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MA Thesis

When Shakespeare encounters China:

**A study on the translation strategies in the Chinese translation
of Romeo and Juliet**

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Introduction

William Shakespeare (1564-1616) is one of the most well-known dramatists of all time. Every country has had its own process through which Shakespeare had been introduced: how to interpret his works, translate or perform his plays definitely helps in understanding the reception of the famous English author from country to country.

However, differing from most of other countries who interacted with Shakespeare, China, a country with a rich historical and cultural heritage, had its own unique relationship with the famous English author. In fact, China's interaction with Shakespeare is closely linked with the social, historical and political events that were occurring in China when it first encountered Shakespeare in the 19th century. As Dennis Kennedy claims in his *Introduction: Shakespeare without his language*, "any literature is the production of a certain historical or social background and Shakespeare's works are no exception".¹

Going through a historical, cultural and linguistic analysis, the purpose of this thesis is to investigate how China accepted, interpreted and translated one of the greatest dramatists of all time. Because of a limitation on the amount of words, I had to consider the option of removing a chapter which focused the attention on how Shakespearean drama's main features interacted with the characteristics of traditional Chinese drama. This chapter, although interesting, was not essential for the development of the main objective of this research, which is rather focused on the translation strategies of Shakespearean plays, thus the choice to remove it.

This study is divided into four chapters. The first chapter is focused on the introduction of Shakespeare in China from a historical perspective throughout the 19th and 20th century. The second chapter is related to the translation theories developed in China from the beginning of 1900s, which I will later apply in the third chapter in relation with Shakespeare's translations rendered by some of the most prominent Chinese translators throughout the 20th century. The final chapter is centered on the translation of the drama of *Romeo and Juliet*, which I will analyse through a comparison of the selected translations made by Zhu Shenghao, Liang Shiqiu and Fang Ping. In this way, it is possible to point out how these Chinese translators managed those linguistic, historical and cultural discrepancies that made the task of translating Shakespeare in Chinese arduous.

During this study I will use numerous translations from Chinese textbooks which, unless mentioned, are all personal translations. Moreover, to provide a better understanding of the research made in the last chapter, I will transcribe all the selected texts in an Appendix, which provides the source text of Shakespeare's *Romeo and Juliet* with the selected acts, along with the translated texts in Chinese rendered by the selected translators.

¹ Kennedy Dennis, *Foreign Shakespeare: Contemporary Performance* (Cambridge University Press, 1993), p. 3

1. How China entered in contact with Shakespeare:

Historical shifts of China's attitude towards the greatest English dramatist

In order to have a better understanding of how historical and political events influenced the acceptance of Shakespeare, this chapter will analyse more in detail the whole process of China's reception of Shakespeare which can be divided into four main periods: initial phase (Mid-1800-1921), beginning of Chinese translations of Shakespeare (1921-1966), halt to Shakespeare studies (1966-1976) and the final rebirth of Chinese Shakespeare (1980s onwards).

1.1 Initial phase

During the late eighteenth and early nineteenth centuries China witnessed a big change. The British, failing to persuade China to alter its business and diplomatic practices to their own liking, started imposing their will on China through brutal force, leading to the start of The Opium War (1839-1842). The conflict ended with British victory and the Treaty of Nanking which compelled China to cede the island of Hong Kong to the British crown in perpetuity, pay Britain an enormous war indemnity, and open several coastal cities to British residence and trade.² China was invaded by the West and impelled to change its feudal system, an event which signed the beginning of China's process of modernization.

As Yanna Sun points out in her dissertation *Shakespeare in China*, during this period there is an attempt from English and American Missionaries who arrived in China to introduce and establish Western civilization,³ an event she stated gave birth to two different feelings amongst Chinese people: desire to learn from the West in order to defend the country from foreign invasions, understanding their language, their history and their science, opposed to a strong feeling of rejecting the Western world, due to the spreading conviction that the introduction of Western culture was "a cultural agent of Western imperialism".⁴ Through the detailed historical introduction that Yanna provides in her dissertation, we are able to observe how the name of Shakespeare was initially introduced to China by some Chinese scholars with the purpose of "learning the advanced techniques of foreign countries in order to resist them".⁵

It is, therefore, during this period that Shakespeare first arrived in China, thanks to Guo Songtao 郭嵩焘 (1818-1891), a Qing diplomat to the United Kingdom and France, who can be identified the first Chinese person to offer a personal account of Shakespeare, mentioning the English dramatist in his Diaries⁶, which have been subsequently published by Hunan renmin chubanshe in 1982, with the title *Guo Songtao riji* 郭嵩焘日记, "Guo Songtao's diaries".

However, it is only in 1903 that Shakespeare's plays appeared to the public as prose narratives in the *The Lambs' Tales* written by Charles and Mary Lamb, a volume which retells twenty Shakespeare's plays in a language accessible to children. This book, initially published in 1807, was first translated unanimously in China with the title *haiwai qitan* 海外奇谈, which literally means

² Wright, *History of China* (Westport, Conn.: Greenwood Press, 2001), pp. 99

³ Yanna Sun, "Shakespeare in China" (PhD Diss., Technische Universität Dresden, 2008) p. 14

⁴ Yanna Sun, 2008

⁵ Yanna Sun, 2008 p. 15

⁶ Brooks Douglas A.; Yang Lingui.; Brinkman Ashley. *Shakespeare and Asia*. (Lewiston: The Edwin Mellen Press, 2010), chap. 6 p. 128

“Strange Tales from Abroad”⁷. The following year in 1904, two translators, Lin Shu 林纾 (1852-1924) and his student Wei Yi 魏易, re-adapted the Lamb’s Tales publishing it with the title of *Yingguo shiren yinbian yanyu*⁸ 英国诗人吟边燕语, which means “An English Poet’s Singing Lyrics”. However, they decided to adopt different titles for the Shakespearean works, for instance The Merchant of Venice is called “A Contract of Flesh,” Romeo and Juliet becomes “Fated Love,” and Hamlet is “A Summons from the Ghost”, in order to help the reader understand what the story is about.

Lin’s translations are not in verse and they do not transfer to the readers the essence of Shakespeare’s works while they just maintain the skeleton of the authentic version, hence Shakespeare was received not as a poet or playwright but as a story-teller. However, his translations play a fundamental role in this period. In fact, all of Lin’s translations had a big impact on the public, but more importantly they would be used as an introduction to Shakespeare to all those future Chinese translators who will manage to faithfully translate in verse the English author.⁹ In addition to that, Lin’s translations will be also used as prompt books for early Chinese staging of Shakespeare during the period of China’s *wenmingxi* 文明戏, a hybrid of Chinese opera and Western-style spoken drama, when the first performances of Shakespeare’s plays began.

It is in this context, as Brooks suggests in his *Shakespeare and Asia*, that Lin’s translation of Shakespearean tales occupies an important place in the development of Shakespeare studies in modern China, an event which is parallel to China’s break from the past and cultural shift towards new ideologies.

1.2 The Beginning of Chinese Shakespeare

A few years later the publication of Lamb’s Tales, in 1917, with the gradual introduction of Western intellectuals at the beginning of the 1920s, literati were searching for their orientation in modern culture. This is when the New Culture Movement just began, a period during which Chinese scholars attacked traditional Confucian ideas and exalted Western ideas and their inquiry into liberalism, nationalism, and socialism provided a basis from which to criticize traditional Chinese ethics, philosophy, religion, and social and political institutions¹⁰. Moreover, they called for the creation of a new Chinese culture, whose main point was replacing the difficult 2,000-year-old classical style *wenyan* 文言 with the *baihua* 白话, the vernacular form.

It is exactly in this period of revolution that the first Chinese translation of a complete Shakespeare play, *Hamlet*, was published in 1921, translated by Tian Han 田汉 (1898-1968), who is considered to be the first person to render Shakespeare in its authentic dramatic form and to use the vernacular form.

However, in *The people’s bard: how China made Shakespeare its own* Pellegrini emphasizes the fact that Lin Shu and Tian Han were simply intellectuals who translated western classics, as was the fashion of the time. By contrast, the translators who followed Lin and Tian’s pioneering works were those

⁷ Brooks, 2010 p. 130

⁸ Hui Meng, “Shakespeare studies in China” (PhD Diss., University of Kansas, 2012) p. 4

⁹ Brooks, 2010 p. 134

¹⁰ “Encyclopaedia Britannica: New culture movement”

<https://www.britannica.com/topic/New-Culture-Movement>

ones who really devoted their lives to translate Shakespeare's complete works or made revolutionary advances, among which we find Zhu Shenghao 朱生豪 (1911-44).¹¹

Although it is hard to state who more adequately translated Shakespeare in Chinese, Zhu Shenghao is considered one of the greatest Chinese translators of Shakespeare still today. In fact, he not only made most of Shakespeare accessible to the large Chinese reading public, but he also managed to convey faithfully the meaning and original style of Shakespeare. In the preface of his works he described his approach to the translation:

Make every possible effort to preserve the original work's spirit, or, the next best thing, to convey faithfully the meaning and charm of the original in a clear and fluent style (...) Whenever I finished a passage, I would imagine myself as the reader and see if there were obscure and unclear expressions in the translation; I also would imagine myself as the actor on the stage checking if the intonation is right or the rhythm harmonious.

Or he further used the introduction to express his hopes and his purpose behind his efforts:

Shakespeare is the world's poet. Should the publication of the complete plays make his works popular among Chinese readers, my efforts as a translator will not have been in vain.¹²

The 1940s-1950s was a blossoming period to Shakespeare studies in China. Apart from Zhu Shenghao other authors started working on Shakespeare, such as Cao Yu 曹禺 (1910-1996) and Cao Weifeng 曹未风 (1911-1963), making many other translations available.

Although the number of Shakespeare's plays translated from 1921 to 1949 was impressive, these editions were circulating mainly among scholars, and they still all consisted in individual efforts and were not the result of publishing strategies. In fact, it is important to remember that before 1949 much of the population of China were uneducated and illiterate, and thus readers of Shakespeare were very few.¹³

In the years immediately following the rise of Chinese Shakespeare translated in the vernacular form and respecting its authentic style, with the founding of the People's Republic of China in 1949, political ideology turned into the main priority. The study of Shakespeare had to be functional, it had to serve the Party's interest.¹⁴ Concerning the chronicles and analyses of Shakespeare studies in China after 1949 the approach taken by Hui Meng in his *Shakespeare studies in China* provides the opportunity to examine how the political and cultural changes that occurred in this period influenced Shakespeare studies.

After the end of the Sino-Japanese war (1937-1945) and the proclamation of China as a People's Republic on the 1st of October 1949, a new chapter in history was opened concerning the Sino-soviet relations. With the beginning of the 1950s Soviet Russia was regarded as the "Elder Brother," the great

¹¹ Pellegrini, *The people's bard: how China made Shakespeare its own* (Australia: Penguin, 2016) p. 26

¹² Brooks, 2010 p. 149

¹³ Levith Murray J., *Shakespeare in China*. (London: Continuum International Publishing, 2004) p. 23

¹⁴ Hui, 2012 p. 29

friend of China¹⁵, since the Soviet Union was the first state to grant recognition and establish diplomatic relation with the PRC, and in 1950, the two countries signed the Treaty of friendship, alliance and mutual assistance. This was the beginning of a steady Sino-Soviet relation, parallel to the growth of trade exchange and various co-operations between the two countries.¹⁶

Following the gradual development of the relationship with the Soviet Union, as Hui Meng examines in his dissertation, the influence of the Soviets on China was not limited to the economic sphere. In fact, Russian theory and practice in education was imitated in Chinese schools, and similarly literary criticism in China then was imported almost wholly from Russia, including essays concerning critics on Shakespeare. Chinese and Soviet artists started working closely with each other and staged Shakespearean productions, China started imitating Russian ideologies, and finally Russian literature was translated into Chinese to serve as a model. According to Hui Meng's words "Following their Russian counterparts, Chinese critics tended to analyse Shakespeare's plays in terms of the history that produced them" which means that they started adopting Marxist principles when interpreting Shakespeare. For instance, several essays started with an account of England in the last decade of the sixteenth century and the first decade of the seventeenth century, analysing the social classes and the emerging bourgeoisie,¹⁷ making use of a Marxist methodology to analyse history, which consist in the class struggle between the ruling class and the people. Subsequently, Hui claims that the class struggle became a leading issue to be considered in the analysis of Shakespeare's plays during that period in China and he further suggests that "Shakespeare was interpreted as warrior against the feudalism suppression". Additionally, to further promote Russia's approach to Shakespeare, several movies made in Soviet Union were imported into China from abroad.¹⁸

Quoting Yanna Sun words "Chinese Shakespearean scholars followed their elder brother's steps without any hesitation,"¹⁹ and China eventually adopted a new vision on how to accept, interpret and criticise Shakespeare.

1.3 Halt to Shakespeare studies

Although China's understanding of Shakespeare has been influenced by the Soviet Union for about a decade, starting from 1960 China and The Soviet Union experienced the Sino-Soviet split (1960-1989), that occurred when Mao Zedong 毛泽东(1893-1976), chairman of the People's Republic of China from 1949 to 1959 and leader of the Chinese Communist Party (CCP) from 1935 until his death, started developing different ideas on how China could directly advance to the communist stage of Socialism through the mobilization of China's workers. When the conditions that made China and Soviet Union started to dissolve, the roots of the Sino-Soviet split were established.

The rupture between the two countries was then followed by the beginning of the *Wenhua gaige* 文化改革 (1966-1976), the Cultural revolution, lead by Mao Zedong, a period which witnessed the abrupt and complete halt of Shakespeare studies and any other Western world related study, even censoring Chinese literary works, an event which almost halted the growth of literature and art in China. In fact, any literary work in China was banned for twelve years, national and international

¹⁵ He Qi-xin, "China's Shakespeare," *Shakespeare Quarterly*, Vol. 37, No. 2, (Summer 1986) pp. 153

¹⁶ Borisov, Koloskov, *Sino-Soviet relation: 1945-1973. A brief history* (Moscow: Progress Publisher, 1975) p. 52

¹⁷ Hui, 2012 p. 30

¹⁸ Mei Sun Ann-Marie Hsiung, "The Greatest English Dramatist in the Largest Asian Country: A Complex Cross-Cultural Encounter," *Chang Gung Journal of Humanities and Social Sciences* 2:1 (2009), pp.110

¹⁹ Yanna Sun, 2008 p.24

works, including the Chinese translations of Shakespeare's plays and all the translated films and stage versions.²⁰ Before Chinese Shakespeareans upheld Marx's positive appraisal of Shakespeare, Mao Zedong's class ideology negatively confined the interpretation of Shakespeare's works. As we find in *Shakespeare in China*, its author Levith Murray J., whose book is aimed specifically at those scholars interested in learning Shakespeare's history and reception in China in the 20th century, points out that during the Maoist era, all literary and artistic activities should first serve the revolution, and comply with the political principles of the party. Thus, universal themes, memorable characters and artistic self-expression which we find in Shakespearean works were considered to be against the interest of the Party, as they were transmitting a false concept of art and literature. Moreover, according to some critics of that time, Shakespeare also attempts to deny the nature of social class and advocates so-called universal humanism, which does not accord with the reality and, therefore, must be denounced.²¹

For a long decade, China witnessed a historical and political catastrophe which ended only in 1976, with the death of Chairman Mao.

1.4 Final rebirth of a Chinese Shakespeare

When this dark period of repression and censure finally ended in 1976, Western literature began to resuscitate itself in China, and Western literary works were finally available again all over the country. During this new era also Shakespeare and the foreign literature in general witnessed a rebirth and a series of events testified a period of regeneration. The Complete Works of Shakespeare, *Shashibiya quanji* 莎士比亚全集, was finally published in 1978, which consisted in a co-operation of scholars who revised Zhu Shenghao's works and finished what he left incomplete. In March 1983 The *Shashibiya Yanjiu* 莎士比亚研究 (Shakespeare Studies) was founded, officially considered to be the first Mainland journal dedicated to a non-Chinese writer.²² In December 1984 the Shakespeare society of China was established, followed by the First Shakespeare festival held in April 1986, which consisted in a thirteen day festival which was simultaneously held in Beijing and Shanghai and presented twenty-nine Shakespeare productions.

China was finally living a period of rejoice, a new dawn, as Philip Brockbank remarked after visiting China's first Shakespeare Festival in April 1986, "I enjoyed what I have come to think of as a Shakespeare renaissance in China."²³

As a result, Shakespeare studies started developing both in quantity and quality, including multiple fields of study, such as cross-cultural interpretation, translation studies of Shakespeare's plays, traditional Chinese and western approaches to the study of Shakespeare's plays and renewed interest in stage adaptation and production.²⁴ Moreover, concerning the future of Shakespeare studies in China, as Levith Murray J. notes in his work, nowadays more young Chinese Shakespeareans have the chance to study in the west or with foreign experts, and have access to recent scholarship and account of production via books, journals and internet²⁵. Thus, studying Shakespeare in China has become more accessible to everyone, also supported by the fact that, according to Hui Meng's opinion "This new millennium is also a time when nearly all Chinese students are enthusiastically learning English and

²⁰ He Qi-xin, 1986 p. 155

²¹ Brooks, 2010 p. 175

²² Mei Sun, 2009 p. 111

²³ Brockbank, 1988 p. 195

²⁴ Hui Meng, 2012 p. 41

²⁵ Levith, 2004 preface xiv

the younger generation's English literacy will undoubtedly reach record levels. In this context, the reading and study of Shakespeare's plays are predictable".²⁶

As a conclusion to this chapter we can state that the process of Shakespeare's acceptance in China is deeply interrelated with the historical, political, economic and cultural events that China has experienced in Modern times. Within a century China had to re-create itself, re-establish its power after incredible losses, re-build its new ideologies to contrast the past, descend into a period of darkness, and, eventually, find its way towards a new open modern country. But it is exactly during this arduous period that Shakespeare played an important role in China's history and when Shakespeare finally rooted in Modern China's world, China eventually entered in a new bright rising era open towards a period of Modernization.

