

Shakespeare's *Measure for Measure* in Banzixi: A Comparison of English and Taiwanese Culture

豫劇中莎士比亞劇《一報還一報》：英國與臺灣文化之比較

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摘要

本文比較莎士比亞原著戲劇《一報還一報》(*Measure for Measure*)和其改編豫劇《量度》來比較同一個故事的原著和改編，其中的不同文化、思考模式之差異。研究目的包含：(1) 找出臺灣豫劇團在改寫過程中運用了哪些改編技巧(2) 闡述這些改編隱含哪些文化價值異同。分析架構採用許明武(Xu, 1965-)和田傳茂(Tian, 1965-)(2013)的文化變形理論(cultural deformation)。研究結果發現，《量度》採用了多種改編技巧，而且在分析這些技巧的採用中同時透露出個人主義、基督教文化貫穿的英國文化，以及儒家、道家思想和整體論在中華文化所占的比重。

關鍵詞：莎士比亞、臺灣豫劇、一報還一報、文化變形、個人主義、整體觀

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Abstract

The study compares Shakespeare's *Measure for Measure* with its adaptation into Banzixi in Taiwan. It aims to argue that the original and its adaptation would produce different representations when treating the same story in the sense the original and its adaptation are bestowed with different cultural values. To justify the argument, the researcher asks (1) what adapting techniques can be found, and (2) what implications can be drawn from the techniques. Xu and Tian's framework in 2013¹ of cultural deformation is adopted. It is found out that the techniques suggested by Tian and Xu are presented in the adaptation. Meanwhile, the adaptations imply that Confucianism, Taoism, and holism are essential to Chinese culture whereas Christianity and individualism are cardinal to English culture.

Keywords: Shakespeare, Banzixi, Measure for Measure, cultural deformation, individualism, holism

¹ Xu, Mingwu & Chuanmao Tian, "Cultural deformations and reformulations: a case study of Disney's *Mulan* in English and Chinese," *Critical Arts* 27, no.2 (2013): 82-210.



1. Introduction

Shakespeare's *Measure for Measure* has been performed numerous times since its production in 1604.² In 2012, Taiwan Banzixi Company (臺灣豫劇團) put on their performance adapted from this play in National Performing Arts Center, featured as *Liáng Duò* 量度 (hereafter LD). The present study aims to demonstrate the cultural adaptations observed in the text performed by the Banzi troupe. In so doing, the findings shed light on the distinctions and commonalities between Chinese culture and English culture.

Here arises one question as to how to make a sound comparison between the two representations. The doubt derives from the fact that the comedy has yielded quite a few productions in the Western world. Each production leads to different interpretations, even with the same analytical framework. However, this question can be dispelled because neglects the other aspect of analyzing drama, textual analysis. That is, people with the question only notice the theatrical analyses rather than textual scrutiny of a play, the latter providing enough crucial information about the characters and their relationships,³ so analysts who do not go to the theater can still grasp vital messages in the dramatic world in question. Therefore, the study compares Shakespeare's written play published in 1623 and its adapted counterpart in 2012 rather than comparing one theoretical production on stage in English and another in Chinese.

Based on the abovementioned points, two research questions are as follows:

- (1) What cultural adaptations can be observed in the Banzixi representation of *Measure for Measure*?
- (2) What cultural implications are embedded by the adaptations?

This section includes the basic approach and research questions. In the following section, the papers about Shakespeare's plays in Chinese culture in the literature will be reviewed. Section 3 introduces the method of the study. Section 4 presents the findings of the study. Then we will discuss the cultural implications based on the findings in section 5. Finally, a few remarks will be delivered to end this paper.

² Halliday, Frank (Ed.), *A Shakespeare companion 1564–1964* (Baltimore: Penguin, 1964), 273; 309-310.

³ Short, Mick, "Discourse analysis and the analysis of drama," *Applied Linguistics* 2, no.2 (1981): 180-202.



2. Literature review

The main goal of this part is to review some studies with respect to adaptations of Western drama into Chinese culture. Chinese Operas that transform Shakespeare's plays into their own dramaturgy are called "Shake-xiqu".⁴ It formulates a special genre of drama because it is different from traditional Chinese Operas and Shakespearian Theater, but it still inherits some traits of traditional Chinese Operas. On the one hand, Chinese Operas are lyrical by nature, so characters tend to meticulously express their sentiments in the form of poems. On the other hand, Western drama is characteristically narrative. As a mixture of the two kinds of drama, Shake-xiqu is still lyrical, a vestige of traditional Chinese Operas. Even though Chen deems Shake-xiqu as a new genre, it should be noted that it is at most one peripheral production of Chinese traditional drama in that the dramaturgy remains the same into which new representational elements are added.

Wu⁵ describes the similarities and differences between Western drama and Chinese Operas and explain why Shakespeare's plays are perfectly compatible to Chinese drama. He also suggests five key techniques that adapters utilize to make Shakespeare's plays fit the performing tradition of Chinese Operas, including deleting less important episodes, reordering the plot, combining different styles of singing and dancing, adding dramatic functions by taking advantages of the musical instruments, and creating more special effects such as lighting and stage smoke.

