Translation in Vietnam: A Case Study of Shakespeare’s *Romeo and Juliet*

by

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Translation is not simply a transmission from one language to another language, but the bridge connecting languages, cultures, and people around the world throughout history, from past to present, in time and space. In the mutual relationship with literary systems, translation in some cases is the pioneer orienting domestic literature from stylistics, genres to content. Translation in Viet Nam, however, has never been studied systematically, and at present is like a chaotic market in which the rhythm of three main factors, translation, proof-reading, and criticism are marching to different tunes. The thesis focuses on evaluating the functions and contributions of translation in the development of literature and society in Vietnam. Besides, the thesis uses Shakespeare’s *Romeo and Juliet* as a case study to clarify problems in translation in Vietnam.

The results synthesized from the formulation of research questions have revealed that translation in Vietnam is absolutely a great transformer of culture and a fertilizer of Vietnamese literature. The case study Shakespeare’s *Romeo and Juliet* has pointed out that present problems of translation in Vietnam are the shortage of criticism which consequently produces many poor quality translations called ‘disasters’, and of classic books for high education and research. Within deep analysis into the semantic features of the Vietnamese translation of Shakespeare’s *Romeo and Juliet* in comparison to its Shakespeare’s English, the thesis has concluded that this translation, which has been used popularly in schools over fifty years, is no longer suitable for present audiences. It is, therefore, encouraged to re-translate the text.

The thesis besides providing a whole picture of translation in Vietnam and insights into the practice of translating Shakespeare’s *Romeo and Juliet* into Vietnamese, is a valuable source for Vietnamese translation scholars to indicate strategies for the development of translation in Vietnam, and for Vietnamese translators to re-translate not only other plays of Shakespeare but also classical works of the world.
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DECLARATION OF AUTHORSHIP

I, VAN NHAN LUONG

declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

TRANSLATION IN VIETNAM: A CASE STUDY OF

SHAKESPEARE’S ROMEO AND JULIET

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. None of this work has been published before submission.

Signed:...........................................................................................................................................................................

Date:....................................................................................................................................................................................
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### Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
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<tr>
<td>ST</td>
<td>Source text</td>
</tr>
<tr>
<td>TT</td>
<td>Target text</td>
</tr>
<tr>
<td>SC</td>
<td>Source culture</td>
</tr>
<tr>
<td>TC</td>
<td>Target culture</td>
</tr>
<tr>
<td>SL</td>
<td>Source language</td>
</tr>
<tr>
<td>TL</td>
<td>Target language</td>
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<tr>
<td>SLT</td>
<td>Source language text</td>
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<td>TLT</td>
<td>Target language text</td>
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<tr>
<td>BT</td>
<td>Back translation</td>
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<td>OED</td>
<td>Oxford English Dictionary</td>
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1. Rationale
Translation is the bridge connecting languages, cultures, and people around the world throughout history, from past to present, in time and space. The quality of translation affects the closeness and tightness of those connections. A translation can cause misconceptions, contort tone, and misinterpret cultural references, while a translation can also bring a positive impression to foreign readers not only of the text, but also of the country, people, and culture of origin (Fionty, 2001, cited in Abdellah, 2002). A translation, nevertheless, often has flaws, errors, or mistakes that can be on the surface or hidden in the text (Hansen, 2010). A translation, therefore, should be considered in the context of a certain period of time because it only reflects and suits the level of education, idealism, and culture of society in that period (Horton, 2013; Steward, 2009). Steiner (1975) suggests that the original work should be translated several times by different contemporary and subsequent translators, who in turn introduce alternative versions with reciprocal, accumulative correction and criticism. In other words, evaluation in general and criticism in particular are really necessary to produce a good translation.

In regards to criticism, it helps the literary texts to exchange information and to complete and perpetuate themselves (Bennett and Royle, 2004). Besides, criticism is also the translation supporter that fulfills the infinite meanings of the translated texts (House, 1997). This, on the one side, gratifies the readers with a new and deeper love for the text they are reading and, on the other hand, it opens more directions leading to different perspectives of interpreting the text. Generally speaking, translation and criticism are the two indivisible factors necessary to produce persuasive translated works.

Translation in Vietnam at present is like a chaotic market in which the rhythm of three main factors, translation, proof-reading, and criticism are marching to different tunes (Mi Ly, 2012). Although young translators in Vietnam introduce new translations every year, their works are not peer reviewed or copy-edited. That is the reason why Vietnamese readers in recent years have found that a certain number of translated books contain overly many mistakes, both in language and expression. Translators in Vietnam at present, besides translating, have to do many different jobs at the same time because they cannot earn enough money for living as a noble translator (Nhat Anh, nd). For instance, a lack of peer review and proofreading - an important procedure before publishing a book - caused some serious mistakes in the translation of Cao Viet Dung, who translated Michel Houellebecq’s famous Les Particules Elementaires into the Vietnamese Hat Co Ban.
At present, the market for translated books in Vietnam is really chaotic with confused values, plagiarism, and unreal value promotion because publishers often start with advertisements to promote their translated books with flowery language without caring about the quality of their products. For example, Nha Nam Publisher had to withdraw their *Ban Do va Vung Dat – La Carte et Le Territoire* immediately after publishing it (Hang, 2012). Some translated works which have existed for more than fifty years and used in national textbooks over decades have become the typical models learnt by many Vietnamese generations. For instance, the translation of *Romeo and Juliet* in Vietnam by Dang The Binh has been used in schools since 1963. A full fifty years later (2013), no other Vietnamese translated text of *Romeo and Juliet* has been introduced; no conference and no evaluation of the quality of this translation have been done. Mounin (1976 : 171) suggests that:

> la traduction d’une grande œuvre théâtrale doit être refaite tous les cinquante ans: non seulement pour profiter de toutes les découvertes et de tous les perfectionnements des éditions critiques - mais surtout pour mettre l’œuvre au diapason d’une pensée, d’une sensibilité, d’une société, d’une langue qui, entre-temps, ont évolué, ont changé.


[the translation of a great theatrical work must be redone every fifty years not only to take advantage of all the discoveries and improvements of critical editions - but especially to work in tune with a thought, a sensibility, a corporation, a language which, in the meantime, have evolved, have changed]. (My translation)

Having been an English teacher for five years gives me more time and experience with careful analysis to study *Romeo and Juliet* in Shakespearean English, which helps me to identify many mistakes in the Vietnamese translated text that has been a typical and unique translation used in schools, on stages for more than fifty years.

1.2. Significance of the study

Firstly, this dissertation will draw comments on the whole picture about translation in Vietnam from the history of translation to the achievements and the present problems.

Last but not least, this study will provide insights into the practice of translating classic English writings into Vietnamese, especially the strategies in handling the intricacies of semantic features of great works such as those written by Shakespeare. In addition, while the United Kingdom (the UK) government is co-operating with the Chinese government to translate all Shakespeare’s writings into Chinese, it is hoped that this study will help evaluate whether the similar project(s) might be undertaken in Vietnamese and other languages.

1.3. Scope of the study

This study concerns itself with translation in Vietnam from the day using Nôm - the first Vietnamese language in the thirteenth century - to the present. In addition, the research
discusses the translation theories and criteria of translation in performance, in order to have a critical view of the performability of the Vietnamese translation of *Romeo and Juliet*. Finally, this thesis deals with investigating the procedures used in translating the semantic features at word level in *Romeo and Juliet* between the Shakespeare’s English original and the Vietnamese translation.

### 1.4. Research questions

This study will seek the answers to the following questions:

1. What is the history of translation into Vietnamese?
2. What are the problems of translation in Vietnam at present?
3. How was the Shakespeare’s *Romeo and Juliet* translated into Vietnamese?
3a. How were the rhythm and speech patterns in Shakespeare’s *Romeo and Juliet* translated into Vietnamese?
3b. How was the cultural context in Shakespeare’s *Romeo and Juliet* translated into Vietnamese?
3c. What types of equivalence were used in the translation process when translating Shakespeare’s *Romeo and Juliet* into Vietnamese?
3d. How was metaphor in Shakespeare’s *Romeo and Juliet* translated into Vietnamese?
3e. What types of translation procedures were used in the translation process when translating Shakespeare’s *Romeo and Juliet* into Vietnamese?

### 1.5. Organization of the study

The six chapters in this dissertation are organised as follows:

**Chapter 1.** *INTRODUCTION* aims to set the scene, designs the organization of the dissertation and clarifies the methods of research, data collection, and the procedure of this study.

**Chapter 2.** *AN OVERVIEW OF TRANSLATION THEORY* intends to introduce background knowledge about translation theory and translation strategies used in translating literary texts. Section 1 attempts to cover definitions of translation, equivalence, literary translation, translation of metaphor and back translation. This chapter continues with Section 2 which focuses on discussing the translation procedures, strategies and methods concerning equivalence on the levels of words and sentences built in the works of Newmark (1988a, 1988b), Catford (1965) and Baker (1992), and other translation scholars. I plan to use those strategies as a framework to analyse the semantic features between the English *Romeo and Juliet* and its Vietnamese translations in Chapter IV and V.
Chapter 3. TRANSLATION IN VIETNAM is structured in three main parts: Section 1 commences with the development of translation through the development of Vietnamese languages. I argue that translation has an immensely special function in the national development of Vietnam because it plays an important role in preserving Vietnamese culture through many ups and downs of historical changes, as well as introduces new elements into Vietnamese literature. Section 2 investigates the achievements of translation in Vietnam through its history. I highlight the typical gains in the fields of literature, idealism, and culture. Section 3 discusses the problems in recent years of translation in Vietnam. I point out that this systematic problem stems from a non-criticism of translation. Section 4 focuses on some suggestions to solve those present problems. All in all, this chapter hopes to raise the awareness to translators and specialists in translation in Vietnam so that they can encourage a campaign of positive development of translation in the country.

Chapter 4. SEMANTIC FEATURES IN ROMEO AND JULIET OF THE ENGLISH ORIGINAL AND THE VIETNAMESE TRANSLATION examines the changes between the English original and Vietnamese translation of Dang The Binh in terms of semantics, using the framework mentioned in Chapter II. The chapter carefully compares and contrasts each pair of words line by line to show the differences and discuss the effects of those changes to the meaning in the ST. The chapter includes five sections, in which Section 1 will discuss the rhythm and speech patterns in the translation, in order to see if those factors match the original. Section 2 will focus on the transference in the cultural context undertaken by the translator to make his text familiar to Vietnamese audience. Section 3 will examine how the translator deals with Equivalence. Section 4 will evaluate the metaphor. Section 5 will give the discussion and statistics on the translation procedures used in the translation. The findings in this chapter are the prompts for present Vietnamese translators and translation scholars to conduct similar analyses of Vietnamese translations of other Shakespearean plays.

Chapter 5. ACT 3 – SCENE 5 – A COMPARISON OF THE TRANSLATIONS AND SUGGESTIONS starts with Section 1 using the analysis in Chapter IV and framework suggested in Chapter II to compare and contrast the two Vietnamese translations of Act 3 –Scene 5 in Romeo and Juliet. This section also discusses the good points that the suggested translation can make in comparison to the other two translations. The chapter will end with Section 2 which is a review of the whole suggested translation, with detailed analysis of the rhythm and semantic features.
Chapter 6. CONCLUSION summarises the discussions throughout the six chapters and stresses the limitations and implications, as well as suggestions for further researches based on the background of this study.

1.6. Aims and Objectives

1.6.1. Aims
This study aims at giving an overview of translation in Vietnam, and providing insights into the practice of translating Shakespeare’s Romeo and Juliet as well as his other works into Vietnamese.

1.6.2. Objectives
To achieve these aims, the study will have the following specific objectives:
- The historical development of translation in Vietnam will be synthesised through typical milestones of Vietnamese language development.
- Dramatic translation theory will be discussed in order to investigate the translatability of performance.
- Current translation theories will be synthesised and analyzed through the well-known writings of great translation specialists: Baker, Newmark, and Catford. Besides, equivalence, metaphor, and translation procedures will be examined for using as the framework in chapter IV and V.
- Shakespeare’s Romeo and Juliet and its Vietnamese translations will be compared, with a focus on the features rhythm and speech patterns, cultural context, equivalence, metaphor, and translation procedures to see how the Vietnamese translation maintains those factors of the ST as well as how the translators translate Romeo and Juliet into Vietnamese.
- The translation strategies used in translating Shakespeare’s Romeo and Juliet will be synthesised and illustrated by charts.

1.7. Methods of research
This thesis is carried out with a considerable concentration on mixed methodologies, including qualitative method, quantitative method, descriptive method, and contrastive method.

Qualitative method, according to Silverman (2001), can present the insights behind the numbers and facts to clarify different layers of meaning conveyed by the speaker. In linguistics, applying qualitative method tends to be the most appropriate choice of language researchers, who use it as the tool to encounter the multiple meanings as well as the value patterns that quantitative method cannot express (Lincoln and Guba, 1985). The qualitative method in this study is expressed in analyzing the social influences on the history of translation in Vietnam, as well as the contributions of translation to the Vietnamese literature and culture in Chapter III,
examining the performability of a dramatic translated text and the translatability of performance in chapter III, and discussing the semantic changes due to the translation process between the English and Vietnamese translation of Shakespeare’s *Romeo and Juliet*.

Rasinger (2013) states that quantitative method deals with different mathematical types, such as numbers, charts, graphs, and statistics. Quantitative method is applied to measure ‘how much’ and ‘how many’ of the case study (Rasinger, 2013: 10). The quantitative method in this study is firstly used in Chapter III to collect documents, writings, and articles about translation in Vietnam. Secondly it is used to count the number of translations from Kanji to Nôm, and from Nôm to modern Vietnamese (Chữ quốc ngữ). Thirdly, this method is used in Chapter IV in counting the frequency of occurrences of translation strategies. Charts and tables will be used to illustrate the popularity of all strategies.

Qualitative method always goes with descriptive method that is neutrally used when comparing the ST and the translated text (Toury, 1995). The descriptive method in the study is firstly used in Chapter III to describe the tables and charts that illustrate the number of translations from Kanji to Nôm, and from Nôm to modern Vietnamese. Secondly, the method is used to describe the table of occurrences of translation strategies, as well as the semantic features of English and Vietnamese translation of Shakespeare’s *Romeo and Juliet* in Chapter IV.

According to Johansson and Hofland (1994), contrastive analysis is objectively used together with qualitative method and descriptive method when comparing two or more languages. The contrastive method in this study is expressed in comparing the similarities and differences, in terms of semantic features of lexicon features of phrases and sentences between the English and Vietnamese translation of Shakespeare’s *Romeo and Juliet* in chapter IV and V.

This PhD thesis is a significant contribution to the academic research in English used in Vietnam because it is the pioneering work on reviewing the history of translation in Vietnam, comparing Shakespeare’s *Romeo and Juliet* with its Vietnamese translations. These ‘first-hand’ discussions, studied with both qualitative and quantitative methods, will be demonstrated in my thesis named *Translation in Vietnam: A Case Study of Shakespeare’s Romeo and Juliet*. 
CHAPTER II: AN OVERVIEW OF TRANSLATION THEORY

The following discussions with the purpose of building an intellecutal framework for the case study of this research, focus on the basic concerns in Translation Studies, including: definitions of translation, translation theories, equivalence, literary translation, and the translation of metaphor. Furthermore, as a play for stage performance, Shakespeare’s *Romeo and Juliet* belongs to the kind of dramatic texts which, in translation, require some special criteria. Therefore, another part of this chapter will be devoted to dramatic text translation. Last but not least, the chapter will also focus on translation procedures/strategies, amongst which those suggested by Newmark and Baker and some other scholars are considered as a framework to be used in chapters IV and V.

2.1. Theoretical background

2.1.1. What is translation?

Since humans spread out their appearance over the earth, languages have become one of the distinctive barriers preventing them from understanding each other. Like the legitimate offspring of language phenomena, translation and interpretation have been the means to fill the information gaps in daily communication and interaction between people. Translation, occurring in all aspects of life, is therefore considered as a science, an art, and also a skill (Chukovskii, 19841; Newmark, 1988a2; Miremadi, 19913; Zaixi, 19974). In a scientific sense, it requires full background understanding of the structures of the languages (Toury, 1982). In terms of art, it necessitates the artistic talent to transfer the ST to be an accessible product to the readers of another language (Miremadi, 1991; Chukovskii, 1984). On the aspect of skill, it associates with the acts of smoothing to overcome any difficulties in the translation process, and also introduces the translation of what does not exist in the TL (Zaixi, 1997; Newmark, 1988a). Leppihalme (1997) emphasises that translation is a skill to fill the intercultural gaps and intertextual communication of the cultural bumps. Metaphorically, Evans (2008: 155) asserts that ‘a translation is the performance of the source text in a different language’.

The word translation is etymologised from the Latin translatio which is the combination of trans- and latius with the meaning carry or bring across. The dictionary definition of translation is the act to change a spoken or written text in one language to another form of language

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1 Chukovskii (1984: 93) confirms that ‘translation is not only an art, but a high art’.
2 Newmark (1988a: 7) states that translation is ‘a craft’.
3 Miremadi (1991: 39) states that ‘whether translation is considered an art or a science, it is, in its modern sense, a by-product of a long history of trials and errors, developments, improvements and innovations’.
4 Zaixi (1997: 339) states that ‘translation is a process, an operation, an act of transferring. It is mainly a skill, a technology that can be acquired. In the meantime, it often involves using language in a creative manner so that it is also an art’.
Another classic way to define translation is to find the equivalents in the TL for the words in the original one (Sa'edi, 2004). Giving a definition of translation is not easy, although it has been debated for hundreds of years, since the day human beings created more than one language. Munday (2001: 4-5) states that translation can be considered in three different types: a general field of study, a product, and a process. Translation cannot be the conversion of symbols as in algebra in which, for example, the equation is not changed whether it is illustrated in the formula of \(a + b\) or \(q + r\) (Nguyen, 2005). Because of dealing with languages whose words and phrases bring different meanings even when used in the same framework, translation can convert to target symbols if, and only if, the original ones are clarified in terms of understanding. Translation is not simply the process of filling the linguistic gaps between the ST and the TT, but also the ‘spaces psycho-physiological encounter with the text’ (Scott, 2006: 4).

In other words, the process of comprehension should go ahead before embarking upon translation (Seleskovitch, 1976).

Translation seems to appear in all aspects of life, so Steiner (1975: 47) confirms that ‘human communication equals translation’. In fact, in the actual process of producing an utterance, people translate their thinking through the means of language. This supposition leads to the explanation that whatever people speak and write is also the translation. In terms of text, Paz (1971: 154) states that ‘every text […] is the translation of another text’. Sharing this point of view, Chesterman (1997: 14) characterises that ‘all writing is translation’. Besides, Saramago (1997: 85) declares that ‘to write is to translate […] We transfer what we see or feel into a conventional code of symbols’. To clarify the role of translation in daily life, Rosenzweig (1926) observes that translation is an intensely common task for everybody when they are speaking, by transferring ideas to language.

The plethora of definitions of translation, according to Nida (1964), is various in terms of the differences of purpose and understanding as well as perspective of translation scholars and audiences. In terms of meaning and style, Nida and Taber (1982: 12) postulate that ‘translation consists in reproducing in the receptor language the closest natural equivalent of the SL message, first in terms of meaning and secondly in terms of style’. In this manner, it is possible to understand that a translation should give priority to the task of giving the most natural meaning of the ST, and should be consistent with the author’s writing style. Sharing the same vein of thought, Bell (1991: 5) states that ‘translation is the expression in another language (or the TL) of what has been expressed in another, SL, preserving semantic and stylistic equivalences’. Some other scholars focus on the aspect of equivalence. For example, Meetham

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5 Oxford English Dictionary: oed.com
and Hudson (1969) and Catford (1965) take the same line on the replacement of an equivalent textual material in the second language. Meetham and Hudson (1969: 713) observe that ‘translation is the replacement of a text in one language by a replacement of an equivalent text in a second language’, while Catford (1965: 20) defines ‘translation [as being] the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)’. Their definitions of translation focus on the text itself without clarifying types of equivalents that can be used. Functionalists approach translation from the perspective of the demanded functions of the translated text. Nord (2007: 182) states that ‘translation is the production of a functional TT maintaining relationship with a given ST that is specified according to the intended or demanded function of the TT’. She emphasises the role of culture in translation arguing that culture is more important than language because it affects the way people understand each other. In her opinion, if the translator does not know a country’s cultural codes, the best way is not to translate a text. Nord (2007) continues clarifying the two senses of translation in terms of wide and narrow understanding. She states ‘translation is, in a narrow sense, any translational action where a ST is transferred into a TC and language. According to the form and presentation of the ST and to the correctibility of the TT we distinguish between oral translation (= ‘interpreting’) and written translation (= ‘translation’ in the narrow sense)’ (2007: 141). In terms of functional aspect, Sager (1994: 293), on his wonder of how to reflect the professional translating process in the translation environment, states that ‘translation is an extremely motivated industrial activity, supported by information technology, which is diversified in response to the particular needs of this form of communication’. Translation is, in fact, a channel of communication not only between the ST’s author and the target readers, but also between regions, communities, countries, and even eras. A translation could be seen as the twin of an ST if it was reflected through a clear mirror from which all aspects in the ST, from meaning, idea, style, and pun, to rhythm, rhyme, and the like, are maintained exactly in the TT. This, however, has never happened, even though a text is translated inside the same language or even by the same author. A colourful mirror provides an artistic image to talk about translation in which the product to the target readers has been re-written and modified in terms of semantics, stylistics, and cultures.

Providing an impetus to the theory of translation by introducing the concept of equivalence in difference, Jakobson (1959) brings a new view to the study of equivalence. According to the scholar (1959: 233), there are three kinds of translation:

+ **Intralingual translation or rewording** is an interpretation of verbal signs by means of other signs in the same language.

+ **Interlingual translation or Translation proper** is an interpretation of verbal signs by means of some other languages.
Intersemiotic translation or Transmutation is an interpretation of verbal signs by means of signs of nonverbal systems.

In terms of intralingual translation, Jakobson paraphrases his idea that translators often use synonyms to convey the ST into another way of expression, which confirms the fact of having no full equivalence between code units. For him, in the translation process two equivalent messages are coded into two different codes. He believes that the distance between languages in terms of grammar could be wide or narrow, but sometimes translators are unable to find equivalents for the ST in the TL. Jakobson (1959: 234) continues with his point of view that ‘whenever there is deficiency, terminology may be qualified and amplified by loanwords or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions’.

In comparison to the theory of translation suggested by Vinay and Darbelnet (1958), Jakobson expresses some similarities by focusing on the fact that translators could apply different methods in finding equivalents whenever linguistic approaches are out of their functions, such as: loan-translations, and neologism. It means that there are always solutions for the translators to translate an ST to a TT, no matter what the gaps in the cultural or grammatical aspects between the languages.

Catford (1965: 20) generalises all types of translated objects in the term textual material which appears in his definition that translation is ‘the replacement of a textual material in one language (SL) by equivalent textual material in another language (TL)’. Catford focuses on the two terms textual material and equivalent while Chesterman (2012) and Henry (1984) consider the term replacement is like a mechanical act of replacing the SL graphology by an equivalent graphology. Metaphorically speaking, translation is not simply the process to measure the size of a brick and then find the same size stone to replace it, but the process of studying the original material’s structures, features, and quality then finding the equivalent ones in the target source. Sometimes, target equivalents need to be carefully chosen to get the best ‘replacement’; however, in the case where there is no equivalent in the target source, the translator creates or substitutes with a new or near equivalent. A stretch of language in the TL can be equivalent to the same one in the SL in terms of word meaning, but one of the major tasks of translation is to pay heed to the pragmatic, cultural, and idiomatic features in the ST. Therefore, Catford’s textual material and replacement seem suitable for mechanical activities, but not translation – due to its complexity.

Newmark (1991: 7) still pays attention to replace but narrows down Catford’s textual material to written message and/or statement. He writes that ‘translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language’. Differing from Catford’s point of view that the translator
mechanically replaces textual equivalents, translation with Newmark emphasises how to convey the message in the ST because translation is a craft – an art to create new products. My point of view (shared with Brislin, 1976; Larson, 1998) sees translation not only as the act of transferring a language to another language, but also conveying the message of time, space, history and era. The Renaissance is the holy period of literature, particularly in Europe, for example, but quite peculiar to Vietnamese people. Translating literary works of this time, such as the writings of Shakespeare to Vietnamese, apart from the language, also needs to convey the whole image about society, people, and lifestyle.

Some scholars (Hymes, 2000; Wilson, 2009; Venuti, 1995) believe that it is not language but culture which is the barrier to have a successful translation. As a prior researcher following this opinion, Seleskovitch (cited in Nida, 1964: 200), states that ‘everything said in one language can be expressed in another one - on condition that the two languages belong to cultures that have reached a comparable degree of development’. As a matter of fact, two different languages never share all the same features such as phonetics, semantics, and syntax. If so, they are no longer distinguished. Therefore, there are some things that exist in one language but do not appear in another language. Also, two cultures might belong to the same region and be comparable with each other. Culture is also unique because it stands for the distinctive characteristics of a certain group or nation. In terms of culture, translation is also considered as the bridge connecting cultures by the conversion of a linguistic system. Vermeer (in Snell-Hornby, 1988), in the 1980s, claimed translation primarily as the tool transferring cultural factors which require translators to be professionally multi-lingual and multi-cultural. In other words, the more the translator is aware of language(s) and culture(s), the better the translation the translator can produce.

Consequently, I still believe that whenever the purpose of translation is clarified, the debates on giving a definition of translation might stop. On this aspect, in the light of skopos theory, Vermeer (2000) believes that it is worthwhile for the translator to explore the reason why the text is translated as well as the function of that translation. Forster (1958) suggests that the translator should understand the purpose of the ST before making the author’s meaning clear. According to him, a translation could be perfect if it fulfills the same purpose as the ST. Generally speaking, an author never foresees all the purposes in his/her writing. Depending on the social backgrounds, historical periods, levels of education, and sometimes politics, readers or translators usually infer a writer’s writing purpose(s). Instead of trying to produce a perfect translation, which seems hard to produce, the translator pursues significant goals to have a

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6 In terms of Purpose in translation, more discussion is at Skopos Theory (2.1.2.4).
translation that should be easy to read, fluent and smooth, idiomatic, conveying the literary subtleties of the original, distinguishing between the metaphorical and the literal, reconstructing the cultural/historical context of the original, making explicit of what is implicit, and transferring as much as possible the meaning of ST (Massoud, 1988). Overall, I have been trying to generalise the final purpose of translation. I believe that a translation is not produced to be read for fun, to compare the talent of translators, or to compete in a tournament. A translation could only be good or perfect whenever it preserves as fully as possible the linguistic, social, historical, and moral values in the ST. In my view, translation is the process of designing an equivalent ‘body’ in the TL to preserve all the surface and hidden values of the work in the SL. This research is a study into Translation Studies. Therefore, understanding the definitions of translation is the fundamental background for further discussions in the following chapters.

2.1.2. Translation theories

Newmark (1980) states that the main tasks of translation theory are, firstly, to set up the most suitable translation methods or translation strategies for the variety of texts and text-categories; secondly, to establish a framework of principles, rules, background, and hints for the process of translating, criticizing, and problem solving in translation. Maier (2000) adds that translation theory requires specific criteria for the procedure of practical evaluation. The following discussion aims at introducing the typical translation theories that function as the framework of the approaches to translation used in the Vietnamese translation of Romeo and Juliet which I am going to analyze in chapter IV and chapter V.

2.1.2.1. Philological theories

Rooted in the seventeenth and eighteenth centuries in Europe, the philological theories have been focusing on the feature of faithfulness, where the translator brings the text to the reader or brings the reader to the text. According to Nida (1991: 22), the philological approach to translation is contributed to by Luther (1530), Dolet (1540), Cowley (1656), Dryden (1680), and Pope (1715). Among these scholars, the influence of Luther is the ‘greatest’ (Nida, 1964: 20). The greatest German philosopher Friedrich Daniel Ernst Schleiermacher (1768-1834) contributes his theories of hermeneutics (interpretation) and translation with high influences to the practice of Translation Studies (Stanford Encyclopedia of Philosophy, 2002). This philological perspective continues receiving the concern and contribution of more modern translation specialists, such as Cary and Jumpelt (1963), Steiner (1975), and Felstiner (1980). According to the definition in the OED, philology means a fondness of words and love of literature, which deals with the historical, linguistic, interpretive, the historical study of the phonology and morphology of languages, and critical aspects of literature. Following this nature, philological theories in translation are mostly concerned with literary works, with the
aim of ‘conveying the most exact information possible […] achieved by a literal translation’ (Nabokov, 1973: 81).

Studies in this manner are mainly concerned with the development of language and the literary research. In other words, philological theories compare the functional correspondence, literary genres, stylistics, and rhetoric between the SL and TL. Nida (1976: 67-68) states that the fundamental of philological theories is the ‘philological approach to literary analysis’ with higher level of treatment of ‘all kinds of stylistic features and rhetorical devices’.

Phylological theories will help to indicate how faithful the Vietnamese translation is to the ST.

2.1.2.2. Linguistic theories

Nida and Taber (1982: 152) explain that the linguistic approach to translation not only focuses on word level but also higher hierarchy from sentence to paragraph, as well as discourse. Nida (1976) emphasises that these theories focus on the comparison of the linguistic structures between the SL and TL due to the application of cognitive anthropology, semiotics, pragmatics, and Machine Translation which runs the procedure of analysing linguistic descriptions of the SL and TL. Catford (1965: 1) starts with the following phrase in the opening of his A Linguistic Theory of Translation that ‘clearly, then, any theory of translation must draw upon a theory of language - a general linguistic theory’. From this point of view, translation is simply the process of choosing equivalent linguistic units in the TL for the SL, without taking consideration of context, stylistic, genre, or connotation. Nida and Taber (1982: 134) consider linguistic theories in translation can bring the ‘faithful’ translated text because the linguistic translation ‘is one which only contains elements which can be directly derived from the ST wording, avoiding any kind of explanatory interpolation or cultural adjustment which can be justified on this basis’.

Nida (1976) introduces his three-stage model in which surface elements such as grammar, meaning, and connotation of the SL are analysed, transferred, and restructured to be the equivalent TL surface elements. On linguistic theories in translation, Newmark is also a prominent figure with his introduction of communicative and semantic translation which in some ways resembles the formal and dynamic equivalent of Nida. Newmark (1988b: 39) states that communicative translation concentrates on the effects to readers, while semantic translation focuses on the semantic and syntactic features. He illustrates the two approaches as follows:

![Figure 1: Newmark’s Two Approaches to Translation](image-url)
Generally speaking, the linguistic approaches to translation are the fundamentals from which my analysis into the semantic features of the Vietnamese translation of *Romeo and Juliet* in chapter IV and V will provide the boundary for the discussion and seeking for the closest natural equivalent as the target.

### 2.1.2.3. Functional theories

Functional theories in translation took the shift from the emergence of communicative and functional approaches to the analysis of translation in the 1970s and 1980s by subsuming the studies on text type and language function of Katharina Reiss, model for text analysis of Christiane Nord, skopos theory of Hans J. Vermeer, and the theory of translational action of Justa Holz-Maattari. The following discussion will generalise those approaches to see how they are relevant to my analysis in chapter IV and chapter V.

#### a. Text-type theory

Reiss (1977) states that the most appropriate level of communication in translation between the ST and the TT is the whole text, not the words or sentences. By linking the functional features of text types to translation methods, Reiss (1977: 108-109) points out the following characteristics:

1. ‘Plain communication of facts’: to transmit the information, knowledge and opinions, the language dimension is logical or referential, and the main focus of the communication is the content or topic. In this case, the text type is informative. For example, report, lecture and tourist brochure belong to informative text type.
2. ‘Creative composition’: the language dimension is aesthetic. The author or ‘sender’, as well as the message form, is foregrounded. The text type in this case is expressive. For example, a poem belongs to a highly expressive and form-focused style.
3. ‘Inducing behavioural responses’: the appellative function aims to appeal to or persuade the reader or ‘receiver’ of the text to act in a certain way. The form of language is dialogic, the focus is appellative and this text type is operative. For example, an advertisement is clearly operative because it attempts to persuade customers to buy a product.
4. ‘Audiomedical texts’, such as films and visual and spoken advertisements which supplement the other three functions with visual images, music, etc.

Hatim and Mason (1990), however, believe that no text is purely informative, expressive or operative. Hatim and Mason continue that all texts are hyrids, which facilitates in some cases a text to be a mixture of different text types, depending on the purposes of the writer, as well as the contextual layer covering the text at the time it is written. For instance, a bibliography is a mixture of informative and expressive text because it provides information as well as functions
as a piece of literature; a sermon is a mixture of informative and operative text types because it mentions religion and persuades people about some ways of behavior. Reiss (cited in Munday, 2001: 76) also discusses the four ‘specific translation methods according to text type’ as follows:

1. The TT of an informative text should transmit the full referential or conceptual content of the ST. The translation should be ‘plain prose’ without redundancy, but with the use of explication when required.

2. The TT of an expressive text should transmit the aesthetic and artistic form of the ST. The translation should use the ‘identifying’ method, with the translator adopting the standpoint of the ST author.

3. The TT of an operative text should produce the desired response in the TT receiver. The translation should create an equivalent effect among TT readers.

4. Audiomedial texts require the ‘supplementary’ method, written words with visual images and music. The text type approach moves translation theory beyond a consideration of lower linguistic levels, the mere words beyond even the effect they create, towards a consideration of the communicative purpose of translation.

Reiss (1971: 54-88) discusses the criteria in terms of extra-linguistics and intra-linguistics, that: intralinguistic criteria include semantic, lexical, grammatical and stylistic features; extralinguistic criteria include situation, subject field, time, place, receiver, sender, and ‘affective applications’ (e.g. humour, irony, and emotion). Reiss (1971: 69) considers how the important role of those criteria is not stable, but varied according to different types of text. For example, content-focused text requires the priority of preserving semantic equivalence; news often takes grammatical features as its concern, whereas a science book is concerned about the individual style of the ST; metaphor should be maintained in the translation of an expressive text rather than preserving in an informative text (Reiss, 1971: 62). The TT sometimes has different communicative function from the ST. For instance, the novel *Guilliver’s Travels* of Jonathan Swift was originally written in a satirical view to attack the government (in this case it is an operative text) but it is translated as ‘ordinary entertaining fiction’ (in this case it is an expressive text) (Reiss, 1977: 114). Within critical view, Fawcett (1997) questions the limitations of the suggested types of text of Reiss, and Nord (2007: 40) adds ‘phatic’ function as an additional type of text. She illustrates her term with the example of using the phrase ‘Ladies and Gentlemen’ that is often used in a formal announcement.

Using the classification of Reiss into types of text and Hatim and Mason’s text typology and hybridity will show which text type and translation methods the translator used in his Vietnamese translation of *Romeo and Juliet*. 
b. Translational Action Theory

This theory considers the translation process as the product-oriented or outcome-oriented human interaction emphasising the satisfaction of readers about the intercultural transmission from the SL to the TL. Translational action focuses on the communicative function when producing a TT whose genre and form should be carefully guided to be suitable to the TT culture by the translator who, as an expert in translational action, guarantees that the intercultural transfer can happen efficiently (Holz-Manttari, 1984). According to Holz-Manttari (1984: 109-111), the translational action involves many different roles and players, namely: The initiator (the company or individual who needs the translation); The commissioner (the individual who contacts the translator); The ST producer (the individual within the company who writes the ST, not necessarily always involved in the TT production); The TT producer (the translator); the TT user (the person who uses the TT, for example as teaching material or sales literature); and the TT receiver (the final recipient of the TT, for example the students in a TT user's class or clients reading the translated sales literature). Nord (2007: 18) highlights the purposeful activity of the translational action to fulfill the intercultural communication in the following diagram:

![Figure 2. Translation as a form of Mediated Communication](image-url)
By using the analysis of Holz-Manttari (1984) the translational action in the translation process of the play will be demonstrated clearly in Chapter III when discussing the mutual relationships between the reader, translator, and publisher in Vietnam.

c. Skopos theory

This theory emphasises the aspects of pragmatics of translation and interaction between translations whose form is aimed or purposed, varied and fulfilled due to the context in the TC of the translated text. Vermeer (1990: 42) states that skopos theory ‘expands the possibilities of translation, increases the range of possible translation strategies, and releases the translator from the corset of an enforced – and often meaningless – literalness’. Although the aim and purpose of the translation is perfectly fulfilled, Baker (2005) emphasises that there are still some inadequate factors such as stylistics, lexis, and syntax because the translator only focuses on enriching the meaning of the message in his translation of non-literary text types in order to meet the skopos, while the contextual factors are sometimes ignored. In the light of skopos theory, translation is no longer the process of transcoding between languages, but the process of human action with its outcome *translatum* and *translat* (Vermeer, 2000: 174). It is crucial for the translator to know the reason why a text is translated and the function of the translated text.

Reiss and Vermeer (1984: 119) set the rules of this theory as follows:

1. A translatum (or TT) is determined by its skopos.
2. A TT is an offer of information (Informationsangebot) in a TC and TL concerning an offer of information in a SC and SL.
3. A TT does not initiate an offer of information in a clearly reversible way.
4. A TT must be internally coherent.
5. A TT must be coherent with the ST.
6. The five rules above stand in hierarchical order, with the skopos rule predominating.

It is explained that skopos theory with its rules above concentrates on emphasizing the importance of the relation between the ST and TT in terms of linguistic and cultural contexts. The translator plays the key role in the communicative process and producing the *translatum* whose function in the TC is not necessarily always the same as in the SC. Besides, internal textual coherence and external textual coherence linking the TT and ST are the fidelity rule, which means that the TT should be translated with the intention of being relevant to the TT receivers as well as the ST (p.113). Vermeer (2000) confirms the advantage of the skopos theory, that it allows different approaches to translating the same text according to the purpose and commission of the translator.
My analysis in chapter IV will try to clarify the purpose of the translation to see if the translator has matched it with his translated text.

d. Nord’s model of text analysis

Nord (1991) introduces her functional model of text analysis which studies the text at or above sentence level. Firstly, Nord (1991: 72-73) distinguishes two basic types of translation, namely documentary translation and instrumental translation. She argues that documentary translation ‘serves as a document of a SC communication between the author and the ST recipient’ (1991: 72). In this case, literary, word-for-word and literal translations, for example, often allow the TT reader to access the original ideas of the ST, but the reader is still aware that the TT is a translation. Alternatively, according to Nord (1991: 73), an instrumental translation ‘serves as an independent message transmitting instrument in a new communicative action in the TC, and is intended to fulfill its communicative purpose without the recipient being conscious of reading or hearing a text which, in a different form, was used before in a different communicative situation’. It means that the TT receiver sees the translation as the ST because it conveys the same communicative function. For example, a translated instruction of a cooking recipe or a translated computer manual has the same function of instructing users in ST and TT.

Nord (1991: 1) explains that her Model of Text Analysis in Translation aims at illustrating a general model that can be applied to all types of text to analyze the ST’s interlinked extratextual factors (1991: 35-78) and intratextual features (1991: 79-129) by clarifying the translation strategies and purpose of the translation. In order to do this, Nord (2007: 59) highlights ‘three aspects of functionalist approaches’ as follows:

1. The translation brief – The importance of the translation commission (2007: 59-62): the translator should compare the profile of ST and TT to see where the two texts diverge. The commissioner needs to provide information such as: the intended text function; the addressees (sender and recipient); the time and place of text reception; the medium (speech and writing); the motive (why the ST was written and why it is being translated).

2. The role of ST analysis (2007: 62-67): Whenever the translator finishes comparing the ST and TT profiles, the next step should be done by analyzing the functional priorities of the translation strategy using the following intratextual factors (2007: 79-129):
   • subject matter;
   • content: including connotation and cohesion;
   • presuppositions: real-world factors of the communicative situation presumed to be known to the participants;
   • composition: including microstructure and macrostructure;
   • non-verbal elements: illustrations, italics, etc.;
• lexic: including dialect, register and specific terminology;
• sentence structure;
• suprasegmental features: including stress, rhythm and 'stylistic punctuation'.

3. The functional hierarchy of translation problems (p.62):
   a/. The intended function of the translation should be decided (documentary or instrumental).
   b/. Those functional elements that will need to be adapted to the TT addressees' situation have to be determined (after analysis of the translation commission as in 1 above).
   c/. The translation type decides the translation style (source-culture or target-culture oriented).
   d/. The problems of the text can then be tackled at a lower linguistic level (as in the ST analysis in 2 above).

My analysis in chapter IV will use the model of text analysis of Nord as a framework to investigate the Vietnamese translation of *Romeo and Juliet* as a case study.

2.1.2.4. Polysystem theories

Polysystem theories were first introduced in the writings of Even-Zohar in 1969 and 1970. It is rooted from the hierarchical literary system of Tynjanov’s theory with the concepts such as norms, system, evolution, and defamiliarisation (Even-Zohar, 1990a). The term *Polysystem* is used to describe the whole network of inter-related literary and extra-literary systems within society, including all minor and major literary systems that exist in a given culture. Besides, Polysystems Theory approaches to clarify the function of every kind of writing in the context of given culture in the boundary of the central of canonical literary to the marginal non-canonical literary texts (Gentzler, 1990). In other words, the framework of Even-Zohar’s Polysystem theory is ‘the analysis of the intrasystemic relations between conflicting literary structures’ (1990: 214). Although translated literature is just a part of the discussions in Even-Zohar’s Polysystem theory, it is shown that translated literature has different functions ‘depending upon the age, strength, and ability of the particular literary polysystem’ (1990: 214). In fact, the research of Even-Zohar explores the multi-relations between the major systems and minor subsystems, whose literary nature in particular is not adequately equal between various systems and types. These systems, according to Even-Zohar, possess hierarchical relations in which some are at primary levels and some others are at secondary levels (1990: 16).

As a massive theory, besides covering the interrelations between literary systems, Even-Zohar’s polysystem also takes into account translated literature. Even-Zohar (1978: 15) states that despite receiving less concern, no one can deny the important role of translated literature ‘in the synchrony and diachrony of a certain literature’. Through this perspective, Even-Zohar has a better understanding of the nature of polysystem which allows him to use his data as proof
confirming the inaccuracy of previous system models that classify translation as secondary systems. He suggests that translated works and the literary polysystem have a mutual relationship that cannot be distinguished as to which is primary and which is secondary because they are variable, operated by the literary system in specific circumstances (Even-Zohar, 1990b). Even-Zohar (1990b: 47) states that there are three conditions (social circumstances) affecting the primary position of a translation:

(a) when a poly-system has not yet been crystallised, that is to say, when a literature is "young," in the process of being established;

(b) when a literature is either "peripheral" (within a large group of correlated literatures) or "weak," or both;

(c) when there are turning points, crises, or literary vacuums in a literature.

In the first condition, the task of translation is to ‘fulfill the need of a younger literature’ to apply its newly found tongues for various kinds of writing. Young literature, however, ‘cannot create all genres and forms’ (Gentzler, 1990: 219). Therefore, it benefits from other literatures and translated literature which then becomes one of the most important systems in a certain amount of time. In the second case, the situation is the same as the first one when a weak literature (normally of a smaller nation) is unable to produce all kinds of writing; translated literature then functions as the bridge connecting the ST with the TT by importing new ideas through the creative writers. In the third situation, the historical circumstance might be the main reason causing the interruption between new writers and old literary models. Translations and translated literature will introduce new elements to fulfill the gaps. Even-Zohar (1990b: 48) continues that the opposite social conditions lead to the fact that translation plays as the secondary importance in the polysystem. Gentzler (1990: 220) assumes that ‘despite playing a secondary role, translations produced under these circumstances may paradoxically introduce new ideas into a culture while at the same time preserving traditional forms’. In the light of polysystemic analysis, translated literature can be a central or peripheral system depending on the following two conditions: (a) how texts to be translated are selected by the receiving culture, and (b) how translated texts adopt certain norms and functions as a result of their relation to other TL systems (Gentzler, 1990: 220; Even-Zohar, 1990b: 49).

Concerning the influence of translated literature on the translation norms of a given culture, Even-Zohar (1990b: 50) states that whenever the translated literature reaches its primary position, the borders between STs and their translations are ‘diffuse’, and the definitions of translation is widened so that it includes ‘adaptations’, ‘versions’, ‘imitations’, and ‘adoptions’.

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7 See also: Gentzler, (1990): 219).
Polysystems Theory’s advantage is that it ‘allows its own argumentation, and integrating the study of literature with the study of social and economic forces of history’ (Gentzler, 1990: 222). The term ‘poly’ in the use of Even-Zohar does not limit the number of relations and interrelations whose principles are also applicable to describe both the inter-relations and intra-relations in the literary system. Thanks to the early works of Even-Zohar, the role of translation within the literary system was no longer ignored but was given more attention from the literary and translation theorists. Within his revision, how the translations are selected, functioned and categorised are simplified. Besides, according to Gentzler (1990: 223), Polysystems Theory ‘is entering a new phase in which extra-literary factors such as patronage, social conditions, economics, institutional manipulation are being correlated to the way translations are chosen and function in a pure literary system’. As a structuralist, Even-Zohar sees culture as the highest structure organised by human. Therefore, texts in Even-Zohar’s polysystem are the cultural fabrics in a unified, and highly stratified structure regulated in the ‘system of cultural heterogeneity (1990: 224). Even-Zohar (1978: 39) concludes that ‘all literary systems strive to become polysystemic’ because the systems will be petrified of stagnation if this striving to become a whole is not done.

The role of translation in Even-Zohar’s Polysystems theory ‘is determined by the heterogeneous nature of differing systems and ultimately depends on shifting cultural conditions’ (Gentzler, 1990: 225). Gentzler comments that the studies of Even-Zohar into translation are ‘perhaps the most important to date in the field of translation theory… as well as in literary theory in general’. In fact, Even-Zohar’s work innovates and manifests ‘the temporal nature of aesthetic presuppositions by looking at actual translations within the larger sociological context’ (1990: 225). Even-Zohar’s theory tends to generalise and set up the universal laws applying in literary systems. While traditional universals of language use the same structures to analyse all languages, Even-Zohar’s universals are based on ‘inherent differences of forms always already in conflict within a given culture as well as on the existence of new and unfamiliar forms which can be imported from foreign cultures’ (Gentzler, 1990: 225). Also in this book, Even-Zohar (1978: 46-52) discusses in detail thirteen possible universals of literary contacts to give better understanding of intercultural relations:

1/ Literatures are never in non-contact
2/ Literary contacts are not necessarily linked with other contacts between (two) communities
3/ Contacts are mostly unilateral
4/ An SLt (SL text) is selected by prestige and dominance
5/ Contacts are also favored/non-favored by a general attitude of a potential TLt (TL text)
6/ Interference occurs when a TLt cannot resist it or has a need for it
7/ Contact may take place with one part of the TLt, and then proceed to other parts
8/ Contacts are not necessarily maintained with a major (primary) system of a SLt
9/ Selection of items is commanded by TLt structure; appropriated items may assume a different function
10/ When a system is defective, it is more receptive and less selective
11/ A TLt tends to behave like a secondary system with respect to a SLt
12/ A TLt tends to appropriate from a SLt established stratum
13/ Appropriation tends to be simplified, regularised, schematised

It is essential to confirm that Even-Zohar’s Polysystems Theory has added an advanced development to Translation Studies in general and Translation Theory in particular. Even-Zohar’s system does not analyse a single text in its own cultural context because, according to Even-Zohar, the text always interrelates with ‘other elements in other systems at both the center and margin of a cultural whole’ (1978: 232). It is the Polysystem Theory for Translation Studies, along with the Even-Zohar’s varied definitions of ‘equivalence’ and ‘adequacy’ in the context of historical situation, that has freed the discipline from the traditional limitations in previous theories. Gentzler (1990: 233) concludes on the contribution of Even-Zohar and his Polysystem Theory that:

By expanding the theoretical boundaries of translation theory, embedding translated literature into a larger cultural context, and then locating that complex in history, Even-Zohar has opened the way for translation theory to finally advance beyond prescriptive aesthetics.

2.1.3. What is equivalence?

In translation practice, equivalence plays the central concern of translators. In fact, according to Catford (1965: 21), as a principle concept in Western translation theory, translation equivalence primarily requires the central task of defining its nature and condition. Despite the efforts of translation theorists through the years, translation equivalence and its validity and necessity are sometimes ignored or distorted (Yinhua, 2011).

Firstly, how the term *equivalence* develops in translation theory should be discussed. Over the last 150 years, according to Snell-Hornby (1988: 17), this word was used in some specific sciences to refer to some typical phenomena or processes. For example, in Mathematics, *equivalent* is mentioned as the relationship of absolute equality. In English general vocabulary, *equivalent* is explained in the meaning of ‘similar significance’. Therefore, it is abnormal to take the scientific meaning of *equivalent* for use in translation theory. Alternatively, the common
sense was originally used. Of the same opinion, Nida (1986: 60)\(^8\) expresses that no two things are completely similar to each other.