The several authors that have been considered throughout this chapter all put forward a conclusion which is focused on different perspectives concerning Shakespeare studies in China. Hui Meng concludes without any hesitation in his dissertation that, since China, in particular in the 21st century, has displayed an unprecedented enthusiasm to absorb the western civilization concerning the field of humanities, and has also developed much closer ties to the world than ever before, Shakespeare, as one of the most prominent representatives of the western heritage, without any doubt can meet China's trend to look for new inspirations. In addition to Meng's conclusion, Yanna Sun puts more emphasis on how the Shakespeare scholars in China, because of the diverse social, political and cultural backgrounds, they are bound to have different attitudes towards and interpretations of Shakespeare and his works. He Qixin, who in his *China's Shakespeare* closely examines the influence of Marxist literary criticism upon the study of Shakespeare in China, states that the conditions of "China as an ancient country, as a changing society, and as an isolated socialist country with her own particular form of Marxist ideology have contributed a great deal to the political and historical events in modern Chinese history. The evolution of Shakespearean scholarship in China embodies and reflects all three aspects,"²⁷ emphasising the importance of the interaction of political and historical events in China. In the volume *Shakespeare and Asia*, edited by Douglas Brooks and others, the general final conclusion is that, when Soviet Union's criticism on Shakespeare was applied to China together with a Marxist sociological approach, scholars, consciously or unconsciously, made political analyses the dominant approach in literary criticism, using Shakespeare as a way to comment on contemporary politics. Finally, Pellegrini rather focuses the conclusion of her work analysing how studying Shakespeare gives people a better understanding of humanity.

²⁶ Hui Meng, 2012 p. 71

²⁷ He Qixin, 1986 p. 149

2. Translation theories in China

When a translator must reproduce a text from the source language (SL) to the target language (TL) he will encounter difficulties raised not only by linguistic untranslatability but also by cultural differences.

Bassnett claims that “beyond the notion stressed by the narrowly linguistic approach, that translation involves the transfer of ‘meaning’ contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, the process involves a whole set of extra-linguistic criteria also”.²⁸ In Bassnett’s opinion, the main characteristic of translations involves the acceptance of translation as an activity that has a linguistic core but which is also strictly connected with other elements that cannot be neglected, such as culture and society. This theory was previously presented by Edward Sapir (1884-1939), one of the most important figures in the early development of the discipline of linguistics, who in his *Culture, Language and Personality* (1956) stated that “Two languages are never sufficiently similar to be considered as representing the same social reality.” The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached”,²⁹ a claim that leads to the crucial point to what extent different languages share different worldviews; since language and culture are directly related to each other there is no language that can exist outside the context of culture.

However, when it comes to countries such as China, where translation activities can be traced back to ancient times and whose translation theories mainly developed between the end of the 19th and the 20th century, the approach that Chinese translators initially adopted when translating Western texts into Chinese differs from the modern Western methodology of translating. Towards the late *Qing* 清 period, at the end of the 19th century and beginning of the 20th century, the development of Chinese literature entered a period of unprecedented prosperity in the translation of Western novels, and with it the necessity for Chinese translators to define the best way to translate a Western text and the urge to advance translation theories. Subsequently, these theories, advanced throughout the entire 20th century, started approaching methods closer to the Western criteria by the ‘50s- ‘80s, when literary translation was pursued from new perspectives, such as linguistic and cultural aspects.³⁰

In this chapter I first introduce the main translation theories developed by Chinese scholars in a period that starts by the end of the 19th century and covers the 20th century. Second, I will present the criticism brought forward in the same period by Chinese scholars concerning the criteria adopted by the most important Chinese translators of the 19th and 20th century. These insights will be significant in the development of the next chapter that will be concerned with the translation of Shakespearean works in China and the methodologies adopted by the most prominent Chinese writers of the 20th century.

2.1 Lin Shu and Yan Fu: the initiators of Western literature’s translations

With the arrival of the so-called *xixue* 西学, Western learning, before the collapse of the *Qing* 清 dynasty in 1912, which included Western natural and social sciences and Western literature, a new

²⁸ Bassnett Susan, *Translation Studies*. (New York: Taylor & Francis e-Library, 2005) p. 22

²⁹ Quoted by Edward Sapir, *Culture, Language and Personality* (Berkeley, Los Angeles: University of California Press, 1956), cited in Bassnett, 2005

³⁰ Yang Yan, “A brief history of Chinese translation theory” (PhD Diss., University of Texas at Austin, 1992) p. 101

wave of translations arrived in China.³¹ Searching for a way to make the country rich and to strengthen its military power after the loss of the Sino-Japanese War in 1894-1895,³² several Chinese students had been sent to the West and to Japan to study science and technology. The main purpose was to introduce Western social science in China and, therefore, contribute to the modernization of the country. Among those Chinese students who returned to their native land after receiving a Western education, Yan Fu 严复 (1854-1921) is considered to be one of the most impressive scholars.

In *A brief history of Chinese translation theory*, Yang presents a study on activities of interpretation and translation in China since their beginnings, which can be traced back to the time of remote antiquity in the Late Han dynasty 汉朝 (206 BC-220 AD), to the modern era. However, throughout his research Yang emphasises how it is only from the end of the 19th century that, with the founding of new translation theories, the debate over how to translate and what to translate culminated. In this context Yang describes Yan Fu as a “translator whose influence on the modern Chinese mind and whose contribution to the ideological development in 20th century China are beyond dispute”, a “translator whose theories serve as a link between past and future”.³³

The theory advanced by Yan Fu, as Yang explains, consists of three criteria: *Xin* 信, authenticity, *Da* 达, accessibility, and *Ya* 雅, elegance. These, arranged in order of priority, became widely accepted as essential criteria for understanding translations since their first appearance in 1898, when Yan Fu wrote his own translation of Huxley's *Evolution and Ethics*, with the purpose of introducing to Chinese literati the biological law of survival of the fittest and its connection with social development and historical evolution³⁴. The three criteria can be described as it follows: *Xin*, the most important, is about making the original text the focal point of the translating process. To be loyal, translations must reproduce both the style and content of the source text.³⁵ Therefore, through a "faithful" understanding of the source text, the translation manages to transmit the highest amount of the source text features to the readers in a smooth and elegant style in the target language.³⁶ The criteria of *Da* and *Ya*, rather focus more attention on the reader, relying on the ability of the translator to make the text comprehensible and smooth. Although *Xin*, according to Yan Fu comes first because overall the duty of a translator is to be faithful to the original text, however, it does not imply that the translator must reproduce word-for-word to render the original. It rather means that the concept of the original must be kept in the translated version, without distortion.³⁷

As Yang remarks in his research, another important characteristic of Yan Fu's translation is the use of *wenyan* 文言, the classical language, and his adoption of the vocabulary and syntax of prose before the Qin 秦 dynasty (221 BC-206 BC) and the early years of the Han 汉 dynasty³⁸ (206 BC-220 AD). His choice was due to two focal points: first, he asserted that the style of pre-Qin or pre-Han prose was the corresponding style for the translation of Western philosophical thought. Second, his readers were Chinese literati, educated people who were able to read the classical language. Therefore, to

³¹ Yang, 1992 p. 36

³² Yang, 1992 p. 36

³³ Yang, 1992 p. 73

³⁴ Yang, 1992 p. 37

³⁵ Brooks Douglas A.; Yang Lingui.; Brinkman Ashley, *Shakespeare and Asia*. (Lewiston: The Edwin Mellen Press, 2010), p. 298

³⁶ Brooks, 2010 p. 299

³⁷ Yang, 1992 p. 74

³⁸ Yang, 1992 p. 76

make them appreciate Western learning and spread ideas of civilization to the leading figures of the literati, Yan Fu decided to use classical Chinese.³⁹

Together with Yan Fu, Yang remarks the importance of another prominent translator of the same period, Lin Shu 林纾 (1852-1924), described by Yang as the person through which “translation became a phenomenon of literature”.⁴⁰ In fact, Lin Shu translated over 170 Western literary works into Classical Chinese during a period of about thirty years. Intriguingly, Yang highlights that Lin Shu, unlike his colleague, had no knowledge of any European language, and the accuracy of his translation was in a way determined by his assistants who knew the source language of the text and could communicate to Lin the information he needed.⁴¹ Therefore, his translations were not identical with the original in relation to words or sentences and his results were extremely free. However, Lin still managed to convey the sense of the source text, contributing to the development of Western literature’s translations in China.

These two important translators, according to Yang, had a big impact on the production of future translations in China, although they adopted two completely different attitudes. While Yan Fu stood for extreme literalism in translation, Lin Shu rather adopted extreme liberalism.⁴² Although their importance in the formation of further translation theories in China, Yan Fu and Lin Shu also received several criticisms. As Yang remarks, Yan Fu’s theory of translation and Lin Shu’s works were criticised by those authors who, subsequent to May 4th Movement (1917-1921), developed the urge of rebuilding society and culture, finding the main expression of this in the replacement of classical Chinese in favour of the vernacular writing style. Critics regarded Lin Shu and Yan Fu as important scholars who contributed to the development of literature in China but whose features were too outdated in some cases.

Since Yan Fu regarded fidelity over fluency as the most important criterium, critics attacked his undervaluation of the elegance of the text as well as its accessibility to the reader, thus denouncing his excessive emphasis on being loyal to the source text. In addition, a heavy accusation advanced by critics was on Yan Fu’s use of classical Chinese. Using classical Chinese, as did Lin Shu in his translations, limited the number of readers who were able to comprehend the text.

These critics led to greater sophistication of future translation theories. After the May Fourth Movement, the denouncement of Lin Shu increased the adoption, among some writers, of literal translation⁴³, as a counter-reaction to the production of distorted translations, emphasising the importance of retaining the meaning of the original as it is and arouse the urge in the future translators to form a more modern style of writing.

2.2 Lu Xun and Qu Qiubai: following May the 4th Movement

Following the pioneering work of Yan Fu and Lin Shu, between the 1920s and 30s, China entered in its “modern” phase in translation theorizing, developing more ideas on how to better translate a text into Chinese. Lu Xun 鲁迅 (1881-1936), as well as Qu Qiubai 瞿秋白 (1899-1935), are two of the

³⁹ Yang, 1992 p. 77

⁴⁰ Yang, 1992 p. 43

⁴¹ Yang, 1992 p. 41

⁴² Chan Tak-hung Leo, *Twentieth-century Chinese Translation Theory: Modes, Issues and Debates* (Amsterdam: John Benjamins Publishing Co., 2004)

⁴³ Chan, 2004 p. 192

most important translators of this modern phase, differing from their predecessors for their desired to release from the outdated use of Classical Chinese in the writing and promote a new vernacular language in the production of literary works that could rejuvenate the nation.

In *Twentieth-century Chinese Translation Theory: Modes, Issues and Debates*, Chan focuses on the issues of translating theories during the 1930s, after May the 4th Movement. Collecting the debates exchanged among the translators at that time, Chan objectively presents the direct translators' opinion on which is the best methodology to adopt in translating a text into Chinese. He describes Lu Xun as the first modern translation theorist in China, while Yan Fu can be regarded as the “founder of modern Chinese translation theory”, and Lin Shu is acclaimed as the most influential twentieth-century Chinese translator, producing an incredible amount of translations.⁴⁴

Concerning the debate over the best method to translate Western texts into Chinese, a discussion lasting through the entire twentieth century, Lu Xun and Qu Qiubai in the early '30s exchanged several letters. Their purpose was not only to analyse the problems related to Chinese Vernacular modernization, but more in particular to identify how to translate from one language to another, using the proper word, and, most important, conveying the most possible meaning of the original.⁴⁵

Lu Xun, as one of May the fourth movement revolutionists, who stood at the centre of the debates on translation in the late 1920s and early 1930s, strongly believed that the literary revolution aims not only at modernizing Chinese literature but also Chinese verbal and textual language. He also believed that fidelity had to be chosen over fluency, since fidelity can import new linguistic elements and modern semantic usages from other languages, which can be useful to rejuvenate Chinese language.⁴⁶ In fact, Lu supported the idea that Chinese language is very limited, yet through the translation of foreign languages it could gradually improve itself.

In *On Translation – A Letter to Lu Xun* (1931), Qu Qiubai expressed his opinions of Lu's theories. He agreed with Lu Xun on the need to invent a new Chinese language and on the use of translation as a tool that can help to create a new language.⁴⁷

Translation can indeed help us create new words, new sentence structures, a rich vocabulary, and subtle, precise and correct ways of expressing ourselves. Since we are engaged in the struggle for a new modern Chinese language, we cannot but set two standards for translation: absolute accuracy and absolute vernacular Chinese. This is to introduce the language of a new culture to the masses.⁴⁸

Although Qu acknowledges the need to reform the language, he developed a concept concerning what is the best language for translation which differs from the one Lu Xun advanced. In fact, Qu is known for his advocacy of an “absolute vernacular”, which relies on the speech of the common people and which is to be created through the incorporation of dialectal elements. According to Qu, adopting the speech of common people, the Putonghua 普通话, is the best way to represent the spoken language and it is preferred to Europeanized Chinese.⁴⁹

⁴⁴ Chan, 2004 p. 16

⁴⁵ Yo Jia-Raye, “The problem of translation in modern China: a brief study of Lu Xun and Qian Zhongshu” (MA Diss., University of Toronto, 2012) p. 3

⁴⁶ Yo, 2012 p. 9

⁴⁷ Chan, 2004 p. 20

⁴⁸ Qu Qiubai, *On Translation – A Letter to Lu Xun* (1931), translated by Yau Wai Ping, cited in Chan, 2004

⁴⁹ Chan, 2004 p. 167

In his response to Qu Qiu, *A reply to Qu Qiubai* (1931), Lu Xun continued to emphasize the adoption of words and grammatical structures from European languages, in contrast with the idea proposed by Qu to use Chinese vernacular with the incorporation of traits from regional dialects. First, Lu believed that in the process of introducing new structures in Chinese parts of the language will eventually change from “being awkward” to “being fluent,” while those parts that really cannot integrate will be discarded.⁵⁰ Therefore, through natural selection the language will slowly assimilate or eliminate new structures. Second, he disagrees with Qu’s proposal of adopting a language for the common people with dialect elements since regional dialects are very specific for regions and they would, therefore, be incomprehensible to those readers outside the region.⁵¹ Lu further stated:

Our written language cannot yet be infused with the crude dialect of the different regions in China, and it should either be a special vernacular language, or the dialect of one special region. One should also avoid the use of a dialect belonging to one specific region, unless absolutely necessary.⁵²

Concerning Lu’s belief that Chinese language will naturally select what is useful to assimilate from European languages and what is not, Qu openly makes a claim which questions the translator’s role. He declares:

If translators just wait for the natural elimination and fail to see it as their responsibility to try as much as possible to turn the new words and sentence structures they write into new means of expression in the spoken language, then their efforts will fail to contribute to the development of the modern Chinese language. When we translate, we import new means of expression in order to make the Chinese language more precise, clearer and richer.

Qu denounces Lu Xun’s choice to create a Europeanized Chinese, a form of Chinese that could absorb linguistic traits from European languages, since this process would imply the failure of the translator to make Chinese language as clear and precise as possible.

2.3 Fu Lei and Qian Zhongshu: surpassing the criterion of “fidelity”

Following the theories developed by Lu Xun and Qu Qiubai and their intense debates, more translators in China started proposing new methodologies related to translations. Two of the most important theories advanced by Chinese translators from the 1950s come from Fu Lei 傅雷 (1908-1966) and Qian Zhongshu 钱锺书 (1910-1998), who developed new criteria in the process of translating Western works into Chinese.

In his preface to his second rendition of Balzac’s *Le père Goriot*, in 1951, Fu introduces the concept of *shensi* 神似, “spiritual resonance”, and compares translation to the act of imitating a painting, stating that “in terms of effect, translation, like imitation in painting, should be in search of resemblance in

⁵⁰ Chan, 2004 p. 160

⁵¹ Chan, 2004 p. 160

⁵² Lu Xun, *On Translation: A Letter to Lu Xun* (1931), Translated by Chan, cited in Chan, 2004

spirit rather than in form.”⁵³ With this definition Fu tries to explain how, according to him, there is a connection between painting and translating. Rephrasing his words, a painter who tries to imitate a piece of art will make use of the same materials of the paint he wants to reproduce, such as colours or canvas, and will re-use the same theories, such as chromatics and perspective. The same process works for the translator, who must imitate not only the form of the source text but also its meaning, the concept transmitted by the words. But how to reach spiritual resonance? According to Fu, the translator must fully read the original⁵⁴ first, so that it becomes possible to assimilate the spirit of the text and reproduce it in the target language.

However, as Chan further suggests, Fu believes that the act of translating a text is more difficult than imitating a painting. In fact, translating involves the ability of overcoming linguistic differences, which sometimes, leads to big linguistic diversities and thus problems of untranslatability. Concerning this problem Fu claims:

English and Chinese are much further apart and so, needless to say, faithfulness, expressiveness and conciseness can never be achieved by holding fast to the dictionaries and following the syntactic structures of the source text. The differences between two languages with respect to lexis, syntax, grammar, norms, rhetoric and idioms reflect discrepancies in ethnic modes of thinking, relative degrees of sensitivity, divergences in points of view, customs and traditional beliefs, as well as differences in social background and manners of expression.⁵⁵

Therefore, according to Fu the ability of a translator is, first, to understand the spirit of the source text to be able to reproduce it. Second, being aware of the linguistic differences, the translator must be able to convey the meaning into his target language, avoiding paying too much attention to grammar and syntax from the source text, which would not be helpful in the creation of a readable work. Although Fu’s theory might seem not too different from Yan Fu’s principle of translation, what made Fu more advanced is, as mentioned before, his awareness of the linguistic discrepancies between Chinese and Western languages, thus his suggestion that translating is more than just being loyal to the source text.

Concerning the theories promoted by Qian Zhongshu, in his *Lin Shu de fanyi* 林纾的翻译, (Lin Shu’s translations, 1963), Qian develops the idea of a *huajing* 化境, “realm of transformation”, in which he describes the ideal transformation. The metaphor, as Chan remarks in his study, that Qian proposes to explain this kind of “perfect translation” is the transmigration of the soul, where the body experiences a transformation, but the “soul” is retained.⁵⁶ Although this idea might sound similar to Fu Lei’s spiritual resonance, Qian focuses on the point that, once the translator has grasped the “soul” of the source text, he can have great freedom in the reproduction of a text into the target language, thus leading to the point that it is possible to produce immensely successful translations although they differ on the surface from the source text⁵⁷. Therefore, Qian supports the idea of a total transformation, through which the original text is reborn as a translation.