Tian,⁶ delving into the adaptation of Greek tragedy into Hebei Banzixi, proposes a similar view that the adaptations should be considered the fusion of Greek tragedies and Chinese Operas on the account that it is the Greek tragedies that are displaced in a new theatrical context where there have established a protocol of performance formula, such as singing, dancing, and poetic lyrics. In other words, Greek tragedies inject new stories into Hebei Banzixi but the representation is transformed by the "performance prerequisites of Hebei Banzixi [Opera]".⁷

It is suggested that cultural differences between two cultures underline the adaptations.

⁴ Chen, Fang, Shūxiě shūqíng shā: xiqu de chuántǒng yīnjì 書寫「抒情」:「莎戲曲」的傳統印記 "Writing 'the Lyrical': Traditional imprints in Shake-xiqu," *Journal of Theater Studies* 11 (2013): 164.

⁵ Wu, Hui, "Adapting Shakespeare from Western drama to Chinese opera," *Shakespeare in Southern Africa* 20 (2008): 1-11.

⁶ Tian, Min, "Adaptation and staging of Greek tragedy in Hebei Banzixi," *Asian Theatre Journal* 23, 2 (2006): 248-264.

⁷ Tian, "Adaptation and staging of Greek tragedy in Hebei Banzixi," *Asian Theatre Journal*, 248.



Zhang⁸ elaborates the differences between Chinese traditional drama and Shakespeare's plays. Conflicts, for instance, are dealt with differently in the two dramatic contexts. Chinese playwrights are inclined to "reaffirm supremacy of the existing feudal political system," but Shakespeare is concerned with "uphold[ing] a universal justice, the dignity of humankind, and the value of life". He also mentions that the leading characters in Chinese (traditional) drama are often passive while the ones in Shakespeare's tragedies are active.

The analysis of the present study is based on cultural deformation in Xu and Tian.⁹ They suggest that cultural deformations come to pass when the adapted culture "is cleansed, essentialised, and transformed"¹⁰ when introduced into another foreign culture. Within this framework, there are two kinds of cultural deformation, including content deformation and linguistic deformation. Content deformation encompasses several techniques, inclusive of *additions, omissions, specifications, explicitations, and alterations*.

Additions refer to the episodes not found in the original text. *Omissions* refer to the deleting episodes in the new adaption. *Specifications* are elaborated details. *Explicitations* describe the way where the details become *Alterations* are the change of storylines.

As for linguistic deformation, Xu and Tian, based on their comparison between *Mulan Ballad* and its American animation counterpart, suggest two methods: adaptation of language and the invention of the language.

As abovementioned, comparing Western drama and Chinese drama helps distinguish the two cultures; also, analyzing the original Western plays and their adaptations into Chinese drama can also shed light on cultural similarities and differences. We attempt to compare Shakespeare's original play with its adaptation into Banzixi. Specifically, we try to argue for the association of Confucianism and Taoism with Chinese culture and Christianity with English culture as well as the link from individualism to English culture and from holism to Chinese culture.

⁸ Zhang, Xiao-yang, *Shakespeare in China: A Comparative Study of Two Traditions and Cultures* (London: Associated University Presses, 1996), 29-30.

⁹ Xu, Mingwu, & Chuanmao Tian, "Cultural deformations and reformulations: a case study of Disney's *Mulan* in English and Chinese," *Critical Arts*, 182-210.

¹⁰ *Ibid.*, 191.



3. Methodology

In this section, data collection and the writing convention in the study will be introduced. The texts for comparison are Shakespeare's original *Measure for Measure* and the adapted play LD performed by a Banzixi troupe in Taiwan. As Short¹¹ indicates, analyzing performances fails to grapple with many uncontrollable variables in the sense that each production of one play leads to a different interpretation. Thus, the study is conducted based on the comparison between two written transcripts instead of two theatrical productions. Even though the transcript of the Chinese version is not available to the researcher, it is still accessible from the subtitles of the DVD though the theatrical projection of the play is not taken into consideration at all. Also, the English version for comparison is based on the text edited by Lever.¹²

Speaking of the writing conventions in the paper, the original play will be directly presented, but the Chinese version requires a more complicated convention; each Chinese sentence is followed by three lines: the pinyin, word-to-word translation, and the translation of the Chinese sentence. The translation is fundamentally drawn from the English subtitles of the DVD with a few modifications. Here are an English passage and Chinese passage which exemplify data presentation in the text, and which is also one of the pairs for my argumentation in the following sections.

