions more applicable to Xiqu translation. I will analyze the specific details of these solutions in the examples provided later in this article.

3   The typology for Xiqu translation

Pym came up with a default category called "cruise mode" translating, referring metaphorically to when an airplane is cruising at the right altitude and all goes well until there is a bump, at which time attention and action are needed. The typologies are used to deal with the "bump" in the translation process (Pym 2018). There are three main categories for maximum simplification, namely: Copying, Expression Change, and Material Change, and there are other subcategories within these, as shown in the table below.

Cruise mode (normal use of language skills, reference resources, parallel texts, intuition — anything prior to bump mode — so no special solutions are needed)		
Copying	Copying Words	Copying sounds Copying morphology Copying script ...
	Copying Structure	Copying prosodic features Copying fixed phrases Copying text structure ...
Expression Change	Perspective Change	Changing sentence focus Changing semantic focus Changing voice Renaming an object ...
	Density Change	Generalisation / Specification Explicitation / Implicitation Multiple Translation...
	Resegmentation	Joining sentences Cutting sentences Re-paragraphing...
	Compensation	New level of expression New place in text (notes, paratexts) ...
	Cultural Correspondence	Corresponding idioms Corresponding units of measurement, currency, etc. Relocation of culture-specific referents ...
Material Change	Text Tailoring	Correction / censorship / updating Omission of material Addition of material ...

Table 1. A typology of translation solution types for many languages (Pym 2016: 220)

In this article, the above table will be discussed in detail and analyzed using several examples from Xiqu. *Silang Visits His Mother* is used as the corpus of the analyses. There is no way to trace the author of *Silang Visits His Mother*, but the play boasts a performance history of more than 200 years, dating back to the birth of Jingju (also known as Beijing Opera) and thus practically as old as the genre itself (Wu 2019: 70). In traditional Xiqu, there are always two or three main characters who have different requisites depending on their status. Xiqu plays contain a large number of dialogues between characters, representing spoken language in a written style and expressing emotions in many cases as well. In contrast to other forms of opera or theater, Xiqu is rich in culturally loaded Chinese words; therefore, translation of Xiqu works requires constant consideration as to how to translate the cultural aspects of the text, such as the hierarchical relationship of the characters, which is very important in Xiqu. The translation of Xiqu can therefore simultaneously be regarded as a reproduction of traditional Chinese culture. How to convey the culture contained in Xiqu to readers or audiences (the latter through live subtitles) through other languages is where the difficulty in Xiqu translation lies, and it is this translation problem that this study aims to solve by means of certain translation solutions.

Many solution types can be identified in Xiqu translation; they are illustrated here through a few brief examples. However, my focus will be on the solutions that were not initially included

in Pym's typology. A more in-depth analysis and additional examples for these solutions are provided in subsequent sections.

3.1 Copying Words

Copying is based on the minimal linguistic units that are meaningful when used alone. There are three main linguistic levels involved: the phonetic level (copying sounds), the morphological level (copying meaning-expressing units or morphemes) and the script level (copying the written form) (Pym 2016: 221).

A frequently used translation solution in Xiqu translation is copying on the phonetic level, i.e., copying sounds, which means that the Chinese pronunciation is copied, and Chinese pinyin letters are used in the English translation directly. This is the case in translations of expressions for the orchestra and musical instruments in Xiqu, which are all traditional Chinese folk instruments: the English translations of their names copy sounds directly, which represents transcription in the broadest sense. Examples include *suona* for 唢呐suǒ nà and *sheng* for 笙 shēng. Copying on the phonetic level is also used in the translation of role types. For example, *laosheng* is used for 老生 lǎo shēng (*lao* meaning 'aged'), which is a role type representing middle-aged and older male figures, and *dan* for 旦dàn, which is a role type encompassing female figures of various ages, characters, and statuses.

3.2 Copying Structure

Structure here refers to the relations between the expressions in a text, mostly with respect to order of presentation (Pym 2016: 223).

Xiqu always includes some prose sentences because they can make the singing catchier and more rhythmic in performance. To achieve the same rhythm and get better equivalents, these prose sentences are translated into English using the solution type of copying sentence (syntactic) structure, as shown in (1).