In regard to languages, it is impossible to see two absolute synonyms within one language. In other words, there is no completely identical meaning of two words in any two languages. Because languages possess their own peculiarities in vocabulary, grammar, phonology, and cultural differences, translation is always faced with a certain degree of loss or distortion of meaning of the ST. It means that to discover absolute identity between SL and TL is like an impossible mission. Traditionally, functioning as a bridge helping people who do not know a foreign language to access the ST, translation needs to bring the closest meaning of the source message to the receptors. Translators are required to produce the most equivalent target message so that the readers can understand fully the meaning conveyed in the ST. Catford (1965) points out that if equivalence is omitted from the essence of translation as a means of communication, it causes the limitations of translatability. Within equivalence, the ST is translatable and achievable in the TT. Once again, the essential role of equivalence is remarked on the constitutive feature or guiding principle of translation which decides the success of translators in giving the ST to TL readers. In a general form, equivalence requires a quality X (such as: form, style, function, or content) in the ST to be maintained or at least as far as possible in the TT (Koller, 1989). It is necessary to find the connotative aspects, in finding the equivalence, by analyzing features and structural elements of the ST then matching them to the connotative dimensions of the TT. Actually, how to achieve the connotative equivalence is the most difficult task of translators.

Steiner (1975: 460) defines that ‘equivalence is sought by means of substitution of equal verbal signs for those in the original’. The ‘equal verbal signs’ are clarified by Baker (1992: 77) who introduces the terms referential or denotative equivalence which is to refer to the same thing in real world, and connotative equivalence that describes the same thing or image in the minds of speakers of both SL and TL. Baker’s equivalence is a wider explanation of Koller’s theory (1998: 187-191) in which Koller also suggests the term text-normative equivalence or pragmatic equivalence that describes the words in both SL and TL having the same effects on readers of the two languages. The classification of typologies of equivalence is enriched by Popovic (cited in Bassnett, 1998: 32) with his four types of translation equivalence: linguistic equivalence focuses on the homogeneous feature of the linguistic level in the ST and TT; paradigmatic equivalence describes the higher category than lexical, for example grammar;

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\(^8\) Nida (1986: 60): ‘There are no two stones alike, no flowers the same, and no two people who are identical. Although the structure of DNA in the nucleus of their cells may be the same, such persons nevertheless differ as the result of certain developmental factors. No two sounds are ever exactly alike, and even the same person pronouncing the same words will never utter it in an absolutely identical manner’.
**stylistic equivalence** aims at setting the functional equivalents for the purpose of maintaining the original identity of meaning; and **textual (syntagmatic) equivalence** is to describe the equivalents in the category of form and shape of the language’s syntagmatic structure of a text. In fact, the more common features the two languages in the two texts (ST and TT) share, the higher the frequency of equivalence. Hann (cited in Baker, 1992: 78) suggests four different categories of equivalence on the word level: **One-to-one equivalence** is the kind of single expression in the TL parallel with a similar single unit in the SL; **One-to-part-of-one equivalence** is to emphasise the case when a TL expression can convey a part of the concept in the SL expression; **One-to-many equivalence** is to point the situation in which more than one TL expression for a single SL expression, for example, *uncle* can be *chú* (father’s brother) or *cụ* (an old man) in Vietnamese; **Many-to-one equivalence** is reversed by using a single expression in the TL for many expressions or lexical items in the SL; **Nil or zero equivalence** shows that there is no equivalence in the TL for an expression in the SL. This case leads to the phenomenon of borrowing foreign words.

In general, studying equivalence should investigate the understanding of similarity or approximation, not only the machanical procedure in translation. Within the meaning of the impossibility in giving a full equivalence to a given text, how far the TT can go depends on the establishment of the translator in terms of linguistic and cultural levels, to produce a successful translation of the ST. Therefore, standing in the centre of translation, equivalence is completely necessary and basic in translation theory.

### 2.1.4. Types of equivalence

Over the last 50 years, as the key point in translation theories, many different concepts of equivalence have been introduced in the heated controversy discussed by some innovative theorists, such as: Nida and Taber, Catford, House, Newmark, Baker, Vinay and Darbelnet, and Jakobson. Despite different approaches, they have planted fruitful achievements in this field of study. Some theorists (Vinay and Darbelnet, 1995; Jakobson, 1959) mainly focus on the linguistic aspect of translation and omit the cultural features that translators face when transferring from ST to TT. Other translation scholars (Nida, 1964; House, 1997, and Baker, 1992) pay attention to the effects of culture by setting their studies in the function-oriented approach in terms of widening the influences of semantic or pragmatic features in the process of transferring from SC to TC. Out of these two groups, some other scholars, standing in the middle, believe that ‘equivalence is used for the sake of convenience – because most translators are used to it rather than because it has any theoretical status’ (Kenny 1988: 77).

The followings are typical theories about equivalence of some significant translation scholars.
2.1.4.1. Equivalence in translation of Vinay and Darbelnet

From the point of view of Vinay and Darbelnet, equivalence-oriented translation is considered as a procedure which reflects the same situation as the original while different wording is used completely (Vinay and Darbelnet, 1995a). They continue arguing that during the translation process, if this procedure is applied, the stylistic manner of the ST could be maintained in the TT. As a result, when dealing with problems, such as proverbs, idioms, clichés, phrases of nouns or adjectives and the words reflecting sounds of animal, ‘equivalence’ is the ideal method of any translator to find out the best TT to the ST.

Vinay and Darbelnet used to believe in a ‘full equivalents’ when they focus on the equivalent expressions between language pairs which are acceptable as long as they are performed in a bilingual dictionary. Later on, these two scholars claim that glossaries and collections of expressions of idioms or proverbs ‘can never be exhaustive’ (1995a: 255). It is the situation in the ST that requires particular attention to creating equivalences which then lead to a task of finding a solution actually in the ST. They confirm that the dictionary or glossaries would never be enough for a guarantee of a full and successful equivalent in translation. For example, a communicative situation might decide which equivalent should be used in this case (1995a: 256):

<table>
<thead>
<tr>
<th>English</th>
<th>Take one</th>
</tr>
</thead>
<tbody>
<tr>
<td>French</td>
<td>Prenez-en un</td>
</tr>
</tbody>
</table>

The French phrase could be the best equivalent to the English one but the translator needs to examine whether the notice is shown as a sign beside boxes of free newspapers or samples in a supermarket, because different context will bring different understanding to the reader.

2.1.4.2. Formal correspondence and dynamic equivalence of Nida and Taber

In 1964 Nida contributed his two new terms in the theory of equivalence: formal equivalence (later called formal correspondence in her second edition 1982 with Taber) and dynamic equivalence. Particularly, Nida (1964: 159) defines formal equivalence as ‘Formal equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept. Viewed from this formal orientation, one is concerned that the message in the receptor language should match as closely as possible the different elements in the SL. This means, for example, that the message in the receptor culture is constantly compared with the message in the SC to determine the standards of accuracy and correctness’. Nida believes that this kind of equivalence allows the reader ‘to identify himself as fully as possible with a person in the source-language context, and to understand as much as he can of the customs, manner of thought, and means of expression’. According to Nida and Taber (1982: 201) formal
equivalence is ‘quality of a translation in which the features of the form of the ST have been mechanically reproduced in the receptor language’. Despite its ‘mechanical’ limitations, Shuttleworth and Cowie (1997) agree that this kind of equivalence is in some cases the most suitable strategy to follow because it is, on the one hand different from literal translation which normally ‘tends to preserve formal features almost by default (i.e. with little or no regard for context, meaning or what is implied by a given utterance), and on the other hand ‘almost always contextually motivated: formal features are preserved only if they carry contextual values that become part of overall text meaning’ (Hatim and Munday, 2004: 41). Moreover, the formal equivalents might cause significant influences in the TT because the reader of this second language cannot understand easily (Fawcett, 1997). In the second edition, Nida and Taber add new ideas to this point of view that ‘typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard’ (Nida, 1964: 201).

Dynamic equivalence, functioning as a translation principle, encourages translators to find out the words carrying the meaning that is not only familiar with the TC readers but also creates the same response as the SC readers behave to the ST. Within dynamic equivalence, ‘the message of the ST has been so transposed into the receptor language that the response of the receptor is essentially like that or the original receptors’ (Nida and Taber, 1982: 200). The two scholars claim that ‘frequently, the form of the ST is changed; but as long as the change follows the rules of back transformation in the SL, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful’ (Nida and Taber, 1982: 200).

2.1.4.3. Catford and his Translation shifts
Differing from the point of view of Nida and Taber, who mainly focus on the semantic and cultural features of text in setting equivalence, Catford, whose translation approach is close to the linguistic writings of Firth and Halliday, introduces his linguistic-oriented approaches to translation with different types of shifts in his A Linguistic Theory of Translation in 1965. He comes to translation with broad categories in three groups:
+ Extent: Full translation and Partial translation
+ Levels: Total translation and Restricted translation
+ Ranks: Rank-bound translation and Unbounded translation

The typical examples of rank-bound translation are the selections of equivalents in the hierarchy of grammatical units, or in the same rank, such as: word-to-word or morpheme-to-morpheme equivalences. Rank-bound translation, however, is also considered as ‘bad’ translation because ‘it involves using TL equivalents which are not appropriate to their location in the TL text, and
which are not justified by the interchangeability of SL and TL texts in one and the same situation’ (Catford, 1965: 25). In contrast, unbounded translation allows to shift equivalences freely up and down on the rank scale.

Being considered as an empirical phenomenon, translation equivalence for Catford includes two types: formal correspondence and textual equivalence. According to Catford, if the two languages share the same ranks of grammatical units (for example: English and French appear to have five ranks: sentence, clause, group, word, and morpheme), the formal correspondence between two hierarchies is confirmed (Catford, 1965: 32). Nevertheless, the weak point of formal correspondence is the level of relevance when assessing translation equivalence between ST and TT. To fulfill this weak point, Catford introduces textual equivalence which appears whenever a TL text or portion of text is ‘observed on a particular occasion… to be the equivalent of SL text or portion of text’ (Catford, 1965: 27).

In his concern for translation equivalence, the theorist suggests two main kinds of translation shifts which are defined as ‘departures from formal correspondence in the process of going from the SL to the TL’ (Catford, 1965: 76). The first one is level shifts in which the equivalent of SL item is set in a different rank in the TL item, for instance: grammar to lexis. The second one is category shifts with four sub-types (Catford, 1965: 75-78):

- **Structure-shifts**, which involve a grammatical change between the structure of the ST and that of the TT;
- **Class-shifts**, when a SL item is translated with a TL item which belongs to a different grammatical class, i.e. a verb may be translated with a noun;
- **Unit-shifts**, which involve changes in rank;
- **Intra-system shifts**, which occur when SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system. For instance, when the SL singular becomes a TL plural.

### 2.1.4.4. House – overt and covert translation

Function is the key term that House (1997) who contended for semantic and pragmatic equivalence, suggests to match the ST and TT in translation by determining the situational dimensions in the ST. According to House, every text possesses in itself situational context which challenges translators to recognise and provide for a functional equivalent which does not only express the original meaning of the text but also describe the relevant meaning in context. She claims that ‘a translation text should not only match its ST in function, but employ equivalent situational-dimensional means to achieve that function’ (1997: 49). On the
evaluation of translation, she agrees about the decrease of quality if ST and TT do not match each other on situational features, which mean there is no functional equivalent.

The major contribution of House is the introduction of the two new terms: *overt* and *covert translation*. According to her, there is no need to have a ‘second original’ version of the ST in overt translation which does not address the TT audience and ‘must overtly be a translation’ (1997: 189). Overt translation that is intentionally recognised as translation, concentrates on being consistent with the ST’s culture. In contrast, despite not specially addressing the TC audience, covert translation introduces its product which is functionally equivalent to the ST. In other words, covert translation is considered as an ST addressing to the TC with pragmatically equal concerns for ST’s and TT’s readers. She analyzes many examples in full text, such as an academic article which, in her opinion, is different from any features specific to the SC; or a political speech which, in her analysis, is a typical instance of covert translation because the functional equivalence here is not maintained, to see if they are suitable to fit the functional features.

2.1.4.5. Mona Baker and her translation equivalence

Baker (1992) fertilises the land of equivalence by combining linguistic and communicative approaches and examining equivalence on different levels, with significant conditions on defining each concept in relation to translation process.

According to her, equivalence occurs on both word and above word levels when translating from ST to TT. She continues that if using a bottom-up translation approach, the first thing translators pay attention to is the word for which s/he immediately finds the direct equivalent term in the TL as well as some factors related to the word, such as gender, tense, or number (1992: 11-22). Grammar between languages might change differently, which causes difficulties for translators in finding grammatical equivalents. Baker argues that the difference of grammar could lead to the missing or adding of information in the translated message, depending on how many grammatical devices, such as number, tense, voice, person, or gender in the TL the translator can manage. Textual equivalence is used when referring to the aspects of information and cohesion of text in translation. The theorist discusses the importance of textual equivalence in guiding comprehension and analysis in the ST from which translators have the right to choose how close to keep in producing a cohesive and coherent TT to the TC audience. Baker mentions three main factors influencing the decision of translators: target audience, the purpose of translation, and text types.
In conclusion, equivalence has been a heated and controversial problem in translation theories. Although many discussions, suggestions, terms, and debates about it have occurred on the argument by initial theorists, equivalence is continuing in its universal concern in translation studies.

2.1.4.6. Pym’s directional and natural equivalence

The discussions on equivalence have recently been re-heated by the suggestions of Anthony Pym in his 2014-published-book *Exploring Translation Theories*. Pym makes the very interesting move of dividing equivalence theories into two kinds: theories of natural equivalence and theories of directional equivalence. In the first of these ‘sub-paradigms’, equivalents are seen as existing prior to the act of translation; they are discovered, not created, by the translator. Pym illustrates that, to translate the road sign SLOW into French, one asks (according to Vinay & Darbelnet) what word is used in France to make drivers slow down, and one translates with that word (not the adjective LENT but rather the verb RALENTIR, slow down). Thus the source determines the translation. Therefore, in any couplet provided, it is possible to go from language A to B and back from B to A without disturbing the equivalence. For Pym, this sub-paradigm was a response to structuralism, which argued translation that was impossible since every language was considered inherently different from another. Directional equivalence is just the one-way interlingual communication. Natural equivalence, on the other hand, claims the opposite and assumes that languages can express a reality that exists outside language in ways that are equal to each other in terms of value. On criticisms of natural equivalence, Pym mentions that new information (that is, new to the TL-speaking society) cannot be natural; there will not be any already existing way of talking about the concepts in the ST if, for example, missionaries are introducing a new religion through translation. Pym concludes with an argument that the notion of pre-existing equivalence can only arise in the historical conditions of print culture and standard vernacular languages. He points out that before the Renaissance, different languages were not seen as having equal value. There was a hierarchy with several levels, ‘divine’ languages like Hebrew and Arabic at the top and local patois at the bottom. Translation was seen as a way of enriching a ‘lower’ language, which had no already available equivalents. Also, before printing, there were no stable texts to which the translation could be equivalent. Pym suggests that natural equivalence is actually a bit of an illusion. The archetypal natural equivalents - SL/TL pairs of technical terms - are often the result of fiats by terminology standardization committees. One could, he claims, probably find a social history behind any SL/TL ‘natural’ pair; behind the pair English ‘Friday’ and Spanish ‘viernes’ lies the spread of the 7-day week, so there was a directionality from languages of the Middle East (where the notion of the week originated) to others. This claim of Pym’s does seem a bit exaggerated; it’s not obvious what historical process would lie behind pairs like water/agua or blood/sangre. The
idea underlying directional equivalence theories is that translators actively create equivalence (rather than finding it ready-made) by choosing an approach that is usually expressed in some version of the literal versus free dichotomy. So both a literal and a free translation of a passage can be seen as equivalent to it; the source does not determine the translation.

2.1.5. What is literary translation?

Literary translation, in its general meaning, is the transfer of a literature text, such as a novel, poem, play, or drama which asks for a much stricter and more careful choice of words and expressions than everyday speech, from one language to another language in the requirement of maintaining feelings, cultural nuances, humour and other subtle elements of a piece of work (Snell-Hornby and Pohl, 1989). Besides, traditional problems in finding equivalents are not only confined to lexis, syntax or concepts, but also the searching for other features, such as style\(^9\), genre, figurative language, historical stylistic dimensions, polyvalence and connotations, as well as denotations, cultural items and culture-specific concepts and values (Ketkar, nd.). In the translation process, the translator examines the TL to see which equivalent is suitable for the SL pun, whether the tone in the ST should be kept, whilst taking account of slang, nicknames, colloquialisms, proverbs and references to popular culture. (Landers, 2001).

The term literary translation has been used in systematic ambiguity because of referring to two different things (Toury, 1995: 168):
+ The translation of texts which are regarded as literary in the SC.
+ The translation of a text (in principle, at least, any text, of any type whatever) in such a way that the product is acceptable as literary to the recipient culture.

To translators, literary texts are really the challenges of how to keep the original context which is the foremost importance in literary translation; literal or free; faithful to the original or linked to the TC audience. Riffaterre (1985) introduces his approach to literary translation by separating literary and non-literary use of language with three main characteristics:

a) literature semioticises the discursive features e.g. lexical selection is made morphophonemically as well as semantically,

b) literature substitutes semiosis for mimesis which gives literary language its indirection,

c) literature has “the textuality” that integrates semantic components of the verbal sequence (the ones open to linear decoding) - a theoretically open-ended sequence-into one closed, finite

\(^9\) Gutt (1991: 123) mentions the role of maintaining style in literary translation in his famous book Translation and relevance: cognition and context published by Oxford: Basil Blackwell. He writes: ‘…this wider, stylistic dimension of communication is, of course, of special interest to literary studies, and so it is not surprising that theorists concerned with literary translation have paid considerable attention to the preservation of the stylistic properties of text’.
semiotoic, system that is, the parts of a literary texts are vitally linked to the whole of the text and the text is more or less self contained.

A particularly difficult task that translators are forced to overcome in literary translation is that their decisions influence the writer and his work because they could be raised up to a high appreciation or put to death. It means that translators could result in the writer’s death (Landers, 2001). As a type of translation in general, literary translation is distinguished by its imaginative, intellectual, intuitive factors, and especially its aesthetics. According to Hassan (2001: 20), some typical characteristics of literary translation could be found as follows:

- expressive
- connotative
- symbolic
- focus on both form and content
- subjective
- allow multiple interpretations
- timeless and universal
- use special devices to ‘heighten’ communicative effects
- tendency to deviate from the language norms

In conclusion, borrowing the words of Professor Rainer Schulte (ALTA, nd.):

Literary translation bridges the delicate emotional connections between cultures and languages and furthers the understanding of human beings across national borders. In the act of literary translation the soul of another culture becomes transparent, and the translator recreates the refined sensibilities of foreign countries and their people through the linguistic, musical, rhythmic, and visual possibilities of the new language.

It is shown that the mission of translators in literary translation is to connect emotion which stretches through countries and cultures without any borders. Furthermore, the nature of cultures needs to be conveyed so that literary translations are able to bring readers of SC and TC together.

2.1.6. Translation in performance

2.1.6.1. Theatre translation theory

Theatre had not received significant attention in the field of translation studies until the 1980s. Traditionally, most research tended to focus on literary aspects using the same criteria, for example, equivalence and faithfulness, to analyse a stage play as other types of literary texts. The key problem that has been argued among literary and translation scholars is whether the translation of a dramatic text is actable, speakable, and performable (eg. Corrigan, 1961;
Hamberg, 1966). To translate a drama text requires much effort on the part of the translator, Bassnett (1991: 100) states that if a dramatic text still maintains the notion of gestic text ‘the task of the translator becomes superhuman—he or she is expected to translate a text that a priori in the source language is incomplete, containing a concealed gestic text’. Bassnett explains that the performers have the responsibility of decoding the gestic text while the translator can assume this responsibility just by sitting and imaging the dimensions of performance. In fact, translating a dramatic text is such a challenge because, as Wechler (1998) illustrates, a musician can perform a song composed for a specific musical instrument while a written text in a language is not intended to be performed in a different language.

Bassnett and Lefevere (1998: 107) in their research on theatre translation, suggest that ‘what is left for the translator to do is to engage specifically with the signs of the text: to wrestle with the linguistic units, the speech rhythms, the pauses and silences, the shifts of tone or of register, the problems of intonation patterns: in short, the linguistic and paralinguistic aspects of the written text that are decodable and reencodable’. One of the most important features in drama translation is the mise en scène which, according to Demarcy (1973) and Koustas (1988) is the pivotal element functioning as the base for other theatrical elements such as tone, voice, music, and scenes to be structured. A dramatic text is not only translated by the translator but also by different participants in the theatrical event. Aaltonen (2000) compares a play text as an apartment which is occupied by different tenants and refurbished for periods of time. This plural reading and translating of a play text is unavoidable in getting some levels of acculturation (Heylen, 1993; Aaltonen, 2000).

The generalisability of much published research on this issue is that translation in performance is the negotiation between two trends: the faithfulness to and the freedom of expression of the ST. Moreover, the translator of theatrical works has a battle to choose between effacing the translated text in order to communicate easily with a local audience, or disclosing the translated text in order to interact and exchange the difficulties in terms of language and cultural differences. A longitudinal study of drama translation written by Harley (cited Mulford, 1925) reports that the communication between a playwright and the audience could be best transferred only by performance. In this context, Baker (1992) explains the advantages of the performance as the clearest translation introduced to its audience, such as the characters’ emotion, the conversations between characters, and the stage’s effects, for example, light, background, sound, and space. All of these factors bring ‘real translation’ to the audience (Pavis, 1989: 25). Within a linguistically-oriented view in which literary translation is still considered as the main approach to syntactic, pragmatic, and stylistic properties of text, Bogatyrev (1971) (when discussing the role of linguistic system in theatrical translation) draws our attention to theatrical
linguistic expression which is structuralised and constituted of signs in terms of discourse. Bassnett and Lefevere (1991: 123) clarifies Bogatyrev’s idea as follows, ‘in trying to formulate any theory of theatre translation, Bogatyrev’s description of linguistic expression must be taken into account, and the linguistic element must be translated bearing in mind its function in theatre discourse as a whole’. On a critical viewpoint, Bassnett and Lefevere (1991: 122), in their article about the fundamental problems in translating theatrical text, uses examples and cases as evidence to demonstrate that the translator has to deal with alternative extra-linguistic criteria, such as rhythm, intonation patterns, pitch and loudness. Within the same vein, she continues arguing for her study of significant clues in translation of literature and dramatic texts that ‘a play […] is the combination of language and gesture brought together in a harmonious frame of timing’ (Bassnett-McGuire, 1978: 161). She also reminds the translator of dramatic texts about the sensitiveness to linguistic features at level of prosody by showing that, opposed to normal spoken conversation, ‘the dialogue will be characterised by rhythm, intonation patterns, pitch and loudness, all elements that may not be immediately apparent from a straightforward reading of the written text in isolation’ (Bassnett-McGuire, 1978: 122). Concerning the linguistic characteristics of dramatic text, Wellwarth (1982: 53) adds that ‘the dramatic translator […] must have a sense of the rhythm of speech patterns’. Besides, he also asserts that ‘what the dramatic translator must watch out for particularly is an excess of sibilants in a sentence, or awkward consonantal clusters that may make a line hard to pronounce rapidly and thus may cause difficulties in sound projection’.

Dramatic translation should be studied with the context of culture. Snell-Hornby (2007) states that the problems for stage translation are caused by the radical variations when interpreting texts from one culture to another culture and rely on the ‘acting styles’ as well as ‘stage conventions’ of the related country or cultural community. For example, as a country with a long tradition in water and rice civilization, one of the most popular theatres in Vietnam – Water Puppet Theatre always maintains its own conventions and acting styles of using music with drums and flutes to create mood, a hanging curtain to conceal the puppeteers, and using a small pool as the stage for the performance; or another kind of Vietnamese theatre Tuong rooted in Chinese Cantonese Opera, always uses Vietnamese traditional musical instruments such as liu, nhi to set the musical background of the performance (Gaboriault, 2009). In her study on the handling of differences in translated drama texts, Aaltonen (1993a: 20) says that ‘the translator makes conscious or unconscious choices, which are not accidental by nature, but imposed on her/him by the system to which the completed translation will belong as an element’. She continues by adding that the drama translator could only survive based on her/his willingness following the systematic conventions and the suitability of translational choices that accompany with the system views. Furthermore, Aaltonen (1993b: 27) identifies that ‘in translation, foreign
drama is transplanted into a new environment and the receiving theatrical system sets the terms on which this is done. A play script must communicate and be intelligible at some level, even if it should deviate from existing norms and conventions’. Also studying the particular problems in drama translation, Moravkova (1993: 35) comments that the translated dramatic texts will ‘fit’ its new cultural context if the translator plays as a mediator.

2.1.6.2. Translation or Adaptation

Numerous studies have attempted to explain the TT/TC and drama translation’s reception oriented-approach (eg. Déprats, 1990; Brissett, 1990; Bassnett and Lefevere, 1991; Lefevere, 1992; and Laliberté, 1995). Various terms have been used to refer to this approach, such as transplanting, adaptation, naturalizing, rewriting, version, neutralizing, large-scale amendments, integrating foreign works, transposition, recreation, and reappropriate; or in French language: ‘traduction ethnocentrique’, ‘transposer complètement’, ‘traduction totale’, ‘traduction-assimilation’, ‘déraciner de son contexte’, ‘l’assimilation’, and ‘déplacement’10. The rise of terminology testifies to the on-going process of specialists and scholars in drama translation. The proliferation of terms leads to many arguments on the different semantic features of those terms which may cause imbalance in understanding. For example, within the word ‘adaptation’, Bassnett (1985: 93) says that ‘the distinction between a ‘version’ of an SL text and an ‘adaptation’ of that text seems to me to be a complete red herring. It is time the misleading uses of these terms were set aside’. In Ladouceur’s point of view, quantitative is the main difference between adaptation and translation. Ladouceur (1995) focuses on the relationship between three things: drama translation, the receiving literary polysystem and the socio-cultural context, and he argues that the translated texts and adapted texts have the same nature in terms of conveying strategies but differ in their frequencies and degrees. Ladouceur emphasises if the following features in a drama text, such as culture, time, space, style or action are adapted; if all of those figures could be adapted at the same time and by the same strategies, they will cause the same effect on translation proper.

A number of studies (Espasa, 2000; Bassnett, 1980; Gravier, 1973) have found that, despite any aspects adapted in the translation of a theatrical work, translators must keep faithful to the writer’s ideas and the ST. However, Rey and Rey-Debove (1991) takes a different line of approaching what ‘adaptation’ means by suggesting that a play text would be up to date and rejuvenated if it receives a really free translation. His definition is considered as a pejorative and

negative connotation to normal views on this term\textsuperscript{11}. Another theoretical conflict between translation scholars is on maintaining the foreign characteristics of a translated play or adapting those aspects into target culture to assimilate them to TC audience. This is still an on-going debate and question for translators of drama texts. On this matter, House (1997) discusses two types of translation: overt and covert, in which she clarifies that covert translation is read fluently with the natural TL so that the audience cannot recognise it as a translation while overt translation, on the other hand, is close to the ST and easily recognised as a translation. Laliberté (1995) wonders if the translation should follow up the speech of the characters in the performance or include slang language as a case to be investigated\textsuperscript{12}. Sharing the same opinion, Koustas (1995: 538) writes “traduire ou, mais sans traduire” regarding the purpose of bringing more attraction in the adapted translated version to an audience. Koustas (1988) continues that keeping close to the ST or uprooting out of the original all has its own merits\textsuperscript{13}.

2.1.6.3. Semiotic approach

Joining the debate, theatre semiotics is also considered as an important aspect in asserting necessary features to fulfill a translation of dramatic text. On this matter, Pavis (1989: 25) claims that:

Translation in general and theatre translation in particular has changed paradigms: it can no longer be assimilated to a mechanism of production of semantic equivalence copied mechanically from the source text. It is rather to be conceived of as an appropriation of one text by another. Translation theory thus follows the general trend of theatre semiotics, reorienting its objectives in the light of a theory of reception.

the semiotic approach is a method to identify the sign systems of the play, as well as the functions of interdependent sub-systems in a drama’s communication. Moreover, this approach encourages translators to have a total view on all elements that could be transferred into the TT and audience by introducing the multileveled and multilayered reading procedures. Ladouceur (1995) asserts that semiotics allows translators to pay deeper attention to different levels of text, such as the micro and macrostructures, extralinguistic and metatextual layers. Semiotics used in dramatic text translation enriches opportunities for translators to be able to have an overview of the detailed content of the text, such as personal localization of the dramatic action, spatio-temporal setting, parameters of the communicative situation, relation of the characters with each other in terms of their social identities (relative status, group membership and general attitudes obtaining between interlocutors), extralinguistic information, etc. (Alvarez, 1993). They (those

\textsuperscript{11} Read more at: Laliberté, M. (1995).
\textsuperscript{12} Laliberté (1995 : 520): ‘faux il traduire le discours des personnages de pièces de théâtre en québécois, ou même en joual selon le cas? Il apparaît que les opinions sont partagées’
\textsuperscript{13} Koustas (1988 : 122-123): ‘Il est évident qu’en ce qui concerne la traduction de la mise en scène les deux démarches - “déracinier” la pièce de son contexte culturel et “n’y rien toucher” - ont toutes deux leurs mérites ainsi que leurs praticiens’.
characteristics) are produced in a large verbal and non-verbal repertoire of codes, for example, grammatical, lexical, prosodic, and paralinguistic. Depending on the purpose of translator, who intends to ‘export’ his/her translated dramatic text for reading or performance, different transferring strategies could be used.

On the debate of seeing if dramatic translation takes source-text or target-text orientation, Bassnett and Lefevere (1991: 101), on the one side, write that ‘translators are commissioned to produce what are termed ‘literal’ translations and the text is then handed over to a well-known … playwright with an established reputation so that larger audiences will be attracted into the theatre’, but the other side of the coin, Bassnett emphasises the ideological shifts in the TC. She has recently accepted the concept that culture is unique, which explains the reason why the performances of the same play in different countries have many different conventions. Furthermore, this scholar ignored the point of view of Pavis (1989) who believes that transcendent universal gestures and culture could help to overcome the cultural differences about the universality of culture and gestures, but firmly pays attention to the separate gestures within a culture. Adding to this point, Aaltonen (1993b) also mentions the popular practice for stage directors who can design a tailor-made translation to fit a particular mise-en-scène, or cases where the stage team, including playwright, director, and dramaturge, etc. often revise and fine-tune the translations.

In summary, the above discussions suggest that, in general, theatre texts and translations for stage performance are really complicated. To touch the root of dramatic translation, by toning down foreign features in the texts, requires different approaches which are normally decided not only by the translators, but also by a number of initiators that play significant roles in the translation process.

2.1.6.4. Performability

Performability has become the most concerned aspect in product-oriented analysis of drama translation. While a variety of definitions of the term ‘performability’ have been suggested, this paper will summarise the definitions first suggested by Wellwarth (1981), Ubersfeld (1996), Elam (1980), Helbo (1987), Bassnett (1980, 1991), Moravkova (1993), Aaltonen (2000), and Upton (2000) who see it as to express the ability of a dramatic text that could be performed on stage. In order to direct the text to be performable, a series of acquired features is needed, such as enunciability and comprehensibility, as well as the different structural features. Roughly speaking, functioning as a critical quality of a dramatic text and its translated theatrical product, as a criterion of its subsequent judgment, performability requires the creation of a significant strategy of practice-oriented translation.
On the theory of performability, there could be named some typical scholars in this field, such as Ubersfeld, Pavis, and Bassnett who study into the traditional nature and functions of dramatic texts. Taking performability as the starting point of view, in a dramatic text, it is possible to presuppose that the following features should be considered as the preeminence: comprehensibility, enunciability, inherent gestural patterns, and incompleteness of text. Besides, despite not using the term ‘performability’, other translation scholars like Levy and Aaltonen contribute valuable practical summaries. For instance, Levy (2011) introduces the criteria: enunciability and stylization of speech to assess dramatic text translation, which considers the multiple semiotic and semantic layers of each line in dramatic dialogues as the main studied points. Elsewhere, Aaltonen (1993a) pays attention to the pragmatic aspect of theatrical translation and introduces the classification based on the possibility of spatial and temporal socio-cultural frame for theatre text.

It is true that performability as a typical translation-oriented strategy in dramatic translation cannot be withdrawn from the traditional general theory of translation. The new task for translators of dramatic text is finding the methods to use flexibly in order to clarify existing special features of performable text tending to improve the total effect of a translation for stage performance. The debate between two notions ‘performability’ and ‘readability’ gets most attention in the article Performability versus Readability of Nikolarea (2002), the Greek-Canadian translation scholar, introduces the ‘theoretical polarization’ in theatrical translation. By setting the scene for this argument, this scholar takes Pavis as the father of ‘performability’ and Susan Bassnett as the advocate of ‘readability’, (despite the fact that these two authors do not make use of those two terms in their books), and based on the writing of Ubersfeld (1977), who is considered as one of the first theorists applying semiotics in analyzing theatre translation. She has carried on investigating the context of the perspective which Ubersfeld (1996) states that the nature of a dramatic text is ‘incomplete’ because it could only achieve perfection in performance.

Actually, the close connection between a play and its incarnation on stage reveals that the text and its performance are indissoluble, and any division between them are just artificial. According to Nikolarea (2002), the separation between play text and performance leads the performance to be the subordinate to the written text. She continues that a stage performance is the mere translation, not the representative of the ST. In fact, in my opinion, performance is positively a translation of a play text because it could improve the values of the original. By agreeing that the play and performance have a close relationship, it is better to distinguish the two texts (text of original and text of translation) separately because this connection is not
completely indissoluble. For example, the audience enjoying the performance of *Hamlet* in Vietnam does not necessarily have to look back the ST to check the content or characters details when they really have a good translation of that play, which means the performance could stand independently. The final purpose of a human being when inventing any kinds of signals is to communicate. Therefore, the final purpose of a play is to make its performance the best for the audience’s observation on stage. While a written text (including plays) comes to readers by language, a performed text reaches its audience by the combination of thirteen different aspects (Kowzan, 1975). For this Polish semiotician, the first group includes two features based on the utterance of actors: 1. words; 2. tone. The second system is about bodily expression, including: 3. mine; 4. gesture; 5. movement. The third category mentions the external appearance of the actor with: 6. make-up; 7. hair-style; 8. costume. The fourth section comes with the stage’s appearance: 9. props; 10. stage scenery; 11. lighting. The last group is the existing auditive supports which are termed as ‘inarticulate sounds’: 12. music; and 13. sound effects. This main contribution of Kowzan confirms the link between the auditive and the visual for a theatre text.

Susan Bassnett, one of the first pioneer scholars in studying drama translation, discusses the term ‘performability’ as ‘the indescribable, the supposedly existent concealed gestic text within the written’ (Bassnett and Lefevere, 1991: 102). In the same stream of thought about excluding the term ‘performability’ altogether, some years later Bassnett adds that ‘it seems to me a term that has no credibility, because it is resistant to any form of definition’ (Bassnett and Lefevere, 1998: 95). She ignores the two important elements in drama translation: general context and situational context. Bassnett, however, declares that all types of theatre depend on the cultural conventions which determine that facts influencing the performability (Bassnett and Lefevere, 1991: 109). For example, focusing on this aspect, theatre analyst and translator Melrose said that ‘gestus is cultural-bound and cannot be perceived as universal’. She continues in another research that ‘the gestic response to written text depends entirely on the cultural formation of the individual performer, affected by a variety of factors, including theatre convention, narrative convention, gender, age, behavioral patterns, etc’. (Melrose, 1998, cited in Bassnett and Lefevere, 1991: 110). For example, the scarcity of Vietnamese play scripts are usually lacked of conflicts, which encourages domestic stages to choose foreign plays as safer solutions with literary features, philosophy, and bold content to verify their performances and attract a greater audience. In terms of conflict, Western play scripts do not describe small conflicts, or repeated quarrels between characters. In contrast, Vietnamese ones (play scripts) are often concentrated on surface and daily living conflicts, and do not mention the conflicts of era.

The highlighted notion of ‘performability’ suggested by Bassnett has encouraged later scholars to dig deeper into the practice of this feature. For example, Espasa (2000) expresses the opposite
opinion to Bassnett, considering ‘performability’ in terms of textual, theatrical, and ideological perspectives. She adds that ‘from a textual point of view, performability is often equated with speakability or breathability, i.e. the ability to produce fluid texts which performers may utter without difficulties’ (Espasa, 2000: 49). She also confirms that performability could be similar and synonymous to theatricality, playability, actability, and theatre specificity (Espasa, 2000: 49-50). Espasa agrees that textual and theatrical practices are the primary factors which firstly condition the performability. Consequently, Pavis shares his definition of theatricality which is interestingly used to refer to performability:

Theatricality does not manifest itself [...] as a quality or an essence which is inherent to a text or situation, but as a pragmatic use of the scenic instrument, so that the components of the performance manifest the fragment the linearity of the text and of the word (Espasa 2000: 52).

It can be seen that, while Bassnett and Lefevre (1991: 99) sees performability as the ‘gestic dimension embedded in the text, waiting to be realised in performance’, in contrast, Pavis and Espasa only think about ‘the scenic instrument’. Furthermore, Bassnett and Lefevre (1991: 102) declares that ‘if a set of criteria ever could be established to determine the ‘performability’ of a theatre text, then those criteria would constantly vary, from culture to culture, from period to period, and from text type to text type’, which becomes the important characteristics taking careful considerations of drama translators. Studying insights into the heart of performability, Espasa (2000) asserts that power negotiation and theatre ideology are involved. According to her, the drama translator or theatrical director could be the person who has the right to decide which is performable or unperformable in the text to be translated. With a play text, lacking performability is like a body without soul. This idea is suggested by Butake (1988), a Cameroonian playwright and scholar, that ‘the ultimate aim of writing a play is usually to see it performed even though it is not always that a play script which is even published finds its way on stage for a number of reasons’. In addition, Makon (1988: 262)\(^{14}\) asserts that a theatrical text is itself whenever it is performed in public. Sharing the same thought, Totzeva (1999: 81-82)\(^{15}\) takes the semiotic perspective as the starting point in studying the theatrical potential in the relationships between verbal, non-verbal and structures in the performance of a dramatic text.

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\(^{14}\) Makon (1988): ‘Un texte théâtral qui n’a pas la possibilité d’être représenté scéniquement est semblable à un monde imaginaire, à un projet (aux grandes idées peut-être) dormant dans un tiroir. Il sera lu, relu, mais pas vécu. Il ne sera jamais un ‘comment de vie partagé’. Aussi, un créateur théâtral qui se veut constructeur, écrit-il dans la perspective d’une réalisation concrète pour un public’.

[A play that cannot be staged is like an imaginary world, a scheme (perhaps with lofty ideas) lying in a drawer. It will be read and reread but not lived. It will be never be a ‘moment of shared life’. Thus, a playwright who wants to be constructive writes with the aims of seeing the play actually performed for a particular audience.] (Che, 2005: 169).

\(^{15}\) Totzeva, S. (1999): ‘In dramatic text this semiotic relation is already to some extent present as a concept through given theatrical codes and norms, although the performance does not need to follow it. […] Theatrical potential (TP) can be seen as the capacity of a dramatic text to generate and involve different theatrical signs in a meaningful way when it is staged. […] The problem for translation as an interlingual transformation of the dramatic text is therefore how to create structures in the target language which can provide and evoke an integration of nonverbal theatrical signs in a performance’.
The text of a play which requires of being performed consists of different dimensions, such as visual, gestural, aural, and linguistic factors. All of those materials could make more sense when being spoken out to the audience (Brater, 1994). The duty of the drama translator is to find out and keep the quality characteristics of performability in the translation which is affected by the different levels of interpretation of director, actor, and designer, etc.

In summary, the performability is the precise element of any dramatic text that needs the careful attention of the drama translator in their translating process to make the translated play performable.

2.1.6.5. Translation strategies in dramatic translation
Translation process in general, and dramatic text translation process in particular, copes with different kinds of text with their own specific difficulties and problems that are a challenge for the translator to overcome. Treating a play as a literary text in the normal way of transferring from SL to TL in the dialectical relationship together with its linguistic elements required for the performability, are specially needed in translating this theatrical text. Newmark (1988a: 172) discusses that ‘the main purpose of translating a play is normally to have it performed successfully’. Concentrating on the useful classification among dramatic texts examined from page to stage, Merino (2000) and some other translation scholars (cf. Aaltonen, 2000; Moravkova, 1993; Upton, 2000; Espasa, 2000; Kruger, 2000) identify the strategies for stage translation, such as: deletion, reduction, merging, omission, and adaptation. Their suggestions that focus on the reflection between two trends: foreignisation and domestication, can be applied both in page and stage translation. Aaltonen (1993b) emphasises the communicability within a given culture (TC) when evaluating the important role of the integration and compatibility of a translated play. To achieve this target, she argues that neutralization or naturalization and acculturation make the foreign characteristic easy to manage and comprehensible for an audience to follow what is happening on stage (Aaltonen, 1993b: 27; 2000: 55).

In fact, despite modern life which allows an audience to be able to read the script of the play and watch it on TV or listen to it on the radio, the final translated product of a theatrical text is the stage performance. The following discussion is to provide the translation strategies that could be used in the process of translating a dramatic text. Being treated normally as a literary work, a play will lose its charms which could only be maintained in a stage performance because ‘the spoken word is not twice or three times, but five times as potent as the written word’. (Meyer, 1974: 45). The extralinguistic background plays an important role in helping the translator, reader, and audience understand a play. Bogatyrev (1971) considers how the extralinguistic
situation has the same function as the linguistic content if focusing on the sense of each specific units.

In the 1980s, the term ‘culture’ was exploited as an irruptive phenomenon in drama studies which had been ignored among translation scholars. This turned the drama translation to a new page on which the dramatic text was ‘no longer seen merely as a linguistic text-type, but as an integral part of the target culture’ (Snell-Hornby, 1988: 39). Besides, drama translation was argued to have special strategies that, on the one hand, basically differ from the ones used for other literary genres, and on the other hand, consist of both a linguistic and a cultural nature. To be performed on a foreign stage, the original play might take some further steps out of the linguistic frame when transferring the plots and characters in the SL text, which introduces the growth of some new terms like version, adaptation, and refraction, etc. for criticizing the dramatic translations. The notion of ‘fidelity’ is embedded with the performance in regarding whether the written text is originally performable or not.

On the purpose of approaching difficulties in translating a dramatic text, Bassnett (1985: 90-91) introduces the following five strategies functioning as the key solutions to get in touch with drama translation.

a/. Treating the theatre text as a literary work
As an author-oriented strategy, this method is the most popular among dramatic translators who intend to publish their translation of the SL play other than staging as a performance.

b/. Using the SL Cultural context as a frame text
Closer to adaptation than translation, this kind of strategy which in general takes the stereotypical SL cultural image, reached its high points in the 60s-70s of the last century. However, it often loses a great amount of the sense and meaning because the translator has changed the intention of the playwright in his ST. For example, in the 1970s, there were the cases of translating De Fillipo’s and Dario Fo’s plays in English. While the ST includes many comic signs of Italian-icity, the performance by National Theatre adjusts with mock-Italian accents and the text is translated with Anglo-Italian jargon. Within those two changes, the performance could not convey the comic satire on the police system and power system in the ST (Dass, 1993; Hermans, 2014).

c/. Translating performability
This term ‘translating performability’ has not been defined, but is believed to be the demonstration of creating different fluent speech rhythms which help the TL actors avoid the pronouncing and difficulties of expression of the utterances in oral performance. By having the right to choose and omit which difficult passages in terms of cultural and linguistic bounds, and
to substitute the regional accents in the TL translation, the translator seems to be free with his/her translation, not adhering much on the SL text.

d/. Creating SL verse drama in alternative forms

By suggesting this strategy, Bassnett (1985: 91) focuses on the translating process of transferring from SL poetic drama into verse form. For example, Racine’s Alexandrines were variously rendered into blank verse in English (Hermans, 2014). She, however, worries that it is not always the possible solution for translators because creating translated verse drama is obscure and sometimes leads to meaningless texts.

e/. Co-operative translation

This co-operative translation receives great appreciation from many translation scholars and translators as well. The good point is that the TL text often involves at least the collaboration of two people who could be: the native of the SL, the TL translator, the director or actors of the coming performance. Bassnett’s suggestion encourages translators to function as the scenarists in the translating process. Also mentioning about ‘collaborative translation’, Aaltosen (1993a: 31) believes that the theatrical translation in the 1970s was often produced by the co-operation of translators and directors, or translators, directors and dramaturges. In some special cases nowadays, the performable play is translated by the bi-functional person who is the translator and also a director or a playwright.

Translation of dramatic texts seems to be the most neglected field because of the limitation of researches into the translation problems. Different from other kinds of text, dramatic works are written for stage performance with specific characteristics. This is the central concern of translators, whether to convey purely the literary text or to translate by focusing on the function of language. For example, the translator of a dramatic text often pays attention to choosing easily pronounced and comprehensible words as the equivalents to the ST. In a close relationship between the writer and the translator of literary text, despite having his/her own writing styles and expressions, the translator is considered as the subordinate of the author who wrote his/her work for theatre and stage performance.

Differing from prose, which narrates and depicts actions or situations, the way people meet or make acquaintance, dialogues in dramatic text form and illustrate how characters act and communicate with each other. In the same manner, sentences in dialogues in dramatic texts are unsophisticated, practically linked without conjunctions. Therefore, unfinished sentences appear frequently which makes the language of dramatic text become more specific and peculiar (Ferenčík, 1982). In terms of artistic genre, by comparing with other types such as poetry or prose, drama has different and specific quintessence which is the way of transferring events via speech, along with facial expressions, gestures, stage space, or gesticulation of characters, the
whole content then is expressed in dialogues (Ubersfeld, 1977). Dramatic text’s dialogues use direct speech with the intention of a direct audio-visual impact.

According to Kufnerová and Skoumalová (1994: 140), there are two main types of dramatic text:

+ A piece of drama is translated as a literary text, and is originally intended more or less to be published for readers. That would be the case of most of the classical texts from Ancient times till the 19th and 20th century. The translator proceeds from the ST and attempts to keep the most of its specificity. He is the only responsible and independent creator of the TT. The translator forms the final version of the translation regardless of the potential stage realization.

+ The director asks the translator for translation of a particular play for the stage setting with original and sophisticated poetics. The TT is exclusively written in cooperation with the particular theatre company. The ST is not that important anymore; production features and a complete director intention predominate. The directors and often the actors themselves consider the text (and often even the original work) a kind of half-ready text, which they adapt during rehearsing the play, not always with a positive result. They create a dramatic text, transform the drama situations and adapt the language.

Newmark (1988a: 172) sees the successful performance as the main target of dramatic text translation:

Therefore a translator of drama inevitably has to bear the potential spectator in mind though, here again, the better written and more significant the text, the fewer compromises he can make in favour of the reader. Further, he works under certain constraints: unlike the translator of fiction, he cannot gloss, explain puns or ambiguities or cultural references, not transcribe words for the sake of local colour: his text is dramatic, with emphasis on verbs, rather than descriptive and explanatory. Michael Meyer, in a little noticed article in Twentieth Century Studies, quoting T.Rattigan, states that the spoken word is five times as potent as the written word – what a novelist would say in 30 lines, the playwright must say in five. The arithmetic is faulty and so, I believe, is the sentiment, but it shows that a translation of a play must be concise – it must not be an over-translation.

There is also an argument about which translation approaches to use: semantic or communicative to transfer a dramatic text. Like literal translation, a semantic approach brings the close and clear implications of the author, while a communicative approach makes the dialogues easily spoken. The purpose of translating a play can be for public reading enjoyment, for studies of scholars or for stage performance; therefore, the primary duty of the translator is to clarify his main purpose for acting or reading. A translated play is no longer a translation but an adaptation by the translator, who emphasises the cultural metaphors, allusions, or proper names instead of replacing them with the sense.
Ferenčík (1982), a famous Slovak linguistic theorist, discusses the characteristics of a dramatic text in comparison to other genres of translation. According to Ferenčík, a dramatic text has both written form if it is considered as a text, and non-written form due to its social realization. This theorist (p.72) also talks about the relationship between author, translator, director, and audience of a dramatic text:

The communicative successiveness of translation of a drama, unlike another translational text, is following: Author – Translator (Interpreter 1) - Dramatic adviser and Director (Interpreters 2) – another involved originator: Scenographer, Composer, Actor (Interpreters 3) – Spectator, Listener (Interpreter 4). This chain of communication represents the time sequence of creation of a text and its social realization.