⁵³ Chan, 2004 p. 102

⁵⁴ Chan, 2004 p. 170

⁵⁵ Quoted by Fu Lei in his Preface to the retranslation of *Le Père Goriot* (1951, translated by May Wong), cited in Chan, 2004

⁵⁶ Chan, 2004 p. 9

⁵⁷ Chan, 2004 p. 9

To conclude this chapter, considering all the translating theories developed throughout the 20th century, it is hard to assert which theory is the most adequate to adopt when translating texts. However, what can be recognized to be generally true is that the act of translating directly reflects the translator's own creativity in the interpretation of the source text.⁵⁸ Starting from Yan Fu's extreme literary along with Lin Shu's extreme liberalism, those translators who came after the 1930s were able to improve an initial strict vision of translation. They became more aware of the importance of both linguistic and cultural differences that can occur between the source language and the target language, shifting from a strategy which was related to the main criterion of being loyal to the source text, to a more liberal method which gave more freedom of expression.

⁵⁸ Bassnett, 2005 p. 86

3. Translating Shakespeare in Chinese

During the 20th century Chinese translators advanced several translating theories to overcome linguistic and cultural differences between China and the West. The main matter of discussion was whether literal translation, focusing on the importance of being loyal to the source text, or sense translation, centring on the rendering of the essence of the text, was the most eligible method to adopt to reproduce a foreign text in Chinese.

However, when turning the attention to Shakespearean works, the difficulties and the challenges to deal with seem to increase. How to represent the distinctive linguistic features of a Shakespearean text in Chinese, such as his use of puns, blank verse, or rhymes? How to render the abundance of historical references, such as the numerous connections with Greek and Roman myths? And how to recreate the effect of Shakespeare's lines? As Douglas Brooks remarks in *Shakespeare and Asia*:

Essentially, translating Shakespeare is more than producing a text in another language or telling an English story in Chinese. To be sure, Shakespeare tells wonderful stories, tales that have enchanted four centuries of readers, yet Shakespeare's plays are far more than beautiful narratives. The huge vocabulary, the poetic quality of the texts, the musical nature of the iambic pentameter, the enchantingly vivid images, the historically and culturally rich allusions and references, and the forms in which they are structured and presented would indubitably seem very intimidating to any serious translator.⁵⁹

Therefore, when rendering Shakespeare in Chinese the translator must be able to represent not only the language equivalences between the source language and the target language but, most important, the poetic quality of the text and all the historical and cultural images that mostly symbolize Shakespeare and his works.

Through an analysis and a comparison of the translation methods adopted by some of the most prominent Chinese translators of Shakespearean plays, such as Zhu Shenghao 朱生豪 (1912- 1944), Bian Zhilin 卞之琳(1910-200), Cao Weifeng 曹未风(1911-1963), Liang Shiqiu 梁实秋 (1903-1987) and Fang Ping 方平(1921-2008), the focus of this chapter is to observe how Shakespeare has been translated with the purpose of rendering his plays in Chinese as close as possible to the source text, although the definition of “closeness” differs from translator to translator. Consequently, the process through which the translator preserves the source text consists in a subjective concept in which the translator highlights what, in his opinion, are the most important traits to consider in the translation.

3.1 Rendering the blank verse in Chinese

When rendering a foreign work from the source language to the target language, a debate existed whether the translator should choose between literal or sense translation. When adopting a literal translation, the writer decides to be loyal to both the content and the grammatical structure. When

⁵⁹ Brooks, Douglas A.; Yang Lingui.; Brinkman Ashley. *Shakespeare and Asia* (Lewiston: The Edwin Mellen Press, 2010), p. 282

adopting a free translation, the writer focuses on the target language rather than being loyal to the source text.⁶⁰

However, when the translator chooses the literal method, with the target of rendering both grammatical features and content of the source text, there are many linguistic and cultural difficulties that will make an equivalent translation impossible. In the case of rendering Shakespeare in Chinese, those translators who chose to adopt a literal translation became soon aware of the fact that monosyllabic Chinese is incompatible with English. Therefore, the difficulties involved in the attempt to render Shakespeare verses into Chinese became a big obstacle.

In *Shakespeare and Asia*, Brooks presents the linguistic barrier between English and Chinese, and he states what follows:

Technically speaking, there are two levels of formal equivalence to consider when translating Shakespeare's verse into Chinese: the line level and the stanza level. Formal equivalence at stanza level can be achieved because Chinese translators can assemble and count exact numbers of words (characters) in a line, so as to render a certain visual neatness and orderliness to a stanza. When the "meaningful" words do not make up an "even pair" (a pair of two or more lines) it is always possible that a few "auxiliary" or "supporting" words are inserted in proper places to accommodate the physical look of the passage.⁶¹

What Brooks tries to point out in this statement is that firstly, it is important to pay attention to the equivalence of both the lines and stanzas between source and target language. However, because of the linguistic differences between English and Chinese, rendering the same order of lines and stanzas might be problematic; therefore, the translator might need to add some "auxiliaries" which are not found in the source text, yet can be helpful in the target text to preserve the structure of the lines.

To support his statement, Brooks makes an illustrative case of Fang Ping's translation of *Romeo and Juliet*, who, throughout his translations, discusses the importance of translating the iambic feet that Shakespeare uses in many of his plays. The iambic feet correspond to a small group of usually two syllables composed by an unstressed syllable and a stressed syllable. As Brooks remarks, according to Fang Ping the alternative to Shakespeare's iambic feet is to use 3-word and 2-word groups, a solution that can help to achieve the equivalent effect of Shakespeare's foot with accented and non-accented syllable.⁶²

Another issue to resolve is the rendering of Shakespeare's blank verse, an important trait from Shakespearean verses, which consists in a set of five unrhymed iambic feet, thus an unrhymed iambic pentameter. In other words, Shakespeare used ten syllables in a line and then these ten syllables were divided into five pairs of iambic feet. According to Fang, through the adoption of five pause rhythm and proper rhymes, the translators would be able also to represent the blank verse in Chinese.⁶³ The example that follows, taken from Fang Ping's translation of *Romeo and Juliet*, Act 2, Scene 3 shows how Fang Ping adhered to Shakespeare's iambic pentameter and use of rhymes:

⁶⁰ Yanna Sun, "Translating Methods of Shakespeare in China," Dresden University of Technology, *English language teaching*, Vol 2, No.2 (2009) p. 138

⁶¹ Brooks, 2010 p. 286

⁶² Brooks, 2010 p. 286

⁶³ Brooks, 2010 p. 286

The sun / not yet / thy sights / from hea/-ven clears, (a)
 Thy old groans / yet ring- / log in / mine an- /cient ears; (a)
 Lo here / upon / thy cheek / the stain / cloth sit (b)
 Of an / old tear /that is I not wash'd / off yet. (b)
 If e'er / thou wast / thyself / and these / woes thine. (c)
 Thou and / these woes / were all / for Ro- / saline (c)
 And art / thou chang'd? / Pronounce / this seri- / tence then: (d)
 Women / may fall /, when there's / no strength tin men.⁶⁴ (d)

太阳还/未把你/叹息的/扫尽, (the sun / has not made / your sighs cloud / clear) (a)
tai-yang-hai/wei-ba-ni/tan-xi-de/yun-wu/sao-jin
 我耳边/还向着/你(那)/呻吟的/回音; (in my ear / still rings / your / groaning / echoes) (a)
wo-er-bian/hai-xiang-zhe/ni-na/shen-yin-de/hui-yin
 瞧, (就)在你/脸上/我依然/能辨认 (look, /just on / your face / I still / can see) (b)
qiao, /jiu-zai-ni/lian-shang/wo-yi-ran/neng-bian-ren
 你(那)/尚没有/褪尽的/昔日的/泪痕. (your / still hasn't / disappeared / old time's tears.) (b)
ni-na/shang-mei-you/tui-jin-de/xi-ri-de/lei-hen
 如果你/当初的/爱情/是真/痛苦真. (if / you then / loved / truly land pain truly,) (c)
ru-guo-ni/dang-chu-de/ai-qing/shi-zhen/tong-ku-zhen
 你和/这一切/痛苦/为的是/罗瑟琳. (you / and your pain / is for Rosaline.) (c)
ni-he/zhe-yi-qie/tong-ku/wei-de-shi/Luo-se-lin
 你真/变了心?/念念/这一句/格言: (you really / changed mind? / read / this / motto) (d)
ni-zhen/bian-le-xin?/nian-nian/zhe-yi-ju/ge-yan
 女人/堕落/就因为/男人/意志/不坚. (women / fall /just because / men's / will / not strong) (d)
nu-ren/duo-luo/jiu-yin-wei/nan-ren/yi-zhi/bu-jian

What we can observe by this translation is that, to reproduce the iambic pentameter used by Shakespeare, the translator is sometimes forced to insert a pause mid-line and add or eliminate Chinese characters to make the line as smooth as possible. For instance, in the second and third line presented above by Fang Ping, the adoption of *na* 那(then) and *jiu* 就 (just, exactly) gives a sense of redundancy in Chinese, yet this choice allows the translator to preserve the uniformity of the verse from the source text.⁶⁵ Therefore, adopting a literal translation sometimes leads the translator to choose less of a smooth flow in the verses in favor of loyalty to the text soliloquy in Act III Scene I of *Hamlet*:

To be, / or not / to be / that is / the question:
 Whether / 'tis nob / ler in / the mind / to suffer
 The slings / or arrows / of out / rageous / fortune
 Or to / take arms / against / a sea / of troubles

⁶⁴ Shakespeare W., *Romeo e Giulietta*, trans. Salvatore Quasimodo, bilingual edition (Italy: Mondadori, 2009)

⁶⁵ Brooks, 2010 p. 288

And by opposing / end them.⁶⁶

活下去 / 还是 / 不活 / 这是 / 问题 (to leave or not to leave, this is the question)

huo xia qu / hai shi / bu huo: / zhe shi / wen ti

要做到 / 高贵 / 究竟该 / 忍气 / 吞声 (accomplishing a noble spirit must after all submit to humiliation)

yao zuo dao / gao gui, / jiu jing gai / ren qi / ten sheng

来容受 / 狂暴的 / 命运 / 矢石 / 交攻呢 (enduring the arrows and stones of a violent destiny leads to taking the offensive)

lai rong shou / kuang bao de / ming yun / shi shi / jiao gong ne

还是该 / 挺身 / 反抗 / 无边的 / 烦恼 (or standing up and resist to a limitless worry)

hai shi gai / ting shen / fan kang / wu bian de / fan nao

扫它个 / 干净? (sweeping it clear?)

sao ta ge / gan jing?

As we can observe, Bian adopted five units, like Shakespeare adopts five pairs of iambic feet in each line. In each iambic foot, Bian uses two or three Chinese characters together and where there is no rhyme in Shakespeare's line the same corresponds in Bian's translation.

In another of her dissertation, *Shakespeare in China*, Yanna Sun mentions Cao Weifeng who also adopted verse form alike Bian Zhilin. However, differently from Bian's methodology of following the source text in every step, according to Yanna Sun, Cao rather believes that, because of the big discrepancies between Chinese and English in terms of rhyme and foot, there is no need to follow the source text in every detail.⁶⁷ He, therefore, preserves the verse form of the source text, yet he makes use of colloquialism⁶⁸ to sufficiently help the Chinese reader, who is new to Shakespearean plays, to better understand and appreciate his drama. With the purpose to popularize Shakespeare's works in the field of Chinese performance, Cao believed that the spoken language is suitable for the staging of Shakespearean plays.⁶⁹ The following example is a translation of *Hamlet* made by Cao Weifeng, Act V Scene II:

If it be now, 'tis not to come;
If it be not to come, it will be now;
If it be not now, yet it will come.
The readiness is all.⁷⁰

如果该是现在，就不会是未来; (If it should be today, it will not come tomorrow)

Ruguo gai shi xianzai, jiu bu hui shi weilai

如果不是未来，那么就是现在， (If it is not tomorrow, it must be today)

⁶⁶ Shakespeare, William; *Hamlet* (The Floating Press, 2008) p. 117

⁶⁷ Yanna Sun, "Shakespeare in China" (PhD Diss., Technischen University Dresden, 2008)

⁶⁸ Yanna, 2008 p. 82

⁶⁹ Yanna, 2008 p. 82

⁷⁰ Shakespeare, 2008 p. 259

Ruguo bu shi weilai, name jiu shi xianzai

如果不是现在，它迟早还是要来的：什么时候都是一样 (If it is not today, it will come sooner or later: whenever, it is the same)

Ruguo bu shi xianzai, ta chizao hai shi yao lai de

Cao's translation clearly does not follow Shakespeare's style, yet he manages to transfer the meaning of Shakespeare's verses.

In the same book Yanna Sun presents the methodology adopted by Liang Shiqiu (1902-1987), who, unlike Bian Zhilin and Fang Ping, rendered Shakespeare's blank verse into Chinese prose. He did not follow the iambic pentameter and the pauses, yet he rendered the rhymes when Shakespeare has them and he divided his translation into lines to create an affinity with Shakespeare's verse⁷¹.

The following example is taken from Liang's translation of *Hamlet* (1938), Act II Scene II:

I'll have grounds

More relative than this. The play's the thing (a)

Wherein I'll catch the conscience of the *King*. (a)⁷²

我要有比这更确切的证据 (I want to have an evidence more reliable than this)

Wo yao you bi zhe geng queqie de zhengju

演戏是唯一的手段 (the play is the only means) (a)

Yanxi shi weiyi de shouduan

把国王的内心来试探. (take out the King's inner heart to feel it out) (a)

*Ba guowang de neixin lai shitan*⁷³

We can observe that there are translators like Bian Zhilin and Fang Ping who chose to be as close as possible to the Shakespearean version of the play, thus their attempt to render Shakespeare's blank verse. However, in certain cases, this meant renouncing a smooth readability of the translated verses. On the other side, there are those translators like Liang Shiqiu and Cao Weifeng, who did not choose to render every detail of Shakespeare's style, thus preferring to produce a more fluent version in Chinese of Shakespearean plays. This version could not transfer completely Shakespeare's style, yet it could let the readers understand and appreciate Shakespearean plays.

Concerning Zhu Shenghao's method of translation, Lu Tonglin in his article "Zhu Shenghao: Shakespeare Translator and a Shakespearean Tragic Hero in Wartime China" examines this translator's life and works. When Zhu Shenghao started working on Shakespeare in 1935, several famous authors, including Liang Shiqiu, had already published translations of Shakespearean plays. About these earlier translated versions of Shakespeare Zhu wrote:

Chinese readers have heard of Shakespeare for a long time. Well-known writers also tried to publish their translations. But as I looked at the different translations available, I found a few of them to be rough and hasty, although most of them are too overcautious and rigid. Because of this rigidity, not only is the original

⁷¹ Yanna, 2008 p. 84

⁷² Shakespeare, 2008 p. 111

⁷³ Yanna 2008, p. 84

allure completely lost but also the language is so obscure that it becomes almost unintelligible. It is impossible to grasp the meaning quickly. We cannot blame Shakespeare for this shortcoming; his translators are the ones responsible for this.⁷⁴

From this statement it is possible to understand that Zhu Shenghao disagrees with the methodology adopted by his predecessors, since their methods would lead to incomprehensibility in the target language. According to Zhu the best way to preserve Shakespeare's works as faithfully as possible is, first, try to capture the meaning of the source text, trying also to preserve Shakespeare's language with the adoption of clear and fluent expressions.

However, whenever there is something incompatible with Chinese grammar, Zhu's suggestion is to repeatedly and carefully go through the source text, to understand the meaning, and then render it in Chinese as clear as possible, without adopting expressions or structures which are not understandable in Chinese.⁷⁵

In *Cong Hamelaituo kan Zhu Shenghao yi sha tedian* “从《汉姆莱脱》看朱生豪译莎特点”, (The Characteristics of Zhu Shenghao's Translation of Shakespeare's Plays: Taking Hamlet as an Example), the authors of the article, Li Zhengshuan 李正栓 and Wang Ming 王明 investigate on Zhu's translation techniques taking as a case study his translation of *Hamlet* (2007). Going through an analysis of Zhu's choices in translating Shakespeare, Li and Ming claim:

翻译之初，朱生豪也曾全面考虑过译文的体裁。在他看来，原文既然是剧本，译文就需口语话，体现戏剧语言特征，适合舞台表演特点，只有这样才能普及莎剧，推动国内戏剧的发展。所以用白话散文翻译最为合适，既通俗易懂，顺应了文化发展的潮流，又更容易搬上中国的戏剧舞台，让国人更好地解莎剧。⁷⁶

At the beginning of (his) translations, Zhu Shenghao also fully considered the language (to adopt) for his translations. In his opinion, although the source text is a play, the translated version simply needs (to use) spoken language, (in order to) embody the characteristics of the language of the play and be suitable for the features of the performance on the stage, this is enough to popularize Shakespearean plays and promote the development of national theatre. Therefore, using the vernacular language prose in the translation is the most suitable method since it is easy to understand and complies with the trend of cultural development. Moreover, it adapts more easily the Chinese theatrical performances and let Chinese people better understand Shakespearean plays.

⁷⁴ Zhu Shenghao, introduction to *the Shashibiya quanji* 莎士比亚全集, *Complete Works of Shakespeare* (1944), cited in Lu Tonglin, “Zhu Shenghao: Shakespeare Translator and a Shakespearean Tragic Hero in Wartime China”, *Comparative Literature Studies*, Volume 49, Number 4, 2012, p. 532

⁷⁵ Lu, 2012 p. 534

⁷⁶ Li Zheng-shuan, Wang Ming; *Cong Hanmulaituo kan Zhu Shenghao yi Sha tedian* “从《汉姆莱脱》看朱生豪译莎特点” (The Characteristics of Zhu Shenghao's Translation of Shakespeare's Plays: Taking Hamlet as an Example), *山东外语教学 - Shandong Foreign Languages Journal*, 2013, Vol.34(04), p.21

The following is an example that Li and Ming use to describe Zhu's use of the vernacular language, taken from *Hamlet* Act IV Scene III:

Claudius: Diseases desperate grown by desperate appliance are reliev'd, or
not at all⁷⁷

应付非常的变故，必须用非常的手段 (to cope with many
misfortunes, it is necessary to use many measures)
Yingfu feichang de biangu, bixu yong feichang de shouduan

As we can observe from this example, Zhu chose to not rigidly adhere to source text, and he freely added words and changed the meaning of the Shakespearean verse to make it easier to understand for his audience.