(1) **我好比**笼中鸟有翅难展，
   我好比虎离山收了孤单。
   Like a *bird in the cage,* ***I*** *cannot spread my wings and fly,*
   Like a *tiger leaving the mountain,* ***I*** *am lonely inside.*

3.3 Perspective Change

Perspective change refers to a shift in the way a certain thing is regarded or expressed verbally. This can be achieved through a change in voice, e.g. active into passive; a change in semantic focus, e.g. turning a positive statement into a double negative; through word choice, e.g. half-full versus half-empty; through lexical structures, e.g. turning verbal structures into nominal structures; or a shift in orientation, e.g. reversing directionality (Pym 2016: 224).

There are many examples of perspective change in the English translation of *Silang Visits His Mother*. First, in terms of speaking habits, Chinese speakers tend to use more active

sentences, while English speakers use many passive constructions alongside active ones;[4] therefore, when translating, the translation solution of changing voice is always used, and active sentences in Chinese are often translated into passive sentences in English, e.g.:

(2) 金井　　　　锁　　　　梧桐。
　　　golden well　**lock**　　parasol tree
　　　'a golden well lock a parasol tree'
　　　*A parasol tree (is) **locked** in a golden well.*

In addition, changing semantic focus is often used when translating sentences with a modal particle (MP) 啊 (A). This is because the MP 啊 (A) always appears with a certain function, e.g., to strengthen the tone, or to make the language more moderate. There is no corresponding group of modal particles in English, so an alternative must be used to perform the function of the modal particle in question. An example of changing semantic focus is presented in (3).

(3) 蒂根儿　　　就　　蒙事　　　啊！
　　　absolutely　just　nothing　　Ø
　　　'There is nothing wrong at all Ø'
　　　It was just a hoax!

This example illustrates perspective change, as it changes the semantic focus from negative to positive. 啊 (A) is used to express that there is definitely nothing wrong at all, and to convey a relaxed and happy tone. It seems that when the semantic focus is positive, it better reflects the positive, relaxed, and happy tone of the speaker.

3.4 Density Change

The concept of density in this context primarily relates to the amount of text required to communicate a specific set of information. Density change can mean, for example, that the translation expresses more information from the original text using fewer words, ergo an increase in density.

Density change can be classified into many sub-types, such as generalization, specification, explicitation, implicitation, etc., solutions whose practical application is best illustrated through specific examples.

(4) 失落　　　　番邦　　　　　十五　　　　年。
　　　lost　　　**foreign country**　fifteen　　　year
　　　'stuck in a foreign country for 15 years'
　　　*I've been stuck among the Ø **barbarian Liao** for fifteen years.*

In this example, the translation adopts the solution of specification. In the original text, the word "番邦", which means 'foreign country', is omitted, but the omission should be regarded as a

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4　It is understood that Chinese and English common sentence conventions are as described above, which can also be found on this page. https://www.digmandarin.com/6-major-differences-between-english-and-chinese.html (09.09.2023)

phenomenon and a fact, not as a solution.[5] This means that although a word is omitted, it appears in another form through translation solutions. In sentence (4), the word "foreign country" in the original is omitted and replaced by "barbarian Liao" in the translation. Whereas "foreign country" is a generalized concept, this concept is specified in the English translation in order to help the audience or readers have a clearer understanding of the place being referred to.

(5) 芍药　　开　　　牡丹　　放　　花　　　红　　　一片。
　　　peony bloom　　**peony**　　**bloom**　　flower　　red　　　a large area
　　　'two kinds of peonies are blooming into a large area of red'
　　　***The peonies** are blooming Ø into a sea of red.*

This example also uses the translation solution type of density change; more specifically, it applies a solution that is not found among Pym's translation solution types. According to Pym, his translation solutions are open-ended, allowing for adjustments and additions based on different types of corpora. In this example, I believe that Pym's existing translation solutions do not perfectly solve the translation problem. As a result, I have proposed a new translation solution and named it "shortening".

Shortening refers to the process of making the translation briefer by combining elements. Chinese often employs rhetorical techniques such as repetition and parallelism to create rhythmic and melodious language, particularly in Xiqu, where rhyming is frequently used for better oral delivery. However, repeating the same words in English would come across as redundant. Moreover, in Chinese, flower names can be highly specific; for instance, in this example, "芍药" and "牡丹" are actually two distinct types of flowers, both belonging to the same category of peonies. The original text describes these two kinds of flowers competing to bloom. In consulting the English translation, however, one finds that the two distinct flowers from the original text have been combined in the target text, providing a single name to refer to both of them (see the words in bold). In the translation, the name of the second flower and its verb from the original text are omitted using the method of shortening. It is worth noting that omission is considered here not to be a translation method or solution, but rather a phenomenon. In translation, certain words or sentences are sometimes omitted, and the missing content must be compensated for using various translation solutions. For instance, in this example, the second "牡丹" (peony) is omitted, but it is translated into another form using shortening in the target text. This sub-type should be placed under density change because the density of the translation is increased by it.