Cohesion of dialogue also plays an important part in dramatic text translation. According Newmark (1988a), ignoring this kind of connection is a particular mistake in the translation of all kinds of text, especially dramatic text. Besides, during the translation process, shifts always happen, much or little, in meaning or style between the ST and the TT. ‘Language shift’ is one of the changes in order to keep the translation, as well as the characters, a long life in TC audience by using modern language (Newmark, 1988a: 172). Over the last decades, translators of dramatic texts have developed drama translation, covering not only the linguistic factors as well as the role of TC audience in the entire process, but also examining different points of view of individual reader.

To sum up, according to Mounin (1976: 171), the following words describe the complex nature of dramatic text translation:

La vraie traduction théâtrale restera toujours cette espèce de traduction-adaptation difficile [...] Yves Florenne avait raison, lors du débat sur la traduction de Shakespeare, de soutenir que la traduction d’une grande œuvre théâtrale doit être refaite tous les cinquante ans: non seulement pour profiter de toutes les découvertes et de tous les perfectionnements des éditions critiques - mais surtout pour mettre l’œuvre au diapason d’une pensée, d’une sensibilité, d’une société, d’une langue qui, entre-temps, ont évolué, ont changé.

(My translation: True drama translation will always be this difficult type of translation – adaptation [...] Yves Florenne was right, during the debate on the translation of Shakespeare, to argue that the translation of a great theatrical work must be redone every fifty years not only to take advantage of all the discoveries and improvements of critical editions - but especially to work in tune with a thought, a sensibility, a corporation, a language which, over time, have evolved, have changed).

2.1.7. Translation of metaphor

2.1.7.1. Definitions

Definitions of metaphor have been discussed throughout the history of thought, with a great number of different and sometimes opposite approaches over the centuries. In the early days, Aristotle (translated by Fyfe, 1973) discusses that metaphor is to transfer a word into a different
domain, while Dumarsais (1730/1988) thinks that metaphor is to extend the meaning of a word. Their definitions have not clarified the nature of metaphor because ‘different domain’ is still so abstract and ‘extend the meaning’ can make the reader think about the case of a word with multi-meaning. Some scholars (Fontanier 1968; Genette 1968; Groupe μ 1970; Todorov 1970) agree that metaphor is to substitute the proper meaning of word in an unexpected way. In a clearer manner, Richards (1936) and Black (1954) state that metaphor is a way to put anomalous concepts into interaction. Other specialists (Lakoff and Johnson 1980; Lakoff and Turner 1989; Gibbs 1994) consider metaphor as ‘a system of shared and non-dispensable concepts at the service of consistent thought’ (Prandi, 2010: 305). In addition, Prandi (1992; 2004) claims that metaphor is the interpretation of texts with complex meanings that challenge consistent thought. In the theory of Cognitive Linguistics, metaphors are the ‘essential cognitive tools which consist of a structural mapping from a source conceptual domain on to a target conceptual domain’ (Fernandez et al, 2003: 65). Turner (1990: 465) clarifies that ‘a target conceptual domain is understood metaphorically’. Kureishi (1990: 9) gives an example in this explanation that ‘lips’ in the saying ‘his lips such rosebuds’ belongs to the target conceptual domain, and ‘rosebuds’ is in the ST conceptual domain. It is understood that metaphor is a figurative tool using the denotative meaning of a word to refer to the synonymous functioned image or thing. For example, in the sentence Paris là trái tim của nước Pháp (Paris is the heart of France), trái tim (the heart) means the most important place.

2.1.7.2. Translating metaphor

Dagut (1987: 77) states that ‘metaphor presents a particularly searching test of the translator’s ability’ depending on the translator’s cultural experiences. Along similar line, Olivera (1998: 5) agrees that ‘the translation of metaphor is problematic no matter which approach to metaphor is chosen’ because different cultural contexts present different understandings of the metaphor. How to translate metaphors has many variables of approach in which the translatability of metaphors is the most important aspect. Nida (1964), Vinay and Darbelnet (1958), and Dagut (1976; 1987) support the point of view that metaphors are untranslatable because, within any translation process, metaphor will receive a different metaphor. Metaphors are considered as unpredictability and anisomorphism that make translation solutions unable to access them. Alternatively, some authors (Kloepfer, 1981; Reiss, 1971/2000; Mason, 1982) think that metaphors are fully translatable. Some other translation specialists (Broeck, 1981; Alvarez, 1991; Toury, 1985 and 1995; Newmark, 1988a and 1988b) agree that metaphors are translatable but pose a considerable degree of interlinguistic inequivalence.

2.1.7.3. Types of metaphor

a/. Newmark and six types of metaphor:
According to Newmark (1988a: 105), a metaphor is structuralised of image (= vehicle in Richard’s (1936) terminology) which is ‘the picture conjured up by the metaphor, which may be universal (a “glassy” stare), cultural (a “beery” face), or individual (a “papery” cheek); object (= tenor in Richard’s terminology) which is ‘what is described or qualified by the metaphor’; and sense which is ‘the literal meaning of the metaphor; the resemblance or the semantic area overlapping object and image; usually this consists of more than one sense component [...] e.g. “save up for a rainy day” – time of need, financial shortage, gloom, worry, etc.’. Newmark (1988a: 100-113) classifies six types of metaphor as follows:

- **Dead metaphor:** is the type of metaphor that has been used again and again and the image evoked in the metaphor is not clear for the speaker to comprehend. Newmark (1988a: 106) claims that dead metaphors ‘relate to universal terms of space and time, a part of the body, general ecological features, and the main human activities [...] such as “space”, “field”, “line”, “top”, “bottom”, “foot,” [etc]’.

- **Cliché metaphors** ‘that have perhaps temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter’ (1988a: 107). Newmark gives two examples as follows: figurative adjective + literal noun, for example, *filthy lucre*; and figurative verb + figurative noun, for example, *explore all avenues* (1988a: 87).

- **Stock or standard metaphors:** are the ‘established metaphors’ that cover ‘physical and/or mental situations both referentially and pragmatically’. According to Newmark (1988a: 108), a stock metaphor ‘has a certain emotional warmth and is not deadened by overuse’, for instance, *keep the pot boiling* or *wooden face*. Besides, it is sometimes tricky to translate stock metaphors ‘since their apparent equivalents may be out of date or affected or used by a different social class or age group’. Newmark discusses that the only way to translate a stock metaphor is try to set an equivalent that has the same image in the TL.

- **Adapted metaphors:** Newmark (1988a: 109) suggests that adapted metaphors are any kinds that come with modifications. The scholar cites a statement of the former US President Reagan *the ball is a little in their court* as an example of this type of metaphor. The metaphor, in this case, is based on the sentence *the ball is in their court*.

- **Recent metaphors:** Newmark (1988a: 111) uses this term to mention the type of metaphor that is a ‘metaphorical neologism, often ‘anonymously’ coined, which has spread rapidly in the SL’. He illustrates some examples, such as ‘in’ or ‘with it’ for fashionable; ‘skint’ for ‘without money’; and ‘groovy’ for ‘good’. According to this scholar, ‘when this designates a recently current object or process, it is a metonym’. He continues that ‘otherwise it may be a new metaphor designating one of a number of ‘prototypical’ qualities that continually ‘renew’ themselves in language’. Newmark explains that ‘recent metaphors designating new objects or
processes are treated like other neologisms, with particular reference to the 'exportability' of the referent and the level of language of the metaphor’ (1988a: 112).

- **Original metaphors:** Newmark (1988a: 112) defines that ‘original metaphors (in the widest sense): (a) contain the core of an important writer's message, his personality, his comment on life, and though they may have a more or a less cultural element, these have to be transferred neat; (b) such metaphors are a source of enrichment for the TL’. Newmark suggests that the translator should translate the original metaphor literally ‘whether they are universal, cultural or obscurely subjective’. In some cases, however, ‘if an original cultural metaphor appears to you to be a little obscure and not remarkably important, you can sometimes replace it with a descriptive metaphor or reduce it to sense’.

**b/. Dagut and three categories of metaphor**

Dagut (1976) suggests that metaphor should be distinguished from polysemous words and idioms. He defines metaphor as:

An individual flash of imaginative insight, whether in the known creative writer or in the anonymous creative speaker [...] which transcends the existing semantic limits of the language and thereby enlarges the hearers’ or readers’ emotional and intellectual awareness (1976: 22).

According to Dagut (1976: 23), metaphors are classified into three categories:

- Those that ‘prove to be ephemeral and disappear without trace: such are the forgotten metaphors of literature and journalism, and those of extempore oral invention’;
- Those that are ‘unique semantic creations. Such are, for example, the embalmed metaphors of literature’; and
- ‘Those that are taken up and used (as distinct from quoted) by an ever-increasing number of other speakers, so that they gradually lose their uniqueness and peculiarity, becoming part of the established semantic stock of the language and being recorded as such in the dictionary’.

Among the third category, Dagut discusses that there will be a shift from performance to competence of metaphors; for example, a single-word metaphor turns into a polysemous word: *run* in *run a business* or *ties* in *emotional ties*, and an expression or idiom can be used as metaphor: *see red* or *a wild goose chase*. Dagut continues that ‘polyseme and idiom are thus seen to stand in a derivative relation to metaphor as effect to cause; but they differ significantly from metaphor in their semantic regularity as against its semantic anomaly’. Metaphor does not contain the universality, so to translate metaphor depends on the bilingual ability of the translator. Besides, different cultures have different images referred to in the metaphor.
Therefore, using word-for-word translation to apply in translating metaphor is not sufficient.

Dagut (1976: 32) concludes:

The translatability of any given SL metaphor depends on (1) the particular cultural experiences and semantic associations exploited by it, and (2) the extent to which these can, or cannot, be reproduced non-anomalously in TL, depending on the degree of “overlap” in each particular case.

c/ R. van den Broeck and metaphor

According to Broeck (1981: 74) metaphor is ‘a pivotal issue of translation’. The scholar categorises metaphor as follows:

+ **Lexicalised metaphors** that ‘have gradually lost their uniqueness and have become part of the established semantic (or “lexicon”) stock of the language’ (1981: 75); including: formators (e.g. in the face of, beforehand, everybody; lexical items (e.g. to harbour evil thoughts, hard cash; and idioms (e.g. have a lark, hang heads together, lay a finger on).

+ **Conventional metaphors** that ‘are more or less “institutionalised” in that they are common to a literary school or generations’. For example, *rosy-fingered dawn* as a fixed metaphor of ancient Greek poetry; or *pearly teeth, ruby lips, golden lads* as the metaphors used in Elizabethan period.

+ **Private metaphors** that are ‘the so-called “bold”, innovating creations of individual poets’. In other words, metaphors are produced by the writer’s creative mind.

Broeck (1981: 76) classifies metaphors into two types based on the function of metaphor: *creative metaphors* occur in creative writings, such as poem and novel; *decorative metaphors* normally appear in essays and journalistic articles. Broeck (1981: 77) does not expect that translation studies can ‘specify how metaphor should be translated’. He suggests the following strategies:

+ **Translation ‘sensu stricto’**: the TL can convey both the *vehicle* and *tenor*\(^{16}\) in the SL. This mode can help *lexicalised metaphors* get an idiomatic metaphor if the vehicles between the SL and TL are correspondent; or the result is a new metaphor that ‘may be either a semantic anomaly or a daring innovation’ if the vehicles between the SL and TL are not correspondent.

+ **Substitution**: The vehicle of the SL is replaced by an equivalent one in the TL, but the tenor is more or less kept.

+ **Paraphrase**: A non-metaphorical expression in the TL is used to replace a metaphor in the SL.

d/ Searle (1977: 115) distinguishes six types of metaphor following the explanation below. Searle uses graphic pictures:

\(^{16}\) These two terms are suggested by Richards (1936: 96-97). He said that a metaphor is combined of tenor and vehicle.
to compare the relations between sentence meaning and utterance meaning, in which he supposes that ‘the sentence meaning is “S is P” and the utterance meaning is “S is R”, that is, where the speaker utters a sentence that means literally that the object S falls under the concept P, but where the speaker means by the utterance that the concept S falls under the concept R’.

- **Literal utterance**: A speaker says S is P and means S is P. Thus the speaker places object S under the concept P, where P = R. Sentence meaning and utterance meaning coincide.

- **Metaphorical Utterance (simple)**: Speaker says S is P, but means metaphorically that S is R. Utterance meaning is arrived at by going through literal sentence meaning.

- **Metaphorical Utterance (open ended)**: Speaker says S is P, but means metaphorically an indefinite range of meanings, S is R₁, S is R₂, etc. As in the simple case, metaphorical meaning is arrived at by going through literal meaning.

- **Ironical Utterance**: Speaker means the opposite of what he says. Utterance meaning is arrived at by going through sentence meaning and then doubling back to the opposite of sentence meaning.

- **Dead Metaphor**: Original sentence meaning is by-passed and the sentence acquires a new literal meaning identical with the former metaphorical utterance meaning. This is a shift from the metaphorical utterance diagram above to the literal utterance diagram.
- **Indirect Speech Act**: Speaker means what he says, but he means something more as well. Thus utterance meaning includes sentence meaning but extends beyond it.

\[
P \rightarrow R
\]

\(P \text{ is included in } R \text{ but } P \neq R\)

2.1.8. **Leppihalme and Allusive proper names**

Metaphor and culture are the indivisible pair in translation because different cultures will have their own perceptions and references when dealing with metaphor. Allusion is one of the key problems that the translator has to challenge to solve the intercultural gap, which is discussed by Leppihalme (1997) in her *Culture Bumps: An Empirical Approach to the Translation of Allusions*. Leppihalme classifies allusions into two groups: Proper name (PN) and Key-phrase name (KP)\(^{17}\). In fact, names of places and people always embed with cultural features that require the translator to be not only bilingual but also bi-cultural. According to Herveys and Higgins (1992), there are two main changes when translating allusive names: exoticism which is similar to literary translation by maintaining the names the same as the ST in the TT without phonic or graphic adaptation and any requirement of cultural transposition; transliteration makes the change of phonic and graphic appearance of the ST’s names for an easy pronunciation of the target readers. In addition, Herveys and Higgins (1992) suggest that cultural transplantation is also a possible solution by using connotative names in the TC to replace the names in the ST. Leppihalme (1997) summarises that the translator often follows the following three strategies when dealing with translating Proper name allusion: (1) retention, (2) replacement, and (3) omission. Leppihalme (1997: 78-79) clarifies those three strategies as follows\(^{18}\):

1a) Retention of the name as such
1b) Retention of the name with some additional guidance;
1c) Retention of the name with detailed explanations (footnotes);
2a) Replacement of the name with another source-language name;
2b) Replacement of the name with a target-language name;
3a) Omission of the name, but the sense conveyed through a common noun;
3b) Complete omission of the name and allusion.

\(^{17}\) Due to the objectives of the thesis, this section only discusses Translating Allusive Proper Names. More information of Translating Key-Phrase Names can be seen at Leppihalme (1997: 84).

\(^{18}\) See also at Morarasu (2007).
Leppihalme (1992) explains that if the proper names are popular among both the ST’s and TT’s cultures, the translator can maintain the words because the TT’s audiences have no difficulty to recognise the metaphor embedded or connotative meaning. With the unfamiliar names, ‘minimum changes’ can be applied by using additional words to clarify the meaning, for example, ‘King Harold instead of Harold, the battle of Hastings instead of Hastings’ (1997: 188). She continues that if the barrier between cultures causes difficulty to translate the names, footnotes should be the preferred choice instead of giving long list of explanations before or after the names. Moreover, replacement is another solution for translation of proper names if the translator is not ‘satisfied’ with his previous choices (1997: 189). It can be a ‘better-known source-language name […] with similar associations’, or a common noun or noun phrase that is familiar with the TT’s audiences and associates with the name in the ST at least partly (1997: 189). Omission is the third choice when the translator has no solution and does not want himself and his readers to cope with difficulties. Leppihalme, however, personally points out that omission is ‘generally unacceptable’ (1997: 190).

The theory discussed in this section will be the framework for the analysis in section 4.4 (Chapter IV).

2.2. Translation procedures/strategies and methods

The terms “strategy” and “procedure” have not been distinguished clearly by any translation scholars. John Kearns (cited in Baker, 2005), states that those two terms can be used interchangeably to describe the ways of translating units smaller than text. According to Krings (1986), translation strategy is defined as ‘a translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task’. Seguinot (1989: 40) discusses three global translation strategies that are usually employed by translators:

(i) translating without interruption for as long as possible;
(ii) correcting surface errors immediately;
(iii) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage.

Translation strategy in the definition of Loescher (1991: 8) is ‘a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it’. Loescher believes that consciousness is the key feature to distinguish strategies used by translation practitioners. On the same line of thought, Cohen (1988: 4) adds that ‘the element of consciousness is what distinguishes strategies from these processes that are not strategic’. In addition, translation strategies are classified clearly into two groups: global strategies which deal with the whole text and local strategies which cope with text segments (Bell, 1998: 188). Venuti (1998a: 240) sees translation strategies which ‘involve the basic tasks of choosing the foreign text to be translated
and developing a method to translate it’, in two different aspects: domesticating and foreignising. In the opinion of Jaaskelainen (1999: 71), strategy is considered as ‘a series of competencies, a set of steps or processes that favor the acquisition, storage, and/or utilisation of information’. He continues that strategies are ‘heuristic and flexible in nature, and their adoption implies a decision influenced by amendments in the translator's objectives’. In 2005, this theorist came back with a new view on the process and product of translation by categorizing strategies into two major types: the ones relating to what happens to texts are called product-related strategies which set fundamental tasks of choosing a SL text as well as finding the method to translate it (2005: 15), while the others corresponding to what happens in the process are named process-related strategies which ‘are a set of (loosely formulated) rules or principles which a translator uses to reach the goals determined by the translating situation’ (2005: 16).

Sharing the same thought with Bell (1998), Jaaskelainen also classifies strategies into global and local. He mentions that ‘global strategies refer to general principles and modes of action and local strategies refer to specific activities in relation to the translator's problem-solving and decision-making’.

According to Delisle et al (1999), translation strategy basically refers to the translator’s approach and plan when working with a given text, translation procedure deals with sentences and smaller units of text. Nida (1964:241-247) describes translating procedures as below:

I. Technical procedures:
- analysis of the source and TLs;
- a thorough study of the SL text before making attempts translate it;
- Making judgments of the semantic and syntactic approximations.

II. Organizational procedures:
- Constant re-evaluation of the attempt made; contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the TL readers to evaluate its accuracy and effectiveness and studying their reactions.

This study stands on the point of view that sees strategy as the overall mission to finish a task while procedure as the tactic to solve detailed problems in that task.
2.2.1. Newmark’s translation methods

Peter Newmark (1988a) suggests translation methods to investigate the equivalence of the whole texts, and translation procedures used for sentences and smaller units of language. He lists the following methods and procedures:

- **Transference:** it is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey (2003) named “transcription”. It is also called **Borrowing, Transliteration, or Loan word** (Delisle et al, 1999). For example, the Vietnamese language borrows many French words like *pedal, guidon, accus, artichaut, amateur,* and *ampere,* and so on.

- **Naturalization:** it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL. It is also called **Direct transfer** (Delisle et al, 1999). For example, *anglais* is pronounced *ăng-lê, acide → a-xít, ballet → ba-lê.*

- **Cultural equivalent:** (it is called adaptation according to Vinay and Darbelnet) it means replacing a cultural word in the SL with TL one. For example: *He met her in the pub → Il l’a retrouvé dans le café.*

- **Functional equivalent:** it requires the use of a cultural-neutral word. For example: *Baccalauréat → French secondary school leaving exam.*

- **Descriptive equivalent:** in this procedure, the meaning of the cultural-based translation (CBT) is explained in several words. For example: *nuốt mắm (in Vietnamese) → a kind of fish sauce.*

- **Componential analysis:** it means ‘comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components’ (1988a: 114).

- **Synonym:** it is a ‘near TL equivalent’ (p.84). Here economy trumps accuracy. For example: *personne gentile → kind person; conte piquant → racy story;*

- **Antonym:** it is an opposite expression but the meaning in the ST is reserved. For example: *il fait non de travaille → He is unemployed.*

- **Through-translation:** it is the literal translation of common collocations, names of organisations and components of compounds. It can be called: claque or loan translation. For example, the following words are translated from English to Spanish: *skyscraper → rascacielos, football → balompié.*

- **Shifts or transpositions:** Transposition, or shift as Catford calls it, reflects the grammatical change that occurs in translation from SL to TL. According to Newmark, it involves a change in the grammar from SL to TL, for instance, (i) change from singular to

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plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, (iv) change of an SL noun group to a TL noun and so forth.

- **Modulation:** With Newmark, it occurs when the translator reproduces the message of the ST in the SL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective. For example, double negative for positive: *Il n’a pas hésité* → *He acts at once*, positive for double negative: *sallow* → *poco profondo*; abstract for concrete: *sleep in the open* → *dormer à la belle étoile*; cause for effect: *you are quite a stranger* → *On ne nous voit plus*; active to passive (vice versa).

- **Recognised translation:** it occurs when the translator ‘normally uses the official or the generally accepted translation of any institutional term’ (1988a: 89).

- **Compensation:** it occurs when loss of meaning in one part of a sentence is compensated in another part. Hervey and Higgins (1992: 38) illustrate this example: ‘Voila ce que veulent dire les viriles acclamations de nos villes et de nos villages, purges en fin de l’ennemie’ and its English translation ‘this is what the cheering means, resounding through our towns and villages, cleansed at last of the enemy’ to show that the translation compensates the sound in the ST to maintain the rhetorical effects in the TT.

- **Paraphrase:** in the procedure, the meaning of the CBT is explained. Here the explanation is much more detailed than that of descriptive equivalent.

- **Couplets:** it occurs when the translator combines two different procedures.

- **Word-for-word translation:** or close translation in which the SL word order is preserved and the words translated singly by their most common meanings, out of context. For example, *he works in the house now* is translated into French *Il travaille dans la maison maintenant*.

- **Literal translation:** in which the SL grammatical constructions are converted to their nearest equivalents, but the lexical words are again translated singly, out of context. For example, word-to-word translation: *a beautiful garden* → *un beau jardin*; collocation-to-collocation: *make a speech* → *faire un discours*; clause-to-clause: *When my father works* → *Quand mon père travaille*; sentence-to-sentence: *I ride bike in the street* → *Je fais du vélo dans la rue*.

- **Faithful translation:** it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.

- **Semantic translation:** which differs from “faithful translation” only in as far as it must take more account of the aesthetic value of the SL text.

- **Adaptation:** which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.
- **Free translation:** it produces the TL text without the style, form, or content of the original.

- **Idiomatic translation:** it reproduces the “message” of the original but tends to distort nuances of meaning by preferring colloquialism and idioms where these do not exist in the original.

- **Communicative translation:** it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

2.2.2. Baker’s translation strategies

Another popular translation scholar whose work on translation practice is widely adopted is Baker (1992: 26–42) who points out 8 strategies for dealing with non-equivalence at word level.

- **Translation by a more general word (superordinate):** this is one of the commonest strategies for dealing with many types of non-equivalence, particularly in the area of propositional meaning. It works equally well in most, if not all, languages, since the hierarchical structure of semantic fields is not language-specific.

- **Translation by a more neutral/less expressive word:** this is also one of the commonest ways to set the equivalence between two or more languages by using a word or phrase to get the general meaning.

- **Translation by cultural substitution:** This strategy involves replacing a culture-specific item or expression with a TL item which does not have the same propositional meaning but is likely to have a similar impact on the target reader.

- **Translation by using a loan word or loan word plus explanation:** this strategy is particularly common in dealing with culture-specific items, modern concepts, and buzz words. Following the loan word with an explanation is acutely useful when the word in question is repeated several times in the text. Once explained the loan word then can be used on its own.

- **Translation by paraphrase using a related word:** this strategy tends to be used when the concept expressed by the source item is lexicalised in the TL but in a different form, and when the frequency with which a certain form is used in the ST is significantly higher than would be natural in the TL.

- **Translation by paraphrase using unrelated word:** if the concept expressed by the source item is not lexicalised at all in the TL, the paraphrase strategy can still be used in some contexts. Instead of a related word, the paraphrase may be based on modifying the superordinate or simply on unpacking the meaning of the source item, particularly if the item in question is semantically complex.

- **Translation by omission:** this strategy may sound rather drastic, but in fact it does no harm to omit translating a word or expression in some contexts. If the meaning conveyed by a
particular item or expression is not vital enough to the development of the text to justify
distracting the reader with lengthy explanations, translators can and often do simply omit
translating the word or expression in question.

- **Translate by illustration:** this is a useful option if the word which lacks an equivalent in
the TL refers to a physical entity which can be illustrated, particularly if there are restrictions on
space and if the text has to remain short, concise, and to the point.

### 2.2.2. Other strategies

Baker (2005: 188) defines that ‘a translation strategy is a procedure for solving a problem
encountered in translating a text or a segment of it’. Depending on the micro or macro level of
problems, translation strategies can be seen in two categories: local when dealing with text
segments, and global when coping with the whole text (Bell, 1998). On a different
classification, translation strategies can be divided into general strategies which deal with
different types of text, and specific strategies which focus on the aims or purposes of translation
(As-Safi, nd.). There are different sub-categories in specific strategies:

- **Domestication strategy:** this strategy is also called naturalization or nominalization
which bridges the cultural gaps to make the translation readable, natural, and comprehensible
(Venuti, 1995). Venuti defines domestication as ‘an ethnocentric reduction of the foreign text to
target-language cultural values, bring the author back home’ (1995: 20). In other words, this
strategy is used to adapt the ST with linguistic and cultural changes following the purpose or
function of the translation. In order to familiarise the translation with its readers in the TC,
literary translators often domesticate suspicious original words, concepts, and images in the ST.
Baker (1992) reveals that domestication strategy must have been used since ancient Rome when
many Greek texts were translated into the Roman present by Latin poets, such as Horace and
Propertius.

- **Foreignisation strategy:** Baker (1992) confirms that foreignisation strategy was first
mentioned in German culture in the Romantic periods by the philosopher and theologian
Friedrich Schleiermacher, whose famous lecture *On the Different Ways of Translation*
introduced his opinion on the demand of having a translation that could reflect the original
background culture; for example, a translation from Spanish or Greek to German can help
readers guess the Spanish and Greek behind the text. Venuti chooses this strategy as his
favourite in translation theory. He is against the theory of domestication strategy because he
believes that domestication relates to ‘an ethnocentric reduction of the foreign text to [Anglo-
American] target-language cultural values’ (Munday, 2001: 146). To support his point of view,
Venuti (1998b: 242) defines that foreignisation strategy ‘entails choosing a foreign text and
developing a translation method along lines which are excluded by dominant cultural values in
the TL’. Venuti (cited in Neubert, 1992: 4) argues that a foreignisation strategy produces
‘something that cannot be confused with either the SL text or a text written originally in the TL’. Besides, Venuti (1995: 20) supports that this strategy is ‘an ethnovevant pressure on [TL culture] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad’. In other words, foreignisation, according to Venuti, is to protect the original identities in the ST from ‘the ideological dominance of the TC’ (1995: 147). Venuti (1995: 148) emphasises that both domestication and foreignisation are not the ‘binary opposites’, but the ‘heuristic strategies’ which ‘deal with the question of how much it rather signals the differences of that text’.

Different viewpoints for or against using domestication and foreignisation strategy all root from different perspectives. Both strategies have advantages and disadvantages. While domestication besides helping readers understand the translation more easily, cannot maintain the naturalness and smoothness as well as cultural and stylistic messages in the ST, foreignisation besides keeping the formal style and original cultural images conveyed in the ST, causes difficulties for readers to familiarise with unnatural cultural images in the translation. In general, it is hard to say which strategy is better because both of them entail losses.

- Compensation strategy: Hervey and Higgins (1992: 248) define compensation strategy as ‘the technique of making up for the translation loss of significant features of the ST approximating their effects in the TT through means other than those used in the ST, that is making up for ST effects achieved by one means through using another means in the TL’.

According to these two scholars, this strategy includes four sub-categories.

+ Compensation in kind: this is to use a different type of textual effect in the TT to express the untranslatable particular text in the ST, normally in terms of vocabulary. For example, Vietnamese language often has words at the end of an utterance, such as à, ư, thế, nhi, etc. which show the feeling of speaker. These words seem to be untranslatable when translating into English. To maintain the original effect, translators sometimes use explanations as additions to clarify the feeling in their translations of Vietnamese text.

+ Compensation in place: this strategy is to gain what was lost in a particular place, for example, a word in a line of a poem, in a different (normally later) place in the translation. This kind of compensation helps to keep the original content in the ST even though they are put at different places in the TT.

+ Compensation by merging: this is to use a short expression in the TT to translate a longer stretch in the ST.

+ Compensation by splitting: differing from the above strategy, compensation by splitting uses longer expression as the equivalent translation of a shorter stretch in the ST.

+ Compensation by addition
Sometimes, there are inevitable losses in the translation in terms of rhythm and poetic style. This strategy uses metaphor or idiom which has no counterpart in the original in order to compensate for loss.

- **Strategy of Elaboration and Explication**: if the ST is strange to readers and the TC, this strategy helps to explain the ST in a more detailed translation.

- **Strategy of Approximation and Compromise**: some aesthetic and cultural values in the SL can be acceptable or unacceptable in the TC. In order to maintain the natural and acceptable rendition, the translators use this strategy to keep the equilibrium or balance of those values.

In summary, most of the discussions in this chapter will be used as the framework for the analysis in chapter IV and chapter V. Some parts such as Literary translation and Searle’s types of metaphor are mentioned because I see their related and necessary information to the thesis as well as new point of view to introduce to the Vietnamese readers of my thesis in the future.

In Polysystem Theory, within specific social conditions (Gentzler, 1990) translation plays a significant role in the relationship with national literature. Throughout the development of the country in general and literature in Vietnam in particular, translation is considered as a pioneer orienting domestic literature from stylistics, genres, to content. The following discussion in Chapter III will clarify the influences of translation in Vietnamese literature.
CHAPTER III  TRANSLATION IN VIETNAM: ACHIEVEMENTS AND PROBLEMS

Any change and turn always bring promising opportunities to discover and explore the advantages of new historical chapter or period. Not only does translation go forward after a turn, it also returns to reflect on its past and present development, to connect with other disciplines, and to widen ‘its own possibilities, insights, and significance’ (Pham, 2011: 1). The history of Vietnam, with many changes along the pathway of its national establishment and development, has influenced the history of translation in the country.

This chapter will review the process of development of translation in Vietnam from its early days to the present, with focuses on every significant turn. In a way, the chapter is going to tell the story of translation in Vietnam while illustrating what have not been discussed before. The following seven sections are to clarify that purpose. The first section The history of translation in Vietnam will link translation to the development of Vietnamese languages. In doing so, the section will discuss the typical milestones in the changes and turns as well as the influences on translation of the shifts in using languages from Kanji to Nôm and from Nôm to Chữ quốc ngữ. This section also shows the contributions of translation to Vietnamese tradition and culture. The next section Chữ quốc ngữ and Translation critiques how this kind of modern Vietnamese language was popularised and its primary effects on translation in Vietnam. The section Translations of Kanji and Nôm into Chữ quốc ngữ in the twentieth century synthesises the number of translated documents from Kanji and Nôm to Chữ quốc ngữ in order to emphasise the important role of translation in reserving and transferring the Vietnamese literature and culture. The tables and charts are to argue that although the concern on translating Kanji and Nôm writings has gone up and down over time, it has increased in the last decade of the twentieth century. The number of documents yet to be translated has been the challenge and opportunity for present translators to practice their translation skills and to discover the national culture in those texts.

The section Translation during the Vietnam War 1945 – 1975 attempts to capture how translation developed in the North and the South when Vietnam was divided into two regions during the war. The synthesis of the translations in these two areas expresses the political function of translation in this time by introducing the Socialism in the North and Individualism in the South. In this section, I also argue against the point of view of some translation scholars in the North who said that translation in the South in this period was superficial, following normal daily entertainments, and lacked translations of academic writings. The listing of translations is to show that South Vietnam in the war had strong development of translation in
various fields. The following sections *Translation in Vietnam after 1975 up till now* will discuss the new turn of translation in the era of independence when the country opened its door to cooperate with other countries in the world. It is understood that this period is for translation to carry out its cultural function both with domestic and foreign writings, so that it connects the past to the present, introduces the world to Vietnam and advertises the country to the world. The last section *Problems and Solutions* serves as a critical part, going into the details of achievements in translation and translation problems in Vietnam in recent years. The chapter points out that the careless process of translation plus the unprofessional operation of publishers are the main causes. The section concludes with some suggested solutions for a better translation.

All in all, with its seven sections, the chapter aims to bring a vision into the whole picture of translation in Vietnam in the light of Polysystem Theory in Translation suggested by Even-Zohar (1990a). In this chapter, footnotes are used to distinguish the references that have the same surnames and year of publication, so that readers are easily able to follow in the Bibliography.

### 3.1. The history of translation in Vietnam

**3.1.1. A historical view: Viet Nam in Feudalism from 938**

After more than 1000 years under the governance and domination of Chinese dynasties, Vietnam gained its independence in 938. The national history turned to a new page with many remarkable milestones in the development of country reined by 10 different dynasties passing the reign of more 100 Kings and Lords. The holy days of this period were from the thirteenth century to the sixteenth century with vividly national culture in all aspects of life.

In economic activities, agriculture was the main focus of Viet people who, as famers, were given fields for rice crops, low taxes and being soldiers for the Kings who always kept the tradition of working in the farm on the first day of year opening the crops for their inhabitants. Besides, handicrafts such as pottery, weaving, mining, iron and bronze casting, etc. were developed leading to the widening of commerce, trade, and production operations with other kingdoms (Largo, 2002).

In culture, the independent period created a national literature influenced by Chinese language and idealism of Buddhism which then became the national religion. As the first capital of the feudal state of Vietnam, Hoa Lu was the land of producing pure Vietnamese cultural values.
The old capital is the home of theater opera called Chèo whose founder is Ms. Pham Thi Tran\(^{21}\), a talented singer in the royal palace. This is the most typical type of stage of Vietnam. The historical opera legend of Trương tells that the type formed in the Early Le in 1005, when a dual Chinese Theatre named Liem Thu Tam came to Hoa Lu and presented a famous type of singing in Tong reign of China which was then applied to teach in the royal palace (Le, 1982).

In education, from the day having independence and defeating Northern aggressors, Vietnamese feudalism paid attention in education following the structure of educational system in China at the same time. Quoc Tu Giam in Thang Long\(^{22}\) (the previous name of Ha Noi now) found in 1076 by King Ly Nhan Tong is considered as the first university of Viet Nam which was used to teach children of royal family members and all talented students in the country. Many acknowledgeable Taoists were invited to be as teachers here. Until the fifteenth – sixteenth century, all provinces had governmental schools. Along with opening more schools, examinations with strict regulations in which cheating in examinations were very rare and those who committed acts of cheating in examinations whether at any level would be severely punished, were especially important in the educational system to recruit intelligent students. In the feudal educational system, besides a number of public schools, many families invited Taoists to teach their children at home. Thus, teaching was a profession at that time (Nguyen, 1960).

### 3.1.2. The development of translation

Even-Zohar (1990a) discusses that one of the main concerns of Polysystem Theory is to investigate the inter-relations between different hierarchical systems of literature. By clarifying the literary nature of each system, the whole picture of a total system will be demonstrated logically. Talking about the history of translation in Vietnam without mentioning the history of the Vietnamese written languages is a mistake because the system of written language in Vietnam that passes through three types: Han (Kanji), Nôm, and chữ Quốc Ngữ (modern Vietnamese) will show how translation develop.

According to the research of Keith (1983), Kanji came to Vietnam through cultural exchange right at the beginning of the first millennium B.C. Ancient Kanji appeared in Vietnam quite early and indeed became the means of writing and communication among Vietnamese people from the early centuries A.D. During the period from the seventh century to the eleventh

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\(^{21}\) Pham Thi Tran (926–976), artist name Huyen Nu, was a female artist in Dinh dynasty of Viet Nam. She is honored as the ancestor of ‘hat cheo’ and stage in Viet Nam.

\(^{22}\) Thang Long (昇龍) was the capital city of Dai Viet, passing Ly, Tran, Le, Mac, Le Trung Hung dynasties from 1010 to 1788.
century, Kanji was increasingly popular in communication, commercial exchange between Vietnam and China. Kanji had such great effect on Vietnamese culture that after the tenth century, when Vietnam regained its independence from the Northern dynasties, Kanji was still an important means of writing and communication in national culture development (Vu, 2000).

Although Kanji was a popular language at that time, it could not be the representative of Vietnamese people and culture that had their own Vietnamese expressions (Cordier, 1925). As a result, the Nôm language appeared which was based on Kanji characteristics, features, and structures to write Vietnamese sounds. Largo (2002) has found that the process of forming the Nôm language is divided into two periods: the first stage is temporarily called assimilating Kanji which means that people used Kanji characters to record Vietnamese sounds and the names of people, things, animals, and plants, etc. appeared randomly in Kanji writings. Those Nôm words were in high frequency of use from the sixth century. In the later stage, parallel with using Kanji to write Vietnamese words, there were some pure Nôm words that had different methods of writing from Kanji in terms of function. While Kanji is a kind of symbolic language, Nôm are onomatopoeic words. From the Ly dynasty (the ninth century) to the Tran dynasty (the fourteenth century), this system of onomatopoeic Nôm was highly popular and shaped (Tran, 2013). The history of translation in Vietnam honours the contribution of Han Thuyen (the thirteenth century) who was the pioneer using Nôm to compose and record the family genealogy of the Nguyen surname and national history (Nguyen, 1960). Besides, there is also a special appreciation to Ho Quy Ly (1336-1407) – King of the Ho dynasty who used Nôm to translate Kinh Thi – the Classic of Poetry and Kinh Thu – the Classic of Documents for the Vietnamese to read, along with deciding to use Nôm as a national language (Le, 1982).

According to Even-Zohar (1990a), the primary task of translation is to fulfill the need of a young literature which cannot set up its own genres and forms. The Vietnamese system of literature after the appearance of Nôm language is also considered as a young literary system. In the long development of the country, there are still some traces of literary translation from Kanji to the Vietnamese language (Nôm) in the preserved ancient written works, such as Tang poetry which was translated into Nôm rules in the fifteenth century (Nguyen, 2000). The contrastive translation of Truyện Kỳ Mân Luc – The Collection of Strange Tales is also a valuable ancient resource of the sixteenth century (Hoang, 1999) and the translations of Tỳ Bà Hành and Chinh Phù Ngâm – Lament of the Soldier’s Wife are the masterpieces of literature long lasting in many generations of Vietnamese readers (Nguyen, 2001). In a society where Kanji was the official language and Nôm was considered as the language of low levels, however, it seems that there were not many people paying attention to translating into Nôm. In fact, Even-Zohar (1990a) points out that there are always differences in terms of literary nature between the major and
minor literatures inside a given culture. In this case, Kanji represents the major literature while Nôm represents the minor literature. The popular way of introducing foreign literature (mainly Chinese) to Vietnamese people was the văn văn quốc âm – 6-8 form verse in Nôm because this style was much freer and easier to generalise ideas and express feelings from prose to poem (Nguyen, 1999).

The written language in Vietnam went on developing to complete its role in conveying and expressing Vietnamese expressions and thinking. That the introduction of Christianity to Vietnam was difficult because of the language barrier, Bishop Alexandre De Rhodes and his assistants with significant help from Vietnamese local lecturers used Latin alphabets to record Vietnamese language (Thompson, 1987). Before 1651, Chữ quốc ngữ was in its early days with many weak points (Tran, 1969), such as:

- Having no tone (just level-flat); words were not separated; lacking of vowels:
  * Quanmguya is equal to Quảng Ngãi
  * Onsaij is equal to ông sài
  * Tuijciam biêt is equal to Tui Chảng Biết
  * Mocaij is equal to mới cái

- Lacking some simple consonants: d, x, v:
  * d = đ (đói – hungry = doij)
  * b = v (vào – into = bau)

- Lacking compound consonants: ch, nh, gh, and tr:
  * gn = gh
  * cia = ch

Until 1632, when the above weak points were fixed, Chữ quốc ngữ became standard in writing Vietnamese and widely used after 19 years, in 1651. With the important adjustments of Pigneau De Behaine in his dictionary named Dictionarium Anamitico Latinum in 1773, the system of Chữ quốc ngữ was modernised and is the same as the one used in the present day (Nguyen, 1997). From 1862, Chữ quốc ngữ was used in religious lectures, but became supremely popular when the French (coming to Vietnam in 1858) tried to popularise this type of language instead of using Kanji or Nôm. After nearly three hundred years from the day when Chữ quốc ngữ was born, Vietnam virtually said goodbye to Kanji and Nôm. Literature in general and translation in particular, turned another new page when Chữ quốc ngữ was popularly used.

Even-Zohar (1990a) and Gentzler (1990) both agree that even though translation plays a secondary role in the polysystem, it on the one hand maintains traditional forms of literature, and on the other hand introduces new literary features. The translation of Chinese literary works into Vietnamese in the past happened naturally because Vietnamese people followed the
Chinese standards of morality and behaviour. Before Nôm, there was no need for the translation of Kanji writings because the system of Chinese education and examination produced Vietnamese generations who were good at literature, poetry and the Kanji language without any difficulty with language barriers (Lo Bianco, 2002). In the early days of Nôm, translations from Kanji to Nôm were just for the personal writing interests of Vietnamese Taoists. The translations were in informal and paraphrased forms in order for common people to be able to read easily (Tran, 1990). Thanks to the Nôm language, translation during this period contributed positively in transferring and popularizing the written works in Kanji, such as the classic texts of the doctrines of Confucianism, Taoism and Buddhism which were translated from Kanji to Nôm in two ways: summarizing then transferring into poems. For example, the book Luận Ngữ - The Analects of Confucius was translated using Nôm in the form of six-eight verse\(^23\) with twenty chapters, and transferring sentence by sentence from Kanji to Nôm. King Ho Quy Ly of the Ho dynasty requested the translation of Kinh Thi – The Classic of Poetry with more than 300 poems which were composed by unknown Chinese poets (Tran and Gros, 1993). Some texts from Western countries were translated into Nôm for military purposes. The typical one was the collection of Jeromjimo Majorica with Thánh Truyện – The Tales of Saints (Dieu Tan, 2011). Younger generations translated the writings of Vietnamese writers from the Kanji language into Nôm by using a semantic approach, for instance, the chapter Giải Âm of Nguyễn Thế Vinh (the seventeenth century) from Truyện Ký Mạn Lục - Collection of Strange Tales of Nguyễn Dữ (the sixteenth century); and a part of the writing Cổ Chầu Phật – The Ancient Buddhist Pearls (the sixteenth century). Besides, a series of textbooks used for specific handicrafts were written bilingually: Kanji – Nôm, which helped readers to learn both languages (Dieu Tan, 2009). There were:

+ Chí Nam Ngọc Âm Giải Nghĩa in the seventeenth century  
+ Tam Thiền Tư Giải Âm in the seventeenth century  
+ Nhạt Dưng Thường Đầm of Phạm Đình Hổ in the eighteenth century  
+ Tự Học Giải Nghĩa Ca, in Tự Đức period, in the nineteenth century  
+ Đại Nam Quốc Ngữ of Nguyễn Văn San, in the nineteenth century

Besides advantages, the appearance of different written languages (Nôm and Chữ quốc ngữ) caused danger to Vietnamese literature and culture. The requirements of modernization, therefore, needed Chữ quốc ngữ not only to introduce new cultural features from foreign countries but also to maintain its premier task of bridging ancient traditions and present cultural values. To do this, translation is the key factor as the powerful weapon to convey traditions and national culture on the way to modernization.

\(^{23}\)Six-eight verse is a traditional type of poem in Vietnam. It is structured of a 6-syllable-line and an 8-syllable-line in which the ending syllable of line 6 matches the eighth syllable of line 8.
Even-Zohar (1990a) states that translated literature can jump from secondary role to a primary position in the central system whenever the receiving culture unconsciously selects the translated texts as the representative of the cultural norms. While translation at the end of the nineteenth century mainly focused on popularizing chữ quốc ngữ, translation in the next century was highly developed with the reading and artistic needs of Vietnamese people. It is these needs that encouraged the campaign of translating Chinese novels such as Tam quoc chí – Romance of the Three Kingdoms (1901 by Canavaggio, 1907 by Phan Ke Binh), Thủy hử - Water Margin (1907 by Phan Ke Binh (Tran, 2012). The increasing number of translations of Chinese novels was the result of the shortage of domestic writings written in chữ quốc ngữ although this kind of language is easy to read and understand. Besides commercial purposes, translation of Chinese literature in general and Chinese novels in particular, at the beginning of the twentieth century reflects the reality of a young modern literature in which translation often goes ahead before composing, and translation normally starts with both translators and literatures of the countries neighbourhood.

3.2. Chữ quốc ngữ and Translation

In my opinion, a translation is the historical witness of cultural exchange. The whole system of translation of a country reflects the country’s cultural and social situation in relationships with the outer world through certain historical periods. If using a cut dividing literature in Kanji and Nôm, and literature in chữ quốc ngữ, it is possible to see that in the period of Kanji and Nôm literature, translation was mainly from Kanji to Vietnamese by the means of the Nôm language. This fact was still popular at the beginning of the chữ quốc ngữ literature but gradually decrease for other fields of Vietnamese translation. At the centre of this mutual exchange of literature, Kanji – Vietnamese translation was in close relationship with social changes in Vietnam. In comparison to previous periods, translation in the chữ quốc ngữ period was a great development both in terms of quality and quantity (Nguyen, 2002).

The phrase chữ quốc ngữ was officially used in 1878 to refer to the Vietnamese language using the Latin alphabets (Nguyen, 1974). The French government hoped that this type of language and their language forces24 could weaken Kanji and Nôm, whose usage in daily life would cause problems for their policy of assimilation25. In fact, before being used to erase Kanji, chữ quốc ngữ was primarily used to kill off Nôm in recording national language. When trying to

24 The French delivered rules to force Vietnamese people to use chữ quốc ngữ and prevented them from using Kanji and Nôm because the French believed that those languages could tight Vietnamese with their roots and culture.
25  Nguyễn (1974: 29-30): ‘…làm tiêu tan dần dần chữ nhỏ mà việc dùng thư chữ đó chỉ có thể có một ảnh hưởng tại hài rối với công trình đồng hoá mà chính phủ [Pháp] đang dẫn mở nội lực thực hiện’. (to gradually eliminate Han script – Kanji, the use of which can have a terrible effect on the assimilation policy that the French government completely focus.)
distinguish ‘the language of common - Chữ quốc ngữ’, and ‘the language of culture and literature – Kanji and French’, the French scholar Landes admits that Chữ quốc ngữ could replace the various vocabularies of Kanji and Nôm because it is particularly classic to learn, and especially supported by the colonial government (Landes, 1886). The popularity of Chữ quốc ngữ, according to Vandermeersch (1986), brought freedom to a domestic intellectual elite and released them from the barriers of traditional culture. This scholar, however, worries that besides stimulating the country to a higher development with new opportunities to welcome Western cultures, Chữ quốc ngữ also uprooted the Vietnamese intellectual elite of that time from their national environment. The connection between readers and the ancient heritage of the national culture, nevertheless, was quite loose because they could only read what was translated into Chữ quốc ngữ.

According to Nguyen et al (1988), there were three conditions supporting the development of Chữ quốc ngữ: first, the successful governance of the French; second, the standard level of a modern system of language in terms of linguistic structure and grammar, spelling, pronunciation, etc. plus the existence of a group of people who were good at reading and writing Chữ quốc ngữ and ready to cooperate with France; third, the scientific features of this language. Of course, it is hard to review the process of forming and developing of national prose in Chữ quốc ngữ without having the premise of a national prose in Nôm. The effort of using Nôm in the Ho dynasty (Tran, 1975) and later in Quang Trung Nguyen Hue led to some achievements; even if these were just a few but they were most promising in the field of prose literature. Until the end of the nineteenth century, however, prose translation in Nôm was really rare and in danger of disappearance (Hoang et al, 2000). The brightest light of translation in Nôm in terms of literary translation stylistics was by Christians, for example, the three volumes Truyện Các Thánh – The Tale of Saints in 1646 with 1672 pages of J. Majorica (3 volumes), and of Martin Gia Op in 1848 (12 volumes) (Bishop Nguyen, 2000). Therefore, the development of writings in Nôm was benefited from the process of national literature in general as well as the group of Vietnamese Christians in particular.

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27 Tran (1975, (Volume 1, p.233): ‘Hồ Quy Ly có thái độ coi trọng chữ Nôm, đã từng làm thơ Nôm và đã dịch một số sách chữ Hán ra chữ Nôm để dạy cho vua và cung phi.’ - ‘Ho Quy Ly has the attitude of appreciating Nom, used to compose in Nom, and translated some books from Kanji to Nom to teach kings and royal people.’