In another example, cited from *Hamlet* Act IV Scene II, Hamlet is referring to Polonius's death, explaining that his body turned into dust. However, Zhu Shenghao slightly changed the verse in his translation again, preferring to not be too close to the Shakespearean version concerning the choice of vocabulary, rather transferring the literal meaning behind Hamlet's words in Chinese:

Hamlet: Compounded it with dust, whereto 'tis kin⁷⁸

他本来就是泥土，我仍旧让他回到泥土里去 (He originally
was soil, I let him go back to the soil)
Ta benlai jiu shi nitu, wo rengjiu rang ta huidao nitu li qu

As Zhu Shenghao explained in the preface of his translation of *Hamlet*, during the process of translating the text, many extremely ambiguous parts will make the translation difficult. When there are difficult words and expressions to understand, it is often required to omit some parts. Apart from this, to make Chinese lively and smooth, it is possible to change the order of the words based on the meaning of the source text, and meet the expectations of the Chinese readers⁷⁹, who can more easily understand the text.

As Li and Wang observe in their study, although Zhu Shenghao tended to not be excessively loyal to the source text concerning the grammatical structure and style, rather focusing on rendering the translation understandable and pleasant to his readers, he rendered Shakespeare's use of rhymes in his translation as well. To support this statement, Li and Wang provide the following translation of *Hamlet*, Act III, Scene II:

Queen: The instance that second marriage move (a)
Are base respects of thrifts, but none of love. (a)
A second time I kill my husband dead, (b)
When second husband kisses me in bed.⁸⁰ (b)

⁷⁷ Shakespeare, 2008 p. 181

⁷⁸ Shakespeare, 2008 p. 178

⁷⁹ Li; Wang, 2013 p. 21

⁸⁰ Shakespeare, 2008 p. 139

- 妇人失节大半贪慕荣华(a married woman most likely aspires to glory and splendour) (a)
Furen shijie dabang tanmu ronghua
- 多情女子决不另抱琵琶 (a woman full of affection simply cannot hold a pipa⁸¹) (a)
Duo qing nüzi juebu ling bao pipa
- 我要是与他人共枕同衾 (if I share the pillow and the quilt with other people) (b)
Wo yaoshi yu taren gong zhen tong qin
- 怎么对得起地下的先灵 (How can I treat fairly the dead spirit?) (b)
Zenme duideqi de xia dexian ling

In his translation, Zhu followed Shakespeare's rhymes deciding to reproduce them in Chinese. As we can observe from the example above, where there is the rhyme "move" and "love", "dead" and "bed", Zhu rendered the rhymes with "ronghua" and "pipa", "qin" and "ling". Therefore, although Zhu slightly altered the order of the sentence or changes the words from the source text, to make the Chinese version of the play linguistically and culturally closer to the Chinese audience, he recognized the importance of rendering Shakespearean rhymes in Chinese rhymes.

Li and Wang conclude their article observing that:

在翻译的过程中，他采用了一种归化的翻译策略，因此对照原文加以对比研究会发现朱生豪的译文也有一些与原文出入的地方，存在一些不足，但究其动机无非是为了最大限度地适应译语读者的审美需求。⁸²

During the translation, he (Zhu Shenghao) adopted the strategy of domestication.⁸³ Therefore, making a comparison with the source text, we will discover that the translation made by Zhu Shenghao have some discrepancies and some inadequacies with the source text. However, his motivation behind the translation is to meet as much as possible the target readers' requirement of the "appreciation of the beautiful".

3.2 Cultural discrepancies in the translation

When rendering an English text into Chinese, the difficulties to overcome are not only connected with the language. As Yanna Sun remarks in *General Problems in Chinese Translations of Shakespeare*, "the fundamentally different language systems lead to different systems of ideas and

⁸¹ four-stringed Chinese musical instrument. The reference is probably connected with the idea that a woman, after the loss of the beloved husband, is so tormented by the pain to the point that she cannot play the instrument anymore.

⁸² Li; Wang, 2013 p. 23

⁸³ A strategy that makes the translated text conform to the culture of the target language

modes of thought”; every language has its own worldviews. Therefore, when rendering a text from its source language to the target language the translator has to be able to adapt the text for its readers, in order to avoid cultural barriers.

Concerning this point, Yanna Sun mentions many cases that the Chinese translators had to go through when rendering Shakespeare in Chinese. For instance, the word “cousin”, nowadays, refers to a child of one’s aunt or uncle. However, during the time when Shakespeare was writing his plays, “cousin” was a general term used to refer to a relative descended from a common ancestor.⁸⁴ Another example is the word “communicate”, which, as Yanna Sun claims, it simply had a meaning of “sharing” during Elizabethan English, yet in contemporary English it means “exchange information”. Therefore, the Chinese translator has to be aware also of the linguistic differences between Elizabethan English and current English.

Another real challenge for translators is the use of puns in Shakespearean plays, which relies on the sound of words to create a particular effect. Shakespeare often makes use of words that have different meanings but whose pronunciation is similar, thus playing on words and the meaning behind them. This means that the Shakespearean characters that use the pun in the play are aware of the sarcasm behind their words, as well as the English readers are, but Chinese translators might not recognize it or might simply literally translate the pun. For instance, Yanna Sun mentions the scene from *Hamlet* Act I Scene II, in which Hamlet and his uncle Claudius, king of Denmark and murder of Hamlet’s father, discuss their relationship:

King Claudius: But now, my cousin Hamlet, and my son

Hamlet: A little more than kin, and less than kind.⁸⁵

The pun used by Hamlet plays around the similarity between the words “kin” and “kind”. Hamlet refers to the fact that Claudius is part of the family (“kin”), yet his choice of marrying the queen made him less “kind” in a sense of less “considerate”. But he can also give another meaning saying that Claudius, although part of the family, is still less than a direct blood relative, thus “kind” meaning “ancestral stock.” Finally, Hamlet can also refer to what he regards as Claudius’s unnatural lust, since he murdered his father to become king, thus using “kind” with the meaning of “natural”. Therefore, Hamlet, through the use of a pun, indirectly tries to express his opinion on Claudius. However, when Yanna Sun observes how Liang Shiqiu in his translation of *Hamlet* renders the pun as “Little more than nephew, and less than son” (比侄子是亲些,可是还算不得儿子)⁸⁶, she shows how Liang directly rendered the first meaning of Hamlet’s thought.⁸⁷ In fact, Liang opted for avoiding the use of a pun, which would have been hard to render in Chinese.

Another difficult topic that challenged Chinese translators when rendering Shakespearean plays is sexuality. As Yanna Sun further points out in her research, according to the old rigid Chinese customs, women and men should operate separately from each other, and, for instance, a woman’s hand could not be touched by a man.⁸⁸ However, Shakespeare’s plays are full of images that recall encounters

⁸⁴ Yanna Sun, “General Problems in Chinese Translations of Shakespeare”, *Asian Culture and History* Vol. 2, No.2 (2010) p. 233

⁸⁵ Shakespeare, 2008 p. 22

⁸⁶ *Shashibiya zhe* 莎士比亚著; *Hameilete* 哈妹雷特, Liang Shiqiu yi 梁实秋译 (2001: 32-33)

⁸⁷ Yanna, 2010 p. 233

⁸⁸ Yanna, 2010, p. 234

between lovers or, more in particular, he often relies on puns that have sexual association. As a consequence, some Chinese translators who were particularly influenced by their traditional Chinese cultural background would delete or change Shakespeare's sexual references.⁸⁹

Finally, Yanna Sun also analyses Shakespeare's reference to astronomy, geography and, in particular, history. For instance, in his plays Shakespeare often refers to Greek and Roman mythology, which are unknown to most Chinese readers, yet they play a crucial role in the images represented by Shakespeare. As a consequence, the Chinese translator has to decide how to render these references into Chinese. For instance, Yanna Sun mentions Liang Shiqiu, who decided to preserve the Shakespearean form and he, first, translated the names in Chinese and, second, he added explanatory notes to help the readers understand what Shakespeare refers to.⁹⁰

To conclude, we can state that whether it is about rendering Shakespeare's blank verse, Shakespeare's puns or his use of sexual and historical references, every translator adopted their own methodology to translate Shakespeare's plays.

Fang Ping chose to render Shakespeare's use of rhymes and iambic foot, although that led to the decision of renouncing, in some cases, to the fluency of the lines. Bian Zhilin, who opted for a literal translation, focused on the importance of rendering Shakespeare's use of rhymes, iambic foot and pauses in his translation too, following the principle of *yibu yiqu* 亦步亦趋, "to imitate somebody in every move". Cao Weifeng, like Bian Zhilin and Fang Ping, decided to preserve the verse form of the source text, however, because of the discrepancies between Chinese and English, he refused to be extremely loyal to the English text. Moreover, he supported the idea that choosing everyday language to render Shakespeare in Chinese is the best way to popularize Shakespeare's works in the country. Liang Shiqiu decided to render Shakespeare's verses into prose, thus not rendering Shakespeare's iambic foot, yet he adopted rhymes when Shakespeare does so. Finally, Zhu Shenghao was loyal to the text concerning the use of rhymes, yet he did not adhere to the use of iambic feet or the grammatical structures from the English text. In fact, his main target was to render the translations of Shakespearean plays understandable and pleasant to the Chinese readers, mainly aiming at reproducing the meaning of the text rather than adhering step by step to the language.

⁸⁹ Yanna, 2010 p. 234

⁹⁰ Yanna, 2010 p. 235

4. Translating *Romeo and Juliet* into Chinese

Among the numerous famous plays written by Shakespeare, using *Romeo and Juliet* as a case study allows us to analyze in a single work many of the most common traits that characterize Shakespearean's style. For instance, the use of rhymes, the adoption of puns, or the numerous historical and mythological references that he makes use of in his works are characteristics that could hinder the level of smoothness of a translation into Chinese.

In this final chapter, I will analyze three different versions of *Romeo and Juliet*, translated by respectively Zhu Shenghao (1947), Liang Shiqiu (1967) and Fang Ping (2000). Each translator adopted a different method of translation; hence, the analysis and comparison of their translations will allow us to understand how they overcame linguistic and cultural discrepancies.

The first analysis is about the translation in Chinese of the multiple sexual references that enrich the play of *Romeo and Juliet*. Through the comparison of the Shakespearean version of the text and the translations in order made by, Zhu Shenghao, Liang Shiqiu and Fang Ping, it is possible to point out how these Chinese translators rendered the sexual references in Chinese. The second analysis is focused on the observation of how they rendered the numerous puns that can be found in *Romeo and Juliet*. The third analysis concentrates the attention on how they rendered the several mythological or historical references used by Shakespeare in the play. The fourth and final analysis concludes the chapter with the observation of how they reproduced the rhymes from Shakespeare's verses in Chinese. Additionally, for each analysis I will provide the whole transcription of the cases taken into example, whose text can be found in the Appendix.

4.1 Rendering sexual references in Chinese

As in former days, during the twentieth century, sexuality still was considered a taboo in Chinese society, it is interesting to see whether Chinese translators rendered Shakespeare's references to sex in *Romeo and Juliet*. Although it is true that Shakespeare often uses indirect remarks to express his point, and the sexual references might not be immediately evident, the Chinese translator must demonstrate a deep understanding of English and Shakespeare's hidden meanings to render the plays in Chinese, therefore the translator is likely to be aware of the sexual references.

To analyze how Zhu Shenghao, Liang Shiqiu and Fang Ping rendered the sexual references in *Romeo and Juliet*, I will present two examples. The first is taken from Act I Scene I⁹¹, and the second from Act II Scene V.⁹²

In the first scene to be discussed, the characters Sampson and Gregory are about to fight with the Montague's servants, and they speak of how to treat not only the men of the household, but also their maids. In this case, Shakespeare's sexual reference is related to the words "maids", unmarried women, and "maidenheads", their virginity, making a joke about "taking the maids or their maidenheads". As we can observe from the examples⁹³, all the Chinese translators rendered the sexual reference, yet the only difference that we can notice is the expression they adopt to render it in Chinese. For instance, Zhu Shenghao used the expression "take their lives", with reference to the idea of beheading the maids, and he directly used the word "virginity", with reference to the act of abusing the maids. Liang

⁹¹ Shakespeare W., *Romeo e Giulietta*, transl. Salvatore Quasimodo, bilingual edition (Italy: Mondadori, 2009) P. 8

⁹² Shakespeare, 2009 P. 110

⁹³ See the Appendix A; 1.S, 1.Z, 1.L, 1.F

Shiqiu opted for rewriting the same expression found in Shakespeare “taking the maids’ heads”, referring to the act of killing them, yet he directly translated “(taking) the maidens’ membrane” referring to their chastity, while Shakespeare used the word “maidenheads”. Finally, Fang Ping, used the literal expression “making their head bleed”, referring to the act of taking the maids’ lives, yet he used the expression “make their body bleed”, referring to the act of abusing their bodies. In this way, he made a connection between the maids’ heads and their bodies bleeding.

In the second scene to be discussed, we can find another example that indirectly describes an act of sexual encounter between Romeo and Juliet. In this scene, Juliet’s nurse is helping the girl to find a way to let her beloved Romeo climb up her room at night, when no eye can witness their love. Here the sexual reference is related to the expression “bird’s nest” that indirectly refers to “Juliet’s bedroom”⁹⁴, where the two lovers could secretly meet at night. Looking at the Chinese translations of this scene it is possible to observe that Zhu Shenghao, Liang Shiqiu and Fang Ping all readopted Shakespeare’s expression “bird’s nest”, without making any alteration. Therefore, they did not render the latent meaning behind the words, yet they simply translated the same sentence into Chinese and did not make the sexual reference obvious at the reader’s eyes.

In these two examples, we can observe that the three Chinese translators adopted a different method of rendering the sexual reference. In the first case, they all chose to translate explicitly the relation with sexuality, while, by contrast, in the second case they all kept the sexual reference hidden, simply reusing Shakespeare’s expression.

4.2 How to translate Shakespeare’s puns into Chinese

One of the most difficult tasks in rendering Shakespeare is translating his frequent use of puns. A pun is a linguistic joke that either exploits the several meanings that a word can have, or makes us of those homophonic words, which sound alike yet they have different meanings. Therefore, a pun is a word play closely related to a language. Consequently, a pun in English is hard to be rendered in any other language because the linguistic discrepancies would not allow reproducing a similar pun in the target language. Therefore, it is interesting to observe how Chinese translators rendered the numerous Shakespeare’s puns found in *Romeo and Juliet*. The following five examples will explain how the three Chinese translators overcame this linguistic obstacle.

The first pun is taken from Act I Scene I.⁹⁵ In this scene, Romeo makes a joke between being “in love”, having affection for a person, and being “out of love”⁹⁶, thus not receiving back the desired attention from the beloved person. In the version presented by Zhu Shenghao, since there is no such a similar expression in Chinese which literally says to be “in love”, implying the action of stepping into love, the Chinese translator literally rendered it as “to step in the net of love”⁹⁷ rather than using the Chinese version of being in love which is *aishang* 爱上 or *lian’ai* 恋爱. Consequently, to keep using the reference of being “in” or “out” of something, Zhu let Romeo reply to Benvolio’s question saying, “I am still out of the door hesitating”⁹⁸, meaning that he has not achieved his lover’s affection yet, while Shakespeare writes a simple “Out”. Therefore, Zhu rendered the games of being “in the net of love”

⁹⁴ See Appendix A; 2.S

⁹⁵ Shakespeare, 2009 P. 20

⁹⁶ See Appendix B; 3.S

⁹⁷ See Appendix B; 3.Z

⁹⁸ See Appendix B; 3.Z

or out of it. In Liang Shiqiu's reproduction, the pun is rendered in a different way. In this case, the linguistic joke relies on the connection between "falling in love" (*diao zai aiqing li le* 掉在爱情里了)⁹⁹, which Liang literally rendered in Chinese following the English version, or "falling outside of love". Therefore, in this case the translator also opted for rendering a similar game related to the act of being "in" or "outside" of love. Finally, in Fang Ping's translation, we can observe another way to translate the pun. In relation with Shakespeare's idea of being in love and out of it, Fang made a connection between "being ardently in love" and "being cold"¹⁰⁰, referring to a cold heart that lacks love.

Therefore, all the three Chinese translators tried to render Shakespeare's pun making a linguistic joke. In the first two cases, Zhu and Liang opted for a closer connection to Shakespeare's pun, while Fang Ping created a different joke. However, each of the three translations discussed above can render in Chinese Shakespeare's idea of being in love or feeling sorrow.

Using as example the dialogue between Mercutio and Romeo from Act I Scene IV¹⁰¹, the second pun to be analyzed relies on the similar pronunciation, yet different spelling, of the words "soles", the undersurface of a shoe, and "soul", the spiritual part of a human being. In this scene, Romeo tells his companions that he cannot dance because they have "dancing shoes with nimble sole" yet he only has a "soul of lead".¹⁰² In Zhu Shenghao's version, the pun is literally rendered following Shakespeare's verse, translating "You all have dancing shoes; I only have a soul as heavy as the plumb". Therefore, in this case the translator preferred not to use a linguistic game, yet simply translate Shakespeare's expression in Chinese. In Liang Shiqiu's reproduction, we can also observe a literal translation that is "You have light dancing shoes, my mood sinks like the plumb"¹⁰³, thus not rendering a linguistic joke either. Finally, also Fang Ping opted for not making a pun, yet he uses Shakespeare's connection between the words "soles" and "soul", rendering the verse in Chinese like "So light underfoot; the sole and the soul, my heart, are as heavy as the plumb is".¹⁰⁴ Overall, differently from the first pun previously discussed, in this case the translators opted for not rendering a word game in Chinese.