(1) a. Duke:

1. Sith 'twas my fault to give the people scope,
2. 'Twould be my tyranny to strike and gall them,
3. For what I bid them do; for we bid this be done,
4. And not the punishment. Therefore, therefore, my father,
5. I have no Angelo impos'd the office;
6. Who may in th'ambush of my name strike home,
7. And yet my nature never in the fight
8. To do in in slander...

b. 南平王:

1. ...可嘆我，宅心仁厚存善念，

¹¹ Short, Mick, "Discourse analysis and the analysis of drama," *Applied Linguistics*, 180-202.

¹² Lever, J. W. (Ed.), *Measure for Measure* (London: Methuen & Co, 1965).



... *kě tàn wǒ, zhái xīn rén hòu cún shàn niàn,*
... but sigh I, home heart benevolence save benevolent thought,
‘...Alas, too milky-full of human kindnesses,
2. 嚴峻典律任高懸。
yánjùn diǎnlǜ rèn gāo xuán.
strict law allow high hang.
‘I have let lie unused the biting laws.’
3. 而今積重甚難返。
ér jīn jī zhòng shèn nán fǎn.
and today amass heavy very hard return.
‘Till now it’s past the point of no return.’
4. 道德斲喪一瞬間。
dàodé zhuó sàng yí shùnjiān
morality chop mourn one moment
‘And quite adrift goes all morality.’
5. 借風且推順水船。
jiè fēng qiě tuī shùn shuǐ chuán.
borrow wind and push fluent water boat.
‘And he, Lord An, shall be my handy scourge.’
6. 本國的百姓阿，
běn guó de bǎi xìng ā,
origin country hundred name a,
‘Our people!’
7. 蔽善飾非無忌憚。
bì shàn shì fēi wú jì dǎn.
hide goodness decorate mistake not avoid fear.
‘They are deceitful and unscrupulous,’
8. 姑息在我理不端。
gūxī zài wǒ lǐ bù duān.
tolerate exist I reason not upright.
‘But it was my fault to give them scope too large.’



4. Cultural deformation from Shakespeare to Banzixi

Xu and Tian¹³ explicates cultural deformation from two aspects. The study follows the same framework, so we will present the content deformations and then the linguistic deformations observed in the Banzixi script.

4.1. Content deformations in LD

The content deformations are manifested in rewriting the plot. The storyline of the Banzixi LD is almost identical to its original play. Unlike Xu and Tian's comparison between *Mulan Ballad* and *Mulan animation*, which shows that a large proportion of imagination participates in creating a new story from a ballad to an animation, our comparison between the original to the adapted play shows few changes regarding the plot. However, the techniques of content deformations suggested by Xu and Tian (2013)¹⁴ can still be noticeably detected.

Addition is rarely adopted in the adaptation. Throughout the Banzixi, there is only one example of the technique. Some modern expressions are added, such as *wēi ěr gāng* 威爾鋼 'power-then-steel; Viagra,' *tiáo jiǔ shī* 調酒師 'mix-wine-master; bartender.' We will come back to these examples when discussing linguistic deformation in 4.2.2 and explaining its function in section 5.

Omission is used more in the adaptation. Firstly, the dialogue in which the Duke appoints Angelo as his regent is missing in the Banzixi LD. Secondly, the scene where Lucio visits Isabella in a cathedral is deleted. Thirdly, how Pompey is accused of hooking up with a whore and sent to jail is omitted. Moreover, Mistress Overdone is accused of managing a whorehouse by Lucio and sent to jail in Shakespeare's original, but there is no indication that *Māmāsang* 媽媽桑 (the translation of Mistress Overdone) is behind the bar, therefore this section is also taken away. Many sexual implications and biblical references are also removed in the Banzixi. For example, "...worn your eyes almost out in the service..." (Line 102 Scene 2 Act 1) implies sexually transmitted diseases and whorehouse, but this implication is gone in the adaptation. Another deleted religious example is where two people are discussing the Ten Commandments (Line 5-24 Scene 2 Act 1).

Specification is resorted to in many portions of the Opera in a way that "details are made

¹³ Xu, Mingwu, & Chuanmao Tian, "Cultural deformations and reformulations: a case study of Disney's *Mulan* in English and Chinese," *Critical Arts*, 190-194.

¹⁴ *Ibid.*, 190-193.



more specific”.¹⁵ For example, in Shakespeare's *Measure for Measure*, the audience soon learns that the regent, Angelo, issues the order against the brothels, but the audience do not know exactly what is written in the order. On the other hand, in the adapted version, the order is publicly posted and a passer-by reads what the order regulates, *jiù lián yì lóu yì fēng yě bù zhǔn* 就連一樓一鳳也不準 ‘even-including-one-building-one-phoenix-also-not-approve, Even if there is only one hooker in each brothel, it still should be revoked,’ so the Banzixi audience know better the content and the seriousness of the new order.