28 Tran (1975), (Volume 1, p.233): ‘Đức biệt, Quang Trung rất coi trọng tiếng nói dân tộc, muốn đưa chữ Nôm lên địa vị chữ viết chính thức của quốc gia. Quang-trung cho lập viện Sùng-chinh để dịch sách chữ Hán ra chữ Nôm. Các văn kiện của nhà nước dân dân viết bằng chữ nôm, chữ Hán không còn chiếm địa vị độc tôn nữa. Đó là một thăng lồi lớn của tiếng nói dân tộc.’ (Especially, Quang Trung really appreciates the national language. He wants to use Nôm as the official language of country. Quang Trung allows the building of Sung-chinh institute in order to translate books in Kanji to Nôm. Most national documents are written in Nôm. Kanji no longer stays in the unique position. It is a great victory of the national language.)
The French policy of forcing Vietnamese people to use chữ quốc ngữ was not easy or smoothly implemented because of protests from patriotic scholars like Nguyen Dinh Chieu to people who were assisting the French (Nguyen, 1974)\(^\text{29}\). In the first decade of applying chữ quốc ngữ as an official language, the French officials mentioned the decrease in Vietnamese society both in morality and education. Cultru wrote in his *Histoire de la Cochinchine Française des origines à 1883* that the use of what is called chữ quốc ngữ has produced uneducated people who know how to read and write but do not understand the text. This policy educated around 300,000 children in the South in a uncommonly negative way\(^\text{30}\). To save the situation from getting worse, the French government started to translate Kanji and Nôm books to chữ quốc ngữ besides encouraging Vietnamese Taoists to participate in this campaign. Translation into chữ quốc ngữ recognises the contributions of Trương Vĩnh Ky (1837-1898) and Huỳnh Tĩnh Cua (1830-1908) who are considered as the pioneers in popularizing the use of chữ quốc ngữ - a powerful and modern weapon that helped Vietnamese people learn easier and faster than using Kanji and Nôm (Nguyen, 1993a). These two scholars were Christian intellectuals, so they were the specialists in Kanji and Nôm. This fact assumes that translation in chữ quốc ngữ developed on the base of tradition, and did two tasks: one was to translate foreign works with \(\frac{1}{2}\) to \(\frac{2}{3}\) amongst the total number of translations of the best sellers in England, France and America in the period from 1975 to 1984 (Thuy Toan,1994); the other was to translate writings in foreign languages of Vietnamese writers in order to bring them back to their original language (Nguyen, 2002)\(^\text{31}\).

Literature of a country does not develop alone but in an organic and cultural relationship with other countries. Even-Zohar (1990a) uses the term *poly* to express the unlimited inter-relations and intra-relations in the literary systems. Among the countries affected by Chinese culture, such as Japan, Korea, and Vietnam, writing in Kanji has been a popular phenomenon. All of those writings have been translated back to their original languages to discover the values that only the national languages can reveal, to connect the past and present, and to maintain long lasting traditions through time and space. Translation with the purpose of transferring a written text from one language to another language includes not only foreign writings imported to the country, but also domestic writings written in foreign languages, and ancient works written in ancient languages that are now very questionable to present-day readers (Phan, 1993). The history of translation in Vietnam has passed many ups and downs with not many traces of

\(^{29}\) Nguyen, V.T. (1974)


\(^{31}\) Nguyen, N. (2002) explains that ‘Qua việc tìm hiểu việc lưu hành các an phẩm có nguồn gốc bản địa hay ngoại lai trong độc giả của một thời kỳ lịch sử có thể thấy được sinh hoạt trí thức, cùng với các ảnh hưởng văn hoá từ bên ngoài ở thời ấy’ – Through the study of published books originated domestically or internationally among readers of a particular historical period, we can clarify the intellectual and academic interractions as well as the influences of foreign culture in that period.
significant marks. The door to translation in Vietnam has been opened and it is waiting for researchers to investigate the whole historical picture of translation through various documents of the literature of Vietnam.

3.3. Translations of Kanji and Nôm into Chữ quốc ngữ in the twentieth century

Even-Zohar (1990a) mentions how extra-literary factors such as economics, social condition, political situation, and historical situation affect the way how translations are chosen and classified. It is necessary to mention the historical situation of Vietnam at the beginning of the twentieth century when the French nearly dominated all over the country and the feudal Nguyen dynasty lost their political power. After the French government had decided to cancel Chinese-style examinations and use Vietnamese in schools as the official language, translation mainly focused on transferring writings in Kanji and Chinese literature to the national language and the writings of some Vietnamese authors in foreign languages back to the mother tongue of the writers.

The appearance of Chữ quốc ngữ was a stimulation for Vietnam in the early days when old Taoists in the South spent their free time translating Chinese novels to Vietnamese to sell to publishers, while young people were really interested in the new language, so they were eager to welcome translated novels whose content met the thinking and feeling of the Vietnamese people. When Chinese style examinations were cancelled in the North, the old Taoists in this area also translated Kanji novels (Tran, 1942).

The cancellation of old fashioned examinations affected the thinking of many Taoists, who recognised that the arrival of Western style from the French had changed everything, the ‘forbidden classic literary works’ of Chinese Tú Thư 32 and Ngữ Kinh 33 were no longer forbidden. They translated and popularised these writings to the Vietnamese as a means of making money and as a way of expressing their remorse for the days when the country was still in feudalism. Along with the development of publishers, newspapers, book printings, translations of Chinese novels into Chữ quốc ngữ with miracle scenes, interesting content suited the need of a large number of young Vietnamese who had been cut off from their Chinese-like roots.

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32 Four classic literary books in China, including: Đại Học (大學 Dà Xue); Trung Dung (中庸 Zhōng Yòng); Lựn Nghệ (論語 Lùn Yǔ); Mạnh Tư (孟子 Mèng Zǐ).

33 Five classic literary works of China considered as the basic theory of Taoism, including: Kinh Thi (詩經 Shī Jīng); Kinh Thư (書經 Shū Jīng); Kinh Lễ (禮記 Lǐ Jì); Kinh Dịch (易經 Yì Jīng); Kinh Xuân Thu (春秋 Chūn Qīu).
Participants in translation were various. Not only old Taoists, but also Vietnamese and Chinese businessmen all joined this new and attractive market. Besides Phan Ke Binh (1875-1921) and Nguyen Do Muc (1866-1948), the two famous translators of that time, the following amateur translators contributed significant parts (Yan, 1987):

+ Hoa Nhân Lý Ngọc Hưng – Chinese-Vietnamese
+ Nguyễn Thành Kỳ – Lord of jewellery magnate in Tân An (Southern area)
+ Huyễn Trí Phú – Businessman in Mỹ Tho
+ Nguyễn Hữu Sanh – Official at the Studying Union of Indochina
+ Trần Phong Sác – Teacher of Kanji at Tân An school
+ Nguyễn Chánh Sắc – General editor of Nông Cổ Môn Đâm newspaper
+ Huỳnh Thảo Sơn – Bicycle repairer and antique book seller
+ Huỳnh Khắc Thuận and Đỗ Văn Hòa – Government official

Literary translation in Vietnam attracted foreign researchers who studied the influences of Chinese literature on Vietnamese literature. After the introduction of Yan Bao, Lâm Minh Hoa wrote about translators and discussed the effects of Chinese literature in Vietnam at the beginning of the twentieth century, in which he summarised translation in Vietnam at this time into two periods: the first and the second half of the twentieth century (Nhieu, 1999). Besides, studies about translating Kanji into chữ quốc ngữ was also a major concern for domestic scholars. The most significant book on this manner is Dịch Từ Hán Sang Việt - Môt Khoa Học, Môt Nghề Thuật – Translating from Kanji into Vietnamese: A Science, An Art published in 1982 whose content was to introduce the history of Kanji- chữ quốc ngữ translation with specific characteristics. At the end of the twentieth century, a series of articles were released on the topic of translation in Vietnam. The most remarkable writings are Dịch Văn Học – Literary Translation and Văn Học Dịch – Translated Literature published in Văn Học Nước Ngoài – Foreign Literature Magazine (of the Vietnamese writers’ union) (Luu, 1999). The study and the popularization of the translations of Strange Stories from a Chinese Studio of Pu Songling in the seventeenth century received great attention. It is found that the first translation of the writing

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34 Phan Ke Binh was the first person to translate Tam Quốc Chí Diên Nghìa – Romance of Three Kingdoms written by Lou Guanzhong in the fourteenth century. His translation is considered as the most excellent, the best ever translation, and the standard for others.
35 Nguyen Do Muc (1882-1951), pen-name: Hi Dinh Nguyen Van Toi, was a writer and translator.
37 Institute of Kanji-Nôm Studies (1982).
38 See also:
Chuyen Giai Buon – Stories to Release Sadness by Huynh Tinh Cua\textsuperscript{39} this product was introduced in the 1980s. Discoveries about this work, along with quality studies into the history of its translations, allowed an overview of the starting point of Kanji-Vietnamese translation and stylistic, linguistic features of translation, as well as historic situation (Cao, 1996)\textsuperscript{40}.

To see how translation of Kanji and Nôm into Chữ quốc ngữ in the twentieth century developed, the following statistics and analysis will clearly demonstrate how many books were translated from Kanji and Nôm into Chữ quốc ngữ in the ten decades from 1900 to 2000. The data is collected from libraries of Vietnamese universities which have Kanji-Nôm departments and the Institute of Han-Nôm Studies (Tran, 2012).

\begin{table}[h]
\centering
\begin{tabular}{|c|c|c|c|c|c|c|c|c|}
\hline
Time & Literature & History & Philosophy, Religion & Education & Medicine & Geography & Others & Total \\
\hline
1900-1905 & 4 & 1 & & & & & & 6 \\
1906-1910 & 3 & 2 & & & & & & 9 \\
1911-1915 & 7 & 1 & 3 & & & & & 11 \\
1916-1920 & 13 & 8 & 3 & 2 & & & & 26 \\
1921-1925 & 28 & 9 & 6 & 7 & & & & 40 \\
1926-1930 & 52 & 12 & 8 & 5 & & & & 72 \\
1931-1935 & 34 & 12 & 11 & 5 & & & & 76 \\
1936-1940 & 20 & 6 & 6 & 5 & 1 & & & 38 \\
1941-1945 & 18 & 14 & 7 & 4 & 1 & & & 40 \\
1946-1950 & 10 & 7 & 2 & 2 & 1 & & & 18 \\
1951-1955 & 32 & 5 & 2 & 1 & & & & 38 \\
1956-1960 & 51 & 30 & 8 & 1 & 2 & & & 84 \\
1961-1965 & 46 & 40 & 1 & 5 & 20 & 10 & & 91 \\
1966-1970 & 42 & 37 & 6 & 4 & 9 & 20 & 12 & 150 \\
1971-1975 & 49 & 45 & 11 & 6 & 38 & 6 & 14 & 149 \\
1976-1980 & 34 & 11 & 2 & & & 6 & & 41 \\
1981-1985 & 30 & 10 & 1 & & & & & 41 \\
1986-1990 & 26 & 10 & 3 & & & & & 40 \\
Total & 579 & 332 & 87 & 58 & 62 & 55 & 174 & 1347 \\
\hline
\end{tabular}
\caption{Table 1: Total number of translated books from 1900 to 2000}
\end{table}

\textsuperscript{39}See also:

\textsuperscript{40}Cao, T. T. (1996: 17): ‘Nó [Liêu Trái Chỉ Đị] được phổ biến rộng rãi một mức độ lớn từ Bắc tới Nam, đồng thời một số truyện khi được sao chép, phổ biến riêng rẽ còn đã hòa lẫn vào hệ thống các truyện kể Việt Nam viết bằng chữ Hán’. – It is popularized so widely that it is embedded in Vietnamese folk stories from North to South; other stories when being copied, merged with the system Vietnamese stories in the Kanji language.
a. Regarding disciplines:
The statistics shows that most of translations are in Literature, History, Religion, Education, Medicine, Geography, and others. There are about 1347 translated books as follows:

<table>
<thead>
<tr>
<th>Fields</th>
<th>Number of translations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literature</td>
<td>579</td>
</tr>
<tr>
<td>History</td>
<td>332</td>
</tr>
<tr>
<td>Philosophy</td>
<td>87</td>
</tr>
<tr>
<td>Education</td>
<td>58</td>
</tr>
<tr>
<td>Medicine</td>
<td>62</td>
</tr>
<tr>
<td>Geography</td>
<td>55</td>
</tr>
<tr>
<td>Others</td>
<td>174</td>
</tr>
</tbody>
</table>

Table 2: Figures of Kanji-Nôm translations through disciplines

The following is the chart demonstrating the number of Kanji-Nôm translations with disciplines.

Figure 3: Number of Kanji-Nôm translations into Chữ quốc ngữ with disciplines

The chart shows that Literature and History have the highest number of translations, while Education, Medicine, and Geography have the fewest translations. In comparison to the number of Kanji-Nôm books in the Institute of Han-Nôm Studies (Ha Noi city), translation accounts for a small proportion.

<table>
<thead>
<tr>
<th>Fields</th>
<th>Number of books</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literature</td>
<td>2500</td>
</tr>
<tr>
<td>History</td>
<td>1000</td>
</tr>
<tr>
<td>Philosophy</td>
<td>600</td>
</tr>
<tr>
<td>Education</td>
<td>450</td>
</tr>
<tr>
<td>Medicine</td>
<td>300</td>
</tr>
<tr>
<td>Geography</td>
<td>300</td>
</tr>
</tbody>
</table>

Table 3: Figures for Kanji-Nôm in the Institute of Han-Nôm Studies
Table 4: Percentage of translations in comparison with reserves

**b. Regarding time**
Looking at five year period in the twentieth century, the number of Kanji-Nôm translated books is as follows:

<table>
<thead>
<tr>
<th>Period</th>
<th>Number of translations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1900-1905</td>
<td>6</td>
</tr>
<tr>
<td>1906-1910</td>
<td>9</td>
</tr>
<tr>
<td>1911-1915</td>
<td>18</td>
</tr>
<tr>
<td>1916-1920</td>
<td>34</td>
</tr>
<tr>
<td>1921-1925</td>
<td>56</td>
</tr>
<tr>
<td>1926-1930</td>
<td>76</td>
</tr>
<tr>
<td>1931-1935</td>
<td>73</td>
</tr>
<tr>
<td>1936-1940</td>
<td>39</td>
</tr>
<tr>
<td>1941-1945</td>
<td>54</td>
</tr>
<tr>
<td>1946-1950</td>
<td>22</td>
</tr>
<tr>
<td>1951-1955</td>
<td>55</td>
</tr>
<tr>
<td>1956-1960</td>
<td>106</td>
</tr>
<tr>
<td>1961-1965</td>
<td>148</td>
</tr>
<tr>
<td>1966-1970</td>
<td>150</td>
</tr>
<tr>
<td>1971-1975</td>
<td>149</td>
</tr>
<tr>
<td>1976-1980</td>
<td>50</td>
</tr>
<tr>
<td>1981-1985</td>
<td>44</td>
</tr>
<tr>
<td>1986-1990</td>
<td>40</td>
</tr>
<tr>
<td>1991-1995</td>
<td>80</td>
</tr>
<tr>
<td>1996-2000</td>
<td>138</td>
</tr>
</tbody>
</table>

Table 5: Figures for Kanji-Nôm translations through time

The chart below shows the changes in the number of Kanji-Nôm translations into Chữ quốc ngữ.

*Figure 4: Number of Kanji-Nôm translations into Chữ quốc ngữ through time*
It can be seen that there are three periods when Kanji-Nôm translations into Chữ quốc ngữ occurred with a high frequency: 1921-1935; 1951-1980; and 1991-2000 in which the decade 1965-1975 has the highest number. In Polysystem theory, Even-Zohar (1978) states that translated literature plays a significant part in the literary system. Normally, translated literature is considered as the secondary system but, depending on the social situation of different periods, the boundary between the first and secondary systems can be changeable. The rising number of translated books in the periods mentioned above suits the three conditions⁴¹ that Even-Zohar (1990b) points out. In fact, since the Chữ quốc ngữ started to be used widely, the literature in Vietnam has passed through the ‘young’ period when new writings in Chữ quốc ngữ could not sufficiently meet the needs of young readers. In addition, due to difficulties during the wars, literature was quite peripheral. Most of the writings and translations were to serve political purposes. Furthermore, a new turn to the literature system when the country gained independence after 30-04-1975 encouraged the exchange of literature and culture, which was then the opportunity for translation literature to upgrade from its secondary system to the first position.

3.4. Translation during the Vietnam War 1945 – 1975

The phrase Vietnam War is often used to talk about the period from 1955 to 1975 when Vietnam was at war with America. In this section, however, I use this term to cover the two great wars defending the governances of the French (1945-1954) and the influences of the Americans (1955-1975).

3.4.1. Historical situation

During the thirty years in war, Vietnam was divided into two domains: the North and the South. French and American bombs destroyed the whole country. Literature during this time encouraged rebellions and describing national heroes in war. Translation, in particular, did not have much space to develop. The most significant situation for translation in this period was the influences of the historical situation of two different governing modes: the North where the government led the country into Socialism, and the South where Capitalism was the nature of local government. Due to these objective conditions, Russian literature was mainly focused in North Vietnam because many Vietnamese people at that time were sent to Russia to study and some schools in the North used Russian as the second language. Another reason for the popularity of translated Russian literary works was the socialist content of those writings, which encouraged the patriotism of Vietnamese readers. As the colony of France and America, South Vietnam was nearly at peace. Western living styles affected local people in all aspects of life.

⁴¹ See Section 2.1.2.5
from clothing and language (mainly use French and American English) to daily activities. Differing from Chinese influences which remained for more than 1000 years in Vietnamese culture, however, Western features just occurred on the surface of society where the presence of French and Americans was short (French came to Vietnam from 1858 while Americans established its governance in Vietnam just twenty years from 1955 to 1975). In addition, these two powers were busy escalating the war to the North, so they ignored policies to popularise their culture in order to erase local culture. Literature in general, and translation in particular, in South Vietnam had more space and time to develop. Besides the translations of Russian literary works secretly brought from the North to the South by the socialist army, literature and translation in the South developed spontaneously, following the rhythm and tendency of the whole area: the Asians following Western style and culture (Nguyen, 2010).

3.4.2. Translation in North Vietnam

Describing literature and translation in North Vietnam from 1945 to 1975 would be a mistake without reference to Russian literature. During the wars with the French and the Americans, this area was in close relationship with the nations of the Soviet Union, especially Russia.

Before 1945, Russian literature came to Vietnam randomly in secret ways when some Vietnamese patriots were trying to popularise the socialism of Marx and Lenin to the workers and farmers (Pelley, 2002). Vietnamese readers had opportunities to read this and were encouraged by translated literary works published by the Communist Party of France and Tam Lien Publisher in Shanghai, such as Thép Đã Tôi Thép Đấy - Как закалилась сталь! – How the Steel Was Tempered by Nikolai A. Ostrovsky translated by Ha Van Loc under his pen-name Thep Môi.\(^{42}\) This book was warmly welcomed as the bedside book of young Vietnamese people, who were able to understand more clearly about socialism and to be stronger in the war pursuing the independence of country; Dạt vở hoang - Podnyataya Tselina by Mikhail Aleksandrovich Sholokhov; Sapaev by D. Furmanov; and the poems of Vladimir Vladimirovich Mayakovsky. This heroic literature influenced and was a like breath of fresh aire through the stagnant and stuffy society at that time in Vietnam (Nguyen, 2007). Even-Zohar’s Polysystem theory clarifies that no matter if the current translated literature is a minor subsystem, it has significant contributions to the whole literary system. Gentzler (1990) also emphasises the important role of translated literature even though it is considered as the secondary system. In this case, translations from Russian literature play the primary function that introduces new atmosphere to society as well as establish new writing in terms of content and style.

\(^{42}\) Ha Van Loc (1925-1991) is a famous writer in Vietnam. He mainly wrote about the Indochina wars and the Vietnam wars. His pen-names are: Thep Môi, Phuong Kim, or Hong Chau.
After 1954, the interchange between the literature of Vietnam and the Soviet Union upgraded to a higher level thanks to the cooperation of writers. Translated Russian literary works reached a greater number than any others from different countries in the book market at that time. From 1954 to 1967, North Vietnam introduced and published more than three hundred translated Russian-Soviet writings (Nguyen, 1967). In this period, literary works of Vietnam were also translated into Russian and published in the Soviet Union. The first translation: *The Poem Collection Of Modern Vietnamese Poets* appeared in 1955 by N.I.Nikulin, who a year later translated the short stories of Nguyen Cong Hoan, and M.N.Tkachev who translated the novel *Bì Vò* of Nguyen Hong. The most loved Russian writers in Vietnam at that time were M.Gorky with his novel *Người Mẹ - The Mother*, which was republished many times, and Mikhail Aleksandrovich Sholokhov with his novel *Sông Đa Em Đêm - Tихий Дон, Tikhy Don - And Quiet Flows the Don* (Do, 2013). According to Do, those translations were published in limited numbers because of the poor war time conditions but hand-written copies were popular among people who were fighting for Socialism.

From 1965 to 1975, Russian and Soviet literature was transformative in introducing Vietnamese literature to the Soviet Union and the countries in the socialist camp. There were one hundred and twenty one Vietnamese books published in nineteen languages, with nearly four million copies printed (Le and Do, 2003). In addition, a number of works by writers of the socialist republic countries were translated into Vietnamese via Russian. Memoirs, short stories, novels, drama became the key method of literature exchange between the Soviet Union and Vietnam (Nguyen, 2012). In the light of Polysystem theory, translated literature in its mutual relationship to the whole literary system, sometimes orients the national literary system if that system is young and peripheral (Even-Zohar, 1990b). Based on the works of K.Simonov, E. Evtusenko, P.Antonovski, V. Soloukhin and many other Soviet writers, as well as the basis of promoting the achievements in the national literature and translations, Vietnamese writers also learnt methods of composing socialist realism in many ways such as how to reflect reality, aesthetic inspiration, story structure, how to resolve conflicts, and, especially, how to build up characters.

3.4.3. Translation in South Vietnam

the lodestar in ideal orientation for labor levels, people in the South were welcoming western styles: eating, speaking, clothing, and making money, etc. Art was just for daily entertainment without any deep analysis and criticism. Translation, in the same boat, sank into that western-like social life. It begs the question, however, if translation from 1945 to 1975 in the South was really empty because, despite devoting only two pages to translation in his 3200-page-book about Northern Literature, Vo (1986) gives a hugely amazing number of translations, which comprised 60% in 1970 and 80% in 1972 of the total number of published books. This number from a survey in 7/1976 was recalled in the book of Tran (1990)55 Văn Hóa, Văn Nghệ Nam Việt Nam 1954-1975. This writer reported that in twenty years from 1954 to 1975, on the book market, there were 57 translations from German, 58 from Italian, 71 from Japanese, 97 from English, 273 from American, 499 from French, 358 from Taiwanese, 120 from Russian, and 38 from other languages (Nguyen, 2012)46. Translation in the South bloomed after 1954 when Sang Tao – Creation Magazine47 was founded in 10/1956 functioning as a forum for new literary writings, poems, novels, and painting to be published and discussed. This magazine was the place where Existentialism was introduced to Vietnam through translations. In terms of this aspect, Jean Paul Sartre’s writings were translated to Vietnamese as follows: *Le débat sur la culture entre Sartre, Y. Berger, Simon; Sartre nói về Sartre - Sartre dit à Sartre* by Tran Thien Dao48; *Tién Phong là gì? - Quel est Pioneer?* by Le Huy Oanh49; *Gươm máy - L’engrenage; Không một năm mò - Morts sans sépulures*50 and *Sứ dâ rô i - Les jeux sont faits* by Trần Phong Giao51; *A giăng hơ - La pute respectueuse* by Nguyễn Minh Hoàng52; *Những ruồi - Les Mouches*53 and *Buôn nsn - La nausée*54 by Phùng Thắng55; and *Bức tượng - Le mur*56 by Lê Thanh Hoàng Dân57.

47 Tạp chí Sang Tao – Creation Magazine was found in Sai Gon and existed from 1956 to 1961. More information see at: Thùy Khue (1995); and Lu (1981: 216-222).
48 Créitc - translator Tran Thien Dao was born in 1933, lives and works in Paris, France - translated into English the works of authors such as Voltaire, George Sand, Alain Roble Gritlet, Albert Camus, Jéal Paul Sartre ...
49 Writers Le Huy Oanh was born in 1932 in Hanoi. His books before 1975 published in Saigon were: Mau Hoa Da Thi – The Color of Da Thu Flower in 1961; Hoi Chuong Bo Tu - Death Knell in 1970, and a number of translation products. He is also a famous literary critics. His critique essays and researches appeared regularly in the Nghệ Thuật Magazine and Khoi Hạnh Magazine, most preferably from about 1969 to 1974. He is an expert of the Movement of the French Romantic Poetry and Romantic Literature of Vietnam in pre-war time. Le Huy Oanh is a resident of the state of Pennsylvania, United States.
50 Tran, P. G. (1964).
51 Writer – Translator Tran Phong Giao (1932-2005) was born in Nam Dinh. His true name is Tran Dinh Tinh with pen-names: Tran Phong, Thu Trung, Mo Lang Van.
52 Tran, T. C. D. (2007),
56 Phung Thang is shortened from her full name Công Tằng Tôn Nitura Phung Thăng (1943-1975) who, along with her sister Phung Khanh (1938-2003) translated Câu chuyện của dòng sông – The Story of River of Hermann Hesse, first published in 1956, La Boi Publisher.
58 Professor Le Thanh Hoang Dan was born in Saigon, settled in the United States (New York) in 1975. He holds MSc & MBA at Pace University - New York and worked for several banks and companies in the United States. He retired in 2002. Prior to 1975, he was the professor at schools: Vo Truong Toan (Saigon), National Pedagogy Saigon,
In comparison to Sartre, Albert Camus attracted more readers at that time. His writings reflect real problems in society and awaken humanity in everybody, which was the reason why his *L’Etranger* was translated by many translators, such as Vo Lang, Duong Kien and Bui Ngoc Dung, Le Hoang Thanh Dan and Mai Vi Phuc to the latest one of Nguyen Van Dan. Besides, his other writings were translated and introduced widely to readers, such as Vu Dinh Luu with *Người Đàn Bà Ngoài Tỉnh - La Femme Adultere*; Tran Thien Dao with the play *Bạo Chúa Caligula – Caligula, Ngố Nhân - L'envers et l'endroit*, also translated as *The Wrong Side and the Right Side, Nguôi nói loạn - L'Homme révolté*, and *Mùa Hè Sẻ Mặc - La Chute*. Moreover, on Literature – Van, a special edition in memory Camus 01-01-1965, Tran Phong Giao introduced two translations: *La Peste* and *Essay on Realism and Artistic Creation*; and Vu Dinh Luu translated *Lettres à un ami allemand*. The variety of the translations of Sartre and Camus is explained by the fact that their philosophy about freedom, personal choice, and selfness touched the inner wish of Vietnamese people who had lived in a society full of feudal rules (Nguyen, 2012). In addition, Vietnamese young people found themselves with the desire for love and sex in a freeway in the Existentialism (Nguyen, 2010). Polysystem theory explains this situation as the young literature that can easily adapt to new idealism, stylistics, and genres (Even-Zohar, 1990b). Besides, the protests for women’s rights were applauded in the writings of Sartre and Camus, which also met the need of women’s rights for Vietnamese women, who were treated as servants in Vietnamese society at that time.

Françoise Sagan is considered as the ‘bastard’ of existentialism (Nguyen, 2012). She became famous in North Vietnam through the introduction of Nguyen Nam Chau in his book *Những Nhà Văn Hóa Mới – New ‘Culturalists’*. Sagan was a phenomenon in the literature of the South at that time. Her style of writing was short; her lifestyle and thinking were casually straight. For example, she wrote about aspects of the sexual life of a young female student, which then directly impacted on the life of young people in the city. Her writings were incredibly attractive, because she described a far new lifestyle to the youth. In 1959, Nguyen Vi translated *Bonjour Tristesse* as *Buồn Ơi Chào Mi* which was changed into *Buồn Ơi, Xin Chào* – the translation of Le Huy Oanh; and Nguyen Minh Hoang translated *Un certain sourire – Một Nụ Cười*. In 1973, Buu Y introduced his translation of *Dans un mois, Dans un an - Môt Tháng Nĩa, Môt Năm Nĩa*. Through the writings of Sagan, people could discover the different corners

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of sexual life that was then taboo. Besides, Vietnamese readers find themselves their inner deep sadness of feeling loneliness, regretting the past, and hoping a free future (Nguyen, 2012).

St. Exupéry’s, Pearl Buck’s and Hemingway’s writings were also mightily welcome among the readers in South Vietnam at that time. Bui Giang translated St.Exupéry’s Hoàng Tử Bé - Le Petit Prince which was named Cậu Hoàng Con in the translation of Tran Thien Dao, and Cố Người – Terre Des Hommes. Besides, Nha Dien introduced his translation Chuyện Thu Miên Nam – Lettres de Jeunesse. Hemingway came to Vietnamese readers through some of his translated works Ông Già và Biển Cà - The Old Man and the Sea, Giã Từ Vũ Khí – A Farewell to Arms, and Chương Gọi Hồn Ai – For Whom the Bell Tolls. Chinese feudal society described in the books of Pearl Buck were introduced to readers by Tran An with Tà Áo Xanh, Van Hoa-Phuong Tan with Ba Người Con Gái của Lương phụ nhân – The Three Daughters of Madam Liang, Vu Minh Thieu with Người Mẹ – The Mother, and Vu Kim Thu with Người Yêu Na – The Patriot.

Kim Dung is a famous Chinese fiction writer whom was first introduced to Vietnamese readers in 1961 through the translation of Cô Gái Đồ Long published in Dong Nai newspaper by Tu Khanh Phung who had translated other work of Kim Dung Bích Huyết Kiếm before but without much response. In the same way in 1960, Do Map translated Anh Hùng Xạ Diêu published in the Dan Viet newspaper, and Vu Tai Luc-Hai Au Tu translated Thân Điệu Đại Hiệp published on the Moi newspaper (Tran, 2009).

Translations of Kim Dung were second to none in the literary activities in South Vietnam at that time. Around forty four different newspapers copied and re-translated Tểu Ngao Giang Hồ published in the Minh Bao newspaper in 1968. Among the translators of Kim Dung’s writings, Han Giang Nhan is considered as the best because his translations keep the naturalness and stylistics of Kim Dung. For example, Han Giang Nhan keeps the romantic soul in the ST of Kim Dung through translating prose paragraphs into poems in the TT (Vu, 2000). According to Tran (2009), there are three main reasons explaining the popularity of Kim Dung’s writings in

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67 Nha Dien, (1967).
68 Huy Phuong, (1962).
71 Tran, A. (1973).
73 Vu, M. T. (1967).
Vietnam at that time: firstly, the writings of Kim Dung are so interesting because he describes an unreal kungfu (martial art) world; secondly, because of the situation in society at that time, where people felt lonely in the chaotic competition of the American and Socialist army, young people did not know what to do; then they came to the writings of Kim Dung in which the main characters have supernatural power and fight for the good; thirdly, many publishers tried to published his translations as a means to get a high income because they found the increasing desire of reading need of Vietnamese readers for Kim Dung’s writings.

Generally speaking, the historical situation both in the North and the South encouraged translation to be the primary system. In a country where people were busy participating in the wars, living in poor conditions, having uncertain political system, and being the colonists, translation was considered as a ‘missionary’ who introduced from idealism to living styles and orients domestic writing to adapt new genres and content. Translation became the means for Vietnamese people to express their expectations of life and love that were still undercontrolled by the chains of a society mixing of feudalism, socialism and capitalism. The translation of Romeo and Juliet (in 1963) was also the voice on behalf of Vietnamese couples who had no right in love and had to obey their parents’ choice. Romeo and Juliet is the expectation for a free love in which couples can fight for their choice, even though the ending is tragic.

3.4.4. Summary
It is possible to say that translation in South Vietnam in the twenty years from 1954 to 1975 gained significant success, with so many products translated from different languages to supply the need of different levels of readers. The lists and analyzed information above are just the typical ones among the various translations of that time; this research has not got enough space to cover all of them. Despite the strong development of translation in this period, it shows that the national literature lacked domestic writings because most of writers were busy participating in war, earning money, and other trivial daily activities. In the light of Polysystem theory (Even-Zohar, 1990b), this situation is explained by the fact that the peripheral literary system is the combination of a young system in which genres and stylistics was not shaped fully and there is also a new direction for the literary system which is in the process of saying goodbye to Chinese writing styles (in terms of genres, content, and structure) to welcome Western styles.

Despite having accounted for the majority of readers in the South for twenty years, there are some limitations of literary translation of this area. Firstly, it was rare to see translated books right at the same time as the new book was published abroad. Secondly, it lost the topicality, the campaign and the up-to-date information. They (the translations) were the out of date, expired products. Translation at that time lagged from fifty years to one hundred years in comparison to
the rest of the world. It is not the domestic literary system, however, but translation that handles the mission of being a pioneer in introducing new idealism, culture, living styles, and entertainment to the present Vietnamese society. Besides, translations were the places for Vietnamese people to express their feeling and hope to all aspects of life, which they could not find in domestic writings.

3.5. Translation in Vietnam after 1975 up till now

30/04/1975 is the Reunion Day of Vietnam when the South and the North were united to open a new chapter in national history: the era of independence and the whole country is oriented to Socialism. After some initially successful experiments and following the promotion of reforms in many socialist countries, the Sixth Congress of the Vietnamese Communist Party (December 1986) marked a significant turning point in the transformation of the Vietnamese economy to an open, market-oriented, and globally integrated model (Bui, 2000). The aims of these reforms fundamentally were to eliminate the state subsidized mechanism; to diversify the ownership of publicly owned assets; to encourage and stimulate the development of private organizations, individuals, and economic sectors; to make the best use of potential resources for the development of production and commodity exchange; to enact policies for the integration of Vietnam into the world and regional economies; to speed up foreign trade activities and encourage foreign direct investment (FDI); to combine administrative reform with the renovation of economic policy; to strengthen state management and macro regulation; and to combine economic growth with general social development to stabilize politics and “maintain socialist targets.” The transformation from a planned to a market economy in Vietnam was therefore very different from what took place in the Soviet Union and the socialist countries of Eastern Europe. In Vietnam, an emphasis on social and political stability went hand in hand with macro-economic stabilization and control of state resources. These issues became very important factors in the creation of a favourable environment for the transformation and development of the market economy in Vietnam.

Along with the development of the nation in all fields, translation is not an exception to this movement. Vietnam is no longer fifty to one hundred years out of date like before; alternatively, young people have opportunities to travel around the world, study in many countries and update new information, which encourages translation to bloom in terms of quantity as well as quality (Pham and Thuy Toan, 1988). Well-trained and young translators with their new translations appear more frequently on bookshelves. Besides, translation scholars in the era of the internet get time and support to make consideration of previous works and serious criticism (La Nguyen, 2013). It is true that most of the best-seller foreign books are immediately translated and performed on shelves in Vietnam, for example, Harry Potter and the Order of the Phoenix by
J.K. Rowling was first published in June-2003, and its Vietnamese translation by Ly Lan was published in December-2003; Stephenie Meyer’s *Breaking Dawn* was published in August-2008, and its Vietnamese translation by Tinh Thuy was introduced in November 2009 (Doan, 2012).

Literary translation has become an indispensable part in contemporary Vietnamese literature. After more than twenty years of the Doi Moi - The Renovation, from the situation in which foreign exchange was limited to the position where the exchange could take place much more openly and inclusively, literary translation has gradually developed (Nguyen, 2012). In comparison to the period of twenty years ago, the current translation in literature is a remarkable development. Within the formation of cultural media companies working in the field of literature and art, and the advantages that the market policies have created for a business culture, the competition between these companies has encouraged a greater development for translation in the business world. It is possible to say that, translated literature in Vietnam has been booming, developing diversely and up to date with the world literature.

Basically, the translation trend has developed on the foundation of previous years, with the continuous introduction of literary systems and authors in the areas of literature in the world, such as Western Europe, Eastern Europe, North America, Latin America, South Asia, China, Japan; especially popular literature with detective genre, fiction, martial art and emotion, which has been guaranteed by the best-selling labels in the source literature (Vien Vien, 2011). In terms of classical literature, translations in 2011 introduced just some typical products, such as: *Người phạm* by Philip Roth, translated by Thùy Vũ; *Nỗi lòng* by Natsume Soseki, translated by Đỗ Khánh Hoan and Nguyễn Tường Minh; *Thất lạc cô gái* by Dazai Osamu, translated by Hoàng Long; *Bông hoa*dò by V.M. Garshin, translated by Trần Thị Phương Phương. Meanwhile, in popular literature, translation is intensely exciting, diversified and complex (Mi Ly, 2013a). Translations of texts from the contemporary book market in the United States, England, France and Japan still appear as in previous years, while the translations from Chinese contemporary book market significantly develop. In fact, the growth of popular literature indicates the formation of a new literary taste, which according to Gentzler (1990) is the result of the extra-relations and the interaction between the domestic literature and translated literature. In addition, Polysystem theory of Even-Zohar (1978) explains this phenomenon, that the translated literature with its primary function by adopting new genres and forms for the domestic literature. This advantage benefits from the inter-relationships with neighborhood cultures that share some similar traditions and customs. There are, however, still many gaps in

the best-selling literature of the world that have not been discovered and exploited by Vietnamese translators and publishers. In addition, children's literature, in which many of them are high-quality works of reputable authors that have created a deep impression in the heart of readers through several generations around the world have not been much considered in Vietnamese literary translation.

Taking an overview of more than twenty years up till now, the picture of literary translation has changed quite clearly with many encouraging and hopeful signs. Looking at translated books, these products have great value and appear more and more in recent years with an increase in both quantity and quality. It is necessary to mention some of the brightest undeniable translations which are directly translated from STs, such as Goethe’s Faust translated by Quang Chien in 2001 and Dante Alighieri’s Than Khuc translated by Nguyen Van Hoan in 2005. Hundreds of valuable books by many different translators have been published in recent years, including those well-known, such as Duong Tuong, Tran Dinh Hien, Trinh Lu, and Chau Dien following by the younger generations of translators. A series of books of the Nobel Prize-winning authors in recent years, like Toni Morrison, Mazio Vargas Llosa, Gao Xingjian, Orhan Pamuk, or well-known contemporary authors such as Milan Kundera, Umberto Eco, Ko Un, Haruki Murakami, and Michel Houellebecq have been translated immediately after their publication. Some of these authors and their writings have been translated and introduced fully to Vietnamese readers. For example, Haruki Murakami has 11 translated books from 2006 to 2011; Milan Kundera has 7 translated books from 1999 to 2010; and the Chinese writer Mac Ngon (Mo Yan) has 15 translated books from 2003 to 2008 (Thuy Toan, 2012).

It is possible to say that there increasingly appear more new enthusiastic translators who are working hard, contributing to the selection of translated books, promoting literary quality, and providing readers well-known works of the world, which is the result of an upward direction in Vietnamese translation. The era of freedom and independence as well as the globally-open-oriented market also have negative effects on the quality of translations in Vietnam recently. Within stable political environment, the government no longer has any financial supports and orientations to translation. It seems that the government has paid much attention on industrialization while less concern has been made on cultural exchanges in general and literary translation in particular. The following discussions will clarify the achievements and the problems of translation in Vietnam.

3.6. Achievements
Translation can be understood at its simplest as transferring a text from a language to another language. In other words, whenever mentioning translation, people immediately think about the
relationship between two languages, the introduction foreign literary works to domestic readers, and the international function of translation. Translation in Vietnam is actually a great transformer that besides bringing the world to the country, has protected, carried Vietnamese languages (Kanji-Nôm-Chữ quốc ngữ), cultures through space and time for Vietnamese generations, and fertilised the national literature with new styles and genres. This section functions as the summary with overall conclusions on the achievements that translation in Vietnam has had.

3.6.1. Translation – The culture transformer

National history has been written through thousands of years since the beginning days up till now of the heroic songs singing the melodies of the building of this country, and the tragic chapters reflecting the days in wars. Under the governance of the Chinese for more than 1000 years, the Vietnamese language and culture were really Chinese-like because all aspects of life followed Chinese style. Like a man wearing a Chinese shirt, Vietnam changed into new clothes thanks to the translations in written and oral form in the Nôm language which uses Chinese characters to form the Vietnamese sounds. A huge store of documents of the Vietnamese people covered by the Chinese language has been translated back into chữ quốc ngữ. Translation once again had to carry those documents from Nôm (the old Vietnamese language) to modern Vietnamese language which uses Latin alphabets to form Vietnamese sounds.

Without translation, how could Vietnamese culture have been protected, maintained and had opportunity to develop as today? In this case, translation played its domestic functions excellently by keeping the national culture for Vietnamese younger generations. Moreover, in the process of transferring, translation does cover all aspects of culture. In fact, it is completely true to say that translation is a hugely great transformer of Vietnamese culture.

3.6.2. Translation – The fertiliser of Vietnamese literature

It is possible to confirm that translation has modernised Vietnamese literature (Nguyen, 2012)77. Under the domination of China and feudal dynasties, prose and poem were written following the regulations of Chinese styles which set strict forms requiring writers and composers to have a deep understanding about Chinese culture. Characters in prose were all described following the ideal individuals in China. The standard of life from morality, behavior, relationship between parents and children, king and common people, to love of couples was in the Chinese framework (Hoai Thanh and Hoai Chan, 1988). In the light of Polysystem theory, the positive changes of Vietnamese literary system are the benefits that resulted from the intersystemic

relations between the major and minor literary systems. Gentzler (1990) points out that contradictions and conflicts between the domestic literary system and the translated literary system spontaneously become the reinforcements and development of both systems. Thanks to translation, with the introduction of Western literature blowing a fresh, new and active wind with new writing styles, new ways of expression, and especially encouraging the creative ability in each writer, Vietnamese literature gradually escapes from Chinese literary rules. Poems have been written freely talking about romantic love in a new style, while prose described daily life activities, farmers, workers, and idealism (socialism). In fact, translation has released Vietnamese literature from a Chinese prison (Trinh, 2012).

3.7. Problems in recent years

The translation situation in recent years shows that the number of professional translators who could introduce high quality translations remains the minority (Ky Thu, 2013). The experienced translator Le Hong Sam stated at the Conference Translation in the Present Publication 05/08/2013 at the Central of French Culture House in Ha Noi, that the generation of famous translators, such as Do Duc Hieu, Thai Ba Tan, and Thuy Toan who have introduced many literary works from Russia, China, Germany, America, and France is small and can be counted on fingers. This intellectual elite is overly old to be able to catch up with the fast and stressful pressure of modern translation. Nguyen (2013) summarises in her survey that the second generation, who mainly work for the government, the ministry of diplomacy or the universities, has not much time for translation and interpretation because most of their time is taken by teaching and training, due to the high number of classes and students, as well as the outside-professional work. In fact, translation at present is mainly on the shoulders of young persons who have just graduated from colleges of foreign languages and the ones who know foreign languages. Overall, translation in Vietnam has not reached the position of a professional career, which leads to outputs of bad quality which will be illustrated in the next section.

3.7.1. Translation disasters

This section would like to introduce a typical phenomenon of translation in Vietnam, not a detailed discussion on each ‘disaster’.

Using Google search google.com.vn for the phrase ‘thảm họa dịch thuật’ (translation disaster), there are 551,000 results in 0.38 second, in which 331,000 results are found in 0.21 second by using limited time ‘last year’ (2011). Such a surprising number shows that ‘translation disaster’ has become a hot topic in newspapers, forums and facebook which has a fan page named ‘hội những người phản đối thảm họa dịch thuật’ (Group against translation disasters). Excessively many negative responses from readers requires conferences held by famous translators and
related publishers to find solutions and orientation for the whole system of translation of Vietnam, to avoid careless translated works, and to pull back the love of domestic readers to translations.

Disaster of translation is like a serious disease affecting from children to adults. For example, the scientific cartoon book named Why of Korean publisher Yea Rim Dang was seen as a disaster because its Vietnamese translation, published by First New Company, had inordinately many mistakes, especially mistakes of expression. The translator of this book is good at translating Korean films while all information in this product is about space science (Minh Thi, 2012). Live from the Battlefield by Peter Arnett—a famous New Zealand-American journalist was translated to Vietnamese by Pham Hai Chung with the name Tự Chiến Trường Khốc Liệt which is also considered as a disaster with its atypical Vietnamese expressions (Hoang, 2009). Right at the title, the translator omitted the word live and replaced it by the phrase khốc liệt = intense which changes the attraction of the original book. Do Thu Ha with Mắt Mã Da Vinci – The Da Vinci Code of Dan Brown, Cao Viet Dung with Hạt Cơ Bản - Les Particules élémentaires; and Bàn Đồ và Vùng Đất in which a reader has revealed more than 3000 mistakes in terms of Vietnamese equivalents and expressions (Ha, 2011).

Mistakes and errors in translation are unavoidable. According to Venuti (1995: 1), translators’ effort is to ‘ensure easy readability by adhering to current usage, maintaining continuous syntax,
fixing a precise meaning’. He affirms that a translation, no matter if it is a prose or poem, fiction or non-fiction, is only acceptable ‘by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the original’ (1995: 1). In this case, those translations mentioned above are named ‘disasters’ because of their extremely ‘crazy’ expressions which have never been used in Vietnamese language. Another example is the translation of Tran Tien Cao Dang who translated The Things They Carried by Tim O’Brien, a famous contemporary American writer, into Vietnamese Những Thử hò Mang published by Nha Nam Company in April 2011. This translation was criticised negatively because of the way the translator chose equivalents for this sentence The dumb cooze never writes back (O’Brien, 1990: 1). He used Con mất lồn ngu đéo bao giờ trả lời (Tran, 2011: 95) in which the word lồn referring to the female sexual organ is considered as a extraordinarily bad word of uneducated people. Readers felt the language was impolite and they wondered about the education level of this translator (Petrotimes, 2013). Jay (2000) states that ‘sexuality is one of the most tabooed aspects in human existence’. To translate taboos, therefore, translators should be aware of cultural values as different countries will have their own special expressions (Pardo, 2013). Vietnamese society still maintains standards of morality rooted from feudalism in the past, in which taboos relating to sexuality are the restrictions not only in daily communication but also in writings.

In recent years, the appearance of translation disasters has expanded out of control because of the typical tendency of the massive translation of foreign literary writings, without caring about the true values of those works, which meet the need and curiosity of readers (Nguyen and Ngoc Bi, 2012). Some private publishers after the arrival of best-seller books, immediately order translator(s) with high payment to have the translation completed as soon as possible (Mi Ly, 2013b). In some cases, Ngoc Bi (2013) reveals in her article Numerous Translation Mistakes, those publishers cut the ST into smaller pieces or chapters and give them to different translators, then connect the translations, without caring about the coherence of content. This behavior in publishing has introduced translation disasters and the readers are the victims who have to read low quality translated works. Moreover, because of having not enough money to buy the copyright of the ST, Vietnamese publishers allow translators to summarise, and write a new version with new a title.

The quality of a translation is decided by the translation ability of translator, the editing ability of the editor, and the publisher (House, 1997). If translation disasters in Vietnam happen with high frequency, it is due to the low level of knowledge of the translation script organiser while
the editor has a lower level of foreign language ability than translator or sometimes does not know the language of ST (Ngoc Bi, 2013).

3.7.2. Lack of translations of classic books for universities, and translation scholars

It is found that in various and numerous translated books published in Vietnam, most of them are just for common information, daily entertainment or following the needs of young readers, but there are few books about modern scientific technology, famous theories and up-to-date discoveries in physics, chemistry and mathematics that are used for students at universities (Ngo, 2012). In comparison to the countries in neighborhood, such as: Japan, China, Korea and Thailand where translation fulfills its role excellently in bringing new world knowledge to their students, Vietnam still focuses on the entertainment aspect of translation (Truong, 2013). There are many foreign books introducing the civilizations of Rome, Egypt, Babylon, and the Renaissance in Europe with great discoveries about sciences, architecture, theories or languages which have never existed on the bookshelves in Vietnam, where some periods of human history are blank pages. Le (2013) comments that Vietnamese students have to cope with decidedly basic, old and out-of-date theories during their study at university because normally it takes two years or more for a foreign book to be translated and published in Vietnam. For example, the book *The Basics of Finance*\textsuperscript{81} by Drake and Fabozzi was published in 2010 and its Vietnamese translation was first introduced in 2012\textsuperscript{82}. Translation has not fulfilled its obligation to young Vietnamese generations who are hardworking and intelligent but have not got many opportunities to update current scientific information because of the lack of translated books as references. Whenever translation is still weak, the exchange between Vietnam and other countries cannot reach high attainment. Without building a huge store of human knowledge through translations, Vietnamese education can only produce generations with certificates but very out of date and fake knowledge. Even-Zohar (1978), in the light of Polysystem theory, points out that although translation is considered as the second literary system, it has such a mutual and inter-relationship with the primary system (the domestic literary system) that they are functioning as the *conditions necessaire et suffisante* supporting each other for the co-development. The situation in Vietnam at present does not clarify which system takes the primary role because translation is not enough to supply readers’ need, while domestic writings have not been given the responsibility for leading the literary system of the country.