The next pun to analyse is taken from Act I Scene IV¹⁰⁵, where Romeo expresses to Mercutio his pain under the burden of love. In this case, Shakespeare's word game is between the two phonetically similar words "sore", being in pain, and "soar", to fly high, rendering the pun as follows: "I am too sore enpierced with his shaft to soar with his light feathers".¹⁰⁶ Looking at the versions from the Chinese translators, we can observe that they all chose to literally translate the meaning behind Shakespeare's words. In fact, Zhu Shenghao translated the pun as "His (Cupid) feather-arrow already run through my chest, I cannot borrow his wings and fly high".¹⁰⁷ Liang Shiqiu rendered it as "I have been harmed by his (Cupid) feather-arrow, I cannot use again his light wings to fly high". Finally, Fang Ping reproduced it as "Cupid's smooth arrow impaled my heart, how can I borrow his wings to fly?"¹⁰⁸ Therefore, they rendered "sore" with an explanation of what caused the pain, such as "I have been harmed by his feather-arrow", while "soar" has been translated as "flying high".

⁹⁹ See Appendix B; 3.L

¹⁰⁰ See Appendix B; 3.F

¹⁰¹ Shakespeare, 2009 P. 44

¹⁰² See Appendix B; 4.S

¹⁰³ See Appendix B; 4.L

¹⁰⁴ See Appendix B; 4.F

¹⁰⁵ Shakespeare, 2009 P. 44

¹⁰⁶ See Appendix B; 5.S

¹⁰⁷ See Appendix B; 5.Z

¹⁰⁸ See Appendix B; 5.F

The fourth pun is used by Shakespeare in Act I Scene IV¹⁰⁹, when Romeo and Mercutio discuss Romeo's warning not to go to the Party since he had a prophetic dream that his own death was a consequence of attending the Party. Here the pun is made between the similarity of the words "to lie", to not tell the truth, and "to lie", to be in a horizontal position. In the Shakespearean version, the pun is what follows: "Dreamers often lie" (Mercutio)/ "In bed asleep while they do dream things true"¹¹⁰ (Romeo). However, also in this case Zhu Shenghao, Laing Shiqiu and Fang Ping decided to translate literally the pun without reproducing any word game. For instance, Zhu Shenghao reproduced the verses as "The people in my dreams always lie /A person while sleeping can see real things"¹¹¹, whereas Liang translated it as "I dreamt that people often tell lies/ While sleeping in the bed it is possible to see real things".¹¹² Similarly to their version, Fang Ping opted for translating the verse as "Dreamers always say dreamlike things / while dreaming, sometimes you will have accurate dreams".¹¹³ Hence, once again, the three translators rather preferred to not recreate a pun in Chinese.

The final example is taken from Act III Scene I,¹¹⁴ when Mercutio has been harmed by Tybalt and he fears his own death due to the fatal wound. In this case, Shakespeare's pun relies on the double meaning of the word "grave", as Mercutio says, "Ask for me tomorrow, and you shall find me a grave man".¹¹⁵ In fact, the word "grave" can mean both "serious", thus Mercutio as a serious man, and "place where a dead man is buried", thus Mercutio as a dead man, creating a double way to interpret Mercutio's words. Zhu Shenghao literally rendered the verse in Chinese as "If you look for me tomorrow, go to the graveyard to see me"¹¹⁶, thus choosing to make explicit Mercutio's fear that the wound will kill him. Concerning Liang Shiqiu's translation, he opted for not creating a word game as well, rather reproducing the verse as "ask after me again tomorrow, you will discover that I am already in the grave".¹¹⁷ Fang Ping's choice also consisted in a literal translation of the meaning of Shakespeare's pun, yet he slightly changed the expression saying "Tomorrow come to look for me, I will be already a dead figure that does not open his mouth".¹¹⁸

Each of these examples of translations of puns in Chinese allows us to understand which methodology the translators preferred to adopt to render smoothly Shakespeare's expressions in Chinese. As a conclusion, we can assume that in most of cases the Chinese translators opted for literally translating the meaning of the pun, instead of recreating a linguistic joke in Chinese.

4.3 Mythological references in *Romeo and Juliet*

Another important trait that distinguishes Shakespearean plays is his use of mythological references. Throughout *Romeo and Juliet*, we can observe many examples that refer to Greek and Roman mythology, however, these references can arise a cultural barrier for those readers who have no background of it. The Chinese audience is less likely to have a deep knowledge of mythological figures from ancient Greece or Rome, therefore the translator must be able to render these references

¹⁰⁹ Shakespeare, 2009 P. 46

¹¹⁰ See Appendix B; 6.S

¹¹¹ See Appendix B; 6.Z

¹¹² See Appendix B; 6.L

¹¹³ See Appendix B; 6.4

¹¹⁴ Shakespeare, 2009 P. 122

¹¹⁵ See Appendix B; 7.S

¹¹⁶ See Appendix B; 7.Z

¹¹⁷ See Appendix B; 7.L

¹¹⁸ See Appendix B; 7.F

understandable for his readers. To analyze which methodology can help the translator to reproduce the text without altering its meaning, yet making its readability smooth for the audience, I will present four scenes from *Romeo and Juliet* in which Shakespeare uses several references to mythological or historical figures.

In Act III Scene II¹¹⁹, where Juliet impatiently awaits Romeo to come to visit her at night, we can observe the allusion to two mythological figures. Her opening soliloquy begins with “Gallop apace, you fiery-footed steeds/ Towards Phoebus’ lodging! Such a wagoner/ As Phaeton would whip you to the West”.¹²⁰ With this allusion, Juliet expresses her wish for the God of the Sun, Phaeton, to whip his horses towards Phoebus, also known as Apollo, where the sun can take its rest and let the night come faster. Comparing the English version with the Chinese translations, we can conclude that the Chinese translators rendered the names of the mythological figures with Chinese characters, yet they additionally provided an explanation that describes who is the mentioned character in a footnote. For instance, Zhu Shenghao transliterated Phaeton as *Faetong* 法厄同, while Liang Shiqiu renders it as *Xiangfeiaidun* 像费哀顿. Unlike Zhu and Liang, Fang Ping opted for not transliterating Phaeton’s name in Chinese, yet he directly rendered it as “The God of the Sun”. Moreover, none of the translators mentioned Phoebus, yet they only rendered the verse as “Let the sun be delayed where it takes its rest”¹²¹ (Zhu) and “let the sun rush to take its rest”¹²² (Liang) or “Quickly let the God of the sun go to take his rest”¹²³ (Fang). Therefore, they opted only for mentioning Phaeton, transliterating his name with Chinese characters, but also for providing a clarification on the mythological figure.

Another allusion to mythological figures is in Act I Scene I¹²⁴, where both Cupid, the God of love, and Dian, the Greek goddess of chastity, are mentioned. In this scene, Romeo is describing how he cannot achieve Rosaline’s affection, comparing Rosaline to Dian, two women who both took a vow of celibacy and whose hearts cannot be hit by Cupid’s arrow. In Zhu Shenghao’s translation Dian’s name is transliterated in Chinese as *Dianna nüsheng* 狄安娜女神¹²⁵, where nüsheng stays for goddess, whereas Cupid has been transliterated as *Qiubite* 丘比特.¹²⁶ However, in this case, he did not add a definition that can help the reader understand who these two mythological figures are, yet unlike Shakespeare, he added the word “goddess” next to the name of Dian. Liang Shiqiu and Fang Ping did not add a definition either, they rendered the reference to Dian in two different ways. Liang Shiqiu transliterated the name as *Dianna* 戴安娜¹²⁷, whereas Fang Ping did not mention her name, he only alluded to her figure calling her *yueliang nüsheng* 月亮女神¹²⁸, “Moon Goddess”. Concerning the figure of Cupid, Liang Shiqiu opted for the transliteration in Chinese of his name as *Qiubite* 鸠比特,¹²⁹ unlike Fang Ping who once again, did not use his name yet he called him *aishen* 爱神¹³⁰, literally “God of Love”.

¹¹⁹ Shakespeare, 2009 pp. 130-132

¹²⁰ See Appendix C; 8.S

¹²¹ See Appendix C; 8.Z

¹²² See Appendix C; 8.L

¹²³ See Appendix C, 8.F

¹²⁴ Shakespeare, 2009 p. 24

¹²⁵ See Appendix C; 9.Z

¹²⁶ See Appendix C; 9.Z

¹²⁷ See Appendix C; 9.L

¹²⁸ See Appendix C; 9.F

¹²⁹ See Appendix C; 9.L

¹³⁰ See Appendix C; 9.F

The next example is taken from Act II Scene I¹³¹, when Mercutio mentions the names of Venus, the Roman goddess of love, beauty and fertility, Abraham Cupid and King Copethua, the African king who fell in love with a beggar. In the three Chinese versions, we can find the translation of the name of Venus next to appellatives like “grandma” and “old woman”, yet none of them used the appellative “goddess”. In fact, Zhu Shenghao called her *Weinasi nai* 维纳斯奶¹³², “Grandma Venus”; Liang Shiqiu transliterated her name as *Weinuosi laotapo* 维诺斯老太婆¹³³, “Old woman Venus”; Fang Ping rendered her name as *Weinasi gu nainai* 维纳斯姑奶奶¹³⁴, “Old grandma Venus”. Hence, all the three translators rendered her name in Chinese characters without explaining whom this figure refers to, yet they added an explanatory appellative. It is interesting to see that they all use the appellative “grandma” or “old lady” to represent Venus, hence, they probably had a different perception of Venus, and the appellatives they use can rather transmit to the readers a sense of respect towards an ancient goddess. Concerning Cupid, Zhu, Liang and Fang rendered the name with Chinese characters, yet only Liang Shiqiu added a note to describe him. Finally, when it comes to King Copethua, Zhu Shenghao did not translate his name, he only rendered the verse as “The king who fell in love with a beggar”.¹³⁵ Liang Shiqiu opted for transliterating his name as *Kefeiqua wang* 科非求阿王, “King Copethua”. Fang Ping, similarly to Zhu Shenghao, did not render his name, he only translated it as “the king who fell in love with a young beggar”¹³⁶, but he additionally added a footnote to explain this figure.

The last example taken into analysis is in Act II Scene IV¹³⁷, when Mercutio derides Romeo’s appearance for being so foolish after falling in love with Rosaline. In his speech, he mentions several historical and mythological figures, such as Petrarch and his lover Laura, Dido, the first queen of Carthage, Cleopatra, Helen and Hero, and finally Thisbe. Looking at the three translations in Chinese, we can observe that each of the translators transliterated in Chinese the names of the mythological and historical figures mentioned above. However, while Zhu Shenghao and Fang Ping added a note only next to Petrarch’s name, not providing any other clarification for the other figures, Liang Shiqiu opted for explaining each of the presented figures in a footnote.

As a conclusion to the analysis of these scenes, we can see that each Chinese translator adopted a method that could easily help the reader to understand the historical and mythological references used by Shakespeare. First, in most cases they rendered the name with Chinese characters to “domesticate” the text, hence they opted for the transliteration of the names. Second, in some cases, they added an appellative to the historical or mythological figure, such as “goddess” referring to Diana, to help the reader understand who the character is. Additionally, in other examples, they simply did not transliterate the name of the figure, yet they only mention who the character was, such as a god or a king. Finally, when they considered necessary to provide more explanation, they added a footnote in Chinese that could clarify who the presented figure is.

¹³¹ Shakespeare, 2009 p. 66

¹³² See Appendix C; 10.Z

¹³³ See Appendix C; 10.L

¹³⁴ See Appendix C; 10.F

¹³⁵ See Appendix C; 10.Z

¹³⁶ See Appendix C; 10.F

¹³⁷ Shakespeare, 2009 p. 94

4.4 To rhyme or not to rhyme

As a final analysis, the study is directed to the comparison between the verses in rhyme composed by Shakespeare and the correspondent translations made by Zhu Shenghao, Liang Shiqiu and Fang Ping. The focal point is to observe how they rendered the rhyme in Chinese without altering the meaning of the English version. For this analysis, I will take as an example the soliloquy by Romeo from Act I Scene IV¹³⁸, where Shakespeare adopted rhyming couplets. In this scene, Romeo meets for the first time Juliet, immediately forgetting Rosaline and claiming that he has never been in love until that moment.

In the first two lines, Shakespeare put into rhymes the words “bright” and “night”,¹³⁹ saying that Juliet is so beautiful as to show the fire how to shine, and that she stands against the “cheek of the night”, shining. In this case, both Zhu Shenghao and Liang Shiqiu adopted the same rhymes, using first the word *liang* 亮, light, and then *jiā shàng* 颊上, literally meaning “on the cheek”. Differently, Fang Ping created a rhyme with the words *guāng huī* 光辉, brilliance, and *ěr zhū* 耳坠, eardrop. Hence, unlike Zhu and Liang, to rhyme Fang Ping anticipated what comes in the next lines, when Shakespeare compares Juliet to the earrings made of special stones worn by Ethiopian queens. However, the rhymes they adopted did not alter the meaning of the lines from the English version.

In the third and fourth lines, Shakespeare’s rhyme relies on the words “ear” and “dear”¹⁴⁰, mentioning Juliet’s brilliance being comparable to jewels, and her beauty being too good for this world. In this case, to make a rhyme Zhu Shenghao broke the rhyming couplet, opting for an alternate rhyme. Hence, in these lines we find the words *zhū huān* 珠环, pearl earring, and *rénjiān* 人间, among people. Liang Shiqiu, opted for using the word *ěr zhū* 耳坠, eardrop, to rhyme with *bǎo guì* 宝贵, precious. In both their versions, they emphasize how Juliet’s beauty can be compared to a jewel who is too precious in this world. Hence, although they use different ways to express this, their translation does not differ from Shakespeare’s version. By contrast, Fang Ping, brought back Shakespeare’s reference in the first two lines of Juliet being “on the cheek of the night”, hence using the word *lián shàng* 脸上, on the face, to rhyme with *wú shuāng* 无双, unparalleled, with reference to Juliet’s beauty. Hence, he altered the order of the lines of the English version of the text, yet the meaning is always the same.

In the fifth and sixth lines, Shakespeare’s “crows” rhymes with “shows”¹⁴¹, with allusion to Juliet appearing as a dove in the middle of crows. Zhu Shenghao reused the alternate rhyme (a-b-a-b) as he did in the third and fourth lines, using the word *zhōu xuān* 周旋, to circle around, to rhyme with the previous *zhū huān*, and the word *piān xiǎn* 翩跹, lightly, to rhyme with the previous *rénjiān*. In these lines, he emphasized how Juliet looks like a dove who moves back and forth among her companions. Liang Shiqiu put into rhymes the words *zhōngjiān* 中间, in the middle, and *xiānyàn* 鲜艳, bright-coloured, also with reference to Juliet being surrounded by her companions. Fang Ping’s translation is not too different than Liang’s version, in fact, he used the word *shēnbiān* 身边, side, to rhyme with *zhōngjiān* 中间, in the middle. In this case also, the meaning rendered by the translators did not differ excessively from the English text.

In the seventh and eight lines, Shakespeare put into rhymes the words “stand” and “hand”, saying that first Romeo will see where Juliet stops to then kiss her hand. In this part, Zhu readopted rhymed

¹³⁸ Shakespeare, 2009 p. 54

¹³⁹ See Appendix D; 12.S

¹⁴⁰ See Appendix D; 12.S

¹⁴¹ See Appendix D; 12.S

couplets, making a rhyme between the words *zuoyou* 左右, about, and *sushou* 素手, soft hand.¹⁴² Liang Shiqiu opted for creating a rhyme with the words *difang* 地方, place, and *shengguang* 生光¹⁴³, third contact during the phases of a solar eclipse. With this reference, Liang created an allusion between Romeo touching Juliet's hand and the phenomenon of a solar eclipse where during the third phase, the sun reappears again from the backside of the moon. Hence, considering Juliet's touch of the hand as a way to reborn. Finally, Fang Ping preferred to render the line very similarly to Shakespeare's version, yet not putting the words into rhymes. In fact, he reused the word *zhan* 站, "to stand", and the word *shou* 手, "hand"¹⁴⁴, like Shakespeare did, although these two words do not rhyme in Chinese.

In the last two lines, the words "sight" and "night" are put together to form a rhyme. In this last part, Romeo denies his previous feelings for Rosaline, admitting that only that night he met the real love. Zhu Shenghao put into rhymes the words *fei zhen* 非真, "not real", and *jiaren* 佳人, "beautiful person".¹⁴⁵ Liang Shiqiu used the words *yan* 眼, short version for eyes, and *kanjian* 看见, seen.¹⁴⁶ Finally, Fang Ping made a rhyme using the words *bu ceng* 不曾¹⁴⁷, "not happened", and *meiren* 美人, "beautiful person".¹⁴⁸ All the translators tried to render Shakespeare's meaning of Romeo's realization that only Juliet is the real love. Once again, each translator opted for a different way of rendering the rhyme, yet they all stayed loyal to the meaning of the English text.

Looking at the overall analysis, we can observe that apart from one exceptional case from Fang Ping's version, the translators managed to render the rhymes in Chinese without excessively altering the meaning of the English version. Additionally, in most cases, they all respected Shakespeare's use of rhymed couplets.

¹⁴² See Appendix D; 12.Z

¹⁴³ See Appendix D; 12.L

¹⁴⁴ See Appendix D; 12.F

¹⁴⁵ See Appendix D; 12.Z

¹⁴⁶ See Appendix D; 12.L

¹⁴⁷ 曾 is an adverb which indicates that an action has already happened

¹⁴⁸ See Appendix D; 12.F

Conclusion

Starting from the theories developed by Yan Fu, regarded as the initiator of modern translation theories in China¹⁴⁹ with his three criteria of *Xi*, *Da* and *Ya*, with strong emphasis on the importance of fidelity, we can further understand the evolution of translation theories in China. Through the analysis of the works of some of the most important translators, such as Lu Xun, Qu Qiubai, Fu Lei and Qian Zhongshu we have been able to determine how they improved the translation theories promoted by Yan and Lin, realizing what went wrong with their translations. Throughout a period that covers the years between the '30s and the 60's, translators realized how Chinese has a structure which is different from Western languages and, therefore, a word-to-word translation from English, for instance, would produce sentences in which the normal word order of Chinese is seriously violated.¹⁵⁰ Moreover, they realized how, in order to make a text readable and comprehensive in the target language, it is necessary not only to resolve linguistic discrepancies, but also to avoid cultural barriers. Therefore, throughout the 20th century Chinese scholars have continuously searched for ways to improve the translations of Western works, including Shakespeare.

