

# 戏曲英语泛读教程

*Extensive English Reading on  
Chinese Theater Arts*

苏 凤◎编著



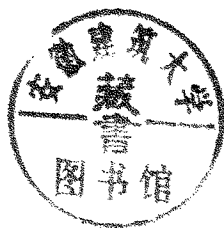
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## 前 言

《戏曲英语泛读教程》是结合中国戏曲学院大学英语教学实践编写而成，其教学对象是艺术类院校或综合性大学戏曲专业的一、二年级学生，也可为对戏曲感兴趣的一般读者和外国读者提供常识性戏曲英语知识。

本教材编写的构想：以与戏曲知识相关的语言材料为教材内容，着力于培养学生基本的阅读和语言运用能力，旨在为他们今后在国际文化交流和文化传播及社会的交往中进行学科信息的交流打下一个基础。本教材力求通过戏曲知识为载体，提高艺术专业学生的阅读兴趣，帮助学生提高英语阅读能力。本教程借鉴的英语教学理论为 CBI(Content-based ESL Instruction)，这是当前国际语言教学的理念之一，提倡针对具体的教学对象采用与其学科相关的真实性语言材料来进行语言技能的教学。这一理论对于艺术类院校的大学英语教学改革具有一定指导意义。

从多年的教学一线经验来看，学生大多热衷于讨论和阅读与其专业相关的材料，而英语教学首先需要提供给学生感兴趣的言材料。在阅读与自己学科相关的言材料时，学生对言学习的兴趣会增加，而对言技能习得会相对容易。在教学实践中，编者曾结合学生的专业选用了一些与艺术学科相关的言材料用于阅读理解的技能训练，发现学生的学习兴趣明显高于其他内容的材料载体。因此，编者设想艺术类院校的基础英语教学可以用艺术素材的内容，使言材料结合技能的指导来进行教学，戏曲院校则可用戏曲类的素材为言材料，以提高学生的阅读兴趣。编者希望通过该教材来实践教学设想，从而使言技能的培养能在学科内容的基础上孕育生机。

《戏曲英语泛读教程》共计 18 个单元，可供两个学期使用。每一个单元由课文、课后练习及延展性阅读材料构成。课文结构包括正文、词汇表及课文中某些专门术语或背景知识的注释。课文的选材涉及京剧概述、行当、戏曲特征、戏曲服饰、戏曲化妆、戏曲名家及部分剧目简介等相关戏曲专业内容。每篇课文还配有相应的图片信息，旨在通过视觉冲击让学生更直观地了解课文的内容，每个单元配有相应的延展性阅读材料，以帮助学生提高阅读兴趣。本教材的语篇内容多样，亦可为其他艺术专业学生根据自己的兴趣和需要



选择使用。课后习题包括对课文的理解、词语巩固、翻译、口语讨论、语篇完型和写作等，涉及读、说、写、译等语言技能的训练。课文中出现的重要语言点在课后练习中基本都有安排练习，旨在加强学生的习得印象，提高学生的阅读能力，同时做到学以致用。

该教程除了附有课文翻译、习题解答和总的词汇表外，还附录了其他一些艺术词条，旨在给艺术专业学生在课外进行自主学习时使用。

教材编写仓促，编者根据汉语版的戏曲知识翻译成英文供学生学习使用，在翻译过程中，难免存在疏漏和不到之处，希望在使用过程中的师生们多提宝贵意见，以帮助教材不断得到修正使其趋于完善。

编者

2015年6月

# 目 录

## CONTENTS

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Unit 1 .....	001
Unit 2 .....	007
Unit 3 .....	016
Unit 4 .....	025
Unit 5 .....	032
Unit 6 .....	038
Unit 7 .....	043
Unit 8 .....	049
Unit 9 .....	057
Unit 10 .....	063
Unit 11 .....	070
Unit 12 .....	075
Unit 13 .....	080
Unit 14 .....	085
Unit 15 .....	091
Unit 16 .....	098
Unit 17 .....	107

Unit 18 .....	111
Glossary .....	117
Appendix I 参考译文 .....	144
Appendix II 参考答案 .....	156
Appendix III 戏剧、曲艺类词汇 .....	164
参考文献 .....	223
图片出处说明 .....	224
后 记 .....	225



# Unit 1

## Text

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*Have you ever seen a Jingju performance? Well, if you have a chance to act in a play, what character would you like to perform?*

### Jingju

Jingju is a **theatrical** art form **incorporating** singing, dancing, acting and **acrobatics**. But the performance on stage does not imitate real life. For example, Jingju turns to **imagination** in the **creation** of **characters**. In addition, roles are **classified** according to their gender, personality, age, profession and social status. In Jingju, *hangdang* is a general term for the role types. There are four types of role in Jingju, **namely**, *sheng* (male role), *dan* (the **female** role), *jing* (painted face) and *chou* (**clown**). *Sheng* is the male **protagonist**, and *dan* the female protagonist, *jing* usually a male **supporting figure** with **distinct characteristics**, and *chou* the **comic** or **negative** figure or **foil** for the protagonist. The role types are the essence combined and reduced from earlier **stages** in the history of Jingju.