Another example is related to the Lucio's suggestion for Mistress Overdone to deal with the new order. In the original, he suggests that Mistress Overdone change the location of her whorehouse, but in LD, *Lú Qiú* 盧球 (Lucio) even proposes a new name for the to-be-relocated brothel, from *Yí Chūn Yuàn* 怡春院 ‘House of Pleasant Spring’ to *Huí Chūn Táng* 回春堂 ‘Mansion of Rejuvenation;’ likewise, the original text does not show the name of Mistress Overdone's whorehouse. This example of *specification* compensates for the omission of sexual implications. Such implications are omitted because their translations may not convey the sexual information in Chinese, as 在服務中幾乎累壞你的眼睛 ‘...worn your eyes almost out in the service...’ does not have any sexual connotation at all for Chinese audience, but the sexual implication is realized with the use of *chūn* 春 ‘spring.’ The word can describe someone's lust as in the compound *fā chūn* 發春 ‘send-lust; lustful.’ The connotation probably has its origin in *Shī Jīng* 詩經 *The Books of Songs* in which *chūn* means ‘the mutual admiration between a man and woman’ as in *yǒu nǚ huái chūn jí shì yòu zhī* 有女懷春，吉士誘之 ‘have-girl-mind-admiration, good-man-solicit-her; The girl show admiration and the man hits on her.’

Explicitation makes the details clearer, such as the detailed description of Mariana's dismay in Scene 8 in the Opera. It should be noted that the example exemplifies both *addition* and *explicitation*. The reason is: although Shakespeare's audiences also know Mariana is a pathetic role (because she is dumped by Angelo), her journey of broken-heartedness is not expressed in detail. In the Chinese version, *Fú Qiǎo-yīn* 符巧茵 (Mariana) narrates a long monologue about her painful experience. This long monologue is “added” to make her emotion more “clearly manifested” in front of the audience; both techniques are involved at the same time.

¹⁵ Xu, Mingwu, & Chuanmao Tian, “Cultural deformations and reformulations: a case study of Disney's *Mulan* in English and Chinese,” *Critical Arts*, 192.



Alteration is commonly used in the adaptation, two examples are illustrated here. First, the original begins with the Duke's appointing to Angelo as his regent while the Banzixi script commences on a group of people talking and complaining about the new order against brothels and prostitutes. Second, in the original, the scene where the Duke¹⁶ talks to Friar Thomas about his scheme¹⁷ is followed by the scene where Lucio visits Isabella in a cathedral, but in the Banzixi, the scene where the Duke reveals his plan¹⁸ is directly followed by the scene where Isabella implores Angelo not to execute her brother, Claudio.

We have exemplified various content deformations which occurred in the adaptation from the original play in connection with English values to the Opera format in association with Chinese values. Showing the content deformations helps disclose the two cultures, an obsessive issue discussed in section 5. Content deformation is one wing of the approach taken in the study; to have the comparison of the two cultures elegantly soar, we need the other wing, linguistic deformation, which is we are turning to in the next subset.

4.2. Linguistic deformations in LD

The linguistic deformations in the Banzixi text can be seen in the translated names, the (idiomatic) expressions, and the speech of the characters. Thus, comparing the original English names and the translated counterparts, describing how English puns and idioms are transformed into Chinese, and examining some of the features of utterances reveal the linguistic adaptations which in turn shed light on cultural differences.

4.2.1. Linguistic deformations regarding naming

Let us begin with naming. Please take a look at table 1 that shows the English names and their Chinese translation in the Banzixi.

¹⁶ The Duke has disguised himself as a priest to deceive people that he is leaving Vienna and Angelo is the regent, but in fact he is always in Vienna.

¹⁷ In Shakespeare's *Measure for Measure*, the scheme is that the Duke wants to retake the social order, but he does not want to implement the law himself because he is afraid to be criticized by citizens of being too harsh. Thus, he wants Angelo to rebuild the social order for him. However, The Banzixi Duke makes the audience have another interpretation. We will discuss it in the following section.

¹⁸ We use the word 'plan' instead of 'scheme' because the reason why the Chinese Duke disguises himself is really different from the reason why the Vienna Duke. Again, this issue will be dealt with later.



Table 1. English names and their Chinese translation in LD

Names in Shakespeare's Play	Names in the Banzixi LD
1. Vincentio (the Duke)	<i>Nánpíngwáng</i> 南平王
2. Angelo (the Deputy)	<i>An Qí-lè</i> 安其樂
3. Escalus (an ancient Lord)	<i>Quán Shì-kě</i> 權世可
4. Claudio (a young gentleman)	<i>Mù Róng bái</i> 慕容白
5. Lucio (a weird guy)	<i>Lú Qiú</i> 盧述
6. Provost	<i>Diǎn Dàrén</i> 典大人
7. Friar Thomas	<i>Qiū dào zhǎng</i> 邱道長
8. Pompey (servant to Mistress Overdone)	<i>Xiàng yú</i> 向隅
9. Abhorson (an executioner)	<i>A Bǎo Shēng</i> 阿保生
10. Isabella (sister of Claudio)	<i>Mù Róng qīng</i> 慕容青
11. Mariana (beloved to Angelo)	<i>Fú Qiǎo-yīn</i> 符巧茵
12. Mistress Overdone	<i>Māmāsang</i> 媽媽桑