Concerning the research made on the translation methods applied to Shakespeare's works in Chinese, it is hard to define what makes a translation of his plays more or less close to its source text, and as a consequence, it is also difficult to state which translation produced until today can better represent the essence of the Shakespearean plays. However, since the act of translating foreign materials relies on the knowledge, experience and imagination of the translator, every writer produces a unique piece of work which is the result of an intermediation between two different languages, cultures and worldviews. Therefore, every Chinese translator who challenged the multiple difficulties met when rendering Shakespeare in Chinese, has been able to build a bridge between the West and China.

As a final observation of this thesis, we can conclude that translating Shakespeare in Chinese, most precisely *Romeo and Juliet*, is a process that often puts the translator into a difficult position. It requires the translator to constantly choose between loyalty to the source text, with the disadvantage to the readability of the text in Chinese, or creating a more domesticated version of the text, which does not follow systematically the source text, yet becomes more readable.

Considering Zhu Shenghao's, Liang Shiqiu's and Fang Ping's translations of *Romeo and Juliet* we can conclude that they overall managed to achieve a translation that preserves the content of the source text and the distinctive linguistic features of Shakespeare. In fact, in most cases, they reproduced the numerous historical and mythological allusions, and they preserved Shakespeare's poetic traits, such as his rhymes. They altered the text only when necessary, such as in the case of puns. Hence, we can sense that they all opted for a literal translation, thus choosing to reproduce language and content equivalences between the source text and the target text. However, this choice was not always strictly applied. In fact, whenever the adoption of a literal translation would hinder the readability of the text in Chinese, most of the Chinese translators considered the option of making some alterations to the text, respecting the language and cultural differences between Chinese and English. Therefore, we can observe that they opted for different translation strategies within the same text.

Concerning the sexual references, the translators rendered them clearly in some cases and less obvious in others, yet no big revision was made to the content of the source text. Concerning the use of puns, due to the difficulty of rendering them in Chinese, most of the times the translators rendered

¹⁴⁹ Yang, 1992, p.73

¹⁵⁰ Chan, 2004

the meaning of the linguistic joke literally. Hence, apart from one case, they did not render the puns in Chinese. With reference to the mythological allusions, they mostly mentioned all the presented figures, transliterating the names with Chinese characters. However, sometimes they considered important to provide an extra explanation in a footnote. Finally, concerning the use of rhymes, we can conclude that all of them translated the lines in Chinese putting the words into rhymes, without altering the meaning of the source text.

Overall, we can conclude that these translators showed to be aware of the linguistic and cultural discrepancies between Shakespeare and their Chinese readers. They did not force the translation to be alike the source text in every form. By contrast, they showed the ability to represent Shakespeare's main features whenever these would not hinder the smoothness of the text in Chinese. Otherwise, acknowledging the importance of the readability and the smoothness of the text, they opted for a sense translation that could render the essence of the source text in Chinese. In this way, they would not violate the linguistic structures of Chinese and the cultural characteristics of the Chinese readers.

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Appendix A

Rendering sexual references in Chinese

1.S Shakespeare, Act I Scene I:

Sampson: ‘This all one. I will show myself a tyrant. When I have fought with the men, I will be cruel with the maids¹⁵¹- I will cut off their heads.

Gregory: The heads of the maids?

Sampson: Ay, the heads of the maids, or their maidenheads. Take it in what sense you wilt.¹⁵²

1.Z Zhu Shenghao’s version, Act I Scene I:

山普孙: 那我不管，我要做一个杀人下眨眼的魔王，一面跟男人打架，一面对娘儿们也不留情面，我要他们的命。(Then I do not care, I will be the tyrant who kills people in the blink of an eye, simultaneously fighting with men and not sparing women’s feelings, I want their lives)
Na wo bu guan, wo yao zuo yi ge sharen xia zhayan de mowang, yimian gen nanren dajia, yimian dui nianger men ye bu qingmian, wo yao tamen de ming.

葛来古: 你要娘儿们的性命吗? (Do you want the women’ lives?)
Ni yao nianger men de xingming ma?

山普孙: 对了，娘儿们的性命，或是她们视同性命的童贞，你爱怎么说就怎么说。¹⁵³ (Exactly, the women’ lives, or their virginity that they consider as Precious as their lives, say what you prefer to say)
Dui le, nianger men de qingming, huoshi tamen shitong xingming de tongzhen, ni ai zenme shuo jiu zenme shuo.

1.L Liang Shiqiu’s version, Act I Scene I:

萨姆普孙: 全是一样，我要像凶神一般：我和他家的男人打过之后，对他们的女人也不留情；我要切她们的头 (It is completely the same, I want to be just like a demon: after I have been fighting with his household’ men, I will not spare their women’ feelings too; I want their heads)
Quanshi yi yang, wo yao xiang xiongshen yi ban: wo he ta jia de nanren da guo zhihou, dui tamen de nüren te bu liuqing; wo yao qie tamen de

¹⁵¹ Defined as an unmarried woman, which, therefore, would also imply her virginity.

¹⁵² Shakespeare W., *Romeo e Giulietta*, transl. Salvatore Quasimodo, bilingual edition (Italy: Mondadori, 2009) P.8

¹⁵³ Zhu Shenghao, *Luomiu yu Zhuliye* 罗密欧与朱丽叶 (作家出版社，2017) P.3

tou.

格来高利: 处女的头? (The maidens' head?)
Chunü de tou?

萨姆普孙: 对, 处女的头, 或处女膜随便你怎么解释。¹⁵⁴ (Exactly, the maidens' head, or the maidens' membrane, whatever you interpret it)¹⁵⁵
Dui, chu nü de tou, huo chunü mo suibian ni zenme jieshi.

1.F Fang Ping's version, Act I Scene I:

桑普森: 我才不管爷们儿还是娘们儿, 我乃是个不讲情面的暴君! 我跟男的打完了硬仗, 回头就跟娘们儿来软的——我把他们家大姑娘砍得头破血流! (I do not care whether it is men or women, I am a tyrant who does not talk about feelings! With the men I will fight a hard battle, later with the women I will be gentle. I will cut open their women to the point of letting their head bleed)
Wo cai bu guan fumen er haishi niangmen er, wo naishi ge bu jianqing mian de baojun! Wo gen nan de wan le yingzhang, hui tou jiu gen nanmen er lai ruan de. Wo ba tamen jia dagu niang kan de tou po xueliu!

格莱戈里: 叫大姑娘头破血流? (Are you speaking about the women's head bleeding?)
Jiao dagu niang tou po xueliu?

桑普桑: 对啦, 头破血流, 或者呢, 叫她们身破血流, —— (嬉皮笑脸) 随你怎么想都可以。¹⁵⁶ (yes, the head bleeding, or their body bleeding, (grinning cheekily) whatever you prefer to think about)
Dui la, tou po xueliu, huozhe ne, jiao tamen shen po xueliu, (xipi xiaolian) sui ni zenme xiang dou keyi.

2.S Shakespeare, Act II Scene V:

Nurse: Hie you to church; I must another way,
To fetch a ladder, by the which your love
Must climb a bird's nest soon when it is dark.¹⁵⁷

¹⁵⁴ Liang, *shahibiya quanji* 莎士比亚全集, The complete works of Shakespeare 2002 (*Zhongguo guangbo dianshi ban she* 中国广播电视出版社, 2002) Pp. 17-19

¹⁵⁵ Personal translation

¹⁵⁶ Fang Ping, *Luomiu yu Zhuliye* 罗密欧与朱丽叶 (*Shanghai yiwen chubanshe* 上海译文出版社, 2016) <https://read.douban.com/ebook/30615403/> P.24

¹⁵⁷ Shakespeare, 2009 P.110

2.Z Zhu Shenghao's version, Act II Scene V:

乳媪: 你到教堂里去吧, 我还要到别处去搬一张梯子来, 等到天黑的时候, 你的爱人就可以凭着它爬进鸟窝里¹⁵⁸. (You go to the church, we still have to go somewhere else to move a ladder, wait for the night to come and your lover will use it to climb up and enter in the nest)

*Ni dao jiaotang li qu ba, wo hai yao dao biechu qu ban yi zhang tizi lai,
dengdao tian hei de shihou, ni de aire jiu keyi ping zhe ta pa jin wo li.*

2.L Liang Shiqiu's version, Act II Scene V:

乳媪: 赶快到教堂去; 我们还要另外去一个地方, 找一个梯子, 等到天一黑你的情人就用那梯子爬上一个鸟巢。¹⁵⁹ (Quickly go to church; I still have to go to another place, to look for a ladder, wait for the night to come and your lover will use that ladder to climb up the nest)

Gankuai dao jiaotang qu; women hai yao lingwai qu yi ge difang, zhao yi ge tizi, dengdao tian yi hei ni de qingren jiu yong na tizi pashang yi ge niaochao.

2.F Fang Ping's version, Act II Scene V:

奶妈: 你到教堂去吧, 我还有别的事要忙呢——去拿软梯来, 天黑了, 好让你的情人爬进小鸟儿的窝。¹⁶⁰ (You go to the church; I still have to do some things. Take the ladder; once it is dark, so that your lover can climb up the little bird's nest)

*Ni dao jiaotang qu ba, wo hai yao biede shi yaowang ne; qu na ruan di lai,
tian hei lei, haorang ni e qingren pa jin xiao niaoer de wo*

Appendix B

How to translate Shakespeare's puns into Chinese

3.S Shakespeare, Act I Scene I:

Benvolio: What sadness lengthens Romeo's hours?

Romeo: Not having that which having makes them short.

Benvolio: In love?

¹⁵⁸ Zhu, 2017 Pp.77-78

¹⁵⁹ Liang, 2002 P.115

¹⁶⁰ Fang Ping, 罗密欧与朱丽叶 p.83

Romeo: Out-

Benvolio: Of love?

Romeo: Out of her favour where I am in love.¹⁶¹

3.Z Zhu Shenghao's version, Act I Sene I:

班伏里奥: 什么悲哀使罗密欧的时间过得这样长? (What sorrow let Romeo's time feel so much longer?)

Shenme beiai shi Luomiou de shijian de zheyang chang?

罗密欧: 因为我缺少了可以使时间变得短促的东西. (Because I am lacking the thing that let the time feel shorter)

Yinwei wo queshao le keyi shi shijian bian de duancu de dongxi

班伏里奥: 你跌进恋爱的网里了吗? (Did you step in the net of love?)

Ni qie jing lian'ai de wang li le ma?

罗密欧: 我还在门外徘徊. (I am still out of the door hesitating)

Wo hai zai menwai paihuai

班伏里奥: 在恋爱的门外? (Outside love's door?)

Zai lian'ai de menwai?

罗密欧: 我不能得到我的意中人的欢心.¹⁶² (I cannot achieve the love of my beloved)

Wo bu neng dedao wo de yizhongren de huanxin.

3.L Liang Shiqiu's version, Act I Scene I:

班孚留: 有什么愁苦的是使罗密欧的时间显得长? (What anxiety makes Romeo's time seem longer?)

You shenme chouku de shi shi Luomiou de shijian xiande chang?

罗密欧: 未能得到能使时间恋爱短的东西. (Not being able to achieve the thing that makes time short)

Wei neng de dao neng bian shijian lian'ai duan de dongxi.

班孚留: 掉在爱情里了? (Did you fall in love?)

Diao zai aiqing li?

¹⁶¹ Shakespeare, 2009 P.20

¹⁶² Zhu, 2017 P.10

罗密欧: 掉到.(I fell)
Diao dao.

班孚留: 爱情外面去了? (Did you fall outside of love?)
Aiqing waimian qu le?

罗密欧: 我爱她, 却得不到她的欢心¹⁶³. (I love her, but I cannot achieve her love)
Wo ai ta, que debudao ta de huanxin.

3.F Fang Ping's version, Act I Scene I:

班伏柳: 有什么悲哀拖住了罗密欧的时间呢? (What sorrow procrastinates Romeo's time?)
You shenme beiai tuozhu le Luniou de shijian ne?

罗密欧: 没那个福气呀, 有了, 时间就变短了。(Not having the good fortune, if I had it time would be shorter)
Mei na ge fuqi ya, you le, shijian jiu lianduan le.

班伏柳: 在热恋吗? (Are you ardently in love?)
Zai reai ma?

罗密欧: 冷! (Cold!)
Leng!

班伏柳: 冷冷的, 你的心? (Cold, is your heart cold?)
Leng leng de, ni de xin?

罗密欧: 冷冷的是她的心, 不理我火热的情。¹⁶⁴ (Cold is her heart, ignoring my fervent feelings)
Leng leng de shi ta de xin, bu li wo huore de qing.

4.S Shakespeare, Act I Scene IV:

Mercutio: Nay, gentle Romeo, we must have you dance.

Romeo: Not I, believe me. You have dancing shoes
With nimble soles; I have a soul of lead

¹⁶³ Liang, 2002 P.29

¹⁶⁴ Fang, 罗密欧与朱丽叶 P.34,

So stakes me to the ground I cannot move¹⁶⁵

4.Z Zhu Shenghao's version, Act I Scene IV:

茂丘西奥: 不, 好罗密欧, 我们一定要你陪着我们跳舞。(No, dear Romeo, you definitely have to keep us company while dancing)

Bu, hao Luomiou, women yi ding yao nu pei zhe women tiaowu.

罗密欧: 我实在不能跳。你们都有轻快的舞鞋, 我只有一个铅一样重的灵魂, 把我的身体紧紧钉在地上, 使我的脚不能移动。¹⁶⁶ (I really cannot dance. You all have light dancing shoes, I only have a soul as heavy as the plumb, letting my body firmly stuck on the floor, letting my feet be unable to move)

Wo shizai bu neng tiao. Nimen dou you qingkuai de wuxie, wo zhi you yi ge qian yi yang de linhun, ba wo de shenti jinjin ding zai dishang, shi wo de jiao bu neng yidong.

4.L Laing Shiqiu's version, Act I Scene IV:

墨枯修: 不, 好罗密欧。我们一定要你跳舞。(No, dear Romeo. We definitely want you to dance)

Bu, hao Luomiou. Women yiding yao ni tiaogu.

罗密欧: 我不, 我真不想跳;你们有轻便鞋底的跳舞鞋;我的心情沉似铅, 把我顶再地上一定般的寸步难移。¹⁶⁷ (I do not, I really do not want to dance; you have light dancing shoes; my mood is heavy like lead, nailing me to the ground, making it hard to move my feet even an inch.)

Wo bu, wo zhen bu xiang tiaowu; ni men you qingbian xiedi de tiaowu xie; wo de xin qing chen, ba wo xiang zai dishang yiding ban de cunbu nan yi.

4.F Fang Ping's version, Act Scene I Scene IV:

牟克休: 不行, 好罗密欧, 一定要叫你跳舞。(No, dear Romeo, we definitely want you to dance)

Bu xing, hao Luomiou, yiding yao jiao ni tiaowu.

罗密欧: 我才不呢, 听我说, 你穿的是一双舞鞋, (I do not, listen to me, what you wear is a pair of dancing shoes)

Wo cai bu ne, ting wo shuo, ni chuan de shi yi shuang wuxie,

脚底又灵活; 我的心, 铅块一般重, (So light underfoot; the sole

¹⁶⁵ Shakespeare, 2009 P.44

¹⁶⁶ Zhu, 2017 P.27

¹⁶⁷ Liang, 2002 P.51

and the soul; my heart, are as heavy as the plumb is)
Jiaodi you linghuo; wo de xin, qian kuai yi ban zhong,
把我牢插在地面，一步也不许动。¹⁶⁸ (It let me firmly stick to the
floor, even a step I cannot move)
Ba wo lao cha zai dimian, yi bu ye bu xu dong.

5.S Shakespeare, Act I Scene IV:

Mercutio: You are a lover. Borrow Cupid's wings
And soar with them above a common bound

Romeo: I am too sore enpierced with his shaft
To soar with his light feathers; and so bound
I cannot bound a pitch above dull woe.
Under love's heavy burthen do I sink.¹⁶⁹

5.Z Zhu Shenghao's version, Act I Scene IV:

茂丘西奥: 你是一个恋人，你就借丘比特额翅膀，高高地飞起来吧。(You
are a lover, borrow Cupid's wings and fly high)
Ni shi yi ge lian ren, ni jiu jie qiubite e chibang, gaogao de feiqi lai ba.

罗密欧: 他的羽箭已经穿透我的胸膛，我不能借着他的羽翼高翔；他束缚#
了我整个的灵魂，爱的重担压得我向下坠沉，跳不出烦恼去¹⁷⁰(His
feather-arrow already run through my chest, I cannot borrow his wings
and fly high, he tied my whole soul, the burden of love let me keep me
falling and sinking, makes it impossible for me to escape from sorrow)
*Ni de yu zu yijing chuantou wo de xiongtang, wo bu neng jiezhe ta de
yuyi gao xiang ta shufu le wo zhengge de linhun, ai de zhongdan yade
wo xiang xia zhui chen, tiao bu chu fannaο qu.*

5.L Liang Shiqiu's version, Act I Scene IV:

墨枯修: 你正在恋爱中，你如吴借用邱披德的翅膀，你便可高高的飞起。
(You are in love, if you borrow Cupid's wings, you can fly high)
*Ni zhengzai lian'ai zhong ni ru tai jie yong qiubeide de chibang, ni bian
ke gaogao de feiqi.*

罗密欧: 我被他的箭刺伤得太重，不能再利用他的轻翼来飞翔；在这样的

¹⁶⁸ Fang, 罗密欧与朱丽叶 P.59

¹⁶⁹ Shakespeare, 2009 P.44

¹⁷⁰ Zhu, 2017 P.27

束缚之下,我无法飞出愁云惨雾:在爱情的重担压迫之下我只得往下沉。¹⁷¹ (I have been harmed by his feather-arrow, I cannot use again his light wings to fly high; under this kind of bond, I have no way to fly to get out of the melancholy: under the burden of love I can only sink down).

Wo bei ta de jian cishang de tai zhong, bu neng zai liyong ta de qing yi lai feixiang; zai zheyang de zhufu zhixia, wo wufa qu fei chu chouyun canwu: zai aiqing de zhongdan yapo zhixia wo zhi de wang xia chen.

5.F Fang Ping's version, Act I Scene IV:

牟克休: 这个情人,向丘比特借一对翅膀。(You are a lover, borrow Cupid's wings)

Ni zhe ge qingren, xiang Qiubite jie yi dui chibang.

我们在底下跳舞步,你在上头飞。(We are dancing below, and you are flying above)

Women zai dixia tiaowu bu, ni zai shangtou fei.

