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A STUDY ON THE SECOND TRANSLATION OF TALES FROM SHAKESPEARE

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Abstract

Abstract: Shakespeare's plays were first introduced into China not in the form of play, but in the form of story collection. Charles Lamb and Mary Lamb adapted Shakespeare's plays into *Tales from Shakespeare*, and then it was introduced in China by Lin Shu. As one of the earliest introduction of Shakespeare's plays, *Yinbian Yanyu* has been republished many times because of its important referential significance for the study of Shakespeare's plays. This paper takes Lamb's *Tales from Shakespeare* and Lin Shu's *Yinbian Yanyu* as the research object to analyze the differences and significance of rewriting under different backgrounds. Through the analysis and research on the First Translation and Second Translation, it can be seen that the English versions of Charles Lamb and Mary Lamb and Chinese version of Lin Shu's translation are all the re-creation of Shakespeare's plays. They are different in text style, word processing and so on. The adaptation of Charles Lamb and Mary Lamb is closer to youth and children's literature, while Lin Shu's translation is more in line with the reading habits of Chinese readers. Lin Shu introduced Shakespeare's plays into China through the translation and introduction of *Tales from Shakespeare*. The adaptation of the book promoted the dissemination and acceptance of Shakespeare in China to a certain extent.

Key words: *Tales from Shakespeare*; *Yinbian Yanyu*; Lin Shu; Second Translation

1. Introduction

Tales from Shakespeare was first adapted into children's literature by Charles Lamb and Mary Lamb, and then was introduced into China by Lin Shu. The adaptation of Lamb belongs to intralingual translation, while Lin Shu's Second Translation belongs to interlingual translation. Lamb's rewriting is based on the same language, so it does not involve cultural differences between China and the west, but there are great cultural differences in interlingual translation. Although Lin's translation of

Yinbian Yanyu is not the first translation of this story collection, but as the first full translation, with Lin Shu's proficiency in classical Chinese, this version has been widely spread.

2. Jakobson's Three Types of Translation

Roman Jakobson, the main representative of the language school in the western translation field, divided the translation of language symbols into three categories, namely, intralingual translation, interlingual translation and intersemiotic translation

(Munday 36). Intralingual translation refers to the interpretation of language symbols with language symbols in the same language, which is commonly referred to as “changing the statement”. This translation type emphasizes the translation in the same language. *Tales from Shakespeare* by Charles Lamb and Mary Lamb (“Lamb” in the following discussion) was adapted from Shakespeare’s ancient English into modern English, so it belongs to intralingual translation. Interlingual translation refers to the interpretation between two languages, that is, the symbols of one language are used to interpret the symbols of another language. This is what people usually refer to as “translation” in strict sense, and is also the focus of many translation researchers. This type of translation emphasizes the translation involving two languages (one language to another). Lin Shu’s translation of *Yinbian Yanyu* was adapted from the English version of Lamb to the Chinese version, so it belongs to interlingual translation. Intersemiotic translation, also known as transmutation, is to interpret linguistic symbols through nonverbal symbol system or nonverbal symbols with linguistic symbols. For example, Shakespeare’s play becomes a stage play, and the performance on the stage belongs to intersemiotic translation. Therefore, this translation type involves the translation between a language and language symbols. These three types of translation actually existed for a long time, while Jakobson highly summarized them.

3. Intralingual Translation Stage: First Translation

Shakespeare’s plays began to be valued and known by British scholars in 1807 when *Tales from Shakespeare* published (Ruan 81). At first, the purpose of Lamb’s rewriting Shakespeare’s plays was not to reproduce the original work, but to stimulate the patriotic feelings of British teenagers and other readers. The adapted version was not written in accordance with the style of the original work, but adapted into a children literature which is easy for young people to understand. *Tales from Shakespeare* by Lamb was widely spread in Britain at that time, and also once read by women and children and performed as stage plays (Ji and Feng 70-71). Therefore, the adapted version of Lamb is

adapted from Shakespeare’s old English into comprehensible language. It belongs to intralingual translation of Jakobson’s translation type, whose purpose is to spread in the country. That is the First Translation abroad.