As Table 1 presents, some names are transformed through transliteration such as names 2, 5 and 9. Each syllable of the Angelo, Lucio, and Abhorson corresponds to a Chinese counterpart, which is accompanied with a tone and a change of either the consonant or vowel. Take Angelo as an example, the vowel of the first syllable /æ/ becomes /a/; the second syllable /gə/ is totally replaced with /tɕʰi/; the vowel of the third syllable /o/ transforms into /ɿ/. The transliteration shows the characteristics of Chinese phonetics and phonotactics. For example, /æ/ and /g/ are not part of Chinese phonetic inventory, so the forms are made fit when translated. Additionally, /lo/ is not phonologically permissible in Mandarin Chinese, so the vowel is replaced to produce a phonologically acceptable syllable /ɿ/. Other names involve “domesticating diction”,¹⁹ such as 1, 6, 7, 8, and 12; that is, words are chosen to add a Chinese flavor to the translation. For example, although Vincentio has no translation in the Opera, his rank of nobility (the Duke) is transformed into *Nánpíngwáng* 南平王 (924-963), a real Chinese historic figure. *Xiàng Yú* 向隅 ‘preposition-corner; frustrated’ replaces Pompey. It seems that Shakespeare chooses a famous man, Pompey the Great (defeated by Caesar), for a small potato to create a funny

¹⁹ Xu, Mingwu, & Chuanmao Tian, “Cultural deformations and reformulations: a case study of Disney’s *Mulan* in English and Chinese,” *Critical Arts*, 195.



contrast while the Taiwan playwrights (Peng Jing-xi 彭鏡禧 and Chen Fang 陳芳) use a negative expression as the name for the same role to imply that he is deemed as a failure in society (he is sent to jail for being bartender in a whorehouse and accused of whoring).

The occupation of 6 (Friar)²⁰ is deformed into an address in Chinese *dà rén* 大人 ‘big-man; Your Eminence’ and an extra Chinese family name, *diǎn* 典, is added to the translation. The Chinese translation of the friar Thomas²¹ covers the Christian sense with a Taoist sense because *dào zhǎng* 道長 is an address for a Taoist priest. As for Mistress Overdone, in English, the old prostitute is described as an “overcooked meat” but the translation resorts to an idiom, *Māmāsang* 媽媽桑, which makes the same figure a sophisticated old prostitute. The five translated names are examples of domesticating diction. Finally, Escalus, Claudio, Isabella, Mariana become standard Chinese names in the translation. They exemplify what Xu and Tian call “substitution.” The family name + given name form in Chinese is totally different from their original English names. In addition to the change of names, the Taiwan playwrights also deform some expressions throughout the adoption.

4.2.2. Linguistic deformations regarding expressions

In *Measure for Measure*, Shakespeare uses a lot of sexual implications through puns and he also incorporates many biblical terms. These western linguistic devices are deformed and domesticated in LD. For example, *a game of tick-tack*²² metonymically stands for sexual intercourse, but this game does not exist in Chinese culture, the same implication is replaced by another Chinese vivid expression *mù chǔ dǎo le shí jiù* 木杵搗了石臼 ‘wood pestle pound PERF stone mortar.’ The shapes of the utensils are metaphorically used to represent the sexual organs, the pestle a phallic symbol and the mortar the yonic symbol. As for the deformation from Christian expressions into Chinese, Isabella says “...seek redemption of the devil...” (Line 30 Scene 1 Act 1). Because Christian redemption is not in the people’s mind at the time in which the adaptation located (924-963), the expression is transformed into *zhǎo yánwáng ná yàodān* 找閻王拿藥單 ‘find Yama take prescription; asking for a prescription from Yama.’

There are some modern expressions added to LD, which are by no means Shakespearian

²⁰ Friar is not a term of address in English. Doctor, Professor, Mr., Miss, and the like are terms of address because such terms can appeal to the hearer such as Professor Lin, Doctor Sawyer, and Miss Huang, but it is not acceptable to say Friar Khan.

²¹ There is no doubt that the role should be named Thomas because it is a Bible name (The Book of John 20: 24-29).

²² Tick-tack is an old variety of backgammon [two-player game], played on a board with holes along the edge, in which pegs were placed for scoring (Lever 1965:18).



language, and which are the linguistic products of the contemporary (Taiwan) culture. These additional expressions include *wēi ěr gāng* 威爾鋼 'power-then-steel Viagra', *tiáo jiǔ shī* 調酒師 'mix-wine-master bartender', *máng guǒ rì bào* 芒果日報 'mango-day-newspaper Mango Daily', *fù shè tuō yīng zhōng xīn* 附設托嬰中心 'attach-set-support-infant-middle-heart affiliated nursing center.' These expressions are mainly for entertainment in that they are all uttered by clown figures such as *Māmāsang* 媽媽桑 (Mistress Overdone), *Xiàng Yú* 向隅 (Pompey) and *Lú Qiú* 盧球 (Lucio). *Máng guǒ rì bào* 'Mango Daily' is created based upon *pín guǒ rì bào* 蘋果日報 'apple-day-newspaper Apple Daily.' The addition can be viewed as a reflection of modern culture. First, newspaper is part of our lives now, so the expression mirrors the contemporary culture. Second, it brings about entertainment because the displaced 'newspaper' is made clear with reference to the real newspaper office. The added 'affiliated nursing center' also has a similar function, a point to be tackled in section 5.