罗密欧: 爱神的利箭刺穿了我的心,好苦!(Cupid's smooth arrow impaled my heart, so full of sorrow!)

Aisheng de li jian cichuan le wo de xin, haoku!

怎么还能借他的翅膀飞呢?给困住了,(How can I borrow his wings to fly? I am trapped)

Zenme hai neng jie ta de chibang fei ne? Gei kun zhu le,

我想跳也跳不出那重重叠叠的烦恼;(I want to move but even moving would not let me get released from these overlapping worries)

Wo xiang tiao ye tiao bu chu na chong chong die die de fanmao;

惨啊,爱情的重担把我压垮了!¹⁷² (What a cruelty! The burden of love overwhelms me)

Can a, aiqing de zhongdan ba wo yakua le!

6.S Shakespeare, Act I Scene IV:

Romeo: I dreamt a dream tonight

Mercutio: And so did I.

Romeo: Well, what was yours?

Mercutio: That dreamers often lie.

¹⁷¹ Liang, 2002 P.51

¹⁷² Fang, 罗密欧与朱丽叶 P.59

Romeo: In bed asleep, while they do dream things true.

Mercutio: O, then I see Queen Mab hath been with you.¹⁷³

6.Z Zhu Shenghao's version, Act I Scene IV:

罗密欧: 昨天晚上我做了一个梦。(I had a dream last night)
Zuotian wanshang zuo le yi ge meng.

茂丘西奥: 我也做了一个梦。(I also had a dream)
Wo ye zuo le yi ge meng.

罗密欧: 好, 你做了什么梦? (Good, what did you dream?)
Hao, ni zhuo le shenme meng?

茂丘西奥: 我梦见了的人老是说谎。(The people in my dreams always lie)
Wo mengjian le de ren laoshi shuohuang.

罗密欧: 一个人在睡梦里往往可以见到真实的事情。(A person while sleeping can see real things)
Yi ge ren zai shuimeng li wangwang keyi jiandao zhenshi de shiqing.

茂丘西奥: 啊! 那么一定是春梦婆来望过你了。¹⁷⁴(A! then for sure it is the spring dream lady who came to visit you)
A! Name yiding shi chunmeng po laiwang guo ni le.

6.L Liang Shiqiu's version, Act I Scene IV:

罗密欧: 我昨晚作了一梦。(I had a dream last night)
Wo zuowan zuo le yi meng.

墨枯修: 我也曾作梦一场。(I also had a dream)
Wo ye ceng zuomeng yi chang.

罗密欧: 啊, 你梦见了什么? (oh, what did you dream?)
a, ni mengjian le shenme?

墨枯修: 作梦的人常胡言乱讲。(I dreamt that people often tell lies)

¹⁷³ Shakespeare, 2009 P.46

¹⁷⁴ Zhu, 2017 P.29

Zuomeng de ren chang huyan luan jiang.

罗密欧: 睡在床上可以梦见真实的东西¹⁷⁵. (While sleeping in the bed it is possible to see real things)

Shui zai chang shang keyi mengjian zhenshi de dongxi.

墨枯修: 啊! 那么“仙姑”¹⁷⁶必曾和你在一起. (O! Then for sure the “female fairy” has been with you)

A! Name xiangu bi ceng he ni zai yiqi

6.F Fang Ping's version, Act I Scene IV:

罗密欧: 昨晚我做了个梦。(Last night I had a dream)

Zuowan wo zuo le ge meng

牟克休: 我也做了个梦。(I also had a dream)

Wo ye zuo le ge meng

罗密欧: 你梦见什么呢? (What did you dream?)

Ni jian shenme ne

牟克休: 做梦的总是说梦话。(Dreamers always say dreamlike things)

Zuomeng de zongshi shuo menghua

罗密欧: 在睡梦里, 有时候会做很准的梦呢。(While dreaming, sometimes You will have accurate dreams)

Zai shuimeng li, you shihou hui zuo hen zhun de meng ne

牟克休: 我呀, 梦见了麦布女王跟你做了伴¹⁷⁷ (Mab the queen of drema has Accompanied you)

Wo ya, mengjian le Maibu nüwang gen ni zuo le ban

7.S Shakespeare, Act III Scene I:

Romeo: Courage, man. The hurt cannot be much.

Mercutio: No, 'tis not so deep as a well, nor so wide as a church door; but 'tis enough, 'twill serve.

¹⁷⁵ Liang, 2002 P.53

¹⁷⁶ The author adds a note

¹⁷⁷ Fang Ping, 罗密欧与朱丽叶 p.40

7.Z Zhu Shenghao's version, Act III Scene I:

罗密欧: 放心吧, 老兄, 这伤口不算十分伤害。(Do not worry, brother, this wound is not very bad)

Fangxin ba, laoxiong zhe shangkou bu suan shifen shahai.

茂丘西奥: 是的, 它没有一口那么深, 也没有一扇门那么阔, 可是这一点伤也够要命了。要是你明天找我, 就到坟墓里来看我吧。¹⁷⁹ (Indeed, it is not as deep as a mouth, nor as wide as a door, but this wound is enough to kill. If you look for me tomorrow, go to the graveyard to see me)

Shi de, ta mei you yi kou name shen, ye mei you yi famen name kuo, keshi zhe yi dian shan ye gou yao ming le. Yaoshi ni mingtian zhao wo, jiu dao fenmu li lai kan wo ba.

7.L Liang Shiqiu's version, Act III Scene I:

罗密欧: 鼓起勇气, 男子汉。这伤一定不会重。(Courage, man. This wound is Definitely not serious)

Guqi yongqi, nanzihan. Zhe shang yiding bu hui zhong.

墨枯修: 不, 没有一口井深, 也没有教堂大门宽, 但是足够我受用的了; 你明天再打听我, 你会发现我已经在坟墓里了¹⁸⁰。(No, it is not as deep as a mouth, nor as wide as the door of a church, but it is enough to benefit from; ask after me again tomorrow, you will discover that I am already in the grave)

Bu, meiyou yi kou jing shen, ye meiyou jiaotang damen kuan, danshi zugou wo shouyong de liao; ni mingtian zai dating wo, ni hui faxian wo yijing zai fenmu li le.

7.F Fang Ping's version, Act III Scene I:

罗密欧: 振作些, 哥儿们, 这点儿伤算不得什么。(Pull yourself together, brothers, this wound is nothing)

¹⁷⁸ Shakespeare, 2009 P.122

¹⁷⁹ Zhu, 2017 P.89

¹⁸⁰ Liang, 2002 P.127

Zhenzuo xie, ger men, zhe dianer shang suanbude shenme

牟克休：可不，还没有一口井那么深，一座教堂的大门那么宽，可也够啦，够送你的命啦！明天你来找我，我已经成了个死不开口的人物了。¹⁸¹
(Right, it is not as wound as a mouth is, nor as wide as the door of church is, but it is enough, enough to get killed. Tomorrow come to look for me, I will be already a dead figure that does not open his mouth)
Kebu, hai mei you yi kou jiang name shen, yi zuo jiaotang de damen name kuan, ke ye gou la, gou song ni de ming la! Mingtian ni lai zhao wo, wo yijing cheng le ge si bu kaikou de renwu le.

Appendix C

Mythological references in Romeo and Juliet

8.S Shakespeare, Act III Scene II:

Juliet: Gallop apace, you fiery-footed steeds
Towards Phoebus' lodging! Such a wagoner
As Paeton would whip you to the West
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaway's eyes may wink, and Romeo
Leap to these arms untalk'd of and unseen.
Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
And teach me how to lose a winning match,
Play'd for a pair of stainless maidenhoods.¹⁸²

8.Z Zhu Shenghao's version, Act III Scene II:

朱丽叶：快快跑过去吧，踏着火云的骏马，把太阳 (Run fast, marching on fire-Cloud steeds, let the sun)
Kuaikuai bao gup qu ba, ta zhe huo yun de junma, ba taiyang
拖回到它安息的所在。但愿驾车的法厄同¹⁸³(be delayed to where it takes its rest. If only the driving vehicles-Paeton)
Tuohui dao ta anxi de suozai. Danyuan jiache de faetong

¹⁸¹ Fang Ping, 罗密欧与朱丽叶 p.91

¹⁸² Shakespeare, 2009 pp.130-132

¹⁸³ Here the translator adds a note to explain who Paeton is

鞭策你们飞驰到西方，让太阳沉的暮夜 (could urge you to speed up to reach the West, letting the dusky night)

Biance nimen feichi dao xifang, rang taiyang chen de mu ye

赶快降临。展开你密密的帷幕吧，成全恋 (arrive quickly. Open up, you heavy curtain, help the romantic)

Gankuai jianglin. Zhankai ni mimi de weimu ba, cheng chengquan lian

爱的黑夜！遮住夜行人的眼睛，让罗密欧 (night! Cover up the eyes of the night travelers, let Romeo)

ai de heiye! Zhezhu yexing ren de yanjing, rang Luomiou

悄悄地投入我的怀里，不被人看见也不 (get into my embrace, not seen by a person nor)

Qiaoqiaode touru wo de huaili, bu bei renjia kanjian ye bu

被人家谈论！恋人们可以在他们自身美貌 (talked by anyone! Lovers can in the radiance)

Bei renjia tanlun! Lianren men keyi zai tamen zishen meimao

的光辉里互相继续，即使恋爱时盲目的， (of their beauty show affection to each other. Even love is blind)

De guanghui li huxiang qianquan, jishi lian'ai shi wangmu de

那也真好和黑夜相称。来吧，温文的夜， (Then real love and the night can also match. Come, gentle night)

Na ye zhen hao he heiye xiangchen. Lai ba, wenwen de ye,

你朴素的黑衣妇人，教会我怎样在一场 (You, simple lady dressed up in black, teach me how to)

Ni pusu de hei yi furen, jiao hui wo zenyang zai yi chuag quan

全胜的赌博中失败，把各人纯洁的童贞互为赌注。¹⁸⁴ (Lose in a whole body-gambling match let each one's purely tied chastity be mutually bound)

Quanshen de dubo zhong shibai, ba geren chunjie de tongzhen huwei Duzhu.

8.L Liang Shiqiu's version, Act III Scene II:

朱丽叶：你们这些火脚的骏马，快些奔到太阳的安息之外；像费哀 (You, fiery-footed steeds let the sun rush to take its rest)

Nimen zhexie huojiao de junma, kuai xie ben dao taiyang de aixi zhiwai; xiangfeiai

顿¹⁸⁵那样的一个驭者鞭策你们到西方去，把昏暗的夜立 (Paeton, that driver, urges you to reach the West, let the dim night immediately)

Dun nayang de yi ge yu zhe biance nimen dao xifang qu, ba hun'an de ye li

¹⁸⁴ Zhu, 2007 pp.95-96

¹⁸⁵ The author adds a note

刻带过来。展开你的紧密的幔帐吧，助人恋爱的夜！好让 (arrive.
Open up your inseparable curtains, help the people with the romantic
night! Let)

*Ke dai guolai. Zhaikan ni de jinmi de manzhang ba, zhu ren lian'ai de
ye! Hao rang*

太阳闭上眼睛¹⁸⁶，好让罗密欧跳入我的怀抱，没人议论并 (The sun
close its eyes, let Romeo step in my embrace, not talked)

*Taiyang bishang yanjing, hao rang Luomiou tiaoru wo de huaibao, mei
ren yilun bing*

且没人看见！情人们可以在他们本身的光彩照耀之下颠鸾 (nor
seen by anyone! Lovers can in the splendour of their shine make love)

*Qie mei ren kanjian! Qingren keyi zai tamen shenben de guangcai
zhaoyao zhixia Dianluan*

倒凤；如果爱情是盲目的，那么在夜里就更相宜了。来， (If love
is blind, then the night is more suitable. Come,)

*Daofeng; ruguo aiqing shi wangmu de, name zai yeli jiu geng xiangyi le.
Lai*

庄严的夜，你这全身黑色装束的妇人，请你教导我如何在胜
(solemn night, you completely dressed up in black lady, I invite you to
guide on me how to)

*Zhuangye de ye, ni zhe quanshen heise zhuangshu de furen, qing ni
jiaodao wo ruhe zai shen*

利的比赛中自甘失败，奉献出纯洁的童贞。¹⁸⁷ (lose in an already
won match, offering as a tribute intertwined chastities)

8.F Fang Ping's version, Act III Scene II:

朱丽叶：快飞奔呀，你们在烈火中拉车的骏马， (Quickly dash, you steeds
that pull the chariot on raging flames)

Kuai feiben ya, nimen zai liehuo zhong la che de junma

快把太阳神送去安息吧；一路上， (Quickly let the God of the sun go
to take his rest; on the road,)

Kuai ba taiyang shen songqu anxi ba; yi lu shang

赶车的马夫挥舞着鞭子，催你们 (Hurry the stableman of the charriot
to wave the whip, urging you)

Gan che de mafu huiwu zhe bianzi, cui nimen

往西奔，西天的晚霞随即就消失了， (Towards the West, the sunset
clouds of the Western paradise soon after that will disappear)

Wang xi ben, xitian de wanxia sui ji jiu xiaoshi le

温柔的黑夜，降下你沉沉的帷幕， (The gentle and soft night, will let

¹⁸⁶ The author adds a note

¹⁸⁷ Liang, 2002 p.135

your heavy curtain fall)
Wenrou de heiye, jiangxia ni chenzhen de weimu
 庇护着有情人，不许外人的眼睛，(Giving a shelter to lovers,
 strangers' eyes cannot)
Bihu zhe youqingren, buxu wairen de yanjing
 窥探那私下的恩爱。罗密欧，你来吧，(Spy upon scuh secret couple.
 Romeo, come,)
Kuitan na sixia de en'ai. Luomiou, ni lai ba,
 投进我怀抱，没人见，没人说闲话！(Get into my embrace, neither
 seen nor talked by anyone)
Tou jin wo huaibao, mei ren jian, mei ren shuo xianhua!
 爱情的美丽的光彩，照亮了情人们 (The splendour of the beauty of
 love, illuminates lovers)
Aiqing de meili de guangcai, zhaoliang le qingren men
 向爱神献祭；就算小爱神没眼睛，(Let's offer to the God of love;
 even if the God of love has no eyes,)
Xiang aiqing shen xianji; jiusuan xiao aishen mei yanjing,
 正好跟黑夜相称。来吧，黑夜——(They exactly call each other with
 the night. Come, night)
Li de bisai zhong zi gan shibai, fengxian whu chun jie de tongzhen
Zhenghao gen heiye xiangcheng. Lai ba, heiye
 你一身穿黑的老成的大娘，教导我吧，(You, wearing black wise aunt,
 guide me)
Ni yi shen chuan hei de laocheng de daniang, jiaodao wo ba,
 怎样在一场对抗中输了又赢了——(How to win in an already lost
 confrontaion game)
Zenme zai yi chang duikang zhong shu le you ying le
 双方拿彼此无瑕的童贞，做赌注¹⁸⁸ (Both sides hold each other's
 flawless chastity)
Shuangfang b anici wuxia de tongzhen

9.S Shakespeare, Act I Scene I

Romeo: Well, in that hit you miss. She'll not be hit
 With Cupid's arrow. She hath Dian's wit,
 And, in strong proof of chastity well arm'd
 From Love's weak childish bow she lives unharm'd.
 She will not stay the siege of loving terms,
 Nor bide th'encounter of assailing eyes,
 Nor ope her lap to saint-seducing gold.

¹⁸⁸ Fang Ping, 罗密欧与朱丽叶 pp.96-97

O, she is rich in beauty; only poor
That, when she dies, with beauty dies her store¹⁸⁹

9.Z Zhu Shenghao's translation, Act I Scene I:

罗密欧: 你这一箭就射岔了。丘比特的金箭不能射 (You have shooted wrong)
this arrow. Cupid's golden arrow cannot shoot)
Ni zhe yi jian jiu she cha le. Qiubite de jin jian bu neng she
中她的心。她有狄安娜女神的圣洁，不 (her heart. She has goddess
Diana's holiness)
Zhong ta de xin. Ta you Dianna nüshen de shengjie, bu
让爱情软弱的弓矢损害她的坚不可破的贞 (Does not let weak arrow
of love harm her firm chastity)
Rang aiqing ruanruo de gong shi sunhai ta de jianbuke po de zhen
操。她不愿听住深怜密爱的词句把她包 (She does not will to stop to
listen to deep, intimate expressions about love)
Cao. Ta bu yuan ting zhu shen lian mi ai de ciju ba ta bao
围，也不愿让灼灼逼人的眼光向她进攻, (that surround her, nor she
will to let pressing brilliant eyes assault her)
Wei, be bu yan tang zhuozhuo biren de yanguang xiang ta jingong
更不愿接受可以使圣人动心的黄金的惜 (even more she does not will
to accept the wise men's golden desire)
Geng bu yuan jiesjou keyi shi shengren dongxin de huangjin de xi
她一死以后，她的美貌也要化为黄土¹⁹⁰。(As soon as she dies, her
beauty also will turn into yellow soil)
Ta yi si yihou, ta de meimao ye yao hua wei huang tu.