Tales from Shakespeare by Charles Lamb and Mary Lamb mainly consists of 20 classic stories of Shakespeare, which is the cooperation of both. They decided the adaptation to spread patriotic feelings and cultivate teenagers’ and children’s imagination, which is also catered to the romantic trend of thought at that time. In order to cater to young people and female readers, this version focuses on the romantic plots of the story, especially the description of imagination. Shakespeare’s plays were adapted to interesting stories loved by children readers. It was very popular in Britain at that time, and also promoted the development of The Romantic Movement. As the audience are teenagers and children, the words are simple, the expression is relatively colloquial, and some violent and pornographic words are deleted. At the same time, the plot is relatively simple, which is conducive for readers to understand. *Tales from Shakespeare* also caused a strong sensation in the society at that time. It was once listed as a must read bibliography in primary and secondary schools.

In the process of writing, Charles Lamb and Mary Lamb made a division of labour of these 20 stories. Charles Lamb was responsible for the adaptation of 6 tragedies and historical plays, while Mary Lamb was responsible for the adaptation of 14 comedies and romantic plays (Ji and Feng 72). There are both similarities and differences in translation strategies and translation styles between Charles Lamb and Mary Lamb. This chapter will compare the similarities and differences of their writing through the analysis of specific works.

3.1 Charles Lamb’s Adaptation of *Romeo and Juliet*

Charles Lamb is mainly responsible for tragedies and historical plays. In the process of writing, Charles paid attention to the main plot of the story and simplified the background of the story, so as to make the work easier for teenagers to understand. In *Romeo and Juliet*, the translator used

modern English vocabulary. The beginning of the story explains the background and main characters of the story in just a few lines, which promotes the development of the story plot. At the beginning, it arouses readers' interest in reading through the description of the contradiction between the two families.

The story focuses on the love story between Romeo and Juliet, and shapes the tragic story between two young people who are desperate to pursue love. The priest plays a promoting role in the development of the story. The author created a distinctive image of the priest. He is full of admiration for the love of the two young people and hopes to resolve the contradiction between the two families through their love. Therefore, the author created a positive and distinctive image of the priest. These two young people ignored the opposition of the family because of love. Juliet refused her father's marriage arrangement for her and even left her family to elope with Romeo, creating a positive image of daring to pursue love. In Charles's works, the full text runs through the main line of love between the two people, and simplifies the secondary plot between the two families, so as to make the development idea of the story clearer, easier to understand and in line with the reading habits of the audience. The text is mainly narrative description, which simplifies part of the dialogue plot.

Charles created Romeo, a dedicated image of love, and the article focuses on the love story between Romeo and Juliet. But Romeo did not always love Juliet alone. Before meeting Juliet, Romeo once fell in love with a beautiful woman Rosaline, but after meeting Juliet at the ball, he forgot his love for Rosaline. As the audience of the work are teenagers and children readers, Charles simplified the secondary plot of the story in order to shape the image of Romeo's beautiful love, only simply crossed the plot.

The original text by Shakespeare:

"....Love is a smoke made with the fume of sighs...Being purged, a fire sparkling in lovers' eyes ...I have lost myself, I am not here: This

is not Romeo, he's some other where."
(Shakespeare, *Romeo and Juliet* 153)

Text adapted by Lamb:

"...beloved of Romeo...

For Romeo was a sincere and passionate lover, and one that lost his sleep for love, and fled society to be alone, thinking on Rosaline..." (Lamb, Charles and Mary Lamb, *Tales from Shakespeare* 256)

The example comes from what Romeo said to Benvolio in Shakespeare's original text. Before meeting Juliet, Romeo was very sad for his persistent pursuit of another beautiful woman, Rosaline. Through the dialogue between Romeo and Benvolio, we can see the depth of Romeo's feelings for Rosaline. Later, Romeo was persuaded by his friends to go to the party before he met Juliet and fell in love with her at the first sight. It can be seen that Romeo did not always love Juliet alone. However, when adapting the story, Charles played down the plot of Romeo's pursuit of Rosaline before, and did not describe it in depth. Therefore, in Charles's works, Romeo is portrayed as a dedicated character.

At the end of the story, Romeo and Juliet both died because of love. The author created the image of two young people desperate for love. Although they met several times, they were so loyal to love. Finally, their love tragedy also resolved the contradiction between the two families. Therefore, when Charles adapted the works, he created distinctive images for the characters in the works. The two young people pursued the simplicity of love and their loyalty to love. The priest's promotion of this love story and its role in resolving family contradictions created a positive image. Therefore, it can be seen that the characters portrayed in Charles' works are remarkable in character and clear in love and hate.