4.2.3. Linguistic deformations regarding the speech of characters

It is found out that the same role speaks differently in Shakespeare's play and Banzixi. That is, the character of the role is changed. We attribute this phenomenon to culture differences. Take the Duke's, Isabella's and Angelo's utterances for illustration. As example (1) demonstrates, the Duke is telling Thomas the Friar why he appoints Angelo as his regent (1b, 4) and he pretends to leave the country. For Shakespeare's Duke, not only does he want someone who is able to thoroughly implement the laws, but he also wants to fish for fame. That is, he does not want to lose his virtue just because he decides to seriously implement the laws. By appointing Angelo as his regent, he can make the laws implemented; at the same time his name can remain virtuous (1a, 6 and 7). On the contrary, *Nánpíngwáng* 南平王 (the Duke) thinks differently. He blames himself for suspending the laws for a long time (1b, 8), and the reason why he assigns a regent and pretends to leave the country is he wants to rebuild social order (1b, 3) with the help of *An Qí'è* 安其樂 (1b, 5), so there is no indication that the Chinese Duke fishes for fame. Now consider another example from the Duke:

(2)a. The Duke:

- 1...He who the sword of heaven will bear
- 2.Should be as holy as severe:
- 3.Pattern in himself to know,



4. Grace to stand, and virtue go...

b. 南平王：

1. 君子為政須行善。

jūnzǐ wéi zhèng xū xíng shàn.

gentleman do politics must do benevolence.

‘A sovereign should strive for good.’

2. 至誠無息萬象含。

zhì chéng wú xī wàn xiàng hán.

ultimate sincere not rest ten-thousand phenomena include.

‘In all sincerity he cares for all.’

3. 一日三省蒼生念。

yí rì sān shěng cāngshēng niàn.

one day three reflect everyone think.

‘His people’s interest [is] always kept in mind.’

4. 素位而行天下安。

sù wèi ér xíng tiānxià ān.

plain seat and do world peace.

‘He guarantees a trouble-free world.’

After the Duke promises to help Isabella, he opens a monologue to state what a ruler has to do. The comparison indicates that the Law which regulates a ruler’s behavior differs in the two cultures. The Shakespearian Duke believes that he has to behave himself (2a, 3) to extend grace redeem virtue (2a, 4) so that he will not disdain the Heaven that confers divine right upon him (2a, 1 and 2). On the other hand, the Chinese Duke believes that a ruler has to do everything (2b, 1) to benefit his civilians (2b, 2, 3 and 4). The Western Duke is constructed in the tradition of ‘divine rights of kings’ while the Chinese Duke is domesticated under the Confucius ideology of *rén* 仁 ‘benevolence’.²³ That is, a ruler should respect his people very much. The monologue by the Chinese Duke fits well to what Confucius says *chū mén rú jiàn dà bīn shǐ mǐn rú chéng dà jì* 出門如見大賓，使民如承大祭 ‘exist-door-like-meet-big-guest,

²³ The Confucian concept of *rén* 仁 is not part of the English culture, ‘benevolence’ is an appropriate counterpart for it. However, the English word ‘benevolence’ contains Christian sense. *Rén* 仁, thus, does not have the same connotation as ‘benevolence.’



make-people-like-support-big-sacrifice' which means 'When leaving home, do as if you are meeting the revered guests. When treating people, do as if you are offering splendid sacrifice.' Therefore, the Confucian temperament is represented by the Chinese Duke while the original does not epitomize the mentality. Now consider a few utterances by Isabella as follow.

(3)a. Isabella: Why, all the souls that were forfeit once,
And He that might the vantage best have took
Found out the remedy.

b. 慕容青：

民女知道你可以赦免他，上天有好生之德，順應自然之道也是合乎輿情。

mín nǚ zhīdào nǐ kě yǐ shèmiǎn tā, shàngtiān yǒu hào shēng zhī dé, shùnyìng zìrán zhī dào yě shì héhū yú qíng.

people girl know you can pardon him, heaven have curious being
POSSESSIVE virtue, obey nature POSSESSIVE path also is agree
territory mood.

'I do think that you can pardon him. Heaven above takes pity on all living things. To obey the way of Nature is to comply with the will of the public.'