(6) 本宫，　四郎　延辉，　乃　山　后　磁州　人氏。
　　　I　fourth son　Yanhui　is　mountain　after　Cizhou　person
　　　'I am the fourth son Yanhui, I am from Cizhou beyond the mountains'
　　　*I am Yang Yanhui, the fourth son of the **Yang family** from Cizhou **County** beyond the mountains.*

This example is the self-introduction of the main character Yanhui in this Xiqu text. Yanhui (Silang) only introduces his first name in the source text, not his last name, and he only mentions

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5　In my previous study, "English Translation of Chinese Modal Particle 啊(A) in Chinese Opera", I used omission as a translation strategy; I would like to modify it here insofar as the omission is just a fact, and some translation solution types should be used to compensate for the omission of certain elements. The examples in the previous paper require reconsideration based on Pym's translation solution types.

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the place name of his hometown, without the place type. Translators generally use the method of explicitation to help the listener understand the original text more clearly. Explicitation is a technique whereby information that is implicit in the source text is made explicit in the target text (Klaudy 1997). In this example, "of the Yang family" introduces Yanhui's surname and reveals something about his original family. The same situation occurs for the location of the hometown, and the translation explains that the type of place is a "county", which provides more information and makes the statement more accurate. In addition, the original three-sentence source text is translated by joining sentences, mainly because of the "multi-branch-from-one-stem" feature in English (Lin 1983: 23). This means that in English, as long as it conforms to the syntactic structure, the meaning can often be expressed in one long sentence, especially in formal texts. Chinese semantics, on the other hand, according to speaking habits, is always expressed directly through short sentences. Modifying components are generally prefixed in Chinese and the prefixed space is limited, which means that sentences are kept short.[6]

Pym classifies joining sentences and cutting sentences as sub-types of resegmentation in 2018 (Pym 2018: 45); for the purposes of this study, I would like to include the sub-types of resegmentation under density change, this reclassification tends to refer to a previous version of Pym's translation solution types (Pym 2016). Both joining and cutting sentences can be seen as changing text density, which Pym also points out in another study (Pym 2020: 3).

3.5 Compensation

The translation solution type called compensation is understood as placing the solution in a new textual position and/or at a new linguistic level (Pym 2016: 229). Pym also included this solution type under density change in *A typology of translation solutions for Chinese–English*. In Xiqu translation, however, I have chosen to keep this type independent because compensation is used frequently, especially in the translation of modal particles, which are very common in Xiqu (Xiqu texts are rich in dialogue, and Chinese dialogue is abundant in MPs). To determine which sub-types to choose, it is worth examining some examples of MPs in Xiqu.

(7) 当初　　　　　盗　　　　令　　　　　　　**啊**？
　　 initially　　 steal　　 command　　　　　　 a
　　 'you are talking about stealing the arrow of command Ø'
　　 Stealing the arrow of command Ø?

Here 啊 (a) sets the rhetorical mood. In the translation, the MP 啊 (a) is omitted, but the declarative sentence with the questioning tone expresses the strong rhetorical mood. It can therefore be said that the translation uses compensation as a solution for supplying modality in the translation. I propose that this translation solution type could be termed supplying modality and classified under compensation. The name supplying modality is in accordance with Loh's terminology (Loh 1958); Loh proposed several translation principles, among which is a major category called amplification. This category contains several translation methods, such as supplying subject, supplying pronoun and so on. Loh's translation methods focus on the grammatical aspect and are based on the attempt to make sentences grammatically complete.

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[6]　Here my views differ from Pym (2020), according to whom "Chinese sentences tend to string many ideas together, it is quite common to split long Chinese sentences into two or more sentences in English".

Borrowing Loh's approach to naming translation methods, that is, "supplying+…", I propose the introduction of a new concept for Xiqu translation called supplying modality, which is not aimed at providing grammatical supplementation but rather a pragmatic aspect. It aims to enhance the completeness of the sentence's mood or tone. Modality here refers to the speaker's attitude and emotions towards reality, towards the object he or she is talking about, or towards the person he or she is talking to.