3.2 Mary Lamb's Adaptation of *The Merchant of Venice*

Mary Lamb's adaptation is different from Charles Lamb in characterization. Her characterization avoids the simplification of character and shapes different aspects of character.

Take *The Merchant of Venice* as an example. Shylock is regarded by readers as a greedy and cunning villain, but in Shakespeare's works, Shylock also has a commendable positive image. He was determined and never gave up his national belief. In terms of family, he was portrayed as a loving father and regarded the gifts given by his daughter as a treasure. For the first gift his wife gave him, he said, "I would not have given it for a wildness of monkeys." (Shakespeare, *The Merchant of Venice* 171) (Scene 1, Act 3) It can be seen that Shylock does not simply greedy for money, but wants to protect his national dignity through the competition for money.

In Mary Lamb's works, Shylock is not simply a heinous villain. Although he did all kinds of negative things in this work, he was finally punished. His tragedy made readers feel pity. Therefore, Mary did not guide the readers to locate the characters through the direct judgment of the characters, but created the multi-faceted image of the characters, allowing the readers to judge the characters through their experience and behavior.

Although there are some differences in the adaptation strategies of Charles Lamb and Mary Lamb in the adaptation of the story set, both of them have made a lot of deletion from the original work, only retaining the main plot of the story and making a lot of deletion from the dialogue part of the original work.

Romeo and Juliet by Shakespeare:

Example 1: "Should be so tyrannous and rough in proof!" (152)

Example 2: "Alas that love..." (152)

Example 3: "At thy good heart's oppression." (152)

Example 4: "Which thou wilt propagate, to have it pressed." (152)

The Merchant of Venice by Shakespeare:

Example 5: "It was my turquoise..." (171)

Example 6: "...and meet me at our synagogue." (171)

In Shakespeare's original text, we can see the characteristics of his rich use of words. "tyrannous", "Alas", "thy", "thou", "turquoise" and "synagogue" are mostly used in old English, and even some words need to be queried to know their meaning.

Tales from Shakespeare by Lamb:

Example 1: "Romeo had heard from her own tongue, when she did not dream that he was near her, a confession of her love." (260)

Example 2: Shylock: "I cannot find it; it is not in the bond." (104)

Example 3: "Shylock was going to take the money, when Portia again stopped him, saying..." (105)

It can be seen from the sentences in the above version of Charles Lamb and Mary Lamb that both of them have adapted short stories that are easy for children readers to understand with simple vocabulary and language. Both dialogue and storyline narration adopt relatively simple vocabulary and expressions. The adaptation of them not only has a far-reaching impact on the adaptation of children's literature of Shakespeare's plays, but also has important significance in the communication history of Shakespeare's plays.

4. Interlingual Translation Stage: Second Translation

The earliest translation of Shakespeare's plays into China can be traced back to *Macbeth* (《麦克白》) in 1842 (Ye 208). While the earliest of Shakespeare's plays into China began with the anonymous translation of *Haiwai Qitan*, which was published in Shanghai Dawen Agency in 1903. The book contains 10 translated stories from *Tales from Shakespeare*, which were narrated by the translator into chapter novels, including 5 comedies, a tragedy and 4 plays. Although the book was published in the earliest year, it has not been well known among literary and academic circles (Chen 87-89). Later, with the help of Wei Yi, Lin Shu adapted the book called *Yinbian Yanyu*. The book contains 20 stories, which is the first full translation of *Tales from Shakespeare*. The most influential version of Shakespeare's plays in China is *Tales from*

Shakespeare by Charles Lamb and Mary Lamb, translated by Lin Shu and Wei Yi, while Lin's translation has played an important role in promoting the spread of Shakespeare's plays in China. The translation process from *Tales from Shakespeare* to *Yinbian Yanyu* involved two languages, so this process is called interlingual translation and also the Second Translation stage. In *Yinbian Yanyu*, Lin Shu retained the plots of Shakespeare's original works, adopted the form of novel and rewrote Shakespeare's plays in the way of domestication. And it is Lin's translation that promoted the spread of Shakespeare's plays in China.