There are not many translation scholars participating in the translation market at present in Vietnam. Most of them are too old or busy working for states, teaching at universities. Alternatively, translation tasks now are often given to students at colleges of foreign languages,

\textsuperscript{81} Drake and Fabozzi (2010).
\textsuperscript{82} Economics Publisher (2012).
who lack the knowledge and experience for producing a quality product. Some people, knowing a little English or Chinese and having no job, take some foreign books to translate, and then sell them to publishers. It is true that being good at foreign language(s) does not confirm being a good translator.

3.7.3. Translation without criticism

Literature or translation of a country cannot develop without criticism, which in Vietnam at present is still ignored. 551,000 results found in 0.38 second on Google search talking about disasters in translation is such an impressive number which wrongly leads people to the optimistic belief in developing a translation criticism of Vietnam. Translation is difficult but translation criticism is much more difficult because it requires critics of a higher level not only in linguistics, but also in experience (Rose, 1997). Recently, while analysis of translation scholars through writings, articles, and books has been rarely published, the online criticisms in newspapers, personal blogs, and Facebook are continuous and non-stop. The fact that readers and amateur critics negatively criticize, with the attitude of trying to find and show as many as possible the mistakes of translation in a certain translated book have been made, the translators and those critics are unable to sit together for a friendly and contributive discussion (Thu Ha, 2013). Some comments blame the careless process of proofreading and low royalty payments while translators respond that translation in Vietnam has been in this chaotic state for a long time and they are just the unlucky ones who were born in this era. Venuti (1998b) in his Scandals of Translation deeply analyses the problems in translation, such as authorship, copyright law, philosophy, the pedagogy of literature and the global cultural implications of translation. Among those factors, Venuti also points outs that the translators’ responsibility for their own job, authorship, and the literary system of the country has significant effects on translation and literature. In fact, translators should be aware that they are also able to make authorial contributions to the text (Venuti, 1998b). No matter how chaotic the society and present situation of translation is, translators are the pioneers who can solve those problems. The ignorance of Vietnamese translators by blaming the chaotic present of translation reflects the lack of their responsibility and attitude to the translation in particular and the national literary system. Criticism, according to Berman (1995), is to clarify the reasons why the translation is not good and where the mistakes are, which sentences are clumsy, and is ready a new stage for re-translation of that text. Criticism, Berman continues, is not to decry and preach in a contemptuous way. Criticism in Vietnam at present, however, is less of a contribution to translators. Most of the criticisms seem to be trying to under-value the translation and its translator by listing mistakes in setting equivalents, expressions, and omissions, then conclude that the translation ability of translator is low (Nguyen, 2013). This makes translators tremendously disappointed, which leads to quarrels between translators and critics on forums.
and newspapers. Mistakes in translation is not a crime, but we should see that problem as an integral ingredient because conflict and contradiction are the motivations of development. That both translators and critics are thinking that they are the pioneers, the lighthouses, causes difficulties for them to listen to each other, and to advise the other to change their way of thinking and writing. In a country like Vietnam, where feeling and love are more decisive than rationalism, where people often say that một trăm cái lý không bằng một tí cái tình (A hundred evidences is not as worth as a gram of love), translation criticism in particular and criticism in general needs a lot of courage. Despite how angry translators are when being criticized and how strongly they react after being shown their translation mistakes, criticism is really necessary to protect the right of readers to quality translations. Criticism and critics have never been loved in Vietnam in all fields, including translation. Only the Vietnamese famous writer Nguyen Tuan loves critics. He said that khi tôi chết hãy chôn tôi với một thằng phê bình – When I die, bury me with a critic. Beside his tomb now, however, is the grave of his wife who had never done any writing and criticism before. This funny short story is just to explain that criticism has been ignored in Vietnam (Luong, 2013).

3.7.4. Causes of problems
The problems mentioned above are the results of systematic errors involving four participants: translators, publishers, reviewers, and readers. While the reviewers often believe in the proof-reading and quality insurance of publishers, readers are like puppets, just receiving translations from translators and publishers passively, the ‘crime’ that translators and publishers have co-committed needa to be discussed here (Truong, 2013).

Surviving in a difficult economic climate, translators are faced with the daily concerns. Translation with them is no longer a life-job, but a side job which is immoderately unstable and provides less money, with much gossip when introducing a under-qualified product (Le, 2013). Some of them, such as translators Cao Viet Dung and Duong Tuong lost all their fame and reputation for just that reason. Moreover, the desire to be famous quickly erases their responsibility for quality translations for readers. Retired teachers (some are associate professors or PhDs), knowing some foreign languages learned informally, try to translate some books for adding to their profiles to be certified with new and honorable titles; for example: Doctor-translator A or Professor-translator B, and so on (Nguyen, 2013). Young people, in the same situation, lacking background knowledge about the culture and language of STs and hoping to promote themselves to be famous on book market, have chosen shortened solution in that they translated books following new the reading styles of teenagers, without caring about quality and content (Le, 2013). All of them do not feel ashamed of themselves.
The disasters of translation in Vietnam these days are the results of the careless working processes of publishers that are pursuing profit despite working with art – a field requiring heart, emotion and soul. Many publishers make the competition between them fiercer. Revenue becomes a heavy burden that those publishers are facing. The best solution is following the reading styles of teenagers who are interested in young love and sex. This fact has introduced a large number of inelegant books written by infamous writers. The requirement to have as fast as possible the translation for a best-seller foreign book, encourages publishers to by-pass the important step of proofreading and peer-review. Money is now the ‘nicotine’ that makes publishers blind and unashamed of cheating their customers.

3.7.5. Solutions for a better translation in Vietnam

Recent conferences (such as Translation and Publication 24/02/2013 – by the Vietnam and America Business Union and Library of Science Ho Chi Minh City; International Conference on Language and Translation: Translator’s Day 13/12/2013 – by the Association of Asian Translation Industry and ExperTrans- Ha Noi) on finding solutions for a better translation have been held by many institutes who are worried about how the present ‘disease’ could kill the literature of the country for following generations. The first priority is to pay attention to training good translators. Education at universities plays the main role in solving this problem by improving the teaching quality of popular foreign languages, such as English, German, French, Russian, and Chinese, as well as to develop new faculties of rare languages used in Vietnam, for example Portuguese, Arabic, or Latin, and so on. The second solution is upgrading the management of publishers, especially about the process of proofreading to avoid future ‘disasters’. By focusing on this, readers will no longer receive bad translations with ‘dark’ and ‘stupid’ expressions like before. Finally, the Vietnam Union of Writers has started prizes for the best translations and translators to encourage the movement of translation to a higher level in the future. All the solutions need to be synchronised so that the results can be fruitful.

Translation of classical works in Vietnam is not only limited in terms of number, but also quality. Shakespeare’s Romeo and Juliet is a typical example which has only one Vietnamese translation and was not translated for the stage, while the ST is a play for performance. In Vietnam, studies on translation in general and in drama translation in particular, have not much concern. The following discussion in Chapter IV is to introduce the theories of drama translation, from which analysis in Chapter V and VI will examine the performability of the TT.
3.8. Drama translation in Vietnam

3.8.1. Stage performance in Vietnam

The development of stage performance and drama translation in Vietnam goes along with the historical changes of the country. Traditionally, drama in Vietnam was only in the form of singing drama which has different types namely Tuong (Hat Boi), Cheo, and Cai Luong. Originating from China and imported to Vietnam from the thirteenth century, Tuong often tells the stories in the literary classic writings of China, describes the heroes in wars, and focuses on inculcating moral lessons in people’s behaviour as well as the rules of social decorum (Tuan Giang, 2011). Tuong uses stock characters who often wear make-up and clothes of intensely elaborate and extravagant appearance. Cheo is a famous type of satirical musical theatre which was popular among peasants in North Vietnam. Being compared to the comedia dell’arte in Italy, Cheo always applies the messages of satirical criticism to the present social problems. Beginning in the early twentieth century Cai Luong is often called renovated theatre in English to describe a popular kind of theatre in South Vietnam. Cai Luong emphasises moral values in Vietnamese tradition. Generally speaking, these three types of theatre have the same motif in their performance and require only a truly basic place for their performance, like a small yard in front of a temple or market. There was no curtain in and out, and no painted background. People enjoyed the performance by focusing on the acting of actors and the content of the story being told.

When the French arrived in Vietnam in 1858, their governance spread to all social aspects. Western styles from language to art gradually became popular in Vietnam. In the field of drama, Vietnamese intellectual elites started to learn the new form of French theatre called oral drama which was performed by French theatre travelling groups. This new acting style, with the structure of Act, Chapter, and Scene blew a new wind into the domestic theatrical entertainment. The content of oral drama is often about present social life, love, and freedom. The conflicts between characters, between character and society, or inside each character, were really new tastes that stimulated the curiosity of Vietnamese people (Do, 2012). The stage was much improved and decorated with screen background, changes after each scene. All of these things made the French drama style interesting to Vietnamese playwrights and stage directors. Normally, most of the stage performances were in the French language and were Western stories. The arising of patriotism in making Vietnamese-styled oral drama, encouraged western-educated elites to translate French plays into Vietnamese. Nguyen Van Vinh (1882–1936) was the first person who introduced his translated French comic plays of Molière83 (1622–1673), such as L’Avare (The Miser), Le Bourgeois gentilhomme (The Bourgeois Gentleman), and Le

The fact that the coming of French drama became interesting to Vietnamese people at the beginning of the twentieth century is because it suited the needs of that era in taking the present time and present people as the centre of discussion. It is quite different from the translation theatre of Tuong, Cheo, and Cai Luong that always use Chinese classic stories and characters (Anatoly, 2010). These kinds of content are not boring but fairly far from reality. The way of structuring the play in the form of different acts and scenes, plus the conflicts crossing between characters make oral drama so attractive. Besides, the ending of Chinese classic stories often involves singing about the moral lessons, the contribution of heroes, while the modern French style of drama’s ending varies: tragedy or comedy. It can involve happiness or sadness, comedy or tragedy, united love or separation. Audiences can see themselves reflected in the acting in the performance.

Another indication for the coming of translations of Shakespeare’s plays is from the introduction of Tao Ngu’s plays. Tao Ngu [曹禺 – Cao Yu, 1910-1996] has the real name Wan Jiabao (萬家寶). He is honoured as the ‘Shakespeare of China’ because many of his plays have been performed for generations of Chinese theatrical audience. The most famous of his plays is雷雨 Leiyu – Thunderstorm written in 1933. Because of being interested in the writings of Western playwrights such as Aeschylus (525BC-456BC), Shakespeare (baptised 1564-1616), Chekhov (1860-1904), Henrik Ibsen (1828-1906), George Bernard Shaw (1856-1950) and Eugene O’Neill (1888-1953), Tao Ngu wrote his plays following the structure of those writers’ plays in the form of acts and scenes to describe social reality. Thanks to the great contribution of Vietnamese translators Dang Thai Mai (1902-1996) and Nguyen Kim Than (1927-1995), the plays of Tao Ngu were popularised in Vietnam in the first half of the twentieth century.

3.8.2. Drama Translation in Vietnam

Vu Dinh Long is also the pioneer in setting the theory of translating French plays to Vietnamese. He suggests the term Vietnami­se strategy with the meaning that the translator should flexibly apply the communicative approach to produce the same effects on the audience as the ST does (Hoang Dinh, 2011)84. In fact, Vu Dinh Long chooses the communicative

84 Hoang Dinh, (2011): nguyên tác Việt Nam hóa của chúng tôi là dịch sát nguyên văn hay dịch từ đó tùy tiện, có gang giữ lấy thật nhiều cái đẹp, cái hay của nguyên tác, thêm bớt, thay đổi, cắt xén… biến vị kịch nước ngoài thành vị kịch Việt Nam. Một vị kịch Việt Nam hóa như thế có khuyết điểm, nhưng theo chủ quan của chúng tôi, thì cũng có một số ưu điểm đáng kể, là gần ta hơn, dễ đồng cảm hơn, truyền cảm hơn, sâu sắc hơn và dễ diễn xuất hơn là kịch dịch thành theo nguyên bản… Nếu thế hiện không đúng, nếu mâu mè điều bổ chi chi đáng đáp… của nghệ sĩ diễn viên còn có chỗ lại càng, thì sẽ làm rõ cúi cho khán giả ngoài quốc.
approach in translation instead of using a semantic approach. He cares about the feeling and emotion of the target audience when watching the performance. Another point in his definition of Vietnamise strategy is that Vu Dinh Long wants to raise the level of nationalism. He wants to introduce a Vietnamese play to Vietnamese audience and foreign audience at the performance in order to show the talent of Vietnamese writers and directors, as well as to avoid underestimation by the foreign audience.

In terms of translation theory, translator Dang Thai Mai discusses that when translating Leiyu – Thunderstorm the translator should follow the rule ‘song trung thân phận’—parallel of fate which means that the translator has to render the perception of the ST twice. Firstly, the translator should participate in the role of a hidden reader of the writer to find the same resonant frequency of spirit with the writer, and to discover and convey the idealism of the ST into the translation. Secondly, the translator has to predict the level of the audience’s perception because choosing a text to translate is not only for personal interest but also for audience’s taste (Tran, 2010). The discussion of Dang Thai Mai reflects Nida’s equivalent effect (1964: 159) in which ‘the relationship between receptor and message should be substantially the same as that which existed between the original receptor and the message’. Luu (2006) comments that the translations of Dang Thai Mai are really true literary works because they maintain the artistic writing style of Tao Ngu clearly, and they are suitable for both stage performance and reading. In terms of linguistics, translators in this period focus on using the TL that is suitable for use the language written in the ST. For example, Dang Thai Mai used the Vietnamese in North Vietnam because Tao Ngu wrote his Leiyu – Thurdestorm in the context of Northern China. Vuong (2013) discusses that in the years of the 1940s and the 1950s, oral drama in particular and literature in general, in Vietnam often focused on the content of the writings while paying less attention to the abstract artistic features. That is the reason why Dang Thai Mai introduced his translation of Peking Man (北京人 Beijing ren) late in 1963. I wonder if this is the reason why the first Vietnamese translation of Romeo and Juliet was published in the same year.

In the years from the 1940s to the 1960s, there were many up and down changes in Vietnamese society, in which the feudalism was erased, Socialism was established for the political orientation of the whole country, the famine of 1945-1946, the coming back of the French (1945-1954), the coming of the Americans (1954-1975), and the separation of Vietnam into two areas the South and the North using the seventeenth latitude as the boundary. French drama which is actually in the seventeenth century style of French classicism was no longer suitable become a Vietnamese play. Such a Vietnamized play has weak points, but in my subjective opinion, also has some strong points: closer to us (the Vietnamese people), easier to sympathise, deeper, and easier to perform than the play which is translated directly from the original text. If the expression is not good, the acting of actors is still in French style, there will be a laugh for foreign audience).
for the present reality in Vietnam (HNM, 2007). French drama always had the following typical motives, such as the victory of national power over the individual, the victory of mind over feeling, and the priority of national responsibility over love, while Vietnamese dramatic directors and translators found that Russian drama could help them express the variety of every corner of life. Russian drama allows the description of the depth of sexual desire, comic facts, tragic fates, and also the combination of comedy and tragedy in a play. The popularization of Russian drama developed along with the introduction of Marxist Leninist communism. Translation of Russian plays in this period occurred in two ways: direct translation from Russian, and translation through French and Chinese. Vietnamese translators at that time preferred the direct translation from the ST because the translation can obtain the following three requirements: **tin** = faithfulness, **đạt** = closeness, **nhã** = beautifulness (Tran, 2003). Dramatic translators focused on the unique criteria used in their translation **les mots juste** = the correct words in the meaning of how to maintain exactly the original, including the linguistic features as well as the writing style of the writer.

Vietnam at present is developing in the globalization of the world. Translation of drama in particular, and translation of literary works in general, has been changing, especially in translation theory. Modern Vietnamese translators are seriously debating what a good translation is. Translator Le Duc Man (1941-) discusses that if a Vietnamese reader can cry and be in misery when reading poems of French poet Verlaine (1844-1896) as a French person does when he is reading the ST, the translation is good (Ngan Huyen, 2003). Translator Hoang Hung (1942-) suggests that the word nhã (beautifulness) should be deleted because no one wants to make his/her translation ugly. Sharing the same opinion, translator Doan Tu Huyen (1952-) adds that nowadays there is no need to use the three criteria **tin-dät-nhã** but to keep only the feature **tin** = faithfulness. He continues that the most difficult thing to do in translation is how to clarify target readers and translation strategies to fulfill the final purposes of translation, which he divides into two different fields: literary translation and scientific translation. According to him, literary translation is an open land where how to make readers comfortable when reading the translation is the prior task of the translator. In other words, closeness to the ST word for word, idea for idea is not necessary. In terms of scientific translation, however, he argues that one must be as true as possible to the ST because any adaptations may cause troubles for readers. Translation in this field is exactly a translation, not a version of the original writing in which the translator has borrowed the content of the ST and rewritten it following his imagination and language. The discussions of Doan Tu Huyen reflect the theory of Nida (1964) about *formal* and *dynamic equivalence*, and *overt* and *covert translation* of House (1997). Discussing the present translation in Vietnam, Associate Professor-Doctor Nguyen Van Dan (1950-), head of Literary Translation – Vietnam Union of Literature, suggests that instead of distinguishing literary
translation and scientific translation, translators should bring the scientific feature to their literary translations. He reminds us that, while at the beginning of literary translation, people often made some cuts from the ST, adaptations and rewriting based on the original content, the present gives enough conditions for translators to translate, not to create a version with additions and omissions to the ST. He gives a hugely interesting example that the image of the handkerchief of Desdemona in Shakespeare’s Othello was translated into French as the shawl, or the head-ring. It was not until the romanticism in the seventeenth century, the handkerchief got back its original meaning in translations. He suggests the terms **địch chính xác toàn diện = totally exact translation** with the meaning of giving exact equivalents to the ST both in terms of semantic and artistic features. Differing from the theory of Nida (1964), House (1997) or Newmark (1988b) who distinguish semantic and communicative approaches, Nguyen Van Dan requires the combination of both in a translation.

The critic Lai Nguyen An (1945-) and the writer Nguyen Ngoc (1932-) share the same comment on translation in Vietnam, that in comparison to the development of Translation Studies in the world, translation in Vietnam has been outdated around fifty to one hundred years (My Binh, 2013). For example, it was not until 1921 that the first seventeenth-century-dramatic-classicism-French drama performed in Vietnam. At the same time, when drama translation began its existence in Vietnam, French theatre in particular, and European theatre in general, had an outstanding development. For instance, theatre besides no longer borrowing literary writings for stage performance, treated itself with independent dramatic texts (Bradby, 2011). In addition to the outdatedness of translation in Vietnam, the discussions above of translators Hoang Hung, Dang Thai Mai, Nguyen Van Dan are just a re-emphasis of what Benjamin suggested in his highly influential essay on translation in 1923 titled Die Aufgabe des Übersetzers (The Task of the Translator). While those Vietnamese translators all agree on the **tin = faithfulness** in translation, Benjamin discussed the point that translators should not reproduce the meaning of the ST (Benjamin, 2000 [1923]). Mentioning the **life and afterlife** of a translation, Huynh (2010: 188) share the same opinion with Benjamin (2000 [1923]: 15), and treats a translation as to continue the **life** of the ST, as well as to extend the ‘**afterlife**’:

*Khi nhà văn kết thúc trang viết cuối cùng của tác phẩm thì lúc đó tác phẩm mới bắt đầu vòng đời của nó, như đứa con được cắt rốn khỏi lòng mẹ.*

[When the writer finishes the last page of his writing, it is the time for that work to start its life, like a child was just born].

The problem of translation in Vietnam became serious in translation theory and dramatic translation is still affected by that limitation. While the world has distinguished theatre translation as an independent field, in which some scholars (eg. Johnston, 2000; Rayfield, 2000; Kewes, 2000) have made further comments on how to treat a dramatic text from reading to
acting, translation in Vietnam has recently established a group of Literary Translation belonging to Writers’ Union. Steiner (2004) has emphasised the differences between translating text for an audience and translating text for readers, because translation in this case ‘requires great elasticity of meaning’ (Malmkjær and Windle, 2011). To emphasise the important role of theatre translation in contemporary translation theory, Farrell (1996: 54) and Hale (2000: 65) both focus on the ‘powerful dynamic of cultural adaptation’ and the ‘refashioned’ characters in translated novels. In Vietnam, dramatic translation is still considered as literary translation which covers all kind of translating foreign literary texts. The concern of how to introduce a good translation of a literary text was raised long ago by Tytler (1791/1978: 208), that ‘none but a poet can translate a poet’. This pioneering thought is echoed in the writing of Edmond Cary (cited in Mounin, 1963: 14) that ‘Pour traduire les poètes, il faut savoir se montrer poète’. In regard to dramatic translation, Farrell (1996: 54) cites the expression of the British playwright Dusty Hughes that ‘the best person to stand in for a playwright is another playwright’. On a contradictory perception, dramatic translation in Vietnam has not received those theories. Nowadays, while Vietnamese traditional drama is going to ignored because young generations are now interested in action, romantic, thriller films, drama and stage performance is following in the market economics competing with cinema and other modern entertainments. It seems that the high points of drama in Vietnam were in the second half of the twentieth century.

Vietnamese translators nowadays follow teenagers’ reading needs and best seller books, so dramatic translation has been ignored. Domestic drama itself is lacking transcripts and mainly focuses on describing contemporary historical events and heroes in the wars defending the French and the American. In addition, Vietnamese playwrights nearly do not participate in the translator force.

3.8.3. Shakespeare’s plays on Vietnamese stage

Compared to other Asian countries such as China, Japan, and Thailand, in terms of translating and staging Shakespeare, Vietnam seems to have lagged fifty years behind both in quality and quantity aspects. It is believed that Charles Wirgman introduced his singularly first translation of Charles and Mary Lamb’s Tales from Shakespeare in Japanese in 1874 (Tungtang, 2011). This version in Chinese was published twenty years later in 1903. Levith (2004) reveals that a full playtext of Shakespeare in Japanese and Chinese was first published in book form in the early the twentieth century. James (cited Trivedi and Ryuta, 2010) continues investigating the history of Shakespeare’s plays in Japan with the interesting information that the Japanese professor and theatre practitioner Tsubouchi Shoyo (1859-1935) is the first person who used kabuki – a traditional theatrical form of Japan to translate a complete play of Shakespeare in 1928. Shoyo’s translations were the bedside book for Korean and Chinese translators to translate into their mother tongues instead of choosing the English STs (Gillies et al, 2002).
Continuously, the campaign of translating Shakespeare’s plays in China and Japan has been developing. For example, the play *Hamlet* received more than ten translations in Japanese, in which the latest translation was published in 2002 by Kawai Shochiro (Trivedi and Ryuta, 2010). On stage, Gerstle (cited Fujita and Pronko, 1996) discusses that the play *The Merchant of Venice* was first performed in Japan in 1885. From July 1913, there followed more than twenty Shakespearean adaptations over the ensuing decade; the first play of Shakespeare *The Merchant of Venice* under the name *Rou Quan* was performed by a professional theatre in China based on the storyline summaries of Lin Shu (1852-1924). 1922 is the particular year when full translations of Shakespeare in Chinese were introduced, such as *Hamlet* and *Romeo and Juliet* by Tian Han (1898-1968). Some other Chinese, who had studied in England before, introduced direct translations of different works of Shakespeare from the original English. When spoken drama, *huaju*, became popular, some more complete translated writings of Shakespeare were used in performances, such as: *The Merchant of Venice* (1930), *Romeo and Juliet* (1937), *Hamlet* (1942), and *Romeo and Juliet* (1944), as well as Huang Zuolin’s 1945 adaptation of *Macbeth* entitled *Luanshi Yingxiong* (*The Hero of the Turmoil*). During the years from 1935 to 1944 under the control of Japan, the translations were developed. One the most famous translators at that time was Zhu Shenghao (1912-1944) with his 31 translated Shakespeare’s plays, which were used officially for stage performances, and provided the core for a full Chinese version of *The Complete Works of Shakespeare* in 2000. In Thailand, Shakespeare was introduced popularly to Thai readers in 1916 through the translation *Venit* of *The Merchant of Venice* by King Vajiravudh (1881-1925) (Tungtang, 2011: 48). This Thai King (reigned from 1910 to 1925) revealed that before his translation, Shakespeare’s *Romeo and Juliet* had been translated by Prince Narathipprapanpong between 1890-1893, and *The Comedy of Errors* by Luang Thammapiiban in 1893. In Vietnam, it was not until 1963, that the first translations of Shakespeare’s plays were introduced to readers by Publisher Culture. Since then, the translations in this book *Tuyệt Tập Kịch Shakespeare – The Collection of Shakespeare’s Plays* have become the unique choice of Vietnamese readers because no other translation of Shakespeare’s plays has been introduced. On the Vietnamese stage, there is no document referring the history of performed dates of Shakespeare’s plays. The unique clue, however, is that on the ceremony of the 25-year establishment of The Youth Theatre of Vietnam, the article *The Youth Theatre – The Milestones Through a Quarter of Century* posted on Vietbao.vn 02/04/2003 revealed that since its inauguration 10/04/1978, besides performing modern plays, the Youth Theatre had performed the classic plays such as *Romeo and Juliet*, *Othello*, and *Thunderstorm* (H.P, 2003).
It is possible to conclude that Shakespeare’s plays were first performed on stage in Vietnam after 1978. This evidence is consistent with the national history, because from 1954 to 1975 the whole country was at war with the American. It was not until 2009, that Vietnamese audiences had the first opportunity to watch the play *Romeo and Juliet* directed by Paul Stebblings (1953-) and performed by TNT Theatre Britain on a Vietnamese stage. The play was in English, which made it difficult for Vietnamese audience to understand the whole story, even though most of them had known somehow about this play already (Thoai Ha, 2009). In 2011, the Idecaf Theatre in Ho Chi Minh city introduced the first Vietnamese *Romeo and Juliet* (Thien Huong, 2012). This play named *Romeo and Juliet in Sai Gon* is the first performance of Shakespeare’s *Romeo and Juliet* in Vietnamese. However, it is an adaptation using the basic content in Shakespeare’s *Romeo and Juliet* and combining *Tuong (Hat Boi)* with Western oral drama. Vietnamese audiences and theatre need to have a Vietnamese translation of *Romeo and Juliet* for stage performance. Still in the same motif of the ST of Shakespeare about the tragedy of two lovers, *Romeo and Juliet in Sai Gon*, a play of IDECAF staged on 15th of July 2011, brought relaxing but interesting and friendly laughs by adding acutely Vietnamese social features with bicycle, motor, sáp dance⁸⁵, and hò⁸⁶.

This famous love story is combined flexibly between the Western art of physical theatre and Vietnamese opera (hát bội). By mixing the western play’s atmosphere and Vietnamese living styles, audience were directed to different surprises besides the conflict between the two families whose the quarrel opens with the music of the songs: *Chuyện nhỏ*⁸⁷, *Sáu mươi năm cuộc đời*⁸⁸. Romeo and Juliet date on the Y Bridge⁸⁹, and then dance Sapk at their wedding party. On the stage, Romeo rides his bike and Juliet comes on her motorbike in a background of hò⁹⁰.

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⁸⁵ a traditional dance of ethnic minority groups in the North-West area
⁸⁶ a popular folklore in the Middle land and the South of Vietnam
⁸⁷ a song of musician: Lê Minh
⁸⁸ a song of musician: Y Văn
⁸⁹ Y Bridge is a famous bridge in form of letter Y, located to the East of District 8, Ho Chi Minh city.
and music with traditional Vietnamese clothes and dialogues, which received encouraging long applause of audience.

In addition, Vietnamese opera was mixed skillfully, demonstrating conventional steps, gestures and the emotion of the characters. The audience really loved the image of the balcony, where Juliet was enjoying the Moon and Romeo was expressing his love, which was replaced by the actress standing on another actor as shown in the picture:

Director Cliff Moustache and Doctor of Art Nguyen Nghieu Khai Thu were highly proud of this Vietnamese version of Rome and Juliet, especially the contribution from all participating characters.

Mark Woollett and Candace Clift, the two members of Shakespeare & Company, based in Massachusetts, USA, directed students of Ho Chi Minh College of Stage Performance and Cinematics to perform Romeo and Juliet in April of 2006. In the hope of bringing Shakespeare to Vietnam, this couple added many Vietnamese characteristics into the play; for example: Juliet wears Ao Dai; the kungfu is performed with the hand, not the sword; there is no gun in the play (because using gun is illegal in Vietnam); and especially, at the beginning of play, the quarrel of two families happens outside the front door of the theatre with the audience standing around to enjoy it and then following the characters into the theatre.

Any retelling, even in the same language or in different languages of a written or oral text, is considered as a translation. It is the percentage of adaptation that makes the translation speakable, performable, and readable. Performance, with its changes in acting and productions from culture to culture, shows a complex relationship with the ST. As a translation, a
performance faces extraordinary pressures in order to transform the written text to the corporeal, vocal and spatial practices of actors, directors and designers. Theatre products for stage performance are not purely translations, that honour the classic and academic features of STs, but are commercialised to be up-to-date for different types of audience. Therefore, that survival need puts pressure on theatres to pick the text but only keep the name of the ST and add what is mostly a new story. It is possible to consider as this is a destruction of the ST. A performance is actually a different mode of expression of a text, while keeping the content and form of the original. Besides, performance should be considered as a special kind of translation – a multilayer translation - because it brings a written text to drama level and upgrades it to a theatrical text for the stage. Moreover, to have a successful theatrical product, it has to carry the spirit, historical era, emotion, and hidden metaphors of the ST into spoken and gestural languages. The most important feature that makes a performance become a translation is communicability. In fact, a performance should be the bridge connecting its present audience to the writer of ST and the text itself.

In general, because drama translation is an ignored field in translation studies in Vietnam, Vietnamese theatres have not got quality transcripts of theatrical translations for their performances. Most of the performances of classical plays on Vietnamese stages are adaptations with many changes. It is, therefore, necessary to conduct a study of translating famous classical plays in Vietnam in order to introduce performable translations to the Vietnamese audience. Within all the discussions in Chapter II, III, and IV, the next chapter (V) will analyse the unique Vietnamese translation of Romeo and Juliet as a case study to clarify semantic features and the performability of the TT in comparison to the ST.
CHAPTER IV SEMANTIC FEATURES OF THE VIETNAMESE TRANSLATION OF ROMEO AND JULIET

During the years from 1930s to 1950s, literature in general and translation in particular in Vietnam developed strongly under the orientation of the socialist government to popularise Marxist-Leninist Socialism to all people. Literary writings, in the point of view of the government, was also to encourage the heroism of common people and soldiers in the wars with the French and the Americans. Literature was not the space to express romantic love, crying for fates or sadness and pessimism. The campaign was introduced by the government was that Literature Serves Humanities (Largo, 2002). A group of writers, however, had different point of view from the government. They considered Literature Serves Arts which allows writers to be freely to write all about love and feeling, sadness and happiness, and the disagreement on politics. The Sang Tao – New Creation was found on that purpose (Le, 1982). Despite being controlled strictly by the government, many romantic writings of the writers in this group were introduced and warmly welcome to Vietnamese readers. Dang The Binh, as a member of this group, translated Romeo and Juliet to cheer up the freedom of young couples in love. The limitations of the era and the control of the at-that-time government have prevented analyses and discussions on this translation. Over fifty years since its first day of publication, the research takes the first hand ever to investigate the semantic features of the Vietnamese translation of Romeo and Juliet by Dang The Binh.

Chapter IV focuses on analysis using the literature review in chapter II about translation theories, chapter III about translation in Vietnam as framework to compare and contrast the Vietnamese translation of Romeo and Juliet with its Shakespearean English with the following six sections. Section 1 investigates rhythm and speech patterns based on the philological theories and the theory discussed in chapter IV. The section compares and contrasts the poetic features between the ST and the translated text in order to clarify how the Iambic pentameter has been translated into Vietnamese. In addition, the section will also examine if the translation is able to perform on stage as well as if the language is suitable for a performance. Section 2 examines Vietnamization with cultural substitutions by adapting the point of view of Polysystem theories to see how the translator adapts the differences between the culture of the two countries the UK and Vietnam. Section 3 studies the equivalence in the light of philosophical theories and translation equivalent types suggested by Nida and Taber (1982), Vinay and Darbelnet (1995a), House (1997), and Baker (1992) to see how close and natural the Vietnamese translation is compared with the ST. Section 4 investigates translating metaphors with the fundamental theories mentioned in 2.1.7.2 and 2.1.7.3 of Chapter II. The
section seeks to answer the question of how the translator adapts with the differences between cultures to translate metaphors that are remarkably popular in most of the writings of Shakespeare. Section 5 condenses the analysis into the semantic features based on the linguistic theories, functional theories as well as translation procedures suggested by Newmark (1988a, 1988b), Baker (1992). The section ends with the discussions using tables and charts that illustrate how popular the translation procedures have been used in the Vietnamese translation. Finally, section 6 is the Summary of all the findings and discussions in the previous sections of the chapter.

In this chapter, the quotations from the ST are abbreviated to the key words and phrases that are going to be compared. The whole text can be seen in the Appendix. Besides, each pair of words and phrases will be highlighted with the same colour for the readers to be more easily to recognise them. In addition, although back translation is used to bring the translation to its English to see how much relevant to the ST, it is just applied to key words and phrases, not the whole quotations.

4.1. Rhythm and Speech Patterns

In translation Studies faithfulness is the central concern of philological theories that focus on literary genres, stylistics, and rhetoric between the SL and TL. Based on this fundamental, the following discussion will examine how much the translator has done to maintain the rhythmic and speech patterns in the Vietnamese translation of Romeo and Juliet.

Romeo and Juliet, like other Shakespearean plays, was written in the most speech-like of English sonnets called the Iambic pentameter which reached its high points in Shakespearean times. Meter is the term used to refer to the patterns of syllables from a stressed syllable to an unstressed one, or vice versa, in a line of poem. Depending on the stresses in a line, there could be two or three syllables at a time, which is called a Foot. The combination of one stressed syllable + one unstressed syllable in a Foot is named an Iamb. Penta means 5, so pentameter is set for the 5 meters (Mabillard, 2000). In an Iambic pentameter, there are 5 feet of iambs which is illustrated as below:

Shall I / comPARE / thee TO / a SUM- / mer’s DAY
    ti TUM / ti TUM / ti TUM / ti TUM / ti TUM

Every sonnet of Shakespeare is structured in 14 lines, with 10 syllables per line in which the ending syllables follow this form: ABAB CDCD EFEF GG. The opening of Romeo and Juliet is in the form of a sonnet which is analysed as follows:
The difference between languages in terms of structure challenges the translator to maintain all the original linguistic features of the ST in the TT (Baker, 2000). In this case, Vietnamese language cannot keep the iambic pentameter with ten syllables in each line as well as store exactly the rhythm form ABAB CDCD EFEF GG because firstly, English is poly-syllabic while Vietnamese is mono-syllabic; secondly, words in English can have many different meanings while Vietnamese words are rarely used in such multi-level of meanings (Nguyen, 1970).

According to Johnson (nd.: 3), the rhythm in Shakespeare’s writings expresses the social class of characters, because ‘often lower class or comic characters speak prose while the more socially or morally elevated characters speak in verse’. The translation of Romeo and Juliet, therefore, should at least maintain the poetic rhythm and rhyme. One of the greatest difficulties in translating Romeo and Juliet is how to maintain the rhythmic melody that Shakespeare uses in his Iambic pentameter throughout the text. In terms of rhythm, of course, the differences between languages (Vietnamese and English) challenge the translator to choose the equivalent iambic rhyme. One typical example about rhythm in the Prologue is the ‘eye-rhymes’ between love and remove. These two words appear with the same ending ɒv but have different pronunciations in Modern English; but Barber (2006: 136) explains that love was normally developed in period of Old English to Middle English with pronunciation /lʌːv/ then got its variant /luːv/ in Early Modern English. The latter form was popularly used by poets since it helps to match the rhyme with some words like remove, prove, move, and approve. In terms of phonological rhymes, Crystal (2005) analyses that the form ɒv appears quite often in the Shakespeare’s sonnets. Crystal agrees on the variants of dialects between regions in English in the Elizabethan period. Besides, Crystal illustrates his explanations by using recordings on his
website pronouncingshakespeare.com with separated line by line oral readings to help actors
gauge the original pronunciation. With the two words love and remove, instead of pronouncing
love as /luːv/, he still keeps /lɅv/ and changes remove /remuːv/ to /remɅv/. It can be seen that
particularly in the ST, to translate from a written text to an oral performance requires deep
understanding about the language. To keep the feature of the Iambic pentameter in the TT,
therefore, is nearly impossible. The translator, nevertheless, compensates the loss of the Iambic
pentameter by making the TT rhythmic in Vietnamese poetic forms. For example, the poetic
feature of the Prologue in the TT is preserved in Vietnamese. It is written as follows:

Ngày xưa, ở thành Vérôna tươi đẹp,
Cô hai nhàn thuộc đồng thế phơi trần anh
Mối thú xưa bống gay cảnh bất binh
Mâu trường thiên, tay người lành những dò.
Số phận có lệ, thẩm thụ hai họ
Lại ktoêo xui sinh hạ đổi tình nhân,
Mối tình ai thế thẩm muốn phân
Chọn con bán, chỉ còn danh một thác.
Tình lửa đổi thẩm thương tan nát
Trên xác con cha mẹ mơ quên thụ.
Chuyển thướng lầm, trình diễn đổi giờ,
Xin quý vị kiến tâm chiều có
Sức mọn tài hồn, chúng tôi xin gang trơ.
Bạn đồng ca vào

(Line 1 to 15 - Appendix)

In terms of rhyme, the Vietnamese translation is rhythmic in poetic form with relevant
ending sounds, such as: anh/ bình; đồ/ họ; nhân/ phân; thác/ nát; thụ/ giờ/cô/ trơ. It can
be summarised that the translation of this prologue is rhymed in the following form:
AA BB CC DD FFFF. Although this is not a common poetic form in Vietnam, the
equivalent effect (Nida, 1964) is maintained the same as the ST. In comparison to the
discussion of Ladouceur (1995) who clarifies the features such as culture, time, space,
style, or action to distinguish a translated text and an adaptation, the relevance of rhythm in the
TT confirms that it is a translation, not an adaptation. In addition, the TT in this case is
shortened with thirteen lines with an unequal number of syllables in each line while the
ST has fourteen lines with exactly ten syllables in each line. It can be seen that the
translator is aware of the poetic form in the ST and intentionally tries to preserve that
poetic feature in his translation. In the same manner, the translator keeps the rhythmic
feature in the Prologue of Act 2. The translation is also in rhythmic poetic form with
matched ending syllables as follows: thiet/miet; ngui/lui; co/khoe; and nac/lao. In
contrast with the translation of the Prologue in Act 1, the translator translates fourteen
equal lines as in the ST, although the iambic pentameter with ten syllables in each line is not maintained. The translations of the two Prologues guarantee the *readability* as well as the *performability* (Nikolarea, 2002) of the TT. Among the thirteen different aspects that Kowzan (1975) suggests to make a translation performable, word is the first criterion. In this case, the translation preserves short language and rhyme, which makes the actors’ sound and voice poetic and rhythmic as in the ST (Bassnett, 1981).

| CHORUS | Tinh cỏ giờ nay đâu tài
Now old desire doth in his deathbed lie,
Say sun duyên mới vững bền
That fair for which love gazed for and would die
Người đẹp xa khiến chúng mê một, hào hồn
With tender Juliet matched, is now not fair.
Sành với Juliet chẳng còn là người đẹp.
Now Romeo is beloved and loves again,
Rầm rộ yêu, và đón yêu tha thiết.
Alone switched by the charm of looks,
Đối mi lên cùng nhìn, đối lòng cùng mãi biệt.
But to his foe supposed he must complain,
Những tường đầu yêu đương gập cồn hận
And she steal love’s sweet bane from fearful looks.
Một ai ăn phà trăm nỗi ngàn ngại
Being held a foe, he may not have access
Là người thì, chẳng chừng thế tổi hai
To breathe such vows as lovers use to swear.
Để hạn lớn thể non như tình thân tổn can có
And she as much in love, her means much less
Nàng Juliet yếu trong đau khổ
To meet her new belovéd anywhere.
Gặp bạn tình, biết tìm đến nơi nào?
But passion lends them power, time means, to meet,
Song tình yêu, thói gian, giúp họ vượt gian lão
Tempering extremities with extreme sweat.
Quá khổ ai tôi niệm với ngây ngại.

(Line 295-Appendix)

While the rhymes in the TT of the Prologues flow in a free poetic form\(^90\), the translator is more successful with the translation of line 287-Appendix in which he uses the form of a Vietnamese poem named *Luc Bat* (*Luc* means Six; *Bat* means Eight) in which the ending syllable of six-syllable line *inh* matches the sixth syllable of the eight-syllable line *ành* whose the eighth ending syllable *ao* again matches the ending of six-syllable line *ao*.

<table>
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<tr>
<th>JULIET</th>
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| *(aside)* My only love sprung from my only hate! | - Mối mối thù sinh một mối tinh,
Too early seen unknown, and known too late! | Vội chỉ sớm gặp, biết danh muôn sao!
Prodigious birth of love it is to me, | Tính đầu trắc tròn gian lão
That I must love a loathed enemy. | Hận thù mà hỡa krótk khao ăn tinh! |

(Line 287 - Appendix)

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\(^{90}\) Free poetic form does not have any rules of syllable and rhyme. The writer can compose following their feelings and emotion.
Hudson (1916) reveals that there are 486 rhyming lines in *Romeo and Juliet*. Besides the Prologue, some dialogues in *Romeo and Juliet* are completely Shakespearean sonnets while some other parts such as Act I, scene ii, line 44-50, line 87-92, Act V, scene iii, line 12-17, and the Prince's speech at the end of the play are in a six-line stanza or sestet whose rhyming is A B A B C C. Most of the sayings of the Nurse, Peter, Benvolio, and other servants are in single sentences or prose, but in some cases, these people make their speech rhythmic when speaking to their lords. For example, in the following lines, Benvolio speaks in iambic pentameter with ten syllables in each line and the ending syllables are matched aside - denied while the translation of these two lines is just the paraphrase:

<table>
<thead>
<tr>
<th>BENVOLIO</th>
<th>See, where he comes. So please you, step aside. I'll know his grievance or be much denied.</th>
</tr>
</thead>
</table>

(Line 89 – Appendix)

Or the following saying of the Nurse: say - away

<table>
<thead>
<tr>
<th>NURSE</th>
<th>Is your man secret? Did you ne'er hear say, “Two may keep counsel, putting one away”?</th>
</tr>
</thead>
</table>

(Line 483 – Appendix)

In many cases, these servants try to speak in rhythmic speech but actually their sayings are not rhythmic they even use poetic language, line by line which seems close to iambic pentameter. This is the irony of Shakespeare because the way the servants speak show their education and social level. For example, in act 2 – scene 5, the Nurse tries to make her speech rhythmic but the rhythm only falls at about and down in Line 505-Appendix, and delight and night in Line 513-Appendix:

<table>
<thead>
<tr>
<th>NURSE - Lord, how my head aches! What a head have I! It beats as it would fall in twenty pieces. My back a't' other side. Ah, my back, my back! Beshrew your heart for sending me about, To catch my death with janting up and down!</th>
</tr>
</thead>
</table>

(Line 505 – Appendix)

<table>
<thead>
<tr>
<th>NURSE - Then hie you hence to Friar Lawrence's cell…. I am the drudge and toil in your delight, But you shall bear the burden soon at night. Go. I'll to dinner. Hie you to the cell.</th>
</tr>
</thead>
</table>

(Line 513 – Appendix)

To translate the speeches of these servants, the translator uses narrative form to convey the expressive meaning (Nida, 1964) of the text. This method, on the one hand, allows one to bring the expression close to the ST because the translation has more words to describe; on the other hand, it cannot maintain the original stylistics. While the ST is short and rhythmic, the TT, with more words, blocks the performability (Kowzan, 1975) as well as the actors’ sound and voice (Bassnett, 1981). Poems in general and sonnets with iambic pentameters in particular are the places for the poets to express their point of view by choosing the language to make words stay in line with rhythmic syllables, imaginative images, and metaphorical messages (Homem and Hoenselaars, 2004). Those mentioned features express the talent of the writers. A translation of any poem, especially of Shakespearean sonnets, therefore, should maintain the poetic stylistics. With different target audience, the translation of a Shakespearean play like *Romeo and Juliet* can be expressed in different ways (Hoenselaars, 2004). For teenagers and school students, a full translation, keeping most of original characteristics of the ST, is out of ordinary for their present culture and level of understanding, while a paraphrased translation with summaries and narrative form is not suitable for adults who are experienced and educated. In terms of the closeness to the ST, translations are able to be classified into different levels. In this way, the translator always tries to introduce the target audience the most suitable translation. In other words, the audience’s level of perspective in turn decides how close to the original the translation can be translated. Returning to the Vietnamese translation of *Romeo and Juliet*, which was introduced in 1963 when the country was at war with the French, the social conditions did not allow the translator to choose what type of audience he was going to translate this play for. Most of the poetic features with rhythmic iambic pentameters were lost, even though this translation is the only one in Vietnam up till now (because it has been the unique translation for more than fifty years). A translation is just for a certain number of audiences at a certain level of education and perspective. With the Vietnamese translation of *Romeo and Juliet*, therefore, used for both teaching at schools and stage performance, for all kind of readers and audiences, this is an important matter to consider.

4.2. ‘Vietnamisation’ with Cultural Substitutions

Venuti (1995) states that cultural gaps in translation can be dealt with using a domestication strategy because this method helps to produce readable, natural, and comprehensible translation so that the target audience and reader are easier to understand the text with familiarised language and images. According to Venuti, the focal point of a domesticated translation is that it is invisible to the target audience.

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92 In the Vietnamese high school teaching curriculum, Shakespeare appears once in semester II of grade 11 for both standard and advanced programs. Within two periods lasting ninety minutes, Shakespeare and *Romeo and Juliet* are introduced through a paragraph named *Love and Hatred* which is extracted from the translation of Dang The Binh.
who believe that the text they are enjoying is the first-hand written text. One of the ways to create such a translation is to adapt the ST to the TC. In other words, a successful translation is able to substitute the original cultural images by the target ones to make the text and language familiar and friendlier to the audience. To suit the reading taste of target audiences, House (1997) suggests that the translation can be overt or covert depending on the functional equivalent that the translator intends to apply. Whatever the type the translation will be, the final purpose of the translation process is to help the audience understand the text following their background knowledge and culture. Within different communication purposes, therefore, the translator will decide how close to the ST his/her translation should be to serve the audiences’ level of understanding. In this translation, the translator uses many expressions and idioms that are popular in Vietnamese culture as the equivalents for the ST. For example, the following line:

<table>
<thead>
<tr>
<th>English</th>
<th>Vietnamese</th>
</tr>
</thead>
<tbody>
<tr>
<td>I mean, an we be in choler, we’ll draw.</td>
<td>Không... Tôi định nói rằng tức lên cổ là rút ngay.</td>
</tr>
</tbody>
</table>

(Line 20 – Appendix)

The first Vietnamised point is that the translator adds a negative word không = No at the beginning of the sentence to emphasise the angry and clear-cut attitude of Sampson. The second Vietnamised point is the cultural substitution as the equivalent for in choler = tức lên cổ. In Vietnamese culture, the highest level of anger is described as being on the point of vomiting. In addition, the literal translation, however, again causes the ambiguity to the audience who do not have opportunity to see the act on stage, in that Sampson is holding his sword and ready to draw it out of the sheath. The Vietnamese equivalent rút can have the connotative meaning (Nida and Taber, 1982) as draw or withdraw. In this case, therefore, the audience might think that Sampson and Gregory will withdraw. Besides, the translator also paraphrases the word mean = định nói (intend to say). In addition, the act of drawing the sword is more clear-cut in the Vietnamese translation because the translator changes from future tense will (in we’ll) to ngay = right now/immediately. This different way of connotative expression also appears in the following paragraph:
The cultural difference remains in the line:

*Thursday is near. Lay hand on heart, advise.*

→ *Gần đến thứ năm rồi. Vát tay lên trán mà nghĩ cho chín.*

*(BT: It is near Thursday already. Put hand on forehead to think carefully)*

Normally, Western people believe that head and brain are the centre of thinking and feeling while Eastern people (especially the Vietnamese) think that all human feelings come from the heart and stomach. In this case, the translation seems to be different from the tradition because the English *Lay hand on heart* is translated to *Vát tay lên trán = Lay hand on forehead*, in which heart is then the centre of thinking and feelings of Western culture while forehead is the Eastern culture.