9.L Liang Shiqiu's translation, Act I Scene I:

罗密欧 你就猜错了用鸠比德的箭， (You guessed it wrong, Cupid's arrow)
Ni jiu cai cuo le yong Qiubite de jian
射不中她有戴安娜的才干 (could not shoot, she had Diana's ability)
Shen bu zhong ta you Dianna de caigan
她坚固的贞操护身， (Her firm chastity guards her body)
Ta jiangu de shencao bao hushen
爱神的小弓箭策不到她的心。(Cupid's small arrow did not reach her
heart)
Aishen de xiao gong jian ce bu dao ta de xin
她不受甜言语的包围，不容逼人的月光向她进攻，使圣徒 (She

¹⁸⁹ Shakespeare, 2009 p.24

¹⁹⁰ Zhu, 2017 p.13

does not accept the sweet talks that surround her, she does not tolerate the pressing moonlight assaulting her, using the saint's)

Ta bu shou tian yanyu de baowei, bu rong biren de yuanguang xiang ta jingong, shi shengtu

受惑的黄金也不能使她张开她的怀抱：(golden also does not let her open her arms)

Shou huo de huangjin ye bu neng shi ta zhangkai ta de haibao

啊！高于美貌 只有一点贫，(Oh! Exceeding in beauty there is only something poor)

A! gaoyu meimao zhi you yidian pin

在死的时候她的富于美将同归于尽¹⁹¹。¹⁹² (When she will die her beauty will Perish together)

Zai si de shihou ta de fuyu mei jiang tong gui yu jin

9.F Fang Ping's translation, Act I Scene I:

罗密欧 这一箭你要射空了，爱神的金箭 (You shot vainly this arrow, Cupid's Golden arrow)

Zhe yi jian ni yao she kong le, aishen de jin jian

射不进她的心。像月亮女神般贞静，(did not reach her heart. Looks like the Moon Goddess's chastity)

Shen bu jin ta de xin. Xiang yueliang nüshen

她冰清玉洁，把主意拿定了，拿牢了，(She, pure and noble, let her make up her mind, take it firmly)

Ta bingqing yujie, ba zhuyi na ding le, na lao le

全不怕小爱神那张小孩儿玩的弓；(She totally does not fear young Cupid's arrow)

Quan bu pai xiao aishen na zhang xiao haier wan de gong

柔情蜜意的话，钻不进她的心，(tender and sweet talks, do not go through her heart)

Rouqing mi yi de hua, zuan bu jin ta de xin

她不理你火热的目光，盯着她瞧；(She does not pay attention to your ardent look, gazing at her)

Ta bu li ni huore de muguang, ding zhe ta qiao

让圣徒动心的金银，叩不开她情怀。(The gold and silver of the Saint's desire, will not open her feeling)

rang shengtu dondxin de jinyin, kou bu kai ta qinghuai

论花容月貌，她该是多么地富足，(talking about a great beauty¹⁹³, she is plenty of it)

¹⁹¹ The author adds a note

¹⁹² Liang, 2002 p.33

¹⁹³ Liteally: flower- like features and moonlike face

Lun hua rong yuemaο, ta gai shi duome fuzu
只可惜她一死，“财宝”跟着进坟墓。¹⁹⁴ (The only pity is that when
she will die, money and valuables will go with her in the grave)
Zhi kexi ta yi si, caibao gen zhe jin fenmu

10.S Shakespeare, Act II Scene I:

Mercutio: Cry but “Ay me!” pronounce but “love”, and “dove”;
Speak to my gossip Venus one fair word,
One nickname for her purblind son and heir,
Yong Abraham Cupid, he that shot so trim
When King Cophetua lov’d the beggar maid!¹⁹⁵

10.Z Zhu Shenghao’s translation, Act II Scene I:

茂丘西奥: 只要你念一行诗，叹一口气，把咱们那位维纳斯奶 (Just want to
think of a poem, sigh in one breath, let grandma Venus)
Zhi yao ni nian yi xing shi, tan yi kouqi, ba zaumen na wei Weinasi nai
奶恭维两句，替她的瞎眼儿子丘比特少爷 (flatter two sentences,
replace her blind son Cupid)
Nai gongwei liang ju, ti ta de xiayan erzi Qiubite shaoye
取个绰号，这位小爱神真是个神弓手，竟 (Take a nickname, that
young Cupid is an arch-handed)
Qu ye chuohao, zhe wei xiao aishen zhen shi ge shen gong shou, jin
让国王爱上了叫花子的女儿！¹⁹⁶ (Let the King fall in love with a
beggar)
Rang guowang aishang le jiaohuazi de nuer!

10.L Liang Shiqiu’s translation, Act II Scene I:

墨枯修: 只要喊一声“哎哟!”说一句“love”与“dove”押韵的话；(I just want
to hear screaming a sigh, saying a rhyme with “love” and “dove”)
Zhi yao han yi shen aiyo! Shuo yi ju “love” yu “dove” yayun de hua
对维诺斯老太婆说句好听的话，给她的瞎眼的儿子起个 (Tell to
Venus nice talks, give her blind son a)
Dui Weinuosi laotaipo shuo ju haoting de hua, gei ta de xiayan de erzi
qige

¹⁹⁴ Fang, 罗密欧与朱丽叶 pp.24-25

¹⁹⁵ Shakespeare, 2009 p.66

¹⁹⁶ Zhu, 2017 p.45

绰号，那年轻的亚当丘邱彼德¹⁹⁷，就是科非求阿王爱上乞丐
(Nickname. That Young Abraham Cupid, who let Copethua fall in love
with a beggar)

*Chuohao, na nianqing de Yadang Qiubide, jiu shi Kefeiqiua wang
aishang qigai*

女儿时把箭射得那么准的那个人。¹⁹⁸ (With his arrow that he shot so
precisely)

Nüer shi ba jian she de name zhun de na ge ren.

10.F Fang Ping's translation, Act II Scene I:

牟克休: 只消来一声“唉”，“甜蜜”，“小猫咪”，(just take a “sigh”，
“sweet”，“kitty”)

Zhi xiao lai yi shen “ai”，“tianmi”，“xiao maomi”

给我那维纳斯姑奶奶奉承几句，(Flatter my grandma Venus with
some sentences)

Gei wo na Weinasi gu nainai fengcheng ji ju

替她那瞎眼儿的儿子取个绰号 (Replace her blind son with a nickname)

Ti ta na xiayan er de zi qu ge chuohao

这丘比特，小小年纪，弓法真行啊，(This Cupid, young age, with his
bow that really works)

zhe Qiubite, xiao xiao nianji, gong fa zhen xing a

他让国王爱上了年轻的女叫花¹⁹⁹! ²⁰⁰(He let the king fall in love with a
young beggar)

Ta rang guowang aishang le nianqing de nü jiaohua

11.S Shakespeare, Act II Scene IV

Mercutio: Without his roe, like a dried herring. O

Flesh, flesh, how art thou fishified! Now is he for the
Numbers that Petrarch flowed in. Laura, to this lady,
was but a kitchen wench (marry she had a better
love to berhyme her), Dido a dowdy, Cleopatra a
gypsy, Helen and Hero hildings and harlots, Thisbe
a grey eye or so, but no to the purpose. ²⁰¹

¹⁹⁷ The author adds a note

¹⁹⁸ Liang, 2002 p.73

¹⁹⁹ The author adds a note

²⁰⁰ Fang, 罗密欧与朱丽叶 p.56

²⁰¹ Shakespeare, 2009 p.94

11.Z Zhu Shenghao's translation, Act II Scene IV:

茂丘西奥: 瞧他孤零零的神气, 倒像一条风干的咸 (Look at his solitary spirit, looks like a dried salty)

Qiao ta gulingling de shenqi, dao xiang yi tiao fenggan de xian

鱼。啊! 你这块肉呀, 你是怎样变成了鱼 (fish. Ah! You, this piece of flesh, you have turned into a fish!)

yu. A! ni zhe kuai rou ya, ni shi zenyang biancheng le yu

的! 现在他又要念起彼特拉克²⁰²的诗句来 (Now you want to think about Petrarca's Poems)

De! Xianzai ta you yao nian qi Pitelaka de shi ju lai

了: 罗拉比他的情人来不过是一个灶下的 (Laura, in comparison with his lover, is a kitchen's)

Le: Luola bi ta de qingren lai bu guo shi yi ge zao xia de

丫头, 虽然她有一个会作诗的爱人; 狄多 (Slave girl, although she had a lover who could write her poems; Dido)

Yatou, suiran ta you yi ge hui zuoshi de airen; Diduo

是个蓬头垢的村妇; 克莉奥帕特拉是个 (is a village girl with a filthy head; Cleopatra is a)

Shi ge peng tou gou de cun nü; Keliapaitela shi ge

吉卜赛姑娘; 海伦, 希罗都是下流的娼妓; (gipsy; Helen, Hero all obscene prostitutes)

Jipusa guniang; Helun, Xiluo dou shi xialiu de changji

提斯柏也许有一双美丽的灰色眼睛, 可是 (Thisbe maybe had beautiful grey eyes)

Tisibai yexu you yi shuang meili de huise yanjing; keshi

也不配相提并论。²⁰³ (but cannot be mentioned in the same breath)

Ye bu pei xiangti binglun.

11.L Liang Shiqiu's translation, Act II Scene IV:

墨枯修: 除掉了他的鱼子, 像是一条干咸鱼。肉呀, 肉呀, (Eliminate his roe, he looks like a dried salty fish. Flesh! Flesh!)

Chudiao le ta de yuzi, xiang shi yi tiao gan xian yu. Rou ya, rou ya

你怎样变成鱼了! 现在他一心一意的在想着皮特拉克的 (How are you becoming a fish?! Right now he is thinking with his heart and soul about Petrarca's poems)

Ni zenyang biancheng yu le! Xianzai ta yixin yiyi de zai xiangzhe he Pitelake de

²⁰² The author adds a note to explain

²⁰³ Zhu, 2009 p.65

诗篇²⁰⁴；劳拉比起他的小姐只好算是一个厨房里的丫头； (Laura, in comparison with his lady is only a slave in the kitchen)
Shipain; Laola biqi ta de xiaojie zhi hao suanshi yi ge chufang li de yatou

可以她运气好，她有一个更会作诗的情人来歌颂她；戴都 (She is the lucky, she has a lover who writes poems and eulogizes them for her; Dido)
Keyi ta yunqi hao, ta you yi ge geng hui zuo shi de qingren lai gesong xiang ta; Daidou

只好算是一个邋邋婆娘²⁰⁵；克利欧佩特拉只好算是吉卜 (is only a young sloppy lady; Cleopatra is only a)
zhi hao suanshi yi ge la-ta poniang; Keloupeitela zhi hao suanshi jipu

赛女郎²⁰⁶；海伦与希罗只好算是贱妇娼妓²⁰⁷；提斯比²⁰⁸，(gipsy; Helen and Hero only two low-priced prostitutes; Thisbe)
Sai nulang; Hailun yu Xiluo zhi hao suanshi jian fu changji; Tisibi

也许有双灰色眼睛之类，但是无关宏旨。²⁰⁹ (has maybe a pair of grey eyes, but still insignificant)
Yexu you shuang huise yanjing zhilei, danshi wuguan hongzhi

11.F Fang Ping's translation, Act II Scene IV:

牟克休： 害相思病，瘦成了这个样儿，像条风干了的咸鱼！你这块肉啊， (Sick with love, so thin, he looks like a dried salty fish! You, piece of flesh,)
Haixiangsibing, shou cheng le zhe ge yangr, xiang tiao fenggan le de xian yu! Ni zhe kuai rou a

怎么变成了一条鱼啦？彼特拉克²¹⁰写情诗，现在你也要写了；劳拉跟你的情人比， (How could you become a fish? Petrarch writes love poems, now he also wants to write them; Laura in comparison with your lover)
Zenme biancheng le yi tiao yu la? Pitelake xie qingshi, xianzai ni ye yao xie le; Laola gen ni de qingren bi

只配做厨房里的丫头（不过这丫头倒找了个写诗的老手给她写情诗）， (is only a slave working in a kitchen (However, this slave incredibly found a veteran, writing love poems for her)
Zhi pei zuo chufang li de yatou (Buguo zhe yatou dao zhao le ge xie shi de laoshou gei ta xie qingshi)

²⁰⁴ The author adds a note

²⁰⁵ The author adds a note

²⁰⁶ The author adds a note

²⁰⁷ The author adds a note

²⁰⁸ The author adds a note

²⁰⁹ Liang, 2002 p.99

²¹⁰ The author adds a note

跟你的罗瑟琳比，黛多是个邋遢女人；克莉奥佩特拉，一个吉卜赛女人；(Dido, in comparison with your Rosaline, is a sloppy woman; Cleopatra, is a gypsy;)

Gen ni de Luoselin bi, Daiduo shi ge la-ta nü ren; Keliapaitela, yi ge Jipusai nülang;

海伦，喜萝——见不得人的婊子；瑟丝比，倒是有一对碧眼儿，可不值得一提。²¹¹(Helen, Hero, prostitutes who cannot be exposed to people; Thisbe, has actually a pair of green jade eyes, but it is not worth it to mention)

Hailun, Xiluo, jianbude re de biaozi; Sesibi, daoshi you yidui bi yanr, ke bu zhide yi ti

Appendix D

To rhyme or not to rhyme

1.S Shakespeare, Act I Scene V

Romeo: Oh, she doth teach the torches to burn bright! (a)
It seems she hangs upon the cheek of night (a)
Like a rich jewel in an Ethiope's ear, (b)
Beauty too rich for use, for earth too dear. (b)
So shows a snowy dove trooping with crows (c)
As yonder lady o'er her fellows shows. (c)
The measure done, I'll watch her place of stand, (d)
And, touching hers, make blessed my rude hand. (d)
Did my heart love till now? Forswear it, sight! (e)
For I ne'er saw true beauty till this night.²¹² (e)

12.Z Zhu Shenghao's version, Act I Scene V:

罗密欧: 啊！火炬元不及她的明亮；(a) (Oh! A torch is not as good as the moonlight!)
A! huojü yuan buji ta de yueliang
她皎然悬在暮天的颊上，(a) (She suspends on the cheek of the dusky day)
Ta jiao ran xuan zai mu tian de jia shang
像黑奴耳边璀璨的珠环；(b) (She looks like the precious pearl earring of a black slave)
Xiang heinu erbian cui can de zhu huan
她是天上明珠降落人间；(c) (She is the jewel descended among people on earth)

²¹¹ Fang Ping, 罗密欧与朱丽叶 P.72

²¹² Shakespeare, 2009 p.54

Ta shi tian shang mingzhu jiangluo renjian
 瞧她随着女伴²¹³进退周旋， (b) (Look at her, a women moving back and forth)
 Qiao ta suizhe nü peng jintui zhouxuan
 像鸭群中一头白鸽翩跹。 (c) (Look like a lively dove among a group of ducks)
Xiang ya qun zhong yi tou bai ge pianxian
 我要等舞阑后追着左右， (d) (I want to wait where she is about to cease to dance)
Wo yao deng wu lan hou zhui zhe zuoyou
 握一握她那纤纤的素手。 (d) (Grasp her soft white, long and slender hand)
Wo yi wo ta na xianxian de sushou
 我从前的恋爱是假非真， (e) (The love I felt in the past was fake, not real)
Wo congqian de lian'ai shi jia fei zhen
 今晚才遇见绝世的佳人！²¹⁴ (e) (Only tonight I encountered and unique person!)
Jinwan cai yujian jueishi de jieren

12.L Liang Shiqiu's version, Act I Scene V:

罗密欧： 啊！她比满堂的火炬还要亮。 (a) (Oh! In comparison with the torch of a whole audience she still needs light)
A! Ta bi mantang de huojü hai yao liang
 她好像是佳在黑夜的颊上， (a) (She looks like the good on the cheek of the night)
Ta hao xiang shi jia zai heye de jia shang
 有如黑人戴的宝石耳坠； (b) (Just like black people wearing teardrops of precious stone)
Youru heiren dai de bao shi erzhuì
 平时不宜戴， 在尘世也嫌太宝贵！ (b) (In normal times it is not suitable to wear it, in this world it is too precious!)
Pingshi buyi dai. Zai chenshi tai xian baogui
 那位小姐在她的伴侣中间， (c) (that lady among her companion)
Na wei xiaojie zai ta de banlü zhongjian
 像乌鸦队中的白鸽那么鲜艳。 (c) (Looks like a dove in a group of crows, so bright-coloured)
Xiang niao ya dui zhong de bai ge name xianyan
 等舞罢我注意她站立的地方， (d) (Wait for the dance to stop and I want to pay attention to where she stays)
Deng wu ba wo yao zhuyi ta zhanli de difang

²¹³ Old word, not often used nowadays

²¹⁴ Zhu, 2009 p.34

馋着她的玉手使我的粗手生光²¹⁵。(d) (Greedy, her jade-hands let my wide hand shine again)

Chan zhe ta de yushou shi wo de cu shou shengguang

以前我可曾恋爱过？否认吧，我的眼！(e) (Have I been in love before? Deny it, my eyes!)

Yiqian wo je ceng lian'ai guo? Fouren ba, wo de yan!

真正的美人我今晚才初次看见。²¹⁶ (e) (Only tonight I have seen a real beautiful person for the first time)

Zhenzheng de meire wo jinwan cai chuci kanjian

12.F Fang Ping's version, Act I Scene V:

罗密欧：她啊，从她那儿，火把借来了光辉！(a) (She, the fire borrows the radiance from her)

Ta a, cong ta nar, huo ba jie lai le guanghui

非洲的黑人拿晶莹的明珠做耳坠，(a) (The African balck people's glittering and translucent earrings jewel)

Feizhou de heiren na jingying de mingzhu zuo erzhu

就这样，她挂在黑夜的那张脸上；(b) (Just like this, she hangs on the cheek of the night)

Jiu zheyang, ta gua zai heye de na zhang lian shang

谁能消受啊——这么美，人间无双！(b) (Who can endure it, so much beauty, unparalleled in the Human world)

Shei neng xiaoshou a, zheme mei, renjian wushuang

她的同伴们，簇拥在她身边 (c) (Her companions, cluster around her)

Ta de tongban men, cuyong zai ta shenbian

雪白的鸽子降落在乌鸦中间。(c) (White as the snow dove descended among a crowd of birds)

Xuebai de gezi jiangluo zai niao ya zhongjian

跳罢了这曲舞，看好她往哪儿站，(When this dance stops, look at where she stands)

Tiao ba le zhe qu wu, kan hao ta wang nar zhan)

我好幸福啊——只要能碰一碰她的手！(I am so lucky, I just want to touch her hand)

Wo hao xingfu a, zhi yao neng peng yi peng ta de shou

我爱过谁没有？眼睛啊，说吧，从不曾；(e) (I have loved someone, haven't I? Eyes, talk, It never happened)

Wo aiguo shei mei you? Yanjing ba, shuo ba, congbu ceng

到今宵，我才算瞻仰了真正的美人！²¹⁷ (e) (Only tonight, I have looked with

²¹⁵ Literally 生光 refers to the thirs phase of a solar eclipse, when the sun emerges again from behind the moon. Therefore, the allusion to this astrological phenomenon can be interpreted as Romeo touching Juliet's hand and shining again after a period of "eclipse".

²¹⁶ Liang, 2002 p.61

²¹⁷ Fang Ping, 罗密欧与朱丽叶 p.43

reverence at a real beautiful person)

Dao jinxiao, wo cai suan zhanyang le zhenzheng de meiren