As the first enlightening book of Shakespeare's plays into China, since 1903, Lin's translation of *Yinbian Yanyu* has been reprinted for more than 10 times as a classic translation. Although Lin's translation is classical Chinese, its translation influence has not been discarded, nor has it lost its charm because it is not the current vernacular, nor does it no longer attract readers because of the emergence of vernacular translation (Xi 562-563). It can be seen from the data in the table that as time goes on, *Tales from Shakespeare* has been translated many times, while Lin's translation has also been reprinted many times, which shows its great influence and its best-selling.

Translators	The name of translated book	The year of publishing
Anonymous	<i>Haiwai Qitan(Xiewai Qitan)</i>	1903
Lin, Shu& Wei, Yi	<i>Yinbian Yanyu</i>	1904, First Edition 1905, Second Edition 1906, Third Edition 1913, Fourth Edition 1914, 1915, Republication of the Fourth Edition 1920, Fifth Edition 1923, Sixth Edition 1935, 1981, 2013 Republication 2011, World Book Publishing House
Di, Zhenzhu	<i>Shakespeare's Stories</i>	1929, The Christian Literature Society for China, Shanghai
Yang, Zhenhua	<i>Shakespeare's Stories (Shashi Yuefu Benshi)</i>	1937, First Edition 1947, Third Edition
Xiao, Qian	<i>Tales from Shakespeare</i>	1956, First Edition 2004, Republication
Ba·Geriletu	<i>Tales from Shakespeare (Mongolian)</i>	1982
Shen, Xiaoyan	<i>Tales from Shakespeare</i>	2002, Shaanxi People's Publishing House
Zhao, Yuan	<i>Shakespeare's Stories</i>	2009, Shanghai Foreign Language Education Press
Li, Hui& Zheng, Yuanming	<i>Tales from Shakespeare (Rewriting)</i>	2010, Jiangsu Children's Publishing House
Yi, Ran	<i>Tales from Shakespeare</i>	2018, Yunnan Fine Art Publishing House

4.1 Second Translation

Lin Shu's Second Translation is different from Charles Lamb and Mary Lamb's First Translation in motivation and target readers, so their styles are also contrary. Lin Shu didn't know English well, so it

is completed with the help of Wei Yi. The work mainly adopts the translation strategy of domestication. Lin Shu was deeply influenced by Confucianism. Therefore, in his translation, Lin Shu also added words with Chinese characteristics, such

as “礼” (rites) and “孝” (filial piety) in the translation of *Guizhao* (*Hamlet, Prince of Denmark*). Through domestication translation, Lin Shu expressed his tradition and hoped that through this work, he could remind Chinese people not to blindly learn western literature and culture at the expense of their own cultural tradition.

4.2 Translation Strategies of Lin's *Yinbian Yanyu*

Lin's translation is different from Lamb's version in many aspects. This chapter will make a comparative analysis of the two different versions through text analysis.

Lin's translation of *Yinbian Yanyu* has undergone a lot of deletion and rewriting. Generally speaking, Lin Shu adopted the domestication translation strategy. In the process of translation, he translated the text in the form of novel without dividing paragraphs. The translator uses exaggeration and preaching on the basis of the original text. Lin Shu is deeply influenced by the Confucian tradition, so there are also many words concerning that such as “孝”(filial piety) and “义”(loyalty).

4.2.1 Free Translation

The translation strategy of Lin mainly focuses on free translation. There are not many literal translation parts in the text. In addition to the transliteration of people's names and place names, free translation method is mainly used.

Translation is not only the transmission of information to the text, but also the exchange of Chinese and Western cultures. Interlingual translation inevitably involve the transmission of western culture and the intervention of local culture. Therefore, interlingual translation will also been influenced by “creative treason”, which carries the translators' understanding of western culture and their contribution to the dissemination and acceptance of western culture. The translation strategy of domestication can make the translation closer to the reader and easier to understand, so as to achieve better effect on understanding.