Using a domestication strategy in translation is one of the ways to make the text natural for the target audience (Baker, 1992). In order to introduce such a natural translation, the translator often applies the daily language used by the target audience as much as possible. The difficulty of using everyday TL is that language is varies with many differences in slang between areas (Edwards, 2005). A domesticated translation, therefore, may be suitable for a certain number of the target audience in a certain geographical region. The translator of this Vietnamese translation was born and lived in North Vietnam, which explains why he uses a lot of Northern colloquial words. For instance, the following example:

*(Line 26 - Appendix)*

*CAPULET* - Trời đặt ơi, đến phát điên lên mất!

*CAPULET* - God’s bread! It makes me mad.

*...*  

*Thursday is near. Lay hand on heart, advise.*

*...*  

*Trust t’it, bethink you. I’ll not be forsworn.*

*(Line 750 – Appendix)*

*(BT: When a dead-dog Montague guy teases my liver, I stand as firmly as the fortress. no matter meeting its male or female, I still take the close-wall sidewalk to go)*

In terms of semantics, the translator uses the Vietnamese cultural substitution to make the translation more familiar and friendlier to the Vietnamese audience. Firstly, the slang language
of street-urchins **một tháng chó chết = a death-dog guy** is used as the equivalent for *A dog*. This kind of expansion with **thằng = guy and chết = death** brings a unusually close image to the audience who interact with this kind of slang everyday. In fact, the language used in the TT was domesticated and obviously familiar to the TT audience. In terms of equivalent effect (Nida, 1964), within the expansion as follows, the image *a dog of that house* comes to the TT audience in a clear expressive meaning.

A dog

![Diagram]

một tháng chó chết

Secondly, **move me** in this case is *to be in choler/anger* that has the Vietnamese equivalent **trêu gan tao = flame/tease my liver**. This cultural expansion by using *liver* – a word that Vietnamese people often use to mention the centre of anger, expresses the anger of Sampson at a high pitch.

**move me**

trêu gan tao

Thirdly, expansion using cultural image creates an animative effect on the original. Instead of using one word **đứng** as the equivalent for *stand*, the translator takes as equivalent to **đứng vững như thành = stand as firmly as the fortress** which in the Vietnamese language is to describe the one who is highly brave and never frightened of anything.

**Stand**

đứng

đứng vững như thành

With the literal translation, the meaning in the second line, however, has not been conveyed fully. While Shakespeare’s English in this case means that if Sampson meets any person of the Montague family, he will take the side closest to the wall to walk on in order to let them walk under the gutter with water, the Vietnamese translation only describes the phrase **take the wall = lấy lè dưới sát tường (the side close to the wall)** which produces an ambiguity for the audience who have no background of the English culture (in terms of architecture, building, etc.), and they do not understand the reason why Sampson chooses the side close to the wall. Misunderstanding in this case happens even with the translator who cannot visualise the architecture of an English sidewalk in the Elizabethan period.

Newmark (1988a) states that semantic translation might introduce an exact translated text in terms of language but it is not the criteria to evaluate a translation in terms of quality because culture will be the struggle that challenges the interpretation and the messages conveyed in the ST. According to Venuti (1995), to reserve and solve the cultural values, the translator can choose a foreignisation strategy in his translation. On the one hand, this method allows the
translator to follow the original meaning easily. On the other hand, it introduces new aspects to the target audience. The Vietnamese translation of Romeo and Juliet, however, is a different case in which foreignisation was not suitable for a Vietnamese audience at the time the translation was published (in 1963). Foreignisation strategy can only be beneficial whenever the audience of the translated text reaches the required level of education (Baker, 1992; Venuti, 1998b). In other words, the strategy works if the target audience are able to understand the foreignised pieces, or are able to look for the related information through other means. Both of those conditions were not feasible for the Vietnamese audience who were at that time engaged in war and 95% of the population was illiterate (Xuan Trung, 2012). A domestication strategy, therefore, is a better method to bring Romeo and Juliet closer the Vietnamese audience. The following example illustrates how the translator supersedes the cultural image from a foreign perspective to a domestic understanding:

<table>
<thead>
<tr>
<th><strong>BENVOLIO</strong></th>
<th><strong>BENVÔLIÓ</strong> - Thun bác, một giờ trước khi vùng nhất thời thiên long hiện ra trước khung cửa đất vàng của phương Đông, cháu thấy trong dạ hồi hối, bên ra ngoài dao choi.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madam, an hour before the worshipped sun</td>
<td></td>
</tr>
<tr>
<td>Peered forth the golden window of the east,</td>
<td></td>
</tr>
<tr>
<td>A troubled mind drove me to walk abroad,</td>
<td></td>
</tr>
<tr>
<td>...</td>
<td></td>
</tr>
<tr>
<td>I, measuring his affections by my own,</td>
<td></td>
</tr>
<tr>
<td>...</td>
<td></td>
</tr>
<tr>
<td>And gladly shunned who gladly fled from me.</td>
<td></td>
</tr>
<tr>
<td><strong>Suy bụng ta ra bụng người,</strong></td>
<td></td>
</tr>
<tr>
<td>Thay anh ấy có y lận, thì cháu cũng vui lòng tránh.</td>
<td></td>
</tr>
</tbody>
</table>

(Line 82 – Appendix)

There are two Vietnamisations in the translation of line 82-Appendix. Firstly, the translator uses the cultural substitution dạ hồi hối in which dạ = stomach and hồi hối = nostalgic as the equivalent for troubled mind. In fact, as pointed out above, in Vietnamese culture, the stomach and heart are the centres of feeling which resides in the human mind in Western culture.

Secondly, cultural substitution is repeated in the equivalent of the phrase measuring his affections by my own. While measuring is the act of the human mind, the translator uses a Vietnamese idiom with the image of stomach: Suy bụng ta ra bụng người (BT: Think my stomach to one’s stomach) which can produce the English equivalents, such as a thief knows a thief as a wolf knows a wolf; to measure another's corn by one's own bushel; or a wool-seller knows a wool buyer. Baker (1992) emphasises that using cultural substitution cannot express the same propositional meaning of the TT in comparison to the ST but the impact on the ST and TT readers is similar. Nida (1984: 13) affirms that ‘Anything that can be said in one language can certainly be said in another language’. In comparison to the suggestion of Nida (1964) about formal and dynamic equivalence, the translation in this case is oriented to the translation in this case is so dynamic that the audience understand the TL naturally as their familiar cultural expressions. Actually, within the same point, different cultures have different ways of expression which then in turn affect the ability of the audience to understand. In regard to translation, within the same ST, using foreignisation or domestication will bring different
reflections in the perception of the audience. When translation is not a leisure activity of the translator for himself/herself but to introduce the ST to the readers, therefore, the translator should focus on the target reader s/he intends to translate for. When the addressees of the translation process are readers, domestication or foreignisation is less difficult because glosses can be added in the translated text. Translation for stage performance, on the other hand, requires clear-cut decision of the translator in choosing domestication or foreignisation for the translation because the theatres do not have any facilities to help (explanation, glossary, or footnote) or enough time to search for those prompts. If the audience has never been familiar with the ST’s culture, domestication is the best choice of the translator.

In the light of Polysystem theories, Even-Zohar (1990a) states that literary translation should be considered in the context of history and social situation at the time the translation was introduced. Gentzler (1990) asserts that the historical context is the clue to investigate the quantity and the quality, as well as the types of translation. Adapting the text into the receiving culture requires a multi-layer consideration of the TC’s characteristics in which language is the typical representative of a culture (Everett, 2012). The year 1963 was not far from the date 02-09-1945 when Vietnam ended its feudalism and turned to communism. Despite living in a new social order, Vietnamese people still kept their feudal language, both in daily communication and in writings among old people, with many Kanji-Nôm expressions following Chinese historical legends, which is illustrated in the following example Line 198-Appendix in which the translator uses cultural substitution by using a popular Vietnamese expression lời lề trảng giang đại hải = words immense river great sea (word-for-word translation) to set the equivalent for prolixity. Secondly, the translation slides away from the original when using cáo thoái as the equivalent for be gone which means that Romeo and his friends will run away in secret after dancing while cáo thoái (cáo = report and thoái = withdraw/go away) is an old word (used in Vietnamese feudalism) politely expressing the reported withdrawal of someone. It can be seen that, approaching to Shakespearean language in translation requires a consideration into how to choose equivalent: formal or dynamic (Nida, 1964) as well as types of translation: overt or covert (House, 1997). In this case, the translator chose formal equivalence to make his translation overtly when using old Vietnamese as the equivalent to old English. This solution seems to have been suitable for the Vietnamese audience in the 1960s but it should be re-considered if the text is going to be translated for present audience.
Newmark (1988b: 28) states that idiom is one of the main problems that the translator faces since ‘in translating idiomatic into idiomatic language, it is particularly difficult to match equivalence of meaning with equivalence of frequency’. Analysing how idioms in the ST were translated is to evaluate the success of domestication strategy. For example, in the following line:

**MERCUTIO**

<table>
<thead>
<tr>
<th>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 his lady was but a kitchen-wench—marry, she had a better love to berthyme her—Dido a dowdy, Cleopatra a gypsy, Helen and Hero holdings and harlots, Thise a grey eye or so, but not to the purpose—Signior Romeo, bonjour! There’s a French salutation to your French slop. You gave us the counterfeit fairly last night.</th>
</tr>
</thead>
</table>

**BENVOLIO** - Những lời lẽ trong giọng đại hải bây giờ quá thời rói. ...Cô để tùy họ dùng giả chẳng ta thể nào mặc ý, ta nhây vài điều cho họ xem rồi cáo thôi thời.

(Line 412 – Appendix)

The translator uses cultural substitutions to paraphrase the original language to make it more familiar and easier to understand for the Vietnamese audience. According to Vinay and Darbelnet (1995a), different wording can be applied when dealing with the same situation in a translation whenever the ST’s stylistics is maintained. For example, to describe a tremendously thin and weak person, Vietnamese people often use *da bọc xương* = skin covers bones, or *Gầy đét như mầm mòi* = as thin/slim as a salted fish (mầm mòi is a kind of fish sauce). In this case, the translator applies both of those expressions as the equivalents for *his roe, like a dried herring*. He also expands the original *flesh, flesh*, to *thịt da, máu huyết* = flesh, skin, blood to make the image of a dying Romeo more animative. Besides, the language in the translation is also ambiguous. For instance, to describe *Laura – a kitchen-wench*, the translator paraphrases *So với người yêu của hắn, hắn*.

(Line 198 – Appendix)
Compared to his lover, he considers Laura as a kitchen servant in which his and he make the audience confused because they do not know who is implied in those words, Romeo or Petrarch, and mọ bếp is not a popular Vietnamese expression in which the word mọ (= old woman, dirty old woman...) is not suitable within the original context.

Using idioms as the cultural substitution is also the way of domestication that brings a comfortable feeling to the audience when interacting with the text (Venuti, 1995; Newmark, 1988b). All the following are successful examples of the translator in using idioms to Vietnamise the text:

<table>
<thead>
<tr>
<th>MERCUTIO</th>
<th>MỌKIJUXIÔ · Thời đi, cái tính họ mang, họ lửa của anh còn thua ai ở cái đất Ý này nữa; còn ai đã nội nóng hơn anh, còn ai sẵn sàng nội nóng hơn anh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Come, come, thou art as hot a Jack in thy mood as any in Italy, and as soon moved to be moody, and as soon moody to be moved.</td>
<td>(Line 532 - Appendix)</td>
</tr>
</tbody>
</table>

The translator uses the expression cái tính họ mang, họ lửa của anh = your cobra and fire-cobra personality as the equivalent for thou art as hot a Jack. In Vietnamese culture, the image of a cobra and its relatives is used to describe a particularly aggressive and hot-tempered person. In this case, the translation makes the ST more accessible to the Vietnamese audience who cannot know who Jack is and the history of Jack. According to Leppihalme (1997), allusive proper names (eg. Jack) in the ST are difficult for the TT’s audience who have never known that name, especially a name that involves story. The solution to deal with this problem is to use domestication strategy. In Line 739-Appendix, the translator uses another cultural substitution: drag thee on a hurdle thither → xỏ chạc vào mũi = sew string through nose. The language in the translation expresses the angry emotion of Capulet successfully. As an agricultural country, Vietnam is often associated with the images of immense rice-fields, and farmers taking buffalos to their workplace by using a string through the buffalo’s nose. This metaphor describes the situation that someone is being controlled and seen as a bull or buffalo only:

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93 More discussion on Allusive Proper Names: section 4.4.
In summary, most of the cases relating to cultural context are translated by using Vietnamization strategy, which helps to produce an easy-to-understand translation with daily language and cultural images familiar to the Vietnamese audience.

4.3. Equivalence

Equivalence is the central concern in translation studies because of its broad meaning with different scholars with different approaches to the translation process giving different definitions and analyses. Vinay and Darbelnet (1995a: 255) primarily thought that equivalence was just the replacement of the same situation as in the ST in order to maintain the stylistics in the TT. They, however, later agree that it is not enough to use a dictionary only because cultural context, for example, hides the pragmatic, semantic or functional message of the ST that the translator need, to clarify for his/her audiences who may be disturbed if the equivalents in the translated text are excessively far from their daily language or cultural perspective, no matter how much they are close to the original situation of the ST. Philosophical theories in translation studies focus on the central concern about the closest natural equivalent, which aims at delivering a translation with expressions natural to the target audience (Steiner, 1975).

Naturalness, according to Newmark (1988a), requires two conditions that support each other: the translation is natural in terms of reading, and the translation still keeps the stylistic characteristics of the ST. Lacking one of these conditions, Newmark asserts, the translation is not considered as a successful product. Equivalence is to choose the relevance between the TT and the ST but those two types of texts often appear in different historical times and cultures. Seeking equivalence to maintain the meaning conveyed in the ST, therefore, should cover an investigation into the social and historical context (Davis, 2004; Venuti, 1992).
The Vietnamese translation of *Romeo and Juliet* was introduced in a exceedingly special historical context in that the war with the Americans involved in fierce battles; all aspects of life from language to culture were still influenced by feudalism, even though the country’s politics changed to socialism. Those factors affected the way the translator chose equivalence in his translation of *Romeo and Juliet*. According to Nida and Taber (1982), formal equivalence is the crucial tool to maintain the message in both form and content of the ST. In addition, Nida (1964: 159) states that a translation is considered as a formal equivalent one to the ST if it corresponds to sentence by sentence, poetry by poetry, and concept by concept. Based on this perception, it can be seen that formal equivalence is used at three points in the Vietnamese translation of *Romeo and Juliet*. As analysed in section 5.1 about the iambic pentameters in the ST, the translation sets the formal equivalence from poetry to poetry in the Prologue of Act 1 and 2 and line 287 – Appendix. Although the iambic pentameter and sonnet poetic form are not translated, the translator flexibly uses Vietnamese 6-8 poetic form (for line 287) and rhythmic syllables (for the Prologue). Besides, Nida and Taber (1982) also discuss *dynamic equivalence* as an essential strategy along with *formal equivalence* in the translation process. This type of equivalence focuses on the TC by finding words to help the target audience receive the text as the same way as the reader of the ST. In other words, dynamic equivalence is to produce a target-culture-oriented translation. In fact, dynamic equivalence is popularly used in the Vietnamese translation of *Romeo and Juliet* through the choosing of personal pronouns.

Unlike English, the Vietnamese language has a variety of personal pronouns which make it difficult for the translator to choose the best equivalents of the English pronouns in order to maintain the original context, culture as well as make it familiar to the Vietnamese audience. Translating personal pronouns is a typical issue in this translation of *Romeo and Juliet* because in some cases the equivalents are suitable for the ST, but in other circumstances, the equivalents break the flow of the translated language with old words that are no longer used in present days and illogical in terms of the TC. For example, the following line:

<table>
<thead>
<tr>
<th>SAMPSON</th>
<th>XAMXON - Cử thấy một thằng chó nhà Montaghier là tao ngồi ngày chân tay.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A dog of the house of Montague moves me.</td>
<td>(Line 24 - Appendix)</td>
</tr>
</tbody>
</table>

Vietnamese | Back translation to English |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cử thấy một thằng chó nhà Montaghier là tao ngồi ngày chân tay.</td>
<td>Just see a doggy Montague’s guy makes my hands and feet : itchy.</td>
</tr>
</tbody>
</table>

The translator changes the language effectively by choosing the expressions that Vietnamese often use in daily communication. Firstly, *A dog* normally has its Vietnamese equivalent *con*
chó, but in this case the phrase **thằng chó** (thằng = man; chó = dog) conveys fully the hidden meaning in the ST. Secondly, *me* has many Vietnamese equivalents: *tôi, tôi, mình*, etc. which are different from each other in terms of formal or informal situations. In this context, the translator uses *tao* – a pronoun that often appears among gangsters, mafias, or street-urchins, as the equivalent for *me*. Thirdly, the phrase *ngứa ngày chân tay* (as the equivalent for *moves*) has two meanings: one is the itch on arms and legs, the other is used to describe the person who is ready for fighting. Those three equivalent expressions describe the English original meaning in a quite Vietnamese way of daily communication. Blum-Kulka (1986: 19) suggests that ‘explicitation is viewed here as inherent in the process of translation’. Klaudy and Károly (2005) clarify that explicitation occurs when the translator uses a more specific expression to replace the ST’s general meaning. In fact, the translation in this case is much more specific than the ST, which creates high effect on the TT audience, who find that dynamic equivalent (Nida, 1964) familiar and easy to understand.

Dynamic equivalence is the preferred choice when dealing with cultural aspects in which the socio-context will bring the target audience to the time and space of the original story (Nida, 1964). In the following examples, the translator uses the pronoun that suits the feudal society both in the Shakespearean period and the year 1963 in Vietnamese culture. In Line 77-

<table>
<thead>
<tr>
<th>PRINCE</th>
<th>VƯỢNG CHỦ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rebellious subjects, enemies to peace,</td>
<td>- Quân làm loạn, lũ phà roi trị an kia!</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>One more, on pain of death, all men depart.</td>
<td>Một lần nữa, ta truyền tát cả phải lui ngày, kể nào trái lệnh sẽ phải tổ chết.</td>
</tr>
</tbody>
</table>

(Line 77 – Appendix)

Because of his high status and honour in Verona, the sayings of the Prince are added pronoun *ta* = *I* which is often used to communicate between the king and high social status people in old Vietnamese feudalism. The distinction in terms of social status is also expressed in the way that the translator mentions the Montagues’ and Capulets’ servants with the pronouns *Quận = troop* – used to describe enemies with negative expressive meaning (for example: *a troop of thieves* = quận ăn cắp/quận tròm cắp); *lũ = flock/pack* – used to talk about animals (for example: *a pack of dogs* = *lũ chó*).

In Line 131-Appendix, the equivalent of the Personal pronoun *she* in the translation *tiểu thư* refers to the royal environment with rich families and strict rules. This word choice *tiểu thư* which originated from Kanji-Vietnamese with *tiểu = small, thư = girl/lady* that is
used to refer to daughter of a rich or high social status family in the past, has translated
the Verona society to the period of Vietnamese ancient feudalism.

**PARIS**
Younger than she are happy mothers made.

(Line 131 - Appendix)

PARIT - Nhiều người còn ít tuổi hơn tiêu thư mà đã là những bà mẹ dạy hành phúc rồi.

In the following cases, however, the limitation of dynamic equivalence shows that if
the word used in the TL is just the slang of a region or of a minority ethnic group,
people coming from different areas have difficulty in understanding it. Line 177-
Appendix, for example,

**JULIET**
And stint thou too, I pray thee, Nurse, say I.

(Line 177 - Appendix)

The equivalent for *thee* in the translation is not relevant to the original as well as
making the audience confused because *u* in the Vietnamese language refers to *mother* which
is popularly used in North Vietnam while the Nurse as a babysitter, one of the servants in the
Capulets’ family is equivalent to *vúi*. The pronoun *u* makes the audience think that Juliet is
asking her mum not to talk anymore. The translator, however, makes the equivalent
pronoun in the translation of Line 181-Appendix illogical to the way of using personal
pronoun in the previous line (177-Appendix).

**NURSE**
An honor! Were not I thine only nurse,
I would say thou hast sucked wisdom from thy teat.

(Line 181 - Appendix)

**NHỮ MẪU**
Vinh hạnh!... Nếu không chỉ có mình ước vúi mới em thôi thì ước đã trưởng em bổ được sứa
người không rồi đâu!

The Nurse refers to herself as *u = mother* (*u là vú = mum is babysitter* then calls Juliet
*em* which is only used among brothers and sisters (the older call the younger) while in
the previous line (177), the Nurse uses *tiêu thư* to call Juliet. This change will unsettle the
Vietnamese audience who are not familiar with that kind of naming in Vietnamese culture. It
shows that there is an irregular way of using personal pronouns by the translator, which again
repeats in Line 252-Appendix,

**TYBALT**
It fits when such a villain is a guest.
I'll not endure him.

(Line 252 - Appendix)

The way the translator chooses the pronoun *Tôi* as the equivalent for *I* in this case is not
relevant to the context because Tybalt is Capulet’s nephew who must use polite language to
communicate with his uncle - Capulet - while Tôi in Vietnamese is used between friends or people of same age. Besides, while the previous line (Line 251-Appendix) uses cháu to refer to Tybalt, this line suddenly changes to Tôi. This is a abundantly impolite communication in Vietnamese culture. This type of equivalent choice for pronouns I and Thee also appears in Line 337-Appendix,

<table>
<thead>
<tr>
<th>JULIET</th>
<th>JULIET</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well, do not swear. Although I joy in thee, ... \nCome to thy heart as that within my breast.</td>
<td>- Nhưng thôi chẳng ơi, đừng thể thốt nữa. ... \nEm cầu cho sự thanh thản em đen của lòng em cũng sẽ đến với tài tim chẳng.</td>
</tr>
</tbody>
</table>

(Line 337 – Appendix)

At the beginning, the translator uses em (= I) and chàng (= thee) which are most popular in communications between royalty or people in feudalistic society in the past or in literature. This kind of equivalent makes the language so romantic for the love between Romeo and Juliet. In the middle of this translation, however, the translator suddenly changes sweet - a lovely way to call a lover - to Bạn yêu quý = dear friend which suddenly makes that sweet love become a friendship. In some cases, for example Line 472-476-484 – Appendix, irrelevance in the choosing of equivalent personal pronouns changes the attitude of speakers in the ST to a more impolite way.

<table>
<thead>
<tr>
<th>ROMEO</th>
<th>RÔMÊÔ - Những màu ơi, những màu hay nói tột cho ta với tiêu thụ, với nực chư nhân của mụ. Ta xin thể với mụ...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nurse, commend me to thy lady and mistress. I protest unto thee—</td>
<td></td>
</tr>
<tr>
<td>Bid her devise Some means to come to shrift this afternoon. And there she shall at Friar Lawrence' cell Be shrived and married. (gives her coins) Here is for thy pains.</td>
<td>RÔMÊÔ - Mụ hãy thà cùng tiêu thụ là tiêu thụ hãy tìm cách chiều nay dại xong tôi. Tiêu thụ sẽ xong tôi và làm lê cười tài tự phỏng tử sì Lôrrân. Đấy gọi là một chút để dền công mụ.</td>
</tr>
<tr>
<td>ROMEO</td>
<td></td>
</tr>
<tr>
<td>Warrant thee, my man’s as true as steel.</td>
<td>RÔMÊÔ - Mụ cớ yên tâm. Tên hâu của ta vọng như thép lên.</td>
</tr>
</tbody>
</table>

(Line 472-476-484 - Appendix)

The way the translator uses the pronoun mụ as the equivalent for thee (the Nurse) in this translation is not compatible with the context because mụ is used to describe an exceptionally old woman with negative expressive meaning (old, ugly, dirty, beggar…) while in this case, the conversation between Romeo and the Nurse is highly polite. Right at the beginning of Line 472-Appendix, Romeo calls the Nurse Những màu which shows the
gentlemanly and honourable behaviour of Romeo as well as to describe him ‘like a portly gentleman. And, to say truth, Verona brags of him To be a virtuous and well-governed youth’ (Line 251-Appendix). The translator, nevertheless, destroys Romeo’s image when translating mưu as the equivalent of thee (the Nurse). The way of using personal pronouns in daily communication even in old feudal society or at present in Vietnam illustrates the social hierarchy between the old and the young as well as the social status of speakers. The translator, therefore, should be aware of this aspect so as to not only introduce the most exact equivalent but also to maintain the original social relationships of the characters in the ST. Line 683 – Appendix, for example, is the typical instance of the loss in choosing equivalent of personal pronoun.

<table>
<thead>
<tr>
<th>PARIS</th>
<th>PARIT - Thưa trưởng công, tiểu tử chỉ mong rằng ngày mai đã là thứ năm rồi.</th>
</tr>
</thead>
<tbody>
<tr>
<td>My lord, I would that Thursday were tomorrow.</td>
<td>(Line 683 - Appendix)</td>
</tr>
</tbody>
</table>

The equivalent pronouns used in this line are not relevant to the whole text because the translator uses old language to set equivalent for I = tiểu tử in which tiểu = small, tử = son and My lord = trưởng công which means the officer in the feudal society. The language makes the conversation uncanny because Paris, as a noble earl with respect of many people in Verona including the Capulets, suddenly lowers himself in the conversation with Capulet.

In terms of formal equivalence (Nida, 1964), while the poetic form is translated by using a synonymous Vietnamese structure of poetry the original meaning is still omitted in some parts. For example, in Line 13 – Appendix,

<table>
<thead>
<tr>
<th>Is now the two hours’ traffic of our stage</th>
<th>Chuyển thương làm, trình diễn đôi giờ,</th>
</tr>
</thead>
</table>

The first impression in the translation is the addition with unrelated words Chuyển thương làm = such a pitiful story which, as an exclamation phrase, expresses as well as transfers the emotion and feeling to the audience. The story, thanks to this addition, receives sympathy from the audience for the tragedy. Besides the two omissions (is now the, traffic of our) in which traffic with the meaning of communication, intercourse or business might be embedded in the word trình diễn = perform. Đối giờ is the only point that the translator keeps the correct equivalent for two hours. Omission and addition are like supportive parts of each other to compensate the original message in order to maintain in some way the original meaning. In Line 14 – Appendix,
By adding the Verb Xin = please, using formal word quý vị = you (you can have many different equivalents in Vietnamese both in informal or formal references), and choosing chiều cỏ = deign as the equivalent of attend, the translator expresses appreciation of the audience, which is not illustrated in the ST. This switch also draws out the difference in cultural perception because the word chiều cỏ in Vietnamese context normally describes the behaviour of rich or high social class people to the poor or labours. Besides the two omissions, the translator also uses his cultural background to change the language from patient ears (ears are the parts of human body) to kiên tâm (kiên = patient, tâm = soul). The translator, in the next line (Line 15 – Appendix), however, misinterpretes all the original meaning.

There is no equivalent between the TT and the ST. Firstly, the translator uses unrelated words Sức mọn tài hèn = Tiny ability and bad talent (this is the way that Vietnamese people avoid bias) to set the equivalent for What here shall miss, which implies the detailed story that has not been mentioned since the beginning. Secondly, the Vietnamese translation omits the key information in the phrase our toil (it is toil) because only the word our has its equivalent chúng tôi = we. Thirdly, by comparing the phrase shall strive to mend and its translation xin gắng trở, the translator again uses unrelated words that do not meet the original meaning. Except the word strive = gồng, Xin = please does not appear in the English and trở has its English equivalent perform while mend supports the miss in the previous phrase.

In terms of dynamic equivalence, Nida and Taber (1982: 25) pay attention to the 'correct communication of information'. Translation, however, is not simply the transmittion between two languages but also two cultures. The differences in terms of language might cause difficulties for the TT audience in understanding a cultural factor in the ST. Hervey and Higgins
(1986: 29) suggest that the translator can apply transplantation to find out the cultural connotation that is familiar to the TT audience, instead of pursuing the foreignisation (Baker, 1992). Although the translator has shifted the cultural context from the Elizabethan period to Vietnamese feudal society, the language he uses, as analysed above, sometimes misinterpretes the ST’s referential meaning (Nida and Taber, 1982). In this translation of *Romeo and Juliet*, the translator uses many North Vietnamese slang words that make it difficult for people from other areas of Vietnam to understand even in a Vietnamese context.

4.4. Translating proper names

Metaphor is a figure of speech using different images to apply to an object or action to which it is not literally applicable. Metaphor in Shakespeare’s plays requires great attention by translators because translating metaphors from an SL to a TL ‘requires a high degree of biculturalness of receivers in order to be understood across a cultural barrier’ (Leppihalme, 1997: 4). In other words, the differences between cultures affect the quality of meaning in translating metaphors. Therefore, within the concern of cultural features, this section will discuss how the translator translates metaphors in *Romeo and Juliet* to fill the gaps of ‘cultural context’ (Olivera and Fernández, 1998: 5).

Leppihalme (1997) states that allusive Proper names (where a name is mentioned in the ST) and Key phrases (where no name is mentioned but a phrase refers to that name) are not easy to recognise for the target audience who belong to a different cultural background because they can carry meanings in the SL but can be empty and meaningless in the perception of the TT audience. Translating these types of allusion requires different approaches to clarify which category they belong to, for example, real-life or fictional figures, religious or political aspects, to preserve the phonological, lexical, syntactic, semantic, and pragmatic features in order to make the translated text comprehensible and interpretable (Enkvist, 1991). The translator can use a domestication strategy to familiarise the text to the audience on condition that the TL has equivalent names to the ST’s. In line 83-Appendix:

| MONTAGUE                                      | MONTAGHIU - Nhiều buổi sáng người ta đã bất ngờ nổi ó do, ...vìa kéo mấn đềm kèm giởng ngữ của Nữ thần Bình mình  
| Many a morning hath he there been seen,     | ... Nê không kêu kêu viên giá cho tiêu tan nguyên nhân sâu sườn đi, thì e sẽ nany hối đến thân. |
| The shady curtains from *Aurora*’s bed,    | (Line 83-Appendix) |
| Unless good counsel may the cause remove.  |                                                                   |

The translator does not use the same name *Aurora* as in the ST because Vietnamese people have never known the real name of this Roman goddess of dawn. Instead, he uses the exact
Vietnamese equivalent Nữ thần Bình minh = female goddess of dawn which helps the audience feel the gentleness and beauty of the coming morning, and the sunrise described in the text. In fact, the benefit of using this kind of descriptive equivalent (Newmark, 1988a) is that the audience, no matter whether they know about the name or not, can understand whom that name refers to. Therefore, the translation in this way is in some ways more effective than the ST because not all the ST’s audience are able to understand who Aurora is while 100% the translated text’s audience easily understand the meaning of the name. In other words, using descriptive equivalent to translate unknown allusive proper names is the most appropriate choice for the majority of readers and audience of the TT. To keep the names as the same as in the ST is a choice to foreignise the translation but it can perplex an audience who have never known the meaning or representatives of those names. Line 117-Appendix, for example,

There are two proper names in the ST: Cupid – the god of love and Dian(a) – the goddess of the hunt, moon, and birthing. The fact that the translator keeps these two original proper names in his translation Cupid = thần Kiupit (= god Cupid) and Dian = nữ thần Dian (=goddess Dian) causes difficulty for the TL audience since while Cupid has become a popular name among lovers around the world and Vietnamese people may know of this god of love, the goddess Diana has never existed in Vietnamese culture. Therefore, the translator in this case should have used a descriptive equivalent to describe who the goddess Diana is. From this point, it can be seen that the translator did not concentrate on the TT audience for his translation. In some cases, the fact that the translator uses explanation to describe the proper name demonstrates that he adopts an audience-centered approach, while in other cases, he uses his personal understanding. Another possible answer to the question why the translator still keeps the proper name in the translation is that the translator himself does not understand the original name. No matter which prediction is right, the effect on the audience when keeping the same and perplexing proper name in the ST is negative. In the same way, the translator still keeps the original proper names in line 198-Appendix:
Tartar – referring to the native people of the Volga region of Russia - is a completely new and unfamiliar concept in Vietnamese culture. Therefore, it presents an insoluble problem since keeping this original name as in the ST leads to a comprehension problem for the audience, while translating it into Vietnamese is not feasible. If using a footnote\textsuperscript{94} in this case, it is suitable only for the reader while this translation is for stage performance where the audience receives the text directly from the oral speech of the actors and actresses. According to Newmark (1988a), in general, personal names are unaltered but there are also some exceptions that allow for change, for example, names of biblical, classical and literary figures. Newmark (1988a: 214) illustrates this with some examples such as Charles II, which is changed to Finnish Kaarle II, and John Paul to Johannes Paavali. The method suggested by Newmark is only workable whenever the TC has an equivalent name that is the same as in the ST’s culture. Leppihalme (1997) adds that if the translator tries to replace the name by another, s/he can use another SL name, or a TL name. She suggests that omission is also a feasible method by omitting the name but keeping the meaning by using a common name, or deleting it from the translation. In fact, if the two cultures are close such as English and Finnish, or Vietnamese and Chinese, they might share some similarities which give choices for the translator to set up the most suitable equivalent. Different cultures, for example English and Vietnamese, however, present greater challenges as the overlapping transcultural points are tiny. The image of the ethnic group Tartar with their painted bow can be possibly Vietnamised by using a similar image because Vietnam has fifty-three ethic groups in which many of them preserve their vivid traditions of costumes and cultures. In doing so, the translator, following the suggestions Baker (1992), should domesticate totally and systematically to bring the smooth and logical context of the story to the audience who, coming to the stage performance to enjoy the play, might have difficulty understanding if the translator mixes the Vietnamization (domestication) and foreignisation. Unlike the reader, the audience at a performance does not have time to look up weird terms in a dictionary, read footnotes or appendices, or to discuss with partners. Their stream of thought is in some ways passive in terms of receiving the text. Consequently, the time for the audience to switch their thought to catch up with new terms in the play interrupts and negatively affects their understanding of the text. Therefore, the translator should clarify bizarre language in his/her translation. The translator of this Vietnamese translation of Romeo and Juliet has not adopted a consistent approach to the way he translates proper names. For example, while Cupid is preserved in line 117, and 198 – Appendix, it is translated to Vietnamese in line 202 – Appendix with the descriptive equivalent thần Ái tính = god of love:

\textsuperscript{94} Leppihalme (1997: 79) suggests that the translator can ‘use the name, adding some guideline’ or ‘use the name, adding a detail explanation, for example, a footnote’.
While a footnote is not possible for a stage audience and Vietnamization requires the systematic and unified application to the whole translated text, expansion with explanation is the most suitable choice for translating proper names. Leppihalme (1997: 79) suggests that the translator can maintain the original names but ‘adding some guidance’. This solution expresses its effectiveness in lines 219-220-221 – Appendix^95 in which although the proper name Queen Mab is also a queer concept to the Vietnamese audience, the following clarifications in line 221, for instance: fairies’ midwife = bà tiên đỡ đẻ bring clear definition as well as descriptions of the new term. This explanation, nevertheless, is not the subjective intention of the translator but it already exists in the ST where Shakespeare spent the whole of line 221 to describe Queen Mab. Adding guidance should be done in line 375-Appendix in which Shakespeare mentions Titan who was the immortal giant of the Greek gods^96.

The translator only changes the pronunciation from Titan to Tai Tân to make the language familiar to the Vietnamese way of speaking, while the referential meaning and the image carried in this proper name is not explained. The image in the ST that Shakespeare describes is the coming of sunlight covering the clouds in the early morning, which then becomes confusing for the Vietnamese audience as to who Tai Tân is and what fiery wheels mean. Vietnamese culture does not have any equivalent name of a god with the same power and function as Titan. Therefore, to Vietnamise this point is not possible since the systems of gods and goddesses of Asian countries and Western countries are quite different.

In a different case, the proper name in the ST that goes with its story can only be familiar to the ST reader while the TT audience cannot find any equivalent, even though the translation gives an exact literal and understandable equivalent. For example, line 303-Appendix, King Cophetua and his love for a beggar maid are unknown story to the present Vietnamese audience, who have never heard about this king, let alone his love story. King Cophentua and his love for the

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^95 Lines 219-220-221, See Appendix.
woman beneath him in terms of royal blood is a famous ballad in Shakespearean times. The point is persuasive because Shakespeare mentions King Cophentua not only in *Romeo and Juliet* but also in *Henry IV, Richard II*, and the comedy *Love’s Labour’s Lost*. Besides, The Cophentua story famously influenced literature, poetry, and painting at that time.

**MERCUTIO**

Nay, I’ll conjure too!

**MOKIUXIŌ** - Tôi còn gọi hồn lên lên ấy chú!

... Young Abraham Cupid, he that shot so true

... thằng Kiupit, thằng bể bàn tên giới đến nội kiến Hoàng đề Cộphtua chét mẻ chét mốt vi một có gái ăn may

When *King Cophentua loved the beggar maid.*—

... That in thy likeness thou appear to us.

... Xin anh hiện nguyên hình.

(Line 303-Appendix)

The clue to smoothing out this cultural bump (Leppihalme, 1997) is that Vietnamese society in feudalism has some similar stories about the love between a King and a poor or commoner-originated maid. One of the most popular love stories with this motif is the love between King Ly Thanh Tong (1023-1072) and Lady Ỷ Lan (unknown – 1117). It is written that the King was passing through Tho Lo village where he saw a commoner maid leaning on an orchid tree (*leaning on an orchid tree* = Ỷ Lan). This love at first sight encouraged the emperor to get married to the maid who then was given the name Ỷ Lan by the King (Vietnam’s Encyclopedia Publishing House, 2005). If the translator had used this Vietnamese love story, the audience would have been able to easily understand the situation in this scene.

Correctly translating the original proper name in the ST does not guarantee clear meaning in the TT for the audience (Codero, 1984). Therefore, the translator needs not only to be bilingual but also bicultural so as to understand the ST and translate it properly (Reiss and Vermeer, 1984, cited in Baker, 1992). In line 407-Appendix, the translator gives an exact Vietnamese equivalent of *Prince of Cats* = *Chúa Mèo* which is an empty term for the Vietnamese audience, since the translator does not (objectively or subjectively) convey the metaphor and pun that Shakespeare embeds in this proper name. Actually, this line is the speech of Mercutio talking about Tybalt who shares the same name as the character Tybert/Tybalt – the Prince of Cats in *Reynard the Fox* (Erne, 2007). The way Mercutio calls Tybalt the Prince of Cats ironically refers to both Reynard and the Italian word *Cazzo* which means *penis*:

<table>
<thead>
<tr>
<th>MERCUTIO</th>
<th>MOKIUXIŌ - Nó hơn dứt Chán Mèo.</th>
</tr>
</thead>
<tbody>
<tr>
<td>More than <em>Prince of Cats</em>...</td>
<td>... Chái Miệng pẩsâdò bêt tù, miếng puntô rêvecxô, trúng này?</td>
</tr>
<tr>
<td>Ah, the immortal passado, the <em>punto reverso</em>, the <em>hai</em>!</td>
<td>...</td>
</tr>
</tbody>
</table>

126
There is no evidence to confirm if Shakespeare expected his audience to understand this allusion. The story *Romeo and Juliet*, however, is set in Verona – Italy, so the language used in the ST can be Italian-like. To translate these points into Vietnamese seems impossible. Therefore, explanation with description to the allusion should be used in order to clarify the meaning to the audience.

It seems that there are many difficulties in understanding proper names appearing in line 412-Appendix where Shakespeare mentions many names in literature: Petrarch, Lora, Dido, Cleopatra, Helen, Hero, and Thisbe who are completely unknown to the Vietnamese audience:

<table>
<thead>
<tr>
<th>MERCUTIO</th>
<th>MOKIUXIÓ - Chí còn đa bọc xương! Gây düz như mâm mới! Ói, thit da, máu tuyệt diệt đầu cá... Giá hạn đã thành độ đề của nhà thơ muốn tiêu Pètorac rồi. So với người yêu cầu đã, hân coi nàng Lòra như một quý bà (nhưng nghĩ đã có một người tình có tài hẹn hò để làm thơ cầu tưng nâng), nàng Đỗ Đông như một á lọ lên, nàng Chípapat như gái giang hồ, nàng Hélen và Hêrô như hai con(dst). Còn nàng Titxbê thì được đối đối mặt xám đây, nhưng cùng chẳng ra cái gì... Kia Rômêo tiến sinh, bonjou! Trước cái quên kiêng Pháp của tiến sinh, xin có một lời chào tiếng Pháp! Dêm qua tiến sinh con một bài hãy làm.</th>
</tr>
</thead>
<tbody>
<tr>
<td>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 his lady was but a kitchen-wench— marry, she had a better love to berthyme her—Dido a dowdy, Cleopatra a gypsy, Helen and Hero hindlings and harlots, Thisbe a grey eye or so, but not to the purpose.— Signior Romeo, bonjour! There’s a French salutation to your French slop. You gave us the counterfeit fairly last night.</td>
<td>(Line 412-Appendix)</td>
</tr>
</tbody>
</table>

Vietnamese spectators have to grapple with seven unknown names that may cause different understandings of the ST through the translation. For example, Shakespeare describes the poet Petrarch and characters in his poems while the translator, besides not adding information to help the audience know about those people, leads the audience to the point of view that Petrarch looks like a ‘lady-killer’ who has many different kinds of girlfriend. Leppihalme (1997) emphasises that TT readership should be always in the mind of the translator. In other words, the translator when translating a text should think about the level of the TT audience’s understanding. If the translator concentrates on the linguistic features and does not care about his/her audience the translation is form-based and overt (House, 1997). In this case, the Vietnamese translation seems to serve those who know alot about English culture and literature. By comparing and contrasting from a historical point of view, once again it is possible to confirm that the translator of this Vietnamese translation of *Romeo and Juliet* only focuses on text-oriented procedures and he does not narrow down his type of reader or audience. Text-for-text translation, according to Newmark (1988a), has its own strong points in terms of preserving the linguistic and semantic features of the ST as well as raising the status of the ST. On the other hand, Newmark continues showing that this type of translation limits its target reader.
because not all people can understand and share the same level of understanding as the translator. Therefore, the translation of line 412-Appendix should clarify who Helen, Laura, Cleopatra, Dido, Hero, and Thisbe are so that the actors on stage can directly transfer the connotative meaning to his/her audience.

Among the three basic strategies that Leppihalme (1997) suggests to translate allusive proper names, omission but still transferring the sense by other means is used in line 463-Appendix. Instead keeping the original name Lenten (pie) with the addition of some information, the translator uses the image and meaning of this phrase that has an equivalent in the Vietnamese language Nem công chả phường97 in which Nem and Chả are the traditional and popular starters of a meal in Vietnam; công = peacock and phường = phoenix. Nem công chả phường is an idiom describing delicious and beautifully decorated food. Although the two terms Lenten pie and Nem công chả phường do not share the same meaning, the sense and function of the ST are maintained. This transfer creates expressive meaning for the TT audience.

<table>
<thead>
<tr>
<th>MERCUTIO</th>
<th>MOKIUXIÓ - Chẳng phải nem công chả phường gi dåu, thua anh. Cúa tiêu câu thời đầy thời.</th>
</tr>
</thead>
<tbody>
<tr>
<td>No hare, sir, unless a hare, sir, in a Lenten pie—that is, something stale and hoar ere it be spent.</td>
<td>... * Này Rômêô, anh có về chỗ ông cụ không? Chẳng tốt đến ăn trung đáng ấy đấy.</td>
</tr>
<tr>
<td>Romeo, will you come to your father's? We'll to dinner, thither.</td>
<td></td>
</tr>
</tbody>
</table>

(Line 463-Appendix)

Omission but transferring the sense is also applied in line 469-Appendix where the translator omits the original proper name Jack(s) but still keeps the sense of naughtiness in the Vietnamese translation thằng değil = rogue, and line 532-Appendix with the sense of hot-tempered mood tính hô mang, hô lũa = your cobra and fire-cobra personality as the equivalent for thou art as hot a Jack. In Vietnamese culture, the image of a cobra and its relatives are tremendously aggressive, which then is used as the referent to describe a hot-tempered person. In this case, the translation makes the ST explicitative to the Vietnamese audience who cannot know who Jack is and the history of Jack:

<table>
<thead>
<tr>
<th>NURSE</th>
<th>NHỮ MÀU - Nỡ mà nói dùng đến tôi thì tôi sẽ cho nó biết tay, dù cho nó có khởi bang lại cụ thằng đến lỗi nó...</th>
</tr>
</thead>
<tbody>
<tr>
<td>As he speak any thing against me, I'll take him down, an he were faster than he is, and twenty such Jacks, ...</td>
<td></td>
</tr>
</tbody>
</table>

(Line 469-Appendix)

<table>
<thead>
<tr>
<th>MERCUTIO</th>
<th>MOKIUXIÓ - Thời đi, cái tính hô mang, hô lũa của anh còn thua ai ở cái đét Y này nữa; còn ai đề nói nóng hồn anh, còn ai sẵn sàng nói nóng hồn anh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Come, come, thou art as hot a Jack in thy mood as any in Italy, and as soon moved to be moody, and as soon moody to be moved.</td>
<td></td>
</tr>
</tbody>
</table>

(Line 532-Appendix)

97 More information about this food: Yume (2009).
The following table will show the occurrences and percentage of the three basic strategies for translating allusive proper names suggested by Leppihalme (1997) that appear in the Vietnamese translation of *Romeo and Juliet*:

<table>
<thead>
<tr>
<th>Strategies</th>
<th>Tokens</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retention of name</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use the name as such</td>
<td>20</td>
<td>42.6%</td>
</tr>
<tr>
<td>Use the name, adding some guidance</td>
<td>1</td>
<td>2.1%</td>
</tr>
<tr>
<td>Use the name, adding a detailed explanation</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Replacement of name by another</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Replace the name by another SL name</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Replace the name by a TL name</td>
<td>22</td>
<td>46.8%</td>
</tr>
<tr>
<td>Omission of name</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Omit the name but transfer the sense by other means</td>
<td>4</td>
<td>8.5%</td>
</tr>
<tr>
<td>Omit the name and the allusion altogether</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>47</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 6: occurrences and percentage of translating allusive proper names

The table shows that it is nearly equal in using the strategy of *use the name as such* with 20 occurrences possessing 42.6% and *replace the name by a TL name* with 22 occurrences taking 46.8%. In contrast to these two popular strategies, *Omit the name but transfer the sense by other means* is used only 4 times taking 8.5% while *Use the name, adding some guidance* appears with 1 token taking 2.1%. On the other hand, the other three strategies *Use the name, adding a detailed explanation*, *Replace the name by another SL name*, and *Omit the name and the allusion altogether* are totally unused.

In general, translating allusive proper names in the Vietnamese translation of *Romeo and Juliet* is popular at two main strategies. Firstly, the translator applies explicitation (46.8%) with the names that are popular used in Vietnam and most of Vietnamese people can understand. For example, the translator replaces Cupid by its connotative TL name Kiupit, which helps the audience familiar with the text. Secondly, nearly a half of the number of allusive proper names in the ST (42.6%) maintains their primary features in terms of meaning and pronunciation, which is really a challenge to the TT audience because they have never known any of those names. Objectively speaking, cultural differences with non-connotation of allusive proper names prevent the translator from transferring all the names into the TT by using explicitation.
Perhaps, additional guidance and detailed information to describe the allusive proper names in the ST should be applied in this translation.

4.5. Translating semantic features

Translating semantic features, according to Newmark (1988a: 22), ‘is a mode of text transfer which involves using the bare syntactic and semantic constraints of the TL to reproduce the precise contextual meaning of the author’. This section discusses the differences in the semantic features at word level of Shakespeare’s *Romeo and Juliet* and its Vietnamese translation of Dang The Binh. By using the translation strategies suggested by Baker and Newmark, this thesis has compared in total 63,030 words of the two texts to establish the typical translation strategies used in the Vietnamese translation and the problems which result. These will be analysed in the first part. In addition, the section will sum up with analysis of the frequency of occurrences (translation strategies) illustrated by a chart. Finally, this section will evaluate objectively the positive points and limitations in the Vietnamese translation of *Romeo and Juliet*.

4.5.1. Omission

Baker (1992: 40) states that omission seems to be ‘drastic’ since it is forced by semantic, syntactic, or lexical issues, and causes losses of meaning of the ST in the TT, but in some contexts omitting a word or an expression that is not ‘vital enough’ to develop with explanations and guidance in the TT is acceptable. This strategy appears with the highest frequency throughout the translation with 156 occurrences and occupies nearly a half of the proportion of all strategies with 47.3%. Omission can be full or partial in terms of losing the meaning of the original, which as a result reduces the effectiveness of the original and changes the original meaning. The following are some typical examples of Omission found in the Vietnamese translation.