Comparing the persuasion made in the original play and the adapted one again accounts for cultural distinctions. These utterances in (3) function as a persuasion. Isabella attempts to persuade Angelo not to execute her brother Claudio who has sex with his finance before marriage. Shakespeare's Isabella subscribes to God's redemption of humans who sinned and were expelled out of Garden of Eden. She asks Angelo to be as merciful as God. Now that God shows pity, mercy, and love to humans even if they sinned, Angelo should learn God's temperament, pardoning Claudio. By contrast, Chinese Isabella's persuasion is very Taoist. She argues that cherishing all living beings is a good virtue because Nature also cherishes all living beings; as part of Nature, we have to comply with the Natural operation, so pardoning Claudio is complying with Nature. Again, the diverse linguistic expressions derive from culture differences. Examining the two representations of the Duke and Isabella already revealed some cultural differences, and the last figure that helps achieve the goal of the study is Angelo. The



comparison of the versions of Angelo is in the following.

(4)a. Angelo:

When I pray and think, I think and pray
To several subjects: Heaven hath my empty words,
Whilst my invention, hearing not my tongue,
Anchors on Isabel: Heaven in my mouth,
As if I did but only chew his name,
And in my heart the strong and swelling evil...

b. 安其樂:

愁眉深鎖自作苦，
chóu méi shēn suǒ zì zuò kǔ,
sorrow eyebrow deep lock self make bitter.
‘My brows knitted, I am torturing myself,’
徹夜難眠神恍惚。
chè yè nán mián shén huǎnghū.
remove night hard sleep mind trance.
‘Sleepless the whole night, as in a trance.’
平生峨眉閱無數，
píng shēng éméi yuè wú shù.
flat life knock-outs read not number,
‘Many a pretty woman I have seen,’
鍾情卻在識面初。
zhōng qíng què zài shì miàn chū.
‘final mood but exist meet face first.’
‘And yet I fell for her upon first sight.’
春色惱人無從訴。
chūn sè nǎo rén wú cóng sù.
spring color annoy people no from tell.
‘To none can I reveal my lustful stirrings.’
春雨綿綿有若無。
chūn yǔ miánmián yǒu ruò wú.
spring rain soft have seem no.



‘Like rain in spring they simply do not stop.’

不覺報曉催更鼓...

bù jué bào xiǎo cuī gēngǔ.

no feel report morning rush hour-drum.

‘The watchman’s drums announce the break of the day...’

After Isabella implores Angelo to pardon Claudio, Angelo has a crush on Isabella, a nun. This monologue is about his missing toward Isabella. The difference between the languages again, we can argue, springs from cultural differences. Shakespeare’s Angelo narrates his strong feeling about Isabella by telling his absent-mindedness when praying, but *An Qí-lè* 安其樂 emphasizes his physical responses to the strong feelings, such as knitted brows, and tossing and turning in bed. His uncomfortable physical responses probably echo his violation of *rén* 仁 ‘benevolence.’ We will come back to this point when discussing the cultural implication in the next section (5. Cultural implications). The core value of Confucianism which regulates what a *jūn zǐ* 君子 ‘good man’ must obey. With this distinction, we may postulate that Christianity plays an essential part in Shakespeare’s time but this Christian sense is removed in the adaptation LD.



5. Cultural implications

By investigating the content and linguistic deformations, two implications become obvious between the English culture and Chinese culture. First, English culture realizes Christian spirits while Chinese culture represents a blending of Confucianism and Taoism. Second, English culture is more individualistic and Chinese culture is more holistic. Notice that we are not drawing an equation from individualism/holism to English/Chinese culture; the association should be regarded as a tendency. Namely, based on the data we observed, English is pan-individualistic while Chinese otherwise. The following two paragraphs discuss the two implications.

The comparison indicates that Christian spirits scaffold *Measure for Measure* while Confucian and Taoist thoughts shelter *LD*. This distinction is supported by the observed *omissions*, the Duke's and Angelo's speech, and *additions*. To begin with, *omissions* exemplify this tendency because many chunks of biblical expressions in the original play are deleted in the adaptation. Christianity was not propagated until the Qing Dynasty,²⁴ so the *omission* avoids incompatibility throughout the adaptation. The omissions thus implicate that Christianity is not part of Chinese culture during the Five Dynasties (907-960).

Duke's and Angelo's speech in the two plays also support the distinction of cultural mentalities. As (1b) and (2b) show, *Nánpíngwáng*'s behavior is mostly motivated by Confucian spirits while (1a) does not display the same spirits and (2a) is fundamental to the idea of honoring God. Moreover, in (3a), Angelo, when missing Isabella, demonstrates a daily routine of Christians (i.e. praying) while (3b) shows no such a cultural trait. Rather, as mentioned in 4.2.3, the uncomfortable responses of missing Isabella reflect the existing value of *rén* 仁 'benevolence.' *Rén* is the core value of Confucianism which regulates what a *jūn zǐ* 君子 'gentleman' must do and obey. Because pursuing a nun (Isabella) is socially and morally inappropriate, his physical responses can be considered the struggles of *rén*.