Linguistic amplification is also a new solution that I'd like to propose which could also be included under compensation when translating some of the MPs. Linguistic amplification involves adding certain linguistic elements such as adverbs, clausal phrases, interjections, and so on (Zhu 2022: 223). See the example below:

(8) 怎么样　　　**啊**？
　　 how　　　　 **Ø**
　　 'What will happen **Ø**?'
　　 Then *what?*

The MP 啊 (a) has various functions; besides emphasizing a specific tone, it also has the function of mitigating the tone. In this example, provided one has some knowledge of this Xiqu text, it is not difficult to realize that although the main character, Yanhui (Shilang), has a very close relationship with his wife, Princess Tiejing, he married Princess Tiejing by joining her family;[7] therefore, even as a man (in ancient China, the status of a man was usually much higher than that of a woman), his family status is not very far from his wife's. For this reason, when the two couples talk, they always use the MP 啊 (a) to moderate the tone. Example (9) shows one such situation. The function of 啊 (a) here in the original text is to emphasize the eager tone of the speaker and to soften the tone at the same time. It conveys a gentle questioning tone and emphasizes that the speaker is waiting for an answer. By adding "Then…" in the translation, the translator wants to express that the speaker is gently waiting for an answer, which makes the target text functionally equivalent to the source text. If this sentence is simply translated as "What?", the attitudinal aspect is lost.

Accordingly, I have incorporated linguistic amplification into Pym's translation solutions because it is frequently used when translating modal particles. Chinese modal particles often require additional vocabulary to effectively convey their nuances in English translation. The following example also utilizes linguistic amplification and illustrates this point well.

(9) 是　得　　拦着点　　 **啊**。
　　 be　must　 stop a bit　 **Ø**
　　 'We will stop you **Ø**.'
　　 *We will **certainly** help you.*

In this example, the Princess pretends to harm herself, and she implores her two elder brothers, the Royal Uncles, to work together to help and stop her. It is at this moment that the two Royal Uncles speak these words. The sentence conveys the meaning "we will stop you", and the speakers use the MP "啊 (a)" to strongly express their agreement with the Princess. Linguistic amplification involves the addition of linguistic elements to enhance expression. In the

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7　In ancient China, it was normal for a woman to marry into a man's family. Therefore, the situation in this example was unusual in ancient China and the man in this situation would have been looked down upon.

translation, linguistic amplification is applied by adding the adverb "certainly" to emphasize the speaker's agreement effectively. This approach successfully captures the speaker's attitude. If the context remains unenriched, and the sentence is translated simply as "We will help you", it loses its emotive aspect, and the emotional content of the speaker is not conveyed to the readers or audiences.[8]

3.6 Cultural Correspondence

Cultural correspondence refers to the correspondence of certain words or phrases in two culturally different languages so that they are functionally identical. This solution type includes corresponding idioms, relocation of culture-specific referents, etc. It works well for translation of cultural texts such as Xiqu, as there are many special cultural expressions in Xiqu texts that pose difficulties when translating. For example, the Xiqu text *Silang Visits His Mother* contains the names of many body parts. Interestingly, about half of the body parts in the source text have been replaced with another kind of body part in the English translation, as shown in example (10).

(10)　**肝肠**　　　　　　痛　　　断
　　　liver and intestine　hurt　broken
　　　'liver and intestine pain to break'
　　　Terribly pained in my Ø heart

The speaker in the source text uses body parts to describe himself as sad. This is an example of an ontological metaphor, which means that entity perception and thinking turn abstract and vague thoughts and feelings, mental states, and other intangible states into tangible entities. Bai Yingjie observes that, in both Chinese and English, **heart** can represent emotion and mood while in English, **liver** is considered to be the organ of courage production and thus represents courage; similarly, **intestine (gut)** represents courage and intuition (Bai 2009: 15). In (10), the source text is trying to describe the emotion of sadness, using the metaphor in Chinese of "broken **liver and intestine**" to describe the degree of sadness; however, since there is no such metaphorical expression in English that uses **liver and intestine**, the translation adopts the method of cultural correspondence and translates the original body parts as **heart**.