Opening the Prologue, in terms of semantics, the translator has carried out two actions *addition* and *omission* at the same time:

| Two households, both alike in dignity | Ngoại xứa, ở thành Vêrôna tươi đẹp, |
| In fair Verona, where we lay our scene, | Có hai nhà thuộc đồng thể hiện trăm anh |

(Line 2 – Appendix)

| Ngoại xứa, ở thành Vêrôna tươi đẹp | Ở In fair Verona, |
| where we lay our scene | Ở |

(*BT: Once upon a time, in beautiful Verona*)
The translator omits the relative clause *where we lay our scene* in his Vietnamese translation, and adds a new adverbial phrase *Ngày xưa = Once upon a time/long time ago*. This replacement affects the original meaning in the way that the Vietnamese translation brings the audience to the scene directly with the sense of a legendary story, while the story-teller *we* in the ST is still there attracting the attention of audience. In this case, the Vietnamese translation within its addition and omission makes the text smooth, and magically, turns the time back to a *real* period in Verona.

In this Vietnamese translation, omission sometimes accompanies with another strategy as a *couplet* (Newmark, 1988a) to solve the problems of equivalence. For example, in the following line:

<table>
<thead>
<tr>
<th>From forth the fatal loins of these two foes</th>
<th>Số phận éo le, thâm thù hai họ</th>
</tr>
</thead>
</table>

(Line 6 – Appendix)

From forth  the fatal  Ø  loins of  Ø  these  two foes

Ø  Số phận  éo le,  Ø  thâm thù  Ø  hai họ

*(BT: star-crossed fate, two families’ hatred)*

The translation uses two strategies, omission and expansion. Besides the omission of the prepositional phrase *From forth*, the verb phrase *loins of*, and determiner *these*, the TT also expands the meaning of *fatal* which in Shakespearean language embeds the fate with ominous and mischievous foreboding by adding the adjective *éo le = troublesome*, as well as *foes* that Shakespeare uses to describe the two prejudiced families by the adjective *thâm thù = feuded*. The word *thâm* (in *thâm thù*) means *penetrated, long lasting* which in some ways expresses a partial meaning of the missing *loins of*. Perhaps this is the cultural effect on the way the translator uses less expressive language because Vietnamese people rarely express their feelings directly even in happiness or sadness (Goldman, 2009). Viewing the translation at a stage performance, the audience observe the murmuring conflict between the two families which can be embedded in the word *thâm thù* as well.

Omission can be full or partial, which affects the ST meaning at different levels. If key words in the ST, nevertheless, are omitted, the translator damages both the ST and its translation, since the important key message that the author wants to imply is not described and expressed to the audience. This can be seen in the following line:
The translator adds new verbal phrase *Lai khéo xui* = *wisely incite* which does not exist in the ST. Besides this, he also omits the adjective *star-crossed* which describes the tragic fate in love of the couple. This loss becomes more serious because the missing of the key adjective *star-crossed* erases the tragic fate of the young couple in love, which makes the translation more direct in a rather less convincing way for the TT audience. Language and historical situation might be considered as the barriers preventing the translator from achieving a full equivalence of meaning in this sentence. Firstly, in terms of language, credible dictionaries such as the OED and the Oxford Advance Learners’ Dictionary all support the fact that *star-crossed* is Shakespearean language and rarely used by different writers. This might be the primary difficulty for the translator because he could not find the meaning of *star-crossed* in any other writings and authors. Secondly, in terms of historical situation, the war with the Americans and later diplomatic relations between Vietnam and the United Kingdom which were established on 11/09/1973\(^9\), ten years after the first introduction of *Romeo and Juliet* in Vietnam, might be the other difficulties that eliminated opportunities for the translator to approach Shakespearean English earlier than his translation. Besides this, the Vietnamese language does not have an exact equivalent of this word. Even in the present day, modern translators also find it difficult to find a Vietnamese equivalent to *star-crossed*.

In the following case, the translator omits almost all of the original meaning of the ST:

The Vietnamese translation only keeps two equivalents death = thác and bury = Chôn while the two following phrases Doth with their and their parents’ strife are omitted. The translator replaces the missing phrases by two other unrelated (both in meaning and structure) ones in which cực hận = extreme hatred and chỉ còn dành một = only one thing diverses significantly from the original meaning. The whole meaning of TT explains that the lovers have to choose the death and carry the hatred to their tomb. Alternatively, Shakespeare’s English says that the death of the young couple ends the feud between their families. Besides, the old words used in this translation cực (in cực hận) and thác (die) belong to Chinese-Vietnamese called Nôm language used in fourteenth century, that no longer exists in daily use or even in present dictionaries. Therefore, ancient words plus omissions and unrelated additions prevent the audience from understanding the TT.

Omission should be the last choice whenever there is no suitable solution for finding equivalence in the translation. If omission is abused, the translation will lose the message and the soul of the ST. Nida (1964: 131) emphasises that ‘adherence to the letter may indeed kill the spirit’. Nida continues that the spirit, not just the letter is the truest message to be translated for the audience to feel the ST (1964: 132). He considers the spirit is one of the four basic requirements99 that help to reduce the conflict between the content and the form of a translation. In the following line,

| The fearful passage of their death-marked love | Tình lựa đôi thảm thương tan nát |

(Line 10 – Appendix)

The translation has three omissions in which the missing of the following two important words passage and death-marked loses the key meaning of the English original. Love between Romeo and Juliet, despite proceeding young and innocent hearts, is controlled by a tragic fate that is cursed with death. The Vietnamese language does not have any equivalent for death-marked love. Besides this, the translator paraphrases and expands two words with fearful = thảm thương tan nát (thảm thương = tragic + tan nát = ragged) and love = Tình lựa đôi (Tình = love + lựa đôi = couple):

99 Nida (1964: 134): four basic requirements: (1) making sense, (2) conveying the spirit and manner of the original, (3) having a natural and easy form of expression, and (4) producing a similar response.
While fearful, however, describes meaning for passage, thàm thương tan nát functions as the adjectival phrase assisting love. The love of this young couple is marked by death right from the time it was in ‘embryo’ form. In addition, passage in this case is the passing by of people or the passing away. In general, the Vietnamese translation loses most of the expressive meanings of the ST.

4.5.2. Paraphrasing

According to Baker (1992), paraphrasing is a procedure in which the translator uses unrelated words, more neutral or less expressive words, or more general words to clarify the ST’s words for which the TL does not have close equivalents. The translator, depending on the availability of equivalence in the TT, will choose which way is the most appropriate. In this case, the translator cannot express the true meaning of the ST by using an exact equivalent in the TT. Using this strategy is to help the audience understand some parts of meaning of words or phrases in the ST.

In the Vietnamese translation of Romeo and Juliet, Translation by using Paraphrasing is the second most used choice with 32.7% among the translation strategies used. The following are some typical examples of using paraphrasing with discussions about its effect on the original meaning of the ST.

In terms of lexicon, English language singular and plural forms of nouns are distinguished by adding ‘s’ at the end the word. The Vietnamese language, however, does not have the same formula to form a plural noun as the English. In doing so, Vietnamese has words to express the plural meaning no matter whether it is countable or uncountable. Line 8 – Appendix is a typical example of how the translator keeps the plural meaning in his translation:

<table>
<thead>
<tr>
<th>Whose misadventured piteous overthrows</th>
<th>Mới tình ai thể thương muốn phân</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Line 8 - Appendix)</td>
<td></td>
</tr>
</tbody>
</table>

The translator uses unrelated word Mới tình = love to set the equivalent for overthrows which in Shakespeare’s language is the destruction and defeat. The translation, however, illustrated mathematically by multiplying the misery of this love affair
described in the two adjectives misadventured and piteous through thể thâm muôn phân in which thể thâm = misadventured/piteous and muôn phân = numerous times.

Translation using unrelated words sometimes expresses the original meaning of the ST in a different way which brings the audience to the original message of the writer. Line 15 – Appendix, for example, has changed nearly all the original meaning:

<table>
<thead>
<tr>
<th>What here shall miss, our toil shall strive to mend.</th>
<th>Sức môn tài hèn, chúng tôi xin găng трô.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Line 15 - Appendix)</td>
<td></td>
</tr>
<tr>
<td>What here shall miss, our toil shall strive to mend.</td>
<td></td>
</tr>
<tr>
<td>Sức môn tài hèn, chúng tôi xin găng трô</td>
<td></td>
</tr>
<tr>
<td>(BT: Tiny ability and bad talent, we try to perform)</td>
<td></td>
</tr>
</tbody>
</table>

There is no equivalent between the TT and the ST. Firstly, the translator uses unrelated words Sức môn tài hèn = Tiny ability and bad talent as the equivalent for What here shall miss which means that the detail which the story has not mentioned yet. This translation, however, is a normal expression in Vietnamese culture in which people are often self-deprecating in order to receive the sympathy of listeners or audience in case of any mistakes (Tran, 1996/2006). Secondly, the Vietnamese translation omits the key information in the phrase our toil (it is toil) because only the word our has its equivalent chúng tôi = we. Thirdly, by comparing the phrase shall strive to mend and its translation xin găng трô, the translator again uses unrelated words that do not convey the presuppositional meaning of the ST. Except the word strive = găng, Xin = please does not appear in the English and трô has its English equivalent perform while mend supports the miss in the previous phrase.

According to Baker (1992), the key function of translating by using unrelated words is to replace the lexicon that does not have an equivalent in the TT. Despite using a different word, the meaning should be superordinate or at least revealing the meaning in the ST. Using unrelated words in the Vietnamese translation of Romeo and Juliet nevertheless leads to the conclusion that this choice is just to amend the translator’s misunderstanding or under-ability to translate the ST faithfully even if at some points it matches the TC, such as Line 15 – Appendix. All of these problems occur in Line 30 – Appendix:

<table>
<thead>
<tr>
<th>SAMPSON</th>
<th>XAMXON - Kẹ! Tạo phải ra tay bạo chúa mới được. Tạo sửa chỉ bố dân ông sống thì bố dân bà con gái liệu hồn. Cử gọi là không còn sọt một á!</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Tis all one. I will show myself a tyrant. When I have fought with the men, I will be civil with the maids. I will cut off their heads.</td>
<td></td>
</tr>
</tbody>
</table>
The clear-cut and angry attitude of Sampson in the phrase 'Tis all one which means it's all the same is translated intelligently by using only one Vietnamese word Kệ = I don’t care/mind that expresses exactly the same emotion and feeling as the original language. The following translation, however, has some ambiguities because the translator paraphrases and omits the original meaning. The back translation is below:

<table>
<thead>
<tr>
<th>Vietnamese</th>
<th>Back translation to English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tớ sửa cho bọn đàn ông xông thòi bọn đàn bà con gái liều hồn. Cứ gọi là không còn sờ một à!</td>
<td>(When) I have finished teaching/fixing/correcting/repairing the men, the women/maids will get their turns. It shouldn’t miss anyone.</td>
</tr>
</tbody>
</table>

In comparison to the ST, the word sửa cannot be the correct equivalent for have fought because it has many different but unrelated equivalents, such as teaching/fixing/correcting/repairing. Besides, the ironical style of speaking is not maintained because, in the ST, Sampson says that he would be gentle to the Montague’s maids but then he would cut off all their heads. This kind of contradictory expression emphasises the feud between Sampson and Montague’s people. In the TT, this contrastive saying is not maintained because the translator omits the whole clause I will be civil with the maids. In addition, the anger of Sampson in the phrase cut off their heads is reduced to a lower level with không còn sờ một à = don’t miss anyone. The word à in the Vietnamese language also refers to women in an informal situation with a contemptuous attitude (Line 31 - Appendix).

The back translation shows that the TT paraphrases the original The heads of the maids has the meaning that all Montague’s maids would die. Shakespeare’s pun, however, in the ST is really a challenge because the writer intends to combine head and maid into maidenheads which means the virginity. This translation cannot convey the ironical idea of the speaker, and leads to misinterpretation by using an unrelated word in the next line (Line 32 - Appendix).
While the ST is quite clear with the expression of Sampson *heads of the maids or their maidenheads*, the TT *Hay là còn nguyên = or still intact* still keeps the image of the heads or the lives of the Montague’s maids.

One of the typical concern for the translator in Shakespeare’s *Romeo and Juliet* is the way Shakespeare mentions sex (Cash, 2013). In fact, Shakespeare’s servant characters such as Sampson, Mercutio, and Nurse often use bawdy language to express sexual jokes and sexuality, which the TT does not successfully describe. This limitation is expressed in Line 34 – Appendix:

<table>
<thead>
<tr>
<th>SAMPSON</th>
<th>XAMXON - Tao mà còn đứng vững thì tao còn cho các à nem mủi. Tao là tay có sừng có mò chử có phải vìa!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Me they shall feel while I am able to stand, and ’tis known I am a pretty piece of flesh.</td>
<td></td>
</tr>
</tbody>
</table>

(Line 34 - Appendix)

The misunderstanding in the previous lines leads to systemic misinterpretation because the translator only uses semantic translation which can demonstrate the denotative meaning of words but cannot convey the irony and implications of the writer. He re-uses the Vietnamese equivalents *đứng vững = stand, ném mủi = feel* to describe a man (Sampson) who is ready to fight and let the Montagues’ maids *taste* the pain while the words *feel, stand* are mentioning sex. Besides, the phrase *a quite piece of flesh* also has the meaning of sexual desire but the Vietnamese translation *có sừng có mỏ* is completely different. The imagination of a violent scene causes the unrelated equivalent choice because *có sừng có mỏ* is equal to *have horns have beaks*, which often describes the person who has weapons or a band with many people around him to protect him, or has reputation in a mafia society.

Although using unrelated word is one of the typical translation procedures, word choice for that unrelated word should be decidedly carefully considered because it affects the level of unrelateness to the meaning of the ST. Line 77 – Appendix shows the different level of unrelateness caused by the translator’s word choice:
The concern is about the word choice in the translation of the line *And hear the sentence of your moved prince* = *nghe ta phán tuyên đây, nếu cười lời ta sẽ cho dùng đến nhục hình*:

<table>
<thead>
<tr>
<th>Vietnamese</th>
<th>Back translation to English</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>nghe ta phán tuyên đây, nếu cười lời ta sẽ cho dùng đến nhục hình</em></td>
<td>Listen to my declaration, if you protest my words I will use <strong>corporal punishment</strong></td>
</tr>
</tbody>
</table>

In this translation, the translator paraphrases the original idea as well as adding a new phrase that does not exist in the ST. While the English *hear the sentence* means the Prince is asking the fighting crowd to listen to him, the Vietnamese gives *phán tuyên* as the equivalent, which is the language of a king when delivering any of his decisions. This word choice embeds the social status of the speaker. The translator, however, omits the angry attitude of the Prince in the word *moved*. Besides, he also adds a completely new phrase: *nếu cười lời ta sẽ cho dùng đến nhục hình* = *If you protest I will use corporal punishment*. This
addition increases the power of the Prince and might compensate for the meaning of the word *sentence* (to put someone in prison). The strategy of paraphrasing to keep the original meaning is used in the following line *Your lives shall pay the forfeit of the peace* which then receives its equivalent *ta quyết sê không tha cho tôi chết = I am sure not to let you out of the death penalty*. The two expressions are different in terms of language use but focus on the same idea. The translator also uses unrelated words to expand the original image of *old Free-town* with *lâu dài = palace* which on the one side does not exist in the ST, but on the other side, draws the audience to a different image of the richness of the Prince, as well as Western social hierarchy.

Choosing unrelated word needs the careful consideration of the translator because besides changing and omitting the original meaning, or directing the original meaning to a different concept, the translator’s ability in using the TL can also reduce the impression on the audience of not only the TT but also the ST. In Line 103 – Appendix, for example,

| ROMEO | RÔMÉÔ - Than ôi, Ái tinh mệt bị bất kinh mà sô vân tần được tôi đi tôi dịch đa nhạn?... Chúng ta sẽ ăn tôi ở đâu đầy?... Trở! Lại có cuộc đánh lớn naw mới xây ra ở đầy thế này?... Thối anh chẳng cần nói nữa, tôi biết đã rồi! Cam thư gây ra biết bao empresa, mà ai tinh lại còn gây ra làm chuyên einige le rác rố hơn... Ơi, ơi tinh cùng loạn! Ơi, cam thù sì mê! Người từ cô hứa vô mà ra những người lại là tất cả! Ơi, tương người như tên mình hóa mất tru, vật hứ phủ mà quan trọng nhất bao! Cốh hồn mong mà đầy hình ảnh đẹp tươi! Ơi, lòng chim mà năng như chỉ, khói đen mà tóa ánh sáng, từ rung rực mà lặng lẽ, khoảng mà lại ãm yêu tắt bény! Ơi mà vẫn thèm, mình mong chẳng phải là mình! Đầy, tôi yêu thế đầy, nhưng tôi chẳng được yêu đâu. Anh lại cười ở?

| Feather of lead, bright smoke, cold fire, sick health, Still-waking sleep, that is not what it is! This love feel, that feel no love in this. Dost thou not laugh? |

(Line 103 – Appendix)

The translator clarifies the meaning of the phrase *much to do* in line *Here’s much to do with hate but more with love* into *éo le rác rố = trouble* which is repeated twice in the Vietnamese translation *Căm thư gây ra biết bao empresa, mà ai tinh lại còn gây ra làm chuyên einige le rác rố hơn (BT: Hatred causes many troubles, but love causes many more troubles).* In regards to language, the repetition of phrase *éo le rác rố = troubles* is an explicitation (Nida, 1964) that the translator uses to emphasise the trouble in the love affair between Romeo and Juliet.

In addition, semantic translation (Newmark, 1988b) is also used in this paragraph, which makes the text unnatural and unfamiliar to the Vietnamese audience. For
example, *Feather in feather of lead* is translated to *lông chim = feather of bird* which is not poetic and not used in literature. When mentioning *lông chim*, Vietnamese people often refer to *lông hồng = pink feather* as in the idiom *nhec tua lông hồng = as light as a pink feather*. Besides, in love, Vietnamese people never say *Ngủ mà vẫn thức = a sleep but awake* which is the equivalent for *still-waking sleep* because people agree that love sometimes makes lovers become fools. Therefore, the translation should use *mê rồi tỉnh (= unconscious then conscious)* to be the equivalent in this case.

Line 129 – Appendix is also an example of an unsuitable choice of using an unrelated word because the translator chooses a non-equivalent to the ST by using *lỗi khẩn cầu = begging/insistence* as the equivalent for *suit*.

<table>
<thead>
<tr>
<th>Vietnamese</th>
<th>Back translation to English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cả hai vị đều là thế gia vọng tộc cả, mà hiềm kỳ lâu như thế thật là đáng tiếc... Thế còn lỗi khẩn cầu của chúng tôi thì tương công nghĩa sao?</td>
<td>Both of you are royal members while the long lasting conflict is so regretful. What do you think about our insistence/begging?</td>
</tr>
</tbody>
</table>

In fact, at this point, the audience does not know the social status of Paris, who in the ST is of *honorable reckoning*. The language of the translation *khẩn cầu* which, in Vietnamese culture, is often used in the conversation of a beggar or someone poor (of low social class) to ask for a favour or donation from a rich or high social status person, makes the audience understand that Paris is waiting for a favour from the Capulet, while the English *suit* is only synonymous request. The social status of Paris is then explained in Line 130 – Appendix:

<table>
<thead>
<tr>
<th>CAPULET</th>
<th>CAPULET - Ta chỉ có nhớ lại những điều ta đã nói với bà trước: con ta mới bước vào đời, nội chưa dãy mỏi bận tuồí dai. Hãy để cho cảnh khu hoảng của hai mua hạ a tân đi, mỗi đến lúc tính chuyện chồng con.</th>
</tr>
</thead>
<tbody>
<tr>
<td>But saying o'er what I have said before. <em>My child is yet a stranger in the world.</em> She hath not seen the change of fourteen years. Let two more summers wither in their pride Ere we may think her ripe to be a bride.</td>
<td>(Line 130 - Appendix)</td>
</tr>
</tbody>
</table>

In this translation, the translator has clarified the social status of Paris by expanding *what I have said to những điều ta đã nói với bà trước = what I have said to the Earl*. The way the translator paraphrases in the second line is really communicatively because the translator chooses the equivalent for *My child is yet a stranger in the world* with *con ta mới bước vào đời*
my child has just joined the life. Although the language and expression are different, the presuppositional meaning is still there, that Juliet is so young. Besides, he also paraphrases think her ripe to be a bride into tình chuyền chồng con = think about husband and children which is a popular speaking of Vietnamese families when talking about their daughters getting married. The translation changes from a really poetic expression her ripe to be a bride to a intensely common and plain expression in Vietnamese culture and making the audience familiar with the original scene. This is a successful translation by the translator because he is conveying the rarefied language of Shakespeare into popular language in the TT. In fact, every country and region has their unique connotations depending on their social, political and cultural condition, which challenges the translator with how to carry this uniqueness into the TT. Idiolects, as one of those connotations, require the translator to re-create the language in order for the TT audience easy to understand (Leppihalme, 2000).

Despite living in feudal society in the Elizabethan period, Capulet seems to be quite modern in thinking about marriage when appreciating Juliet’s young age and her choice. This stream of thought in Line 130 – Appendix analysed above, produced to a different understanding for the audience in Line 132 – Appendix which in the ST shares the same context as Line 130:

In this translation, Shakespeare’s Verona is like Vietnamese society in its feudalism, when parents could decide the marriage for their children. This is the clue to translate the ST covertly (House, 1997) so that the TT audience recognise the TT as an original. Besides, the translator is able to domesticate the ST into the TT (Venuti, 1995), and the similarity between the Elizabethan period and Vietnamese feudalism allows
transplant of the SC to TC (Hervey and Higgins, 1992) so that the TT audience see themselves in a familiar expression and culture. This truth is described in the ST that Capulet appreciates the decision of Juliet My will ... is but a part, which is then translated to the TT with the meaning that Capulet’s will depends on Juliet’s = ý ta tùy thuộc vào ý nó. Besides, the guests who come to the feast in the TT are nhiều bà con than = many close relatives while in the ST they are many a guest such as I love. The quality of the party, as well as the relationship and reputation of Capulet, is depreciated down in the TT. Moreover, this mistake is repeated in the translation of the phrase though in reckoning none with the meaning that Juliet is not as beautiful as many others and that Paris might change his mind, but the Vietnamese explains that con ta cùng chẳng đến nơi quá thưa kém = my daughter is not really inferior which describes Capulet’s pride is his daughter.

The translator omits the phrase old accustomed in old accustomed feast in his translation buổi đập yên:

old accustomed feast

∅ buổi đập yên

Translating by using an unrelated word can be a translation disaster if the translator chooses a word that, besides deviating from the original meaning of the ST, is nonsense to the target audience. Line 164 – Appendix is a typical example of this problem:

Nurse
Now, by my maidenhead at twelve year old
I bade her come. What, lamb! What, ladybird!
God forbid! Where’s this girl? What, Juliet!

Nhữ Mậu - Thất rõ ràng tôi đã bảo cô ấy ra phường gọi, gõ rặng như là tôi hãy còn động trinh... năm tôi 12 tuổi. Thế nào, con cừu non của vú đâu! Con cánh cam của vú đâu! Xin Chúm tha tôi!... Thế nào em bé đâu, Juliet đâu?

(Line 164 - Appendix)

The translation is supremely confusing and ambiguous. Firstly, the translator adds the new word rõ ràng = clearly which does not exist in the ST. Secondly, while the ST starts with by my maidenhead at twelve year old as a swear word of the Nurse, the TT changes that phrase into a statement rõ ràng như là tôi hãy còn động trinh... năm tôi 12 tuổi = clearly as I were still virgin at age 12 which describes nothing because the audience does not know the reason why the Nurse says that. Thirdly, ladybird is a difficult word because its Vietnamese equivalent is not popularly used among Vietnamese people. In this case, the translation Con cánh cam = the yellow wing species has no meaning and referent in Vietnam. The definition in Vietnamese dictionary states that ladybird is a kind of insect with colourful small wings which may have been popular in the...
countryside in the past, but not now. Therefore, the modern audience cannot visualise what the *Con cánh cam* is. Ambiguity also appears in Line 191 – Appendix:

<table>
<thead>
<tr>
<th>PETER</th>
<th>GIA NHÂN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madam, the guests are come, supper served up, you called, my young lady asked for, the Nurse cursed in the pantry, and every thing in extremity. I must hence to wait. I beseech you, follow straight.</td>
<td>Thưa Phụ Nhân, các quý khách đã đến, tiệc đã dọn. Mọi người đang hỏi Phụ Nhân, đang chờ tiểu thư ra, còn nhũ máu thì trong bếp người ta đang nguyên rửa. Ai cũng bảo tôi cả mặt lại. Tôi phải ra hầu đây. Xin mời Phụ Nhân ra ngày chớ.</td>
</tr>
</tbody>
</table>

(Line 191 - Appendix)

The translation is ambiguous when the translator uses phrase *nhũ máu thì trong bếp người ta đang nguyên rửa* = *The Nurse is in the kitchen, people are cursing* as the equivalent for the phrase *the Nurse cursed in the pantry*, which means that the Nurse with her talkativeness is being cursed by many other servants in the pantry. The translation might lead audience to two different meanings. Firstly, *bếp người ta* can be understood as their *kitchen*, which will describe that the Nurse is cursing the guests and the crowded environment. Secondly, the translation can be a compound sentence with two independent clauses: *nhũ máu thì trong bếp* (*The Nurse is in the kitchen*) and *người ta đang nguyên rửa* (*people are cursing*). Neither of these possible understandings explains that people in the kitchen are cursing the Nurse. In this case, it is possible to be certain that the translator misunderstood the ST.

Choosing an equivalent needs to be done extremely carefully because meaning of words always goes with context. The translator, therefore, when having a certain number of words that can be the equivalents for a word in the ST, should focus on other aspects, such as pragmatic, semantic, and especially the cultural features affecting the appropriateness of the target word to the original one. Cultural awareness, then, is a prominent factor that the translator has to concentrate on during the translation process. In line 188 – Appendix, although the translator chooses the right word in his translation, it is unfortunately not suitable for Vietnamese culture:

<table>
<thead>
<tr>
<th>LADY CAPULET</th>
<th>CA.PIULET PHU NHÂN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speak briefly. Can you like of Paris, love?</td>
<td>Hãy nói văn tá cho mẹ nghe, con có đáp lại môi tình của Parit không?</td>
</tr>
</tbody>
</table>

(Line 188 - Appendix)

The translation gives the audience the impression that Juliet and her mother are particularly direct when talking of love because *con có đáp lại môi tình của Parit không?* is equivalent to *Do you agree/answer yes to Paris’s love?*, *love* in the English, however, is used
to refer to Juliet, not the couple’s love. Particularly, in Vietnamese culture, girls are mightily careful about using the word love. Normally, they say like if they have some special feelings or, even when they are in love they would not say love. To say love means a changeable person who is not faithful and honest.

Line 303—Appendix is also an example illustrating the inappropriate word to express the original meaning of the ST:

| MERCUTIO                           | MOKIUXIÔ - Tôi còn gọi hận lên ấy chút Rômeô!
|                                   | ...  
| Nay, I’ll conjure too!            | chỉ cần anh đọc lên một vần “yêu đương”, “uyên ương” chỉ chi đói! ...
| ...                               | Ởi Rômeô, tôi xin lấy đôi mắt sáng, vùng tran cao, đôi môi thắm, cặp mắt sen, ông chân thon thon, cặp đôi mưng mình và mọi địa phận lân cận của à Rôđalin mà khahn hận anh lên. Xin anh hiện nguyên hình.
| Cry but “Ay me!” Pronounce but “love” and “dove.” | (Line 303—Appendix)
| By her fine foot, straight leg, and quivering thigh, And the demesnes that there adjacent lie, That in thy likeness thou appear to us. | The translation conveys the whole meaning of the original by the way the translator chooses the equivalent for dove with uyên ương = couple in love, which is a hugely successful translation. The language to describe the straight leg of Rosaline, however, is not poetic because ông = tube in ông chân thon thon (straight leg) does not describe a beautiful lady. Besides, to describe a beautiful lady the pronoun ả should not be used because ả, with its negative connotative meaning, is often used in an informal situation to refer to bad women. Moreover, mọi địa phận lân cận = all nearby areas is extraordinarily ambiguous for the audience and cannot express the seductive body and sensual parts near fine foot, straight leg, and quivering thigh that Mercutio is joking about.

4.5.4. Modulation

Vinay and Darbelnet (1995a) propose seven translation procedures including calque, loan, literal translation, transposition, modulation, equivalence, and adaptation. Among them, modulation is the variation of changes of viewpoint or perspective. Vinay and Darbelnet suggest some different ways of modulation, such as a positive for a double negative, double negative for positive (this is equivalent to antonymy), abstract for concrete, cause for effect, one part for another, and active for passive. In this Vietnamese translation of Romeo and Juliet, modulation is not a typical translating procedure, but the way the translator negates the ST in his translation is strict. I, therefore, give another name to this translation procedure: Negativeness. The following are typical examples of modulation in the Vietnamese translation.
In Line 74 – Appendix, The translator uses ‘negativeness’ of meaning in his translation, which intellectually still keeps the original idea of the character:

<table>
<thead>
<tr>
<th>MONTAGUE</th>
<th>MONTAGHIIU - Á tens khén kiệp Capulet! - Bố ta ra nào, đừng giữ ta lại nữa!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thou villain Capulet! Hold me not. Let me go.</td>
<td>(Line 74 - Appendix)</td>
</tr>
</tbody>
</table>

In this line, this procedure appears twice: the positive for the negative (1) and the negative for the positive (2):

1. Hold me not \(\rightarrow\) Bố ta ra nào = Let me be free
2. Let me go \(\rightarrow\) đừng giữ ta lại nữa = do not hold me anymore

The way the translator uses a positive to describe a negative also appears in Line 264 – Appendix in which the translator uses \(đừm lăng = stay\) as the equivalent for do not move:

<table>
<thead>
<tr>
<th>JULIET</th>
<th>JULIET - Các nọ thành thường đưng lăng, nhưng vẫn là mừng chuẩn.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saints do not move, though grant for prayers' sake.</td>
<td>(Line 264 – Appendix)</td>
</tr>
</tbody>
</table>

Line 203-Appendix uses the same method, in which the translator uses a positive expression to present the negative idea in the ST:

<table>
<thead>
<tr>
<th>ROMEO</th>
<th>RÔMEO - Tôi đã bị trọng zusammen với mui tên của Kiếp rõi, còn muốn dời cánh như của lên mà bay sao được. Số mệnh đã buộc tôi không thể tránh được cảnh khó nào. Gánh nặng của Ái tình đéo lên tôi nắng trừ.</th>
</tr>
</thead>
<tbody>
<tr>
<td>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 burden do I sink.</td>
<td>(Line 203 - Appendix)</td>
</tr>
</tbody>
</table>

While the ST says that Romeo cannot lift him up even a pitch above his dull woe (I cannot bound a pitch above dull woe), the TT explains that Romeo has been tied to dull woe by his fate: Số mệnh đã buộc tôi không thể tránh được cảnh khó nào = The fate has tied me to dull woe. In Line 83 – Appendix, the ‘negativeness’ strategy is used in the phrase locks fair daylight out = không cho ánh hông đẹp trời lọt vào:

<table>
<thead>
<tr>
<th>MONTAGUE</th>
<th>MONTAGHIIU - Nhiều buổi sáng người ta đã bắt gặp nổ đỏ, ..., dòng chất cửa, không cho ánh hông đẹp trời lọt vào, ... Nếu không khoé khuyên giải cho tiểu tận nguyên nhân nữa muốn đi, thì e sẽ nu hay đến thân.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many a morning hath he there been seen, ... Shuts up his windows, locks fair daylight out, ... Unless good counsel may the cause remove.</td>
<td>(Line 83 – Appendix)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vietnamese</th>
<th>Back translation to English</th>
</tr>
</thead>
<tbody>
<tr>
<td>không cho ánh hông đẹp trời lọt vào</td>
<td>Not to let beautiful pink light in</td>
</tr>
</tbody>
</table>
Within the same meaning, the two different ways of expression between the ST and the TT introduce the same effect in terms of conveying the original message. In this case, the Vietnamese translation seems to be more poetic because the language used is slightly different: while the ST is *fair daylight*, the TT is *ảnh hồng đẹp tươi* = *beautiful pink light*.

Using ‘negativeness’ is not only able to maintain the original meaning of the ST in the TT but also, in some cases, creates a positive impression for the TT audience. For example, in line 807-Appendix:

<table>
<thead>
<tr>
<th>SECOND SERVING MAN</th>
<th>GIA NHÂN II</th>
</tr>
</thead>
<tbody>
<tr>
<td>You shall have none ill, sir, for I’ll try if they can lick their fingers.</td>
<td>Thưa trưởng công, trưởng công sẽ được toàn đẹp tươi cả, vì tôi sẽ thử trước xem họ có biết mặt ngón tay không để.</td>
</tr>
</tbody>
</table>

While the English is *You shall have none ill* in which *ill* with the meaning of *skill-less* might create the feeling of a negative impression in the audience, the Vietnamese translation changes to *tuông công sẽ được toàn đẹp tươi cả* = *You shall have all skillful cooks* in which *skillful* brings a more positive image rather than using *none ill*. Therefore, negativeness is a successful procedure to beautify the language in this translation.

4.5.5. Hyponym and Superordinate

To deal with many different kinds of non-equivalence, hyponym and superordinate are the two popular translation strategies used (Baker, 1992; Aitchison, 1996). The translator often applies part-whole category to produce a similar or general image of the ST in the TL. For example, the word *house* is the superordinate while other words such as cottage, bungalow, apartment, flat, etc. are considered as the hyponyms. Because of not being able to give a full equivalent term, hyponym and superordinate can describe a partial meaning of the ST. They belong to the most popularly used strategies in the Vietnamese translation of *Romeo and Juliet*. The followings are some typical examples of this type.

In Line 123 – Appendix, semantic translation and hyponym create an ambiguity for the TT audience.

<table>
<thead>
<tr>
<th>ROMEO</th>
<th>RÔMÊÔ</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Tis the way To call hers exquisite, in question more. These happy masks that kiss fair ladies' brows, ... Farewell. Thou canst not teach me to forget.</td>
<td>Như thế sẽ chỉ càng làm nồi bột thêm sắc đẹp tuyệt vời của nàng thơ! Hãy xem những mứt nâu được điểm phủ vọng tràn người đẹp: ... Thôi chào anh, anh không thể dấy tối quên được.</td>
</tr>
</tbody>
</table>

(Line 123 – Appendix)
While the English explains that the beauty is more attractive when it is hidden behind black masks, which in the jealous and envious eyes of Romeo, are so lucky to kiss fair ladies’ brows, the Vietnamese is hồn vĩng trần người đẹp = kiss the fair ladies’ forehead and chung đen nên càng nhắc nhớ ta rằng chúng che những gì trang nhòa = they are black (marks) to tell us they hide the white things in which the contrast between black and white does not refer to any idea of the fair beauty that is in the original. Besides, the translator also uses superordinate word vĩng trần = forehead as the equivalent for brows. The translator uses a more literary image to reveal the presuppositional meaning implied in the ST. This method is applied in line 156-Appendix:

<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>VIỆT Name</th>
<th>(Line 156-Appendix)</th>
</tr>
</thead>
<tbody>
<tr>
<td>While the English explains that the beauty is more attractive when it is hidden behind black masks, which in the jealous and envious eyes of Romeo, are so lucky to kiss fair ladies’ brows, the Vietnamese is hồn vĩng trần người đẹp = kiss the fair ladies’ forehead and chung đen nên càng nhắc nhớ ta rằng chúng che những gì trang nhòa = they are black (marks) to tell us they hide the white things in which the contrast between black and white does not refer to any idea of the fair beauty that is in the original. Besides, the translator also uses superordinate word vĩng trần = forehead as the equivalent for brows. The translator uses a more literary image to reveal the presuppositional meaning implied in the ST. This method is applied in line 156-Appendix:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BENVOLIO - Đây là buổi dạ yến tổ chức của họ nhà Capulet. Cô nàng Rôđalìn xinh đẹp, mà anh đang chết mê chết mệt, cùng tôi đư. Lại thêm lúc một hoa khởi thành Vêrôna nò. Anh hãy tôi đư, rồi đem con mặt vỏ tử mà so sánh dung nhan nằng với vài dung nhan khác mà tôi sẽ chỉ cho anh. Anh sẽ phải công nhận với tôi rằng con thiên nga của anh thực chất là con quả.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Instead of using the correct equivalent of face = khuôn mặt in the Vietnamese language, the translator uses a superordinate to enhance the word to a different level of meaning dung nhan = beauty. In Vietnamese culture, dung nhan = beauty is the superordinate of body, shape, and face. Besides using superordinate, hyponym is also used in the TT. For example, in Line 182 – Appendix:

<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>VIỆT Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>While the ST uses the image mothers as the whole picture describing the ones who have babies, the TT takes one part of the body tay = arm to refer to that image. tay bồng tay mang = one arm holds, one arm carries is a Vietnamese expression for a woman busy with many children. Despite not giving an exact equivalent to the ST mother = mẹ, the translator brings a more</td>
<td></td>
</tr>
<tr>
<td>LADY CAPULET</td>
<td>CAPIULET PHỤ NỮ - Con em, bây giờ là lúc phải nghĩ đến chuyện nhận duyên với con. Nhiều người nói Từ tướng hình con, sẽ ngày thêm Vêrôna này, mà toàn là những người dúc trong vòng cò, cùng dâ tay bồng tay mang. Tình ra thì bằng trăm tuổi con bây giờ mẹ đã sinh con rồi, vậy mà con thì vẫn còn là con gái. Thôi để mẹ nói vấn tật cho con hay: Chàng Parit tài năng muốn hồi con làm vợ của.</td>
</tr>
</tbody>
</table>

147
attractive and more familiar image to the Vietnamese audience. In line 925-Appendix, the translator uses a superordinate to change a neutral to a more attractive image:

<table>
<thead>
<tr>
<th>ROMEO</th>
<th>RÒMÈÔ - Vàng trả anh đấy. ...Thôi, chào anh, mua cao lương mỹ vị mà chuyện cho đấy. ... Hãy cùng ta tới mộ Juliet, đó là nơi ta phải đứng bên người.</th>
</tr>
</thead>
</table>

(Line 925-Appendix)

While the ST uses food with a general meaning of something to eat, the translation upgrades it to cao lương mỹ vị that means ambrosia – special food for kings and gods. This change, besides beautifying the language and bringing an attractive image to the audience, creates a positive effect on the target audience.

After studying 63,030 words both in the Vietnamese and the Shakespeare’s English Romeo and Juliet, using the translation strategies suggested by Newmark and Baker, It is found that there are seven strategies most used and their frequency is illustrated in the table below:

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Tokens</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Translation by using omission</td>
<td>156</td>
<td>47.3%</td>
</tr>
<tr>
<td>Translation by paraphrase using a more general word/ less expressive words</td>
<td>64</td>
<td>19.4%</td>
</tr>
<tr>
<td>Translation by using cultural substitution</td>
<td>56</td>
<td>17%</td>
</tr>
<tr>
<td>Translation by paraphrase using unrelated word</td>
<td>34</td>
<td>10.3%</td>
</tr>
<tr>
<td>Translation by using hyponym or superordinate</td>
<td>10</td>
<td>3%</td>
</tr>
<tr>
<td>Translation by using modulation</td>
<td>7</td>
<td>2.1%</td>
</tr>
<tr>
<td>Translation by using compensation</td>
<td>2</td>
<td>0.9%</td>
</tr>
</tbody>
</table>

| Total | 330 | 100% |

Table 7: The occurrences and percentage of semantic strategies

In the data, the strategy “Translation by omission” appears 156 times and takes the highest percentage with 47.3%, while the two strategies Translation by a more neutral/less expressive word/a more general word” and “Translation by using cultural substitution” are on the second and third with 19.4% for 65 occurrences and 17% for 56 occurrences.

In the fourth and fifth places are the two strategies “Translation by using unrelated word” with 10.3% for 34 occurrences and “Translation by using Hyponym or superordinate” with 3% for 10 occurrences.

In the sixth and seventh places are the two strategies “Translation by using modulation” with 2.1% for 7 occurrences, and “Translation by using compensation” with 0.9% for 2 occurrences.
By examining the frequency of these 7 strategies, the strategy “Translation by omission” is the most frequently used with nearly a half of the total. It is wondered whether half of the ST was omitted and the ability of the translator is also in question. Omission is an acceptable solution only if the omitted words do not convey the main information of the ST. In addition, the abuse of the use of omission confirms that the TT is not overt to the ST. The omissions can be justified if the translator applied compensation, but this is rarely used in the TT with only 2 occurrences (0.9%). The TT is not an overt translation (House, 1997) because the translator uses 10.3% of unrelated words in his translation. On the other hand, the TT is not a covert translation (House, 1997) because only 3% of superordinate and hyponym is used, which shows the limitations of the vocabulary of the translator. Cultural transplantation is an outstanding feature of the TT in which the translator tried to adapt the SC to the TC to make the audience familiar with the story. With 19.4% of using cultural substitution, it is again shown that the TT is just partly covert. In general, it is possible to conclude that right from the start the translator did not clarify his type of audience, whose level of education and background knowledge will decide whether the translation should be overt or covert.

4.6. Summary
Translation has never been an easy task for translators, who can be remarkably good at languages, and speak rapidly in communication, but find themselves in difficulty even it is intralingual or extralingual translation. To have a good translation, there are both objective and subjective conditions affecting translators. The historical situation is the main influencing factor that might bring advantages and disadvantages. Education also plays a significant part because it, in terms of the educational perception of people in a certain period, as well as the idealism of society and politics, decides the quality and ability of translation skills. Besides, subjective factors of translators are certainly important. Age and experience grow in parallel, which helps translators have a deeper understanding and analysis of issues relating to all aspects of life. Education, economics, and living conditions, etc. exert significant influences on translators.

A successful translation is a very subjective concept that everyone has their own criteria of judging a translation. Some translators (Newmark, 1998a; Baker, 1992) consider Accuracy is the primary feature that requires every piece of information contained in the source document needs to be found in the target document. Nothing should be omitted or added. Cultural awareness and Sensitivity (Venuti, 1995) are the second factors to evaluate a successful translation. The culture of the target audience must be acknowledged. Canadians, Americans, Australians, and British do not speak English in the same way; hence a translation in English should be different according to the audience. Similarly, cultural and other references are different in every language and must be dealt with appropriately. Style is also an important
criterion to examine the level of success of a translation (Munday, 2008; Hatim, 2004). If the source document is funny, the translation should be funny. If it’s formal, the translation should be formal. The ST will be written using words specifically to engender an emotion or a feeling or convey a specific set of actions. Even if the text is a set of instructions, the author will have their own style to bring to bear on the way the text is drafted. It may be very formal or very funny, light hearted or turgid. The author has in his or her mind’s eye the reaction they seek to create in the mind of the reader and the translation should retain the original style. In other words, a successful translation is one that is accurate, culturally aware and sensitive. It reflects the style of the source and uses relevant expertise. It is inerrant, clear and authentic. The style, word choice, setting, formatting and so on all contribute to the feel of the text and the translation should reflect that. Different era, level of education, development of society, economics and politics have different requirements and criteria to evaluate if a translation is successful or not. Different translators have different purposes when translating a text, and different readers have their own criteria to see the success of a translation.

The objective evaluation of the Vietnamese translation of Romeo and Juliet is that this is a successful work in the context of a society of fifty years ago. Although there were many difficulties in the Vietnam war, Dang The Binh introduced a romantic Shakespeare’s Romeo and Juliet, so that Vietnamese audience felt regret for the star-crossed lovers, and identified with the tragic story. The translation presents the hope of Vietnamese people at that time to have freedom in love and to escape from the chains and rules of feudal culture in Vietnamese society. The next positive point of this translation is the language that, thanks to Binh’s living experiences, candidly expresses the emotion of Shakespeare’s characters frankly. He must have been a highly experienced person, a father in real life to be able to describe in a acutely Vietnamese way Capulet’s anger when Juliet does not accept his arranged marriage:

Out, you green sickness, carrion! Out, you baggage! You tallow face!

⇒ Đồ chết giãm, đồ đê dại, đồ mặt xanh nanh vàng!

(BT: carrion, wanton prostitute, green face yellow tusk)

(Line 739 – Appendix)

The phrase mặt xanh nanh vàng has as its literal translation green face yellow tusk, but the real meaning that Vietnamese people often infer is about a cunning and perfidious dupe. Overall, everyone agrees that Shakespeare’s language is really difficult to understand, which supports the fact that Binh is an experienced linguist who must have worked intensely hard to translate Romeo and Juliet in the form of a performable stage transcript, not a summary version. Besides, Binh is a genius expert in English and the Vietnamese language and culture. He substituted many expressions by using Vietnamese idioms or common sayings in the translation to make the text more familiar to Vietnamese audience. For example, be in choler ➔ tức lên cổ
= anger up to the neck (Line 20 – Appendix); strike quickly \(\rightarrow\) sôi tiết lên = boiling blood (Line 22 – Appendix). In fact, most of the language in the translation is Vietnamised (domesticated), which makes the text natural. This is a successful point of the translator because the ST of Romeo and Juliet in particular, and other writings of Shakespeare in general, are not easy for even the contemporary English audience and readers (Honigmann, 1986). Particularly, within cultural substitutions Binh transferred the Renaissance society in the Shakespearean times to the Vietnamese society of feudalism in which the audience is easily able to recognise the image of powerful men in a family; and that children have to be obedient to the arrangements of their parents. It is, however, again necessary to remind oneself of the limitation of era (the time when the translator lived) to see that the translator was not able to access to the ST more closely and deeply. As a result, the translation was not produced with the intention to serve any certain type of readers, but it follows the understanding of the translator. In other words, according to the theory suggested by House (1997), the translation falls to both overt and covert sides.

This Vietnamese translation of Romeo and Juliet, however, has some limitations that are affected by both objective and subjective factors. Firstly, the historical situation is again the main cause in that the war limited the opportunities for the translator to produce a translation closer to the ST and without many omissions. Secondly, despite having overcome the difficulties due to the external conditions, the language used in the translation sometimes causes misunderstanding for the audience. The translator often used the language of the Northern area such as \(u = \) mother (but in line 177 – Appendix, \(u\) is used to call the Nurse whose position should take \(vú\) as its personal pronoun in Vietnamese), \(tao = me\) (line 20 – Appendix), or \(mày = you\) (Line 25 – Appendix), etc. This kind of Northern language can be explained that at the time of the Vietnam War, the whole country was divided into two regions taking the seventeenth latitude as the boundary to separate the North and the South. The meeting between these two areas was extremely limited because the North was in the hands of the Vietnam Socialist Republic while the South was under the governance of the USA. The fact that Dang The Binh, born and bred in the Northern land, used his background culture and language to translate is readily understandable. Besides, the translator himself omitted to explain the overt sexual relationship of the couple in love. For instance, the translation of Act III – Scene 5 meant that I took ten years to realise that Romeo and Juliet were having sex that night. I was taught that the couple was still in royal rules, just trying to be beside each other. In addition to the misunderstanding of the translator, he could not express the sexual puns such as maidenhead (Line 32 – Appendix), stand and piece of flesh (Line 34 – Appendix),
etc. But in some cases, he successfully transferred the sexual images, for example in Line 307 - Appendix:

<table>
<thead>
<tr>
<th>MERCUTIO</th>
<th>MÔKIUXIÔ - Ái tình mà mù quáng, thì bán trong dịch sao được... Chắc hiện giờ hận đỡ ngoài góc lề đế mà mảng tô nhũng quả mà các cỏ cái khi cuồng một mình thường gọi là quả tuyệt lê. Ơi Rômêô, ước gì nàng như mít trên cây và chẳng thì là cọc nhọn nhỉ! Thôi chào anh Rômêô, tôi đi về giàng ngủ đây, mận trái chiều đặt the này lành quả, tôi xin chịu. Nào, đừng mê đì chử?</th>
</tr>
</thead>
<tbody>
<tr>
<td>If love be blind, love cannot hit the mark. Now will he sit under a medlar tree And wish his mistress were that kind of fruit As maids call medlars when they laugh alone.— O Romeo, that she were! Oh, that she were An open arse, and thou a poperin pear. Romeo, good night. I'll to my truckle bed. This field-bed is too cold for me to sleep.— Come, shall we go?</td>
<td></td>
</tr>
</tbody>
</table>

This is a difficult paragraph because it contains some sexual images hidden in the ironical saying of Mercutio but the translator has successfully conveyed in his translation by using cultural substitutions. Firstly, medlar’s fruits with a similar shape to women’s breasts are exactly translated as *quả tuyệt lê*, which is also a popular expression in Vietnamese to refer to female breasts. Secondly, if the translator keeps the image of *arse (the female sexual organ)* and *poperin pear (the male sexual organ)*, his Vietnamese audience cannot understand because those concepts and referents exist in a different form of expression. In this case, the translator should domesticate the language. Intelligently, the translator uses Vietnamese images to describe the *arse* as *quả mít (jack fruit)* and *poperin pear* as *cọc nhọn (sharp pole)* which comes from the fact that if you want to make the jack fruit ripe, you should put a sharp pole into it.