Example 1: “There had been an old quarrel between these families, which was grown to such a height,

and so deadly was the enmity between them, that it extended to the remotest kindred, to the followers and retainers of both sides, insomuch that a servant of the house of Montague could not meet a servant of the house of Capulet, nor a Capulet encounter with a Montague by chance, but fierce words and sometimes bloodshed ensued; and frequent were the brawls from such accidental meetings, which disturbed the happy quiet of Verona's streets.” (Lamb, Charles and Mary Lamb, *Tales from Shakespeare* 255-256)

Translation: “二家有夙仇，累世莫释，甚而臧获相见，亦必愤争，至于出刃格斗。” (Lamb, Charles and Mary Lamb, *Yinbian Yanyu* 19)

In Lamb's translation, the author uses 93 English words to describe the disputed relationship between the two families. However, Lin Shu condensed it into only 25 Chinese characters in “《铸情》”(Romeo and Juliet) to express the meaning of the original text clearly. Although the description is simplified, it completely conveys the original information. This part adopts the free translation method to briefly describe the contradictory background of the two families. Here, Lin Shu's concise translation style is shown. Lin Shu uses highly condensed vocabulary, which also shows his solid literary foundation and the ability of application and expression of classical Chinese. If the words “quarrel” and “bloodshed” are translated into the words “吵架” and “杀戮” by their literal meaning, they can only convey the lexical meaning and will change the style of the article. Only being faithful to the original text can not accurately convey the original meaning. Jakobson believes that complete equivalence generally does not exist (Munday 36). The differences between Chinese and western cultures also affect translation strategies, and for translators, the strategy of domestication can better convey the original information and make it easier for readers to accept.

Example 2: “not of the house of Montague” (Lamb, Charles and Mary Lamb, *Tales from Shakespeare* 256)

Translation: “非孟氏亲串者” (Lamb, Charles and Mary Lamb, *Yinbian Yanyu* 19)

In the expression of the Montague family, Lin Shu adopted the word “孟氏” with Chinese characteristics and the translation strategy of free translation. If literal translation is used in English, it should mean “not a person of the Montague family”, the same as “非孟氏亲串者”. The word “house” has many meanings in the dictionary, including “house, residence”, “building” and “people living in a house” (Hornby 1022). According to the meaning of the sentence, if it is directly expressed as “people living in a house” or “family”, it is easy to lead to ambiguity. Because the meaning of “house” here includes not only one’s own family members, but also distant relatives and people close to the family, Lin Shu chose the word “亲串” again. This word means a broad sense of “close relatives” in the dictionary (Li 968). Here, free translation can express the meaning of the original text more accurately than literal translation.

Example 3: “.....was nearest and dearest to his heart was Bassanio.....” ((Lamb, Charles and Mary Lamb, *Tales from Shakespeare* 95)

Translation: “巴散奴者昵之，尤款款有情愫。” (Lamb, Charles and Mary Lamb, *Yinbian Yanyu* 3)

This sentence is used to describe the intimate relationship between Antonio and Bassanio. What the original text wants to express is that Antonio is the closest person to Bassanio. Lin Shu uses the word “昵” to describe Bassanio’s deep friendship with Antonio. “款款有情愫” enables readers to truly experience the intimacy between the two, paving the way for Antonio to propose to Shylock to borrow money by cutting meat for Bassanio’s marriage. Therefore, free translation method here can better enable the target language readers to achieve the reading effect of the original readers.

4.2.3 Amplification

Example: “但尼而者，犹太良有司也。” (Lamb, Charles and Mary Lamb, *Yinbian Yanyu* 6) (*The Merchant of Venice* 《肉券》)

“司祠者老伦司，道流也，喜幻术。” (Lamb, Charles and Mary Lamb, *Yinbian Yanyu* 21) (*Romeo and Juliet* 《铸情》)

The method of amplification does not used many times in Lin’s translation. One of the principles implemented in Lin’s translation is to be concise and convey feelings and ideas in the simplest words. The amplification part in the text is mainly to explain the content and make it easier for readers to understand. In the above two examples, it is to explain the characters in the text for readers’ better understanding.

4.2.4 Omission

Lin’s translation all bear the principle of simplicity. In addition to *Yinbian Yanyu*, Lin’s translated novels, such as *The Lady of the Camellias*, include many parts of omissions, deletions and other phenomena (Wei 474-475). The omission translation method appears more frequently in Lin’s translation of *Yinbian Yanyu*, which is mainly reflected in large section of discussion and background description. Through the deletion and omission of the discussion, translation becomes more concise. Although many details are deleted, the story is still complete, which also reflects Lin Shu’s skills in classical Chinese.