1-1

Each role type has **subdivisions** with their own **specialties** and **techniques**. For example, *sheng* is divided into **elderly** (*laosheng*), young (*xiaosheng*), **military** (*wusheng*), red-faced (*hongsheng*) and young boy (*wawasheng*) roles, and the elderly male role can be **further** divided into singing, acting and martial roles. These role types could **cover** all the characters on stage, and the actor or actress often **specializes** in a **particular** role type.

In Jingju, **standards** and conventions for **costumes** and **facial makeup** are based on those role types. Costumes and facial makeup **supplement** with those role types. They are also very important in the creation of characters, **demonstrating** the **beauty** of Jingju.



## Words and expressions

theatrical [θi'ætrɪkəl] *adj.* 戏剧性的

incorporate [ɪn'kɔ:pəreɪt] *vt.* 合并

acrobatics [ækrou'bætɪks] *n.* 杂技

imagination [ɪ,mædʒɪ'neɪʃən] *adj.* 假想的, 想象的, 虚构的

creation [kri'eɪʃən] *n.* 创造, 创作物

character ['kærɪktə] *n.* 人物

classify ['klæsɪfaɪ] *vt.* 分类, 分等

according to 根据, 按照

personality [ˌpɜ:sə'nælɪti] *n.* 个性, 人格, 人物

namely ['neɪmli] *adv.* 即, 也就是

female ['fi:meɪl] *n.* 女性

*adj.* 女性的

clown [klaun] *n.* 小丑

protagonist [prəu'tæɡənɪst] *n.* (戏剧, 故事, 小说中的) 主角

supporting [sə'pɔ:tɪŋ] *adj.* 支持的, 支撑的

figure ['fɪɡə] *n.* 身份

distinct [dɪs'tɪŋkt] *adj.* 清楚的, 明显的, 独特的

characteristic [ˌkærɪktə'rɪstɪk] *n.* 特性, 特征

comic ['kɒmɪk] *adj.* 滑稽的, 喜剧的

negative ['negətɪv] *adj.* 负面的, 消极的

foil [fɔɪl] *n.* 烘托, 衬托

variety [və'raɪəti] *n.* 变化, 多样性, 种类

stage [steɪdʒ] *n.* 阶段或时期

combine [kəm'baɪn] *v.* (使) 联合, (使) 结合

basic ['beɪsɪk] *adj.* 基本的

reduce [ri'dju:s] *vt.* 减少, 缩小

subdivision ['sʌbdɪvɪʒən] *n.* 细分

specialty ['speʃəlti] *n.* 专业

technique [tek'ni:k] *n.* 技巧, 方法, 表演法, 手法

elderly ['eldəli] *adj.* 过了中年的, 稍老的

military ['militəri] *adj.* 军事的, 军用的

further ['fə:ðə] *adj.* 更远的, 更多的, 深一层的

*adv.* 更进一步地, 更远地

specialize ['speʃəlaɪz] *vi.* 专攻, 专门研究

martial ['mɑ:ʃəl] *adj.* 战争的, 军事的

cover ['kʌvə] *vt.* 覆盖, 包括, 包含

particular [pə'tɪkjʊlə] *adj.* 特殊的, 特别的, 独特的

base on 基于

standards ['stændəd] *n.* 标准, 规则

form [fɔ:m] *v.* 形成, 构成, 排列, (使) 组成

aspect ['æspekt] *n.* (问题等的) 方面

costume ['kɒstju:m, -'tju:m] *n.* 装束, 服装

facial ['feɪʃəl] *adj.* 面部的

makeup ['meɪkʌp] *n.* 化妆

supplement ['sʌplɪmənt] *v.* 补充

demonstrate ['demənstreit] *vt.* 证明, 表明

beauty ['bjʊ:ti] *n.* 美, 美好的东西

## Exercises

### A. Read the text and answer the following questions.

1. How many role types can the stage characters in Jingju be divided into?
2. What part do costume and facial makeup play in Jingju?

### B. Translate the sentences into Chinese.

1. Jingju is a theatrical art that incorporates singing, dancing, acting and acrobatics.
2. All roles are classified according to gender, personality, age, profession and social status.
3. The four role types are a result of the large variety of role from earlier stages in the history of Jingju being combined and reduced.
4. The four basic role types have their subdivisions, each with its own specialties and techniques.
5. The role types cover all the characters on stage, and every actor or actress specializes in a particular role type.
6. These aspects and the classification of role types supplement each other, both being very important in the creation of characters and demonstrating the full beauty of Jingju.