(11)　愁　　　锁　　　**眉**　　　间
　　　worry　lock　**brow**　adv.
　　　'The ***brows*** furrowed with sorrow'
　　　*Wearing a sorrowful **face***

The example above also involves cultural correspondences in which one body part corresponds with another. In Chinese, expressions and emotions often revolve around specific body parts or facial organs. For instance, the eyebrows are frequently used to convey emotional states in Chinese culture, with furrowed brows (a frown) indicating sadness and raised and stretched eyebrows indicating a pleasant mood. In contrast, English speakers often use the face to express

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emotion, such as *a smiling face*. According to Yu (2002), "Brows and eyes are such important features that they together actually stand for the whole face or looks."

3.7 *Text Tailoring*

Text tailoring is a translation solution that Pym classifies as a type of material change, as can be seen in Table 1 above. Unlike the aforementioned solutions, which are employed by translators with the aim of expressing and reproducing the content and culture of the source text, text tailoring allows translators to reasonably modify, delete, or add large portions of content to suit the translation purpose. However, for translating Xiqu, this solution is obviously not feasible. Xiqu works usually present a complete story, and making significant changes or additions to the story would result in incoherence. Both readers of the script and audiences who rely on subtitles during performances would become confused about the context, diminishing the impact of the performance.

4   Conclusion

This article uses the case study method to test whether Pym's typology can be used as an analytical tool for Xiqu translation, and to test which translation solutions are used in translating Xiqu, as well as which methods are used but not included in the typology. Analysis of English translations of Xiqu show that they can easily be aligned with each translation solution type described by Pym. However, there are also translation solution sub-types used that are not included in Pym's classification; I propose that these be added to the typology. The language of Xiqu is commonly characterized by repetition of phrases or sentences for the purpose of rhyme or meter, but repetition can be perceived as redundant in English. Therefore, **shortening** is often used in translation to refine sentences and meet the requirements of English speech. As the language of Xiqu primarily consists of dialogue, it encompasses a great deal of intonation and emotion. Additionally, Xiqu characters often have strict hierarchical relationships, requiring consideration of appropriate tone in their speech; therefore, modal particles play a crucial role in expressing the emotions and tones of characters. In Xiqu translation, the addition of suitable words, often adverbs, helps convey the intended tone and emotions. Thus, **linguistic amplification** is frequently employed in translating the language of Xiqu, especially in the translation of modal particles. Using compensation to employ other language devices such as **supplying modality** is also a way to accurately convey the corresponding tones and emotions. Moreover, Xiqu texts often contain references to various body parts to convey emotions and metaphorical meaning. Due to differences in the metaphorical functions and emotional connotations of body-part expressions between English and Chinese, however, **corresponding body parts** are utilized as a translation approach falling within the group of cultural corres-pondence, which is the most common translation approach in addressing these differences and conveying emotional grief effectively.

Additionally, I have chosen to omit text tailoring because this type is seldom seen or used in Xiqu translation. I have kept the cruise mode because even in the translation of special texts, there is the use of normal language techniques that do not need special translation solutions. Based on the above, I have developed a classification suitable for Xiqu translation, supplementing Pym's system. The extension of this classification can be seen in bold in the following table.

Cruise mode (normal use of language skills, reference resources, parallel texts, intuition-anything prior to bump mode-so no special solutions are needed)		
Copying	Copying words	Copying sounds Copying morphology Copying script…
	Copying structure	Copying sentence structure Copying fixed phrases Copying text structure…
Expression Change	Perspective Change	Changing sentence focus Changing semantic focus Changing voice Renaming an object…
	Density Change	Generalisation/Specification Explicitation/ Implicitation Multiple Translation Shortening Joining sentences Cutting sentences Re-paragraphing…
	Compensation	New level of expression New place in text (notes, paratexts) Linguistic amplification Supplying modality…
	Cultural Correspondence	Corresponding idioms Corresponding units of measurement, currency, etc. Relocation of culture-specific referents Corresponding body parts…

Table 2. A typology of translation solution types for Xiqu

There are, of course, other solutions, such as changing sentence focus and cutting sentences, which can be used to deal with the English translation problem in Xiqu. All of them can be found in Pym's categorization, but these translation solutions only play a simple role in translating, without demonstrating the uniqueness of Xiqu translation. In other words, these translation solutions are so ordinary that I have chosen not to elaborate on them in this article. This classification is fully explained in Pym's previous paper for pedagogical purposes. The current study illustrates that Pym's classification can be used as a guideline for translators and

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is applicable when translating specific texts such as Xiqu, with the hope that Xiqu translation enthusiasts will be inspired to discuss and expand on it in the future.

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