In “《铸情》”(Romeo and Juliet), Lin Shu used “... 似人间无此艳冶者，失声以为佳丽...” (Lamb, Charles and Mary Lamb, *Yinbian Yanyu* 19) to describe Romeo’s favor for Juliet’s beauty. The original work by Charles Lamb and Mary Lamb used detailed descriptions to highlight Juliet’s beauty. Lin Shu obviously did not translate the detailed description into Chinese. However, words like “艳冶” and “失声” are enough to let readers experience its charm.

4.2.5 Indirect Speech Transformation

Example 1: “罗密欧之友本伏利语罗密欧曰：‘.....’” (Lamb, Charles and Mary Lamb, *Yinbian Yanyu* 19) (*Romeo and Juliet* 《铸情》)

Example 2: “柏立格而叹曰：‘.....’” (Lamb, Charles and Mary Lamb, *Yinbian Yanyu* 30) (*Pericles, Prince of Tyre* 《神合》)

Example 3: “弗力德烈谓二女曰：‘.....’” (Lamb, Charles and Mary Lamb, *Yinbian Yanyu* 67) (*As You Like It* 《林集》)

In the adaptation of *Tales from Shakespeare*, Charles Lamb and Mary Lamb deleted many dialogue parts, while Lin Shu transformed the text description in the original text into direct quotations many times in *Yinbian Yanyu*. Direct speech can best reflect speakers' character, status and psychological state in the novel (Dai 721). Through direct description of characters' language in the novel, the author vividly and clearly conveys speakers' strong emotion and shortens the distance between readers and characters. Lin Shu reconstructed characters' way of speaking through dialogues, set off characters' disposition with the help of language description, and made characters distinctive. Many direct quotation statements in the text promote the development of the story. The language of direct quotation more directly shapes the character image and helps readers better understand characters' inner monologue, which is more in line with the narrative method of Chinese novels. To a certain extent, the use of direct quotation also contributed to the translation and performance of Shakespeare's plays based on *Yinbian Yanyu* in Civilized Drama Period.

4.2.6 Highlight the Description of Ghosts and Gods

Example 1: “罗密欧曰：‘明神听我。’” (Lamb, Charles and Mary Lamb, *Yinbian Yanyu* 20) (*Romeo and Juliet* 《铸情》)

Example 2: “盍成，即有盍鬼来告以未来之事。鬼为状至怪……” (Lamb, Charles and Mary Lamb, *Yinbian Yanyu* 38) (*Macbeth* 《盍征》)

Example 3: “...乃垂青驴鬼。铁坦尼亚方抱驴鬼于腕上...” (Lamb, Charles and Mary Lamb, *Yinbian Yanyu* 86) (*A Midsummer Night's Dream* 《仙豨》)

Lin Shu mentioned in the preface of the translation that Shakespeare is also a writer of “好言神怪” (good at describing gods and spirits), while “欧人之倾我国也，必曰识见局...好言神怪” (western people think Chinese are good at describing gods and spirits). The translator believes that only literature cannot make a country be powerful, or it cannot be said to be a decisive reason, while better political and religious culture counts. Therefore, Lin Shu believes that people should not

blindly learn western literature. In the translated works, it is mainly reflected in highlighting the description of ghosts and gods in the original text, while in the example sentences, it can be seen that the words “鬼”(ghost), “怪”(monster) and “神”(god) are mentioned in many stories, and it is these descriptions close to the target language that are more easily accepted by local culture. In addition, Lin Shu incorporated Confucian elements into his translation, and there appears words like “孝”(filial piety) and “义”(righteousness). In the rewriting of *Hamlet*, Lin Shu portrayed Hamlet as a filial son, which also served the purpose of educating people.

5. Conclusion

Tales from Shakespeare has promoted the dissemination and acceptance of Shakespeare in China, and the First Translation and Second Translation of the work have greatly rewritten the original work, which have an impact on the readers of the rewritten version or translation to a certain extent. Through the analysis and research on the First Translation and Second Translation of the story collection, it can be seen that although the English versions of Charles Lamb and Mary Lamb and Lin's translation are the rewriting of Shakespeare's plays, they are different in text style, word processing and so on. The adaptation of Charles Lamb and Mary Lamb is closer to youth and children's literature, while Lin Shu's translation is more in line with the reading habits of Chinese readers. Intralingual translation is mainly the adaptation of the translated style and text, while the process of interlingual translation involves the cultural differences between China and the west. It can be seen that different reader positioning and era background determine their different rewriting styles, and different versions also have different effects on the society.

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