### C. Complete the paragraph with suitable words.

\_\_\_\_\_ on the role \_\_\_\_\_, a \_\_\_\_\_ set of \_\_\_\_\_ has been \_\_\_\_\_ for aspects such as \_\_\_\_\_ and \_\_\_\_\_ makeup. These \_\_\_\_\_ and the \_\_\_\_\_ of role types \_\_\_\_\_ each other, both being very important in the \_\_\_\_\_ of characters and \_\_\_\_\_ the full beauty of Jingju.

### D. Following up work.

1. Oral practice: Have you ever watched Jingju performances? If so, what do you think of Jingju?
2. Group discussion: Try to find some interesting arias in Jingju and translate some lines into English and practice singing.
3. Written work: Write a short passage about your understanding of Jingju in no less than 150 words.

## Supplementary

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### Jingju ( 京剧 )

Peking opera or Beijing opera (pinyin: Jīngjù) is a form of traditional Chinese theatre which combines music, vocal performance, mime, dance, and acrobatics. It arose in the late 18th century and became fully developed and recognized by the mid-19<sup>th</sup> century. The form was extremely popular in the Qing dynasty court and has come to be regarded as one of the cultural treasures of China. Major performance troupes are based in Beijing and Tianjin in the north, and Shanghai in the south. The art form is also preserved in Taiwan, where it is known as Guoju (pinyin: Guójù). It has also spread to other countries such as the United States and Japan.

Peking opera features four main types of performers. Performing troupes often have several of each variety, as well as numerous secondary and tertiary performers. With their elaborate and colorful costumes, performers are the only focal points on Peking opera's characteristically sparse stage. They utilize the skills of speech, song, dance, and combat in movements that are symbolic and suggestive, rather than realistic. Above all else, the skill of performers is evaluated according to the beauty of their movements. Performers also adhere to a variety of stylistic conventions that help audiences navigate the plot of the production. The layers of meaning within each movement must be expressed in time with music. The music of Peking opera can be divided into the *Xipi* ( 西皮 ) and *Erhuang* ( 二黄 ) styles. Melodies include arias, fixed-tune melodies, and percussion patterns. The repertoire of Peking opera includes over 1 400 works, which are based on Chinese history, folklore, and, increasingly, contemporary life.

(Sources: [https://en.wikipedia.org/wiki/Peking\\_opera](https://en.wikipedia.org/wiki/Peking_opera) 2015-6-29)

## Unit 2

### Text

---

*When you really love something you will find how fragile and weak language is.*

### Characteristics of Jingju

Jingju has **distinctive** traditional Chinese features. It has a performing **system** characterized by three **aesthetic** factors: **comprehensiveness**, **stylization** and imagination.



2-1

### Comprehensiveness

Jingju is very **complex** and **comprehensive**. As for performance alone, it **involves** four types, namely, singing, reciting, acting and martial arts. It integrates music, **literature**, fine

arts<sup>[1]</sup>, costumes, settings, **sculpture**, martial arts and **stunts**. Furthermore, each of them has many **subdivisions**, e.g., fine arts can be divided into facial designs, makeup and design of stage settings, etc.

## Stylization

Jingju is called a stage art form **pivoted** on performance with a set of unique, **relatively** fixed means of performing **termed** stylization. It is the outstanding characteristic of Jingju.

Stylization **requires** the actors to follow certain **conventions** of posture, stage walk, movement and position. Each movement of hands and feet must conform to a certain fixed style. Even a simple stage walk must be **in line with a rigid** dancing convention and the musical accompaniment.

Stylization are from real life, but it doesn't **transplant** the natural life to the stage. Instead, those real life behavior, language and movements must be **generalized, epitomized, exaggerated** and beautified so as to impress the audience. For instance, the angry **howling** of painted face, **sorrowful weeping** gestures of *dan* role and exaggerated laughing of *xiaosheng*, all are not real life. Above all, martial fights are the most exaggerated.

In Jingju, postures and movements are all **transformed** and beautified to the forms like dancing. For instance, a woman's quick and short steps on stage takes the place of running. Dancing movements of **sliding** are employed to indicate one's falling down.

## Imagination

There are **scarcely** any settings or props on the stage of traditional Jingju. The most commonly used props are "a table and two chairs". This illustrates Jingju is an imaginary art. On stage, there is no point having real doors, **staircases** or boats. The actors could manage just **by pantomiming** opening and shutting the door, going upstairs and downstairs or sitting in the boat. Upon seeing these movements, the audience **get to** know what the actors are doing.

[1] 美术。



In Jingju, the **virtual** performance is **based on** real life, instead of on **randomness**, it should be done in line with dancing and conventional standards. For example, in *On the Autumnal River*<sup>[1]</sup>, the boatman **rowing** while talking to Chen Miaochang, the prop is just an **oar**, which is used to show that the boat moving and the characters' activities. On stage, the two actors can walk slowly or quickly, but they have to keep a fixed distance between them since the **length** of the boat is not **changeable**. **Meanwhile**, they show to the audience the boat's **fluctuation** without **affecting** their talking, laughing, **rhythm** or rowing. This is really a good example of Jingju's virtual performance.

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[1] 《秋江》。