Addition is also assumed to reflect the local thought, different from the ideology shown in the original play. In the LD, *mā mā sang* 媽媽桑 promises to manage an affiliated nursing center, *yí chūn yuàn fù shè tuō yù zhōng xīn* 怡春院附設托育中心 'nice-spring-yard-attach-set-support-infant-middle-heart; House of Pleasant Spring Affiliated Nursing Center,' if any of her prostitutes is pregnant, but Mistress Overdone in the original play

²⁴ Tiedemann, Rolf Gerhard, (Ed.), *Handbook of Christianity in China* Vol. 2 (Leiden, Boston: Brill, 2010), 1.



does not say so. This addition mirrors two facts about Modern Taiwan culture. First, sex before marriage is not always considered immoral or guilty in Taiwanese modern society. Second, it signifies that the need for nursing centers increases because of the rising number of employed women who have difficulty taking care of their children before they clock off.²⁵

The individualism/holism distinction can be made through delving into the deformations as well. Start with the Duke, although the Shakespearian Duke helps rebuild society, he is extremely concerned about his public reputation as (1a) shows; consequently, he assigns a regent as his scapegoat. If the citizens complain about the regent for being too stern, the Duke can rebuild society while escaping from being complained. However, as (1b) and (2b) show, *Nánpíngwáng* 南平王 does everything in order to rebuild society and benefit the citizens. His motivation to choose a regent is to look for an assistant to finish his task (1b, 5) says.

Additionally, in (4), *Mù Róng qīng* 慕容青's argument and her Shakespearian counterpart also manifest the cultural distinction. *Mù Róng qīng* 慕容青 is concerned with interaction among all the harmony of living beings in the world, including person-person relationship and person-Nature relationship. But Isabella stresses more the God-human relationship.

The differences of portraying characters also account for different modes of thinking, namely, individualism or holism distinction. The Duke and Lucio are portrayed differently in the two versions on the account that the Duke and Lucio have a more complicated personality in the original play while the same characters have a rather flat personality. In other words, we see the bad side and good side of the characters in Shakespeare's play, but Lucio and the Duke are always positive figures in LD. To illustrate, Shakespeare's Duke, as mentioned above, intends to rebuild the social order, but he is afraid to be complained for being too serious, so he desperately needs a regent to be the complained; on the other hand, he helps Isabella and Mariana. As for Shakespeare's Lucio, he maliciously accuses Mistress Overdone and has an affair with a prostitute though he helps Isabella and Claudio. Thus, the Duke and Lucio are complicated figures in Shakespeare while the two roles become predominantly positive because their bad sides are omitted the Banzixi.

In short, Shakespeare portrays many aspects of roles while the Taiwan playwrights profile the positive side and attempt to use one dimension to represent the 'whole' character.

²⁵ Zhang, Qiu-lian (張秋蓮), *Guóxiǎo kè hòu tuō yù jīgòu fúwù quēshī biànsī yǔ fúwù gǎishàn shèshì* 國小課後托育機構服務缺失辨識與服務改善設計 "The deficiency identification and the design of service improvement for educational service quality of elementary schools afterschool care" (M.A. Thesis. Xinchu: Chung Hua University, 2013).



6. Conclusion

The study aims to compare English culture and Chinese culture by examining Shakespeare's *Measure for Measure* and its adaptation into the Banzixi LD. We begin the paper by asking two questions. (1) What adaptations can be observed in the Banzixi representation of *Measure for Measure*? (2) What cultural implications are embedded by the adaptations?

To answer the research questions, the study appeals to Xu and Tian's framework.²⁶ Within this approach, it is necessary to describe the content deformation along with linguistic deformation. The description of the two kinds of deformation answers the first research question.

It is found that all the techniques of content deformations are adopted in the adaptation, including *additions, omissions, specifications, explicitations, and alterations*. The linguistic deformations can be tackled from naming, expressions, and the characters' speech. Naming involves transliteration and domesticating diction. Innovative expressions, Chinese idioms as well as modern terms, substitute their English counterparts or will be added. The same character reveals a different personality in its original text and the LD version.

As for the second research questions, we conclude that the comparison of the two representations of the same story implies two distinctions: Christianity-Confucianism/Taoism distinction and Individualism-Holism. The observed deformations reveal that English culture is Christian-based and pan-individualistic while Chinese culture is Confucian-based, Taoist-oriented and pan-holistic.

Finally, the study exemplifies the assumption that cognition is embodied by language. That is to say, the language a group of people speak discloses their cultural mentality. Therefore, analyzing two languages would shed light on the similarities and differences between two cultural mentalities. In the case of comparing Shakespeare's play with its adaptation into Chinese, it is obvious that the two cultures deal with the same story from different perspectives.

²⁶ Xu, Mingwu, & Chuanmao Tian, "Cultural deformations and reformulations: a case study of Disney's *Mulan* in English and Chinese," *Critical Arts*, 190-194.



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Table.1 English names and their Chinese translation in LD. Source: authors



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