In general, the translation of Dang The Binh is, in my opinion, a great success because although it was produced fifty years ago when the political, social, and economic conditions of Vietnam were extremely difficult in war, the translation basically conveys the overall meaning of the ST with many domesticated translations that make the TT friendly and familiar to the Vietnamese audience. It is the war that caused limitations and did not allow the translator to produce a better translation of *Romeo and Juliet*. Life has changed so much since the National Reunion Day 30-04-1975. My evaluation and analysis into the semantic features of the Vietnamese translation of *Romeo and Juliet* is not a stereotyped view of finding the mistakes but with respect to the translator and an objective approach to the translation. I sincerely believe that the development of the country in all aspects of life has brought many opportunities for literature in general, and translation in particular, which creates advantages to carry out a total evaluation on the
translations of Shakespeare’s works in Vietnam in order to honour the contributions of previous translators, as well as to produce new translations. As Mounin (1976: 171) suggests that:

la traduction d’une grande œuvre théâtrale doit être refaite tous les cinquante ans: non seulement pour profiter de toutes les découvertes et de tous les perfectionnements des éditions critiques - mais surtout pour mettre l’œuvre au diapason d’une pensée, d’une sensibilité, d’une société, d’une langue qui, entre-temps, ont évolué, ont changé.

[the translation of a great theatrical work must be redone every fifty years not only to take advantage of all the discoveries and improvements of critical editions - but especially to work in tune with a thought, a sensibility, a corporation, a language which, in the meantime, have evolved, have changed]. (My translation)
Act III – Scene 5 in *Romeo and Juliet* is the most favourite scene of this love story because it describes the romantic but tragic love of the young couple with flowery language, and is the only extract used for teaching in Vietnam. Vietnamese students, therefore, know about Shakespeare and *Romeo and Juliet* through the translations of this scene only. That is the reason why this chapter will analyse and compare the semantic features in the Vietnamese translation of the conversation between Romeo and Juliet in Act III – Scene 5 – *Romeo and Juliet* of Dang The Binh, and the translation of Bich Nhu and Truong Tung (Appendix 2) with Shakespeare’s original English text. Based on that analysis, a suggested translation with explanations will be introduced to clarify its points of difference from the other two translations.

5.1. The translations of Bich Nhu and Truong Tung, and Dang The Binh

Act III – Scene 5 is considered as the most romantic scene in *Romeo and Juliet*, which encouraged Bich Nhu and Truong Tung, whose translation of *Romeo and Juliet* is a 3000 word summary, to undertake a detailed translation of this dialogue between the couple. The translation of Bich Nhu and Truong Tung as well as the one of Dang The Binh, nevertheless, omit some original ideas and expressions that seem quite difficult for the translators. The following analysis and discussion will criticise these two translations, using the framework of criteria for translation procedures discussed in Section 2.2, Chapter II.

Modulation is a different form of expression in the TT but the final effect is as equal as the original message (Newmark, 1988a). Opening the act, Shakespeare describes a positive fact by using a negative form, but the Vietnamese translation cannot maintain that point in Line 1 – Appendix 2:

<table>
<thead>
<tr>
<th>Wilt thou be gone? it is not yet near day:</th>
<th>Chăng đã muốn đi rồi sao? Đêm hay còn dài, ngày vẫn chưa tới</th>
</tr>
</thead>
</table>

(Line 1 - Appendix 2)

This line can be divided into two parts: the question: *Wilt thou be gone? and it is not yet near day*. With the first part, both the English original and the Vietnamese translation are in the type of a Yes/No question. However, there are some differences.
While, in the ST, Romeo, in Juliet’s question, has to go because of the fear of being caught in Verona, which is illustrated by the passive form be gone, the meaning in the translated text, by adding the verb want, changes the agent of the act which then turns Romeo into the doer, illustrated by using an active verb form. In this case, only the image of a hurried and worried Romeo planning to go is maintained.

According to Baker (1992), tense is among the five categories of grammatical equivalence that the translators should focus on when dealing with grammar in translation. She states that there is no compulsory rule forcing the translators to follow the ST’s grammatical regulations because grammar is varied from language to language. Tense in the Vietnamese translation is a different from the ST. In the English, the tense is Simple future (in passive form) by using Wilt. The Vietnamese translation is in a Past tense by adding two words: đã and rồi. Both have the English equivalent already. In Vietnamese grammar, the tenses are different from the English ones. It especially has the Past in Future tense which mentions an event, action, or something to have surely happened in the future. For example, your wedding is going to be celebrated next month. By expressing the feeling of short time and sure happening, Vietnamese will say:

ex: Tháng tóì đã là ngày cưới của em rồi

Returning to the Vietnamese translation of Romeo and Juliet, the translators use this special kind of tense in Vietnamese to describe the feelings of Juliet which are regretful, sad and disappointed because the first night of the couple was unduly short and the separation is extremely painful for the two young persons.
The second part of this line: *it is not yet near day* is translated into the TL: *Đêm hay còn dài, ngày vẫn chưa tới*. In terms of semantic features, the Vietnamese translation has some differences in comparison to the ST.

Newmark (1988b) discusses Expansion as the procedure using more words in the TT to re-express or re-enforce the meaning and sense of the ST. In this case, Bich Nhu and Truong Tung expand the meaning by adding a new clause at the beginning as a description for the next part.

<table>
<thead>
<tr>
<th>Vietnamese</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Đêm hay còn dài</td>
<td>The night is still long</td>
</tr>
</tbody>
</table>

This expansion is an addition to the meaning *The day has not come yet = ngày vẫn chưa tới*. Vinay and Darbelnet (1995a) believe that full equivalence is accessible with language pairs supported by dictionaries and a glossary. In reality, this kind of formal correspondence (Nida and Taber, 1982) is a great challenge to the translators who do not always find the exact words in the TL as the formal equivalents to the ST. In the Vietnamese translation of this line, the two translators use, not a formal correspondent, but a more general word to express the coming of the day. While *near* is an adjective describing the close distance between objects, *tới = come* is a verb showing the act of moving toward.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Near</td>
<td>tới</td>
<td>Come</td>
</tr>
</tbody>
</table>

The translation of Dang The Binh in this line is the same as that of Bich Nhu and Truong Tung:

<table>
<thead>
<tr>
<th>Wilt thou be gone? It is not yet near day.</th>
<th>Anh đi ư? Trời còn lâu mới sáng</th>
</tr>
</thead>
</table>

(Line 688-Appendix)

<table>
<thead>
<tr>
<th>Vietnamese</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anh đi ư?</td>
<td>Do you go?</td>
</tr>
<tr>
<td>Trời còn lâu mới sáng</td>
<td>It is still long to day</td>
</tr>
</tbody>
</table>

Back translation helps to show the differences between the ST and the TT (Baker, 1992). Firstly, in terms of tense, while the ST uses Simple future, the TT is in Simple present. Secondly, while the time in the ST is duplicated by using two negatives to express a positive: *(Not + yet) + (near = not closed) = Day*, the Vietnamese translation *(Trời còn lâu mới sáng = It is still long to day)* makes the audience think that the night is still dark and the day has not come yet. Both translations of the first line have not expressed the feeling of the couple when
seeing the day is coming. The audience, therefore, cannot understand the real feelings Romeo and Juliet have experienced. Combining the omissions analyzed above, the suggested translation of this line should be another choice compared to the other two translations:

| Wilt thou be gone? It is not yet near day. | Chẳng sé đi sao? Trời đã sáng đâu! |

Firstly, the translation keeps the Future tense by using sẽ = wilt. Secondly, the phrase Trời đã sáng đâu = *It has not been bright yet* allows the audience to know that day has come already because the translated phrase is an exclamative that is used to express the lovers ignoring the truth. In fact, the ST shows that Juliet knows the day has come already but she doesn’t want to believe it and tries to persuade Romeo to follow her opinion. The suggested translation maintains this fact by using Modulation (Vinay and Darbelnet, 1995a) in which the combination of the word đã sáng = *already bright* can be equivalent to no longer *dark/night* and the word đâu = *yet* guarantees the same method used in the ST, as well as keeping the original meaning. Baker (1992) states that translating the meaning of an ST to a TT needs the consideration of the propositional, expressive and evoked meaning. In the following case, the translation of Bich Nhu and Truong Tung not only maintains but also clarifies the expressive meaning of the ST. In fact, the second part of line 2 - Appendix 2 *and not the lark* matches completely its Vietnamese translation: *chứ nào phải som ca* both in terms of semantic and syntactic features. The first part, with some additions makes the meaning of the ST clearer.

| It was the nightingale, and not the lark, | Đó là tiếng hót của họa mi -chứ nào phải som ca- |

(Line 2 – Appendix 2)

By adding the phrase tiếng hót and the preposition cửa, the meaning of the ST in this case, explains that Juliet hears the singing of the nightingale outside, not seeing the bird. The translators clarify and bring the sound, not only the bird to Vietnamese readers.

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>tiếng hót</td>
<td>singing/twitter</td>
</tr>
<tr>
<td>cửa</td>
<td>Of</td>
</tr>
</tbody>
</table>

The suggested translation of this line is not different from that of Bich Nhu and Truong Tung in terms of using words, except in changing the position of words as follows:
House (1997) suggests that an overt translation should be a suitable solution for the translator when dealing with non-equivalence between the ST and TT because translating overtly allows the audience to get the spiritual sense of the ST without requiring the translator to reproduce a second original. The following line is a real challenge to Vietnamese translators because the language that Shakespeare uses hidden meanings which cannot be expressed in the Vietnamese language. With the translation of Bich Nhu and Truong Tung,

<table>
<thead>
<tr>
<th>Vietnamese</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Là Họa mi, chàng phải Sơn ca đang hát</td>
<td>It was the Nightingale, not the Lark singing.</td>
</tr>
</tbody>
</table>

That pierced the fearful hollow of thine ear; mà khiến chàng hoàng sọ

(Line 3 – Appendix 2)

It moves away excessively from the ST in terms of semantic features. The only matching points are at the Relative pronoun That → mà, and the adjective fearful → hoàng sọ. The other words do not match anything in the English text. The translators, by using a communicative approach, describe the situation that Romeo is in a worried state of mind, but the art and the images drawn by Shakespeare in the words pierced and thine are omitted.

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>mà khiến chàng hoàng sọ</td>
<td>that made/makes you fearful</td>
</tr>
</tbody>
</table>

Besides some omissions, the translators also add two different words: the verb khiến → made/makes and the Pronoun chàng → you.

Kufnerová and Skoumalová (1994) state that if a theatrical text is translated literally, the translator is then the responsible and independent creator who can make adjustments to maintain the peculiarities of the ST without regard to the performability of the text. Dang The Binh’s translation is slightly different from that of Bich Nhu and Truong Tung, combining the two lines into one sentence as follows:

It was the nightingale, and not the lark, That pierced the fearful hollow of thine ear. Tiếng chim đã làm anh hoàng hot là tiếng hòa mi đây, không phải tiếng sơn ca đâu.
Back translation of this translation shows that it is the same as that of Bich Nhu and Truong Tung:

<table>
<thead>
<tr>
<th><strong>Target text</strong></th>
<th><strong>Back translation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tiếng chim đã làm anh hoàng hot là tiếng hoa mi đầy, không phải tiếng Sơn ca đâu.</td>
<td>The bird sound that frightens you is the nightingale’s, not the lark’s.</td>
</tr>
</tbody>
</table>

In contrast to the other translations, the suggested translation does not combine the lines or meaning, but makes it match line by line to the structure of an iambic pentameter form of the ST:

<table>
<thead>
<tr>
<th><strong>Target text</strong></th>
<th><strong>Back translation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Những âm thanh đến bên tai buột xót</td>
<td>The sounds come to ears sharply/fiercely.</td>
</tr>
</tbody>
</table>

Translating metaphor depends on the cultural experience of the translator (Dagut, 1987) because different cultural contexts have different understandings of the meanings of the metaphor (Olivera, 1998). Metaphor in Shakespeare’s writings is a very great challenge for translators. Even though the translators can understand the metaphor, linguistic problems in terms of lexical meaning becomes the barrier limiting the translator to seeking for the most appropriate equivalent in the TT (Nida and Taber, 1982). It is necessary to understand that despite describing the ear, Shakespeare is indeed mentioning Juliet who is thine and fearful about the time of saying goodbye. It is possible for the translators to transfer all of those meanings to the TT in Vietnamese if they are writing a paragraph. To make the translation as short as a line of a poem, however, is impossible in Vietnamese. The suggested translation clarifies the relative pronoun That in the ST to Những âm thanh = the sounds but is unable to maintain the words thine and fearful.

Gender is one of the five factors that Baker (1992) examines equivalence at word level. In Line 4 – Appendix 2, the two translations basically transfer the meaning of the ST but the way they use the pronoun Nó = It is not properly relevant to the personalization She in the ST.

<table>
<thead>
<tr>
<th>Nightly she sings on you pomegranate-tree:</th>
<th>Nó vần hót hàng đèn trên cánh hùm mà chẳng thấy đồ</th>
</tr>
</thead>
</table>

(Line 4 – Appendix 2)

There are two main changes in the Vietnamese translation in comparison to the ST. First, while in the ST the nightingale is personified by using the pronoun SHE, the Vietnamese obtains its
equivalent in a more neutral/less expressive way with the pronoun Nó = it. Second, the translators expand the meaning by adding a clause starting with the relative pronoun mà = that.

This expansion conveys a different image, that Romeo can see, not hear (thày = see) the twitter of the nightingale. The TT makes the audience confused because Juliet is persuading Romeo to believe that the night is till dark and the day has not come, yet she then points Romeo to thày = see the nightingale. In addition, the translation is not relevant in terms of expression: the adverb Nightly = hàng đêm is the confirmation of the night while the verb thày = see is to confirm the day. It is wondered if the translators in this case use the ironical expression thày which means that if Romeo hears the singing of the nightingale, then he can see the truth that the day has come.

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>mà chàng thày dó</td>
<td>that/which you see/hear</td>
</tr>
</tbody>
</table>

This is the translation of Dang The Binh:

Nightly she sings on yon pomegranate tree.

Đêm nào nó cùng hót trên cây lựu dăng kia.

(Line 688-Appendix 1)

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Đêm nào nó cùng hót trên cây lựu dăng kia.</td>
<td>Nightly/Every night it sings on that pomegranate tree.</td>
</tr>
</tbody>
</table>

The primary criterion that the suggested translation applies is to reduce the number of words for creating a form of poem. This line, therefore, is a little bit different from the other translations:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Từng đêm trên cánh lựu hát vang.</td>
<td>Nightly/Every night singing on pomegranate tree.</td>
</tr>
</tbody>
</table>

The suggested translation decides to omit the word she because the audience has been introduced to the nightingale and the lark already in the line above. In addition, although the word that is also omitted, the overall meaning of the line is preserved.
According to Delisle et al (1999), translators can apply different procedures to deal with sentences and smaller units of a certain text. Among the procedures discussed in Chapter II, expansion and addition by using more words to reinforce the sense of the ST are the typical choices used by Bich Nhu and Truong Tung, who sometimes expand and add more words with the intention of making the scenes (in their translation) more romantic. Bassnett (1980) and Gravier (1973) state that although adaptation can be carried out at language level, scenes, and structure, the original ideas of the ST need to be maintained. It seems that this TT should be considered as an adaptation rather than a translation because the two translators have changed the text following their personal point of view, with different style of language but with the expressive meaning of ST is unchanged. For example, in Line 5 – Appendix 2:

| Believe me, love, it was the | Tin em đì, anh thần yêu của em, đó là |
| nightingale. | tiếng hót họa mi |
| (Line 5 – Appendix 2) |

In terms of semantics, the translators expand the meaning of the ST at two points. First, by adding the prepositional phrase *của em* = *of mine*, the audience can feel that Romeo is the possession of Juliet only, not any other’s. Second, they clarify the hidden singing of the nightingale in the English text.

The translation of Dang The Binh, instead of expanding *love* as Bich Nhu and Truong Tung did, chooses the phrase *Believe me* to clarify the meaning:

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anh ơi, cấp tin lời em nói, đó là tiếng họa mi.</td>
<td>Love, believe in what I say, it is the nightingale’s voice.</td>
</tr>
</tbody>
</table>

Newmark (1988a) suggests that using adaptation is a free way to convert the ST culture to the TT culture when translating plays or poetry. Gentzler (1990), in the light of polysystem theories, argues that preserving the cultural features of the ST is also the preservation of the ST traditional forms that help the audience understand the cultural context both in the ST and the TT. It is necessary to remember that the cultural context in *Romeo and Juliet* is the Elizabethan
period when the communication and behaviour of royalty, educated and rich people have strict rules. It is, therefore, also necessary to maintain this atmosphere in the translation. The suggested translation, based on that idea, will change the pronoun Anh to Chàng as follows:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tin Em đi, là Hoa mi, hỏi Chàng!</td>
<td>Believe me, it was the Nightingale, love.</td>
</tr>
</tbody>
</table>

Baker (1992) suggests that the translator can paraphrase using an unrelated word if the translator is able to modify the complex semantic features of the word in the ST. Bich Nhu and Truong Tung, in Line 6 – Appendix 2, add phrases that do not exist in the ST,

<table>
<thead>
<tr>
<th>It was the lark, the herald of the morn,</th>
<th>Không, chính đó là tiếng hót sơn ca, báo hiệu bình mình sắp tới - Roméo thở dài náo ruột</th>
</tr>
</thead>
</table>

(Line 6 – Appendix 2)

First, to express the truth that it is the singing of the lark, not the nightingale, they add the negative word Không = No. Second, to confirm that is the singing of the lark, they add the Adverb chính = exactly. These two additions describe the hurried feeling of Romeo, who believes it is the truth but, deep inside, does not want to believe that the dawn is coming. Third, although Shakespeare does not mention the reaction of Romeo when recognizing the singing of the lark, the translators describe his sad feeling by adding the act of thở dài = sigh along with the adjective phrase náo ruột, which could have the English equivalent sadly. (the Vietnamese language allows Verb + Adj in most cases).

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roméo thở dài náo ruột</td>
<td>Romeo sighs sadly</td>
</tr>
</tbody>
</table>

Fourth, while the singing of the lark is hidden in the English text, it is clarified in the Vietnamese translation tiếng hót = singing/twittering. Fifth, the atmosphere becomes very urgent when the translators add the image of the morn which is coming = sắp tới. Besides, the translators omit the Preposition of = cửa in the TT.
Bich Nhu and Truong Tung, despite using unrelated words to translate this line, also express the prepositional meaning of the ST that, besides helping the audience understand the general sense of the ST, visualise the acts and attitude of the characters.  
In contrast to Bich Nhu and Truong Tung, Dang The Binh adds two exclamative words đây and đâu (these two words have no English equivalents) and brings the phrase Not nightingale of the following line in the ST to the end of this line (Line 6) as follows:

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sơn ca, sữ giả của bình minh đây! Không phải hoa mi đâu.</td>
<td>Lark, the herald of the morn, not Nightingale.</td>
</tr>
</tbody>
</table>

The suggested translation of this line adds the pronoun ké (before the work báo tin) which in the Vietnamese language refers to an unknown person (ké là = stranger) or enemy (ké thù = enemy) with a negative feeling of the speaker. In addition, the suggested translation also takes the phrase Not nightingale of the line 7 – Appendix 2 in the ST to the end of this line (Line 6) to make the sentence logical:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Là Sơn ca, ké báo tin bình mình. Đâu phải Hoa mi.</td>
<td>It was the lark, the herald of the morn, no Nightingale.</td>
</tr>
</tbody>
</table>

Jakobson (1959) argues that translating is the process of coding from one language to another language. Within semantic and syntactic gaps, Jakobson confirms that there is no full equivalence between code units. In some cases, Bich Nhu and Truong Tung have a close semantic translation of the ST but some minor points cannot convey the prepositional meaning that Shakespeare implies. Lines 7, 8 – Appendix 2 are typical examples:

<table>
<thead>
<tr>
<th>No nightingale. Look, love, what envious streaks</th>
<th>chử nào phải hoa mi. Nhìn kia, em yêu, những lòng ánh sáng hơn ghen,</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Line 7 – Appendix 2)</td>
<td></td>
</tr>
<tr>
<td>Do lace the severing clouds in yonder east.</td>
<td>phía trời Đông đằng viên quanh nhữngCum may tan tác</td>
</tr>
<tr>
<td></td>
<td>(Line 8 – Appendix 2)</td>
</tr>
</tbody>
</table>

Firstly, the translators omit the adjective yonder, so the image of the coming dawn in the East is not maintained in the TT:
Secondly, the translators use a general word when describing the clouds which, in the ST, are like the lovers who are separated by the sun and in this situation, everything around them wants to separate the lovers, from the singing of the lark to the streaks in the East. The clouds seem to be, in the same way, divided into different pieces. The Vietnamese equivalent used in this translation tan tác in Vietnamese often describes the separation, the destruction after a storm, and the depression of a family’s funeral.

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>tan tác</td>
<td>Scattered</td>
</tr>
</tbody>
</table>

Dang The Binh combines line 7 and 8 into one sentence:

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Em yêu quý, hãy nhìn kia, ánh hồng ghen với chúng ta đã viên sáng những đam mê đang phải rời nhau ngoài phương Đông.</td>
<td>Darling, look over there, sunlights that are envious of us have covered the clouds which are separating each other in the East.</td>
</tr>
</tbody>
</table>

Because of not intending to translate the ST into a poetic form, it is easier for Dang The Binh to transfer the expressive meanings of the words envious, lace, streaks, and severing. His translation, however, does not match the ST because envious streaks with the meaning of the sunlight that is coming out, is translated to ánh hồng ghen với chúng ta = sunlight is jealous of us.

The suggested translation does not combine those two lines, but keeps them short and rhythmic as a form of a poem. The limitation of the suggested translation in this case is that it cannot convey the expressive meanings of the words envious and severing in the ST:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nhìn, Nàng ơi, những vết sáng đang dâng tràn. Xuyên qua ánh may phía đông Đông kia.</td>
<td>Look, love, the streaks are escalating. Over the clouds in the East.</td>
</tr>
</tbody>
</table>

House (1997) mentions the situational dimensions that require the translator to look for the functional equivalent describing both the meaning of the ST and the ST’s context. Bich Nhu and Truong Tung try to use poetic words and images to describe the romantic love of Romeo and Juliet, but their chosen words do not convey the prepositional and ironic meanings of the ST. For example, in Line 9 and 10 – Appendix 2,
There are three main changes in the TT. First, the two translators use the unrelated word Vàng trăng = the Moon to describe the Night's candles. In other words, the term in Vietnamese in this case has a different referential meaning.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Night's candles</td>
<td>Vàng trăng</td>
<td>the Moon</td>
</tr>
</tbody>
</table>

Second, they use the Couplets strategy that combines two other methods in translating a word (Newmark, 1988b): an unrelated, and more neutral, less expressive word nhật nhòa = fade to choose the equivalent for burnt out.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>burnt out</td>
<td>nhật nhòa</td>
<td>Fade</td>
</tr>
</tbody>
</table>

Third, in the same way as the second case, they also use general, less expressive words rang Đông = dawn to describe jocund day because while the adjective Jocund describes the joyful coming day, in Shakespeare’s idea, it is like a joke for the couple. This ironic meaning in the ST is omitted in the Vietnamese translation.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>jocund day</td>
<td>rang Đông</td>
<td>dawn</td>
</tr>
</tbody>
</table>

Fourth, Bich Nhu and Truong Tung omit the preposition on in the prepositional phrase on the misty mountain tops when translating into Vietnamese. It is this omission that directs the translation to a different expressive meaning from the ST because Shakespeare describes jocund day as coming with the sign from the misty mountain tops, while the Vietnamese translation separates those two images into two different pictures, without any relation.

In contrast to Bich Nhu and Truong Tung, Dang The Binh combines these two lines into one sentence and keeps close to the ST when translating the saying of Romeo (Line 689 – Appendix 1):
The suggested translation tries to keep as close as possible to the ST. In doing so, the word rộn ràng is chosen to express the ironic meaning of the word jocund in the ST. In addition, the phrase night’s candles is fully preserved in the Vietnamese equivalent phrase Những ngọn nến đêm.

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Những ngọn nến đêm đang chảy lụi tan</td>
<td>Night’s candles are burned out</td>
</tr>
<tr>
<td>Và ngày mới đang rộn ràng trên đỉnh núi</td>
<td>And new day is cheering on the top mountain.</td>
</tr>
</tbody>
</table>

Venuti (1995) states that domestication strategy is the naturalization the language of the TT for the audience to feel familiar to the text thanks to the filling of cultural gaps. Bich Nhu and Truong Tung apply domestication in their translation by adding words that the Vietnamese often use in daily communication. In Line 13 – Appendix 2,

Yon light is not daylight, I know it, I:
Không, đồ chẳng phải là ánh bình minh đâu, em biết rõ mà

In terms of semantics, firstly, the translators uses Modulation (Newmark, 1988b) to double the negation by adding Không = No at the beginning of the line. This is the same as the form of expression found in the saying of Juliet at the beginning of Act 3- Scene 5: it is not yet near day. Secondly, to avoid repetition of the word light, they use a more neutral word to replace the Yon light by the pronoun dó = it/that.

Thirdly, using the same method of avoiding repetition of the subject I, they replace this pronoun by using the adverb rõ = clearly. This use of an unrelated word accidentally reinforces the confirmation of Juliet.
According to Newmark (1988b), word for word translation is to translate using common meaning as well as the order of the words in the ST. The translation of Dang The Binh in this line preserves exactly word for word but omits the final pronoun I, which is translated by Bich Nhu and Truong Tung. Dang The Binh, consequently, cannot express the confirmation hidden in the word I in his translation:

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vết sáng kia không phải ảnh binh minh, em biết!</td>
<td>That streak/light is not the dawn light, I know.</td>
</tr>
</tbody>
</table>

The suggested translation follows the structure of the translation of Dang The Binh, but changes the word daylight to ánh mặt trời = sunlight:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vết sáng kia dẫu phải ảnh mặt trời, Em biết!</td>
<td>Yon light is not sunlight, I know.</td>
</tr>
</tbody>
</table>

Metaphors are translatable but pose an interlinguistic inequivalence (Newmark 1988a, 1988b; Toury 1985, 1995; Alvarez, 1991; and Broeck, 1981). Line 14 – Appendix 2 is also another example of using metaphorical words that are not relevant to the original meaning of the ST.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meteor</td>
<td>văn thạc</td>
<td>white cloud</td>
</tr>
</tbody>
</table>

Besides, the Vietnamese word trời = sky cannot be the equivalent of the sun.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>the sun</td>
<td>trời</td>
<td>Sky</td>
</tr>
</tbody>
</table>

Moreover, the Vietnamese verbal phrase gửi xuống = send down has no similar meaning to the English verb exhal'd.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>exhal'd</td>
<td>gửi xuống</td>
<td>send down</td>
</tr>
</tbody>
</table>

In addition, the translators omit the relative pronoun that in the Vietnamese translation, which causes the interruption of a continuous sense in the English text. This omission, along with
using unrelated words paints a different picture with only white clouds in the sky. There is no streak, no yon light far in the east horizon.

Baker (1992) suggests the term *referential equivalence* when describing the words referring to the same thing in the real world, which brings the same image to both the ST and TT audience.

The translation of Bich Nhu and Truong Tung, on the other hand, cannot preserve the *referential equivalence* of the word *meteor* in the ST. It could be acceptable if cultural differences between the two countries (England and Vietnam) consider *meteor* as two different referents. This word, however, is popular to all Vietnamese with the equivalent *sao bằng*. The suggested translation, therefore, tries to counteract this mistake by using the exact word for *meteor*. In addition, the suggested translation chooses another word for the phrase *the sun* in the ST by using *vàng Dương*, which is poetically used in Vietnamese to describe the Sun.

According to Newmark (1988b), the language of a dramatic text is specific and peculiar. The translator, therefore, should focus on the verb to demonstrate the acts of characters instead of paying attention to descriptive and explanatory aspects. While sentences in dramatic texts in general, and in *Romeo and Juliet* in particular, are comprehensible and unfinished, Bich Nhu and Truong Tung, as well as Dang The Binh sometimes combine two lines in the ST to translate them in one sentence in the TT, which changes the ST to a prose narrative. For example, in Line 15 – Appendix 2,

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Là sao bằng do vang Dương thọ ra</td>
<td>It is some meteor that the sun exhal’d</td>
</tr>
</tbody>
</table>

Bich Nhu and Truong Tung omit the adverbial phrase *this night* in the Vietnamese translation. With the Vietnamese language, however, when mentioning *đuốc = torch-bearer*, people immediately think about the night. Therefore, in this case, it is hidden. They also omit the linking word *And*. Besides, they also avoid repeating the pronoun *thee* which appears twice in the English.
The translation of Bích Nhu and Trương, despite omitting two words shown in the model above, preserves the key connotative meaning of the ST. Dang Thế Bình makes the translation of these two lines clear by combining them into one sentence in the TT as follows:

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>để làm ngon được đầu anh tới Mantua</td>
<td>To be a torch leading you to Mantua</td>
</tr>
</tbody>
</table>

These two lines caused the researcher the greatest difficulty when translating Act 3 – Scene 5, and it took nearly four years to understand the ST because Shakespeare changes the order of words by bringing the object *thee* and the adverbial phrase *this night* to the beginning of the line. The researcher finally decided to bring the verb *light* to the end of the first line, and then keep close to the ST:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sẽ là ngon được trong đêm sáng Con đường đưa Chàng đến Mantua</td>
<td>It is the torch in the night lighting The way leading you to Mantua</td>
</tr>
</tbody>
</table>

Baker (1992) suggests that if the word in the ST has no lexicalised item in the TT, using unrelated words to translate it is a possible option in order to unpack the denotative meaning of the ST. The translation of Bích Nhu and Trương Tùng in Line 16 – Appendix 2 matches Baker’s suggestion, but they are certainly not able to preserve the whole ST’s prepositional meaning.

<table>
<thead>
<tr>
<th>Therefore stay yet; thou need’st not to be gone.</th>
<th>Nên lại chút nữa, anh cần chỉ phải với.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Line 16 – Appendix 2)</td>
<td>(Line 16 – Appendix 2)</td>
</tr>
</tbody>
</table>

Firstly, in the Vietnamese translation the translators omit the Adverb *Therefore* which functions as a linking word to match the previous ideas within this line. With this omission, the continuousness of the writer’s idea is not maintained.

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nên lại chút nữa, anh cần chỉ phải với.</td>
<td>Stay some more moments, you don’t need to hurry.</td>
</tr>
</tbody>
</table>

Secondly, the following two words that the translators use are not related to the ST:

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Yet</em></td>
<td>chút nữa</td>
<td>some moments</td>
</tr>
<tr>
<td><em>Gone</em></td>
<td>vời</td>
<td>Hurry</td>
</tr>
</tbody>
</table>
These two changes do not keep close to the ST but the context and meaning are still maintained. In Dang The Binh’s translation of Juliet’s saying, Line 690 – Appendix 1, the translator does not separate his translation line by line as in the ST, but turn it into a narrative, which objectively has the effect of combining and expressing the ST in an open, expressive way. Translating the following line in a different way from Bich Nhu and Truong Tung, Dang The Binh on the one hand, keeps close to the ST with the first part Therefore stay yet = Anh hãy ở lại, and on the other hand, paraphrases the second part of the line Thou need’st not to be gone = chưa đến lúc anh phải ra đi = it is not the time for you to go.

<table>
<thead>
<tr>
<th>Therefore stay yet. Thou need’st not to be gone.</th>
<th>Anh hãy ở lại, chưa đến lúc anh phải ra đi.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Line 690 – Appendix)</td>
<td></td>
</tr>
</tbody>
</table>

Although both translations of Bich Nhu and Truong Tung, and Dang The Binh do not adhere closely to the ST in terms of lexical meaning, they express the general idea of the speaker. The suggested translation, on the other hand, besides wanting to keep closer to the ST’s expressive meaning, change the words in the TT so that the audience is able to feel the insistence and urging of Juliet to Romeo:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thế nên Chàng ở lại, đừng với rồi xa.</td>
<td>Therefore you stay, don’t hurry to leave (me).</td>
</tr>
</tbody>
</table>

In fact, in this case, Juliet uses her soft voice to insist that Romeo stays with her for a little bit longer. It is not an imperative asking Romeo to stay, which is the thinking of the audience when listening to the translations of the three translators above because they use the word Hãy that is an imperative word in the Vietnamese language. The suggested translation, moreover, chooses the word rời xa = leave instead of using the exact Vietnamese equivalent of gone = ra đi in the ST. The researcher believes that the word rời xa = leave is correctly the denotative meaning of the ST and expresses the hurt inside Juliet and Romeo at the time of saying goodbye.

Nida and Taber (1982) state that dynamic equivalence allows the translator to find the word that fits both ST and TT cultures. In fact, word choice is highly important task for the translator because it can block the original meaning if the chosen word cannot unpack what the prepositional meaning is in the ST; but, with a wise choice, the translation can describe the scene in a more animated and attractive way. In Line 17 and 18 – Appendix 2,

<table>
<thead>
<tr>
<th>Let me be ta’en, let me be put to death;</th>
<th>Dù anh có bị bắt, dù anh phải chết,</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Line 17 – Appendix 2)</td>
<td></td>
</tr>
</tbody>
</table>
In terms of semantics, the translators use a dynamic and more expressive word \( \textit{bát} = \text{caught/attacked} \) to set the Vietnamese equivalent for the verb \( \textit{ta'en} = \text{taken} \).

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \textit{ta'en} )</td>
<td>( \textit{bát} )</td>
<td>( \text{caught/attacked} )</td>
</tr>
</tbody>
</table>

The translators’ word choice in this case brings a clearer image to the audience than the work \( \textit{ta'en} \) in the ST because \( \textit{ta'en} \) is not as aggressive as \( \textit{bát} = \text{caught/attacked} \). Besides, the translators again use a more expressive word \( \textit{phải} = \text{must be} \) as a rendering of the verb \( \textit{put} \) because while \( \textit{be put} \) expresses that Romeo is passive, the word \( \textit{phải} = \text{must be} \) shows the courage of Romeo who is ready to die even though there is no choice for him and death is compulsory.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \textit{be put} )</td>
<td>( \textit{phải} )</td>
<td>( \text{must be} )</td>
</tr>
</tbody>
</table>

Dang The Binh applies Modulation strategy (Newmark, 1988a) to change the agent of the act in the line by mentioning \( \textit{họ} = \text{they (the Capulets)} \):

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{Ok, let them catch, let them kill.} )</td>
<td></td>
</tr>
</tbody>
</table>

Nida and Taber (1982) assert that within dynamic equivalence, there are some changes in terms of figures of speech but the message of the ST is faithfully preserved. Catford (1965) argues that the translator can apply shifts in terms of structure, class, unit and intra-system in the translation to transfer the original message. The translation of Dang The Binh still maintains the courage of Romeo and describes the aggressiveness of the Capulets by using the word \( \textit{giết} = \text{kill} \) instead of \( \textit{death} \) as in the ST.

In contrast to the translators above, the suggested translation maintains fully the structure, as well as the lexical meaning:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{Let me be ta'en. Let me be put to death.} )</td>
<td></td>
</tr>
</tbody>
</table>

According to Baker (1992), collocational meaning prevents the translator from giving the exact equivalent for a certain word because different geographical areas, countries, and cultures understand the word from their own perspective. In line 18 – Appendix 2, the word \textit{content} in the phrase \textit{I am content} does not carry its denotative meaning \textit{happy with} but \textit{ready (to welcome the death)},
The ST should be understood to say that Romeo is pleased with his decision (that he will stay even though he is going to be killed). This connotative meaning is not expressed in the translation of Bich Nhu and Truong Tung:

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>anh cùng vui lòng vì em đã muốn thế.</td>
<td>I am happy because you want it.</td>
</tr>
</tbody>
</table>

Vinay and Darbelnet (1995a) state that ambiguity in translation is problematic and unavoidable because the translating process relates to humans and the multilayer meaning of languages. Both lexical and structural ambiguities cause difficulties and misunderstandings for the audience, who perceive the TT in different ways. The translation of Bich Nhu and Truong Tung of this line is ambiguous and the audience will be confused, because they do not understand why Romeo suddenly feels happy and why Juliet wants Romeo to be ta’en. The phrase *thou wilt have it so* in the ST is understood to indicate that Juliet and Romeo are brave with no fear of death, while the Vietnamese translation cannot express this connotative meaning. The same as Bich Nhu and Truong Tung, Dang The Binh cannot bring the connotative meaning of this line into his translation:

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anh sẽ vui lòng, vì đó là ý muốn của em</td>
<td>I will be happy because it is your wish.</td>
</tr>
</tbody>
</table>

The translation of Dang The Binh makes the audience think that Juliet is such a senseless girl because the phrase *ý muốn của em* = *your wish* can be understood that Juliet is not sympathy for the dangerous situation of Romeo who is being chased by the Capulets.

Within the analysis above and to avoid those ambiguities, the suggested translation replaces the word *content* by the word *chấp nhận* with the meaning of *accept*:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ta chấp nhận, và Nàng sẽ như thế</td>
<td>I accept, and you will have it so</td>
</tr>
</tbody>
</table>

Baker (1992) states that omission seems to be drastic but it is not really harmful in some contexts if the word or expression of the ST is not vital enough to develop. In other words, partial omission is sometimes acceptable, but full omission is unacceptable because it makes the TT unreliable. Bich Nhu and Truong Tung fully omit the following four lines in their
Vietnamese translation, which takes away the opportunity for a Vietnamese audience to understand the full ideas of the text, especially those for who cannot read the English original.

<table>
<thead>
<tr>
<th>Vietnamese</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vết sáng mờ kia đầu phải ảnh mặt của bình mình, đó chí là tia phân chiếu của vọng trần át Hằng. Tiếng hót vang bầu trời trên đầu chúng ta cùng chẳng phải tiếng sơn ca.</td>
<td>That fading light is not the eye sight of the dawn; it is the reflex of Cynthia’s forehead. The twitter in the sky above our heads is not from the lark.</td>
</tr>
</tbody>
</table>

These lines are the evidence that Romeo is lying to himself and to Juliet in believing that the night is still continuing and the day has not come yet. The more Romeo lies, the more pain the audience can feel together with the couple. By not translating these lines, it is wondered if the two translators intentionally or unintentionally bypassed them. On the other hand, a Vietnamese audience cannot feel like an English audience what Shakespeare is describing, that everything seems to be against Romeo and Juliet. Even though Romeo is trying to persuade himself that morning’s eye is just the reflex of Cynthia’s brow, the truth is that it is the sunlight. The lark’s notes beating is indeed described as the urge forcing Romeo to leave. No matter whether Bich Nhu and Truong Tung consciously and unconsciously omit the four lines, the TT and the audience will be affected by those losses.

Dang The Binh, on the contrary, gives a full translation of these lines in which he makes some changes in terms of semantic features, for example, brow is translated to vừng trán = forehead, and pale is omitted.

Based on the analysis above, the suggested translation intends to preserve line by line following the structure of the ST:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ta sẽ nói: Vết sáng xa không phải ảnh mặt trời</td>
<td>I’ll say yon grey is not the sunlight</td>
</tr>
<tr>
<td>Là lấp loang ánh Nguyệt đang chiếu mọi</td>
<td>It is the Moonlight sparkling</td>
</tr>
<tr>
<td>Chẳng phải chim Sơn ca đang từng hồi giã gọi</td>
<td>It is not the lark’s notes urging</td>
</tr>
<tr>
<td>Dưới vòm trời với vơi bao la</td>
<td>In the vaulty heaven so high</td>
</tr>
</tbody>
</table>

There is still an omission of the word pale in the suggested translation, which, according to the researcher, is unavoidable because the translated text is trying to use few words and keep a poetic form.
Using an unrelated word in a translation can partially preserve and unpack the complex meaning of the ST (Baker, 1992). The same way as Dang The Binh, Bich Nhu and Truong Tung use many unrelated words when translating into Vietnamese, which causes misunderstanding to the audience. For example, in Line 24 – Appendix 2,

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>I have more care to stay than will to go</td>
<td>Anh thiết tha muốn ở lại hôm là mong ước ra đi</td>
<td></td>
</tr>
</tbody>
</table>

The translators paraphrase by adding unrelated words. While the meaning in the ST shows that Romeo feels safe when being besides Juliet (have more care), the TT expresses different thinking of Romeo, that he heartily wants = thiết tha muốn to stay beside Juliet.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>have more care</td>
<td>thiết tha muốn</td>
<td>heartily wants</td>
</tr>
</tbody>
</table>

However, care is an ironical word of Shakespeare in the ST. According to the OED, the word care besides having the meaning of to have a care, take a care has the other meaning of a burdened state of mind arising from fear, doubt, or concern about anything; solicitude, anxiety, mental perturbation, anxieties, solicitudes.

The translation of Dang The Binh in this line is similar:

<table>
<thead>
<tr>
<th>Vietnamese</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anh thiết tha muốn ở lại nơi đây, chẳng còn lòng nào cất bước.</td>
<td>I heartily want to stay here, no need to go.</td>
</tr>
</tbody>
</table>

(Line 691 – Appendix)

The OED explains that the other meaning of the word care was first used by Shakespeare in Henry VI written after 1616, while Romeo and Juliet must have written between 1591 and 1596 (British Library, nd). This period was also the time when Shakespeare introduced the play Love’s Labour’s Lost in which Shakespeare used the word care with the meaning of safety. The suggested translation, therefore, takes safety as the equivalent of care:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ta có nhiều bình an khi ở, hôm đi xa</td>
<td>I have more safety when staying than leaving</td>
</tr>
</tbody>
</table>

Newmark (1988a) discusses that Addition is used to add information to the cultural-bound word or phrase and Expansion is to change the ST meaning from implicit to explicit. These two procedures occur in many places in the translations of Romeo and Juliet. In Line 25 – Appendix 2 of Bich Nhu and Truong Tung,
Romeo’s courage and readiness for facing death are described by using the imperative form which makes the voice of Romeo very clear-cut and heroic. This becomes so tender in the saying of Romeo in the TT when the translators add the exclamative word ơi = dear. Romeo, in this case, is weak, and gives up his life for death. The translators also expand the meaning by adding the phrase Thôi thì = Ok then. Furthermore, they combine two English words come and welcome into only one Vietnamese equivalent dép.

Juliet with the same feeling as Romeo, is very courageous to will the death Juliet wills it so. This part is fully omitted in the Vietnamese translation.

In the translation of Dang The Binh, the line is expanded as follows:

<table>
<thead>
<tr>
<th>Vietnamese</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tất thân hối, cũ lại đây, ta vui lòng chờ mĩ, vì nàng Juliet muốn như vậy</td>
<td>Death, come here, I am happy to wait for you, because Juliet wants so.</td>
</tr>
</tbody>
</table>

The translator adds the adjective vui lòng = happy and conjunction vì = because to clarify the meaning of the ST. This is the way that the translator accounts for the word welcome in the ST. It is necessary to remember that Romeo in this case is trying to encourage himself not to be scared of death. His voice must be heroic and brave, so the words that Bich Nhu and Truong Tung, as well as those Dang The Binh uses, such as Thôi = Then, hồi = dear make the audience feel that Romeo is giving up, giving his life over to death. The researcher wants to keep the voice of Romeo in his real attitude: strong and fearless (even though deep inside he is nervous and scared):

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cứ dép đây, cái chết, Ta và Juliet chào dép</td>
<td>Come here, death, I and Juliet welcome you</td>
</tr>
</tbody>
</table>
Both translations of Bich Nhu and Truong Tung, and Dang The Binh have the same expression for the following line,

| How is’t, my soul? let’s talk; it is not day. | Hãy trò chuyện với nhau đi, em yêu, bởi ngày vẫn chưa rằng |

(Line 26 – Appendix 2)

The translators, firstly, omit fully the first part of the line *How is’t, my soul?* This deletes the contractory feeling of Romeo who knows the truth that the day and death are coming, but tries not to believe it. How pity they are, Romeo and Juliet!

Secondly, the translators expand the meaning by adding some more words to make the conversation more romantic. In the Vietnamese translation, they add *em yêu = love; bởi = because; and rằng = come.*

The translation of Dang The Binh explains the phrase *let’s talk* with the same expression as that of Bich Nhu and Truong Tung:

<table>
<thead>
<tr>
<th>Vietnamese</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hãy trò chuyện với nhau đi, em yêu, bởi ngày vẫn chưa rằng</td>
<td>My soul, let’s talk, night hasn’t gone.</td>
</tr>
</tbody>
</table>

In the ST, Romeo encourages himself by saying *let’s talk* with the meaning of asking his soul and his heart to believe in the fact that the day has not come yet while the TT in both translations express the urge of Romeo to Juliet to continue talking together. The suggested translation has solved this misunderstanding for the audience as follows:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hãy lòng này, hãy nói: Đêm chưa qua!</td>
<td>My soul, let’s talk, night hasn’t gone.</td>
</tr>
</tbody>
</table>

The suggested translation also modulates the phrase *it is not day* in the ST by using the phrase *Đêm chưa qua = night hasn’t gone* which has the same meaning and matches the ending syllable *a* of the previous line.
Addition can occur in various places in the TT (Newmark, 1988a). In Line 27 – Appendix 2, the audience of the TT when accessing the translation of Bich Nhu and Truong Tung, will visualise a quite tearful scene:

| It is, it is: hie hence, be gone, away! | Trời đã sáng, trời đã sáng rồi! -Juliette eốt bằng hoảng bạtkhốc núc nờ- Anh hãy đi đi! Trgün xa chỗ này. |

(Line 27 – Appendix 2)

In terms of semantics, firstly, the translators expand and clarify the hidden meaning in the English original that when Juliet says *It is, it is*, it means the day has come, the sky has become bright. They add the adjective *sáng* = bright.

In terms of semantics, secondly, they also make the meaning clearer by adding the subject *Anh* = you in the Vietnamese translation which is not mentioned in the English text.

In terms of semantics, thirdly, they add the adverbial phrase *chỗ này* = this place to make the meaning clearer for Vietnamese readers.

In terms of semantics, fourthly, to explain the feeling of Juliet, the translators expand the line by adding this explanation:

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Juliette chột bằng hoảng bạt khóc núc nờ</em></td>
<td><em>Juliet shockingly sobs</em></td>
</tr>
</tbody>
</table>

This addition conveys a completely different image regarding Juliet’s feelings in this situation. She is actually worried about the safety of Romeo. In the original, there is no tear-drop on her face. The tears, if they occurred, must be in silence because the couple are staying together illegally. Juliet cannot make her cry out loud = *khóc núc nờ*.
Dang The Binh clarifies the ST in his translation of this line (Line 692 – Appendix):

\[
\begin{array}{|c|c|}
\hline
\text{Target text} & \text{Back translation} \\
\hline
\text{Trời dã sáng rồi! Anh ơi, đi, đi ngay đi} & \text{It is day already, it is day already!}
\text{Darling, go go, go right now} \\
\hline
\end{array}
\]

Besides keeping close to the ST, Dang The Binh maintains the repeated structure as in the ST. Especially, he repeats the word \(đi\) = go, three times\(^{100}\) in his translation, which strongly highlights the urgency of the situation.

The researcher believes that the audience was informed of the day hidden in the word \(it\) already, so the suggested translation does not clarify that word. In addition, the suggested translation tries to keep parallel with the ST in terms of word order as well as lexical meaning:

\[
\begin{array}{|c|c|}
\hline
\text{Suggested translation} & \text{Back translation} \\
\hline
\text{Thời đến rồi! Đến rồi! Chàng mau trốn xa} & \text{It has come, has come! You hide away right now} \\
\hline
\end{array}
\]

Crystal (2010) comments that language of Shakespeare is so literary and poetic that it challenges with unknown vocabulary and sentence structures. Shakespeare’s language is a great challenge to the Vietnamese translators who understand what Shakespeare says but the language itself prevents them from conveying all layers of meaning in the ST. For example, in Line 28 – Appendix 2:

\[
\begin{array}{|c|c|}
\hline
\text{It is the lark that sings so out of tune,} & \text{Chính song ca vũ chất cao tiếng hót lạc diệu, nhói tai} \\
\text{Straining harsh discords and unpleasing sharps.} & \text{(Line 28 – Appendix 2)} \\
\hline
\end{array}
\]

Bich Nhu and Truong Tung paraphrase by using less expressive words as the Vietnamese equivalents when describing the singing of the lark \(nhói tai\) which, in this situation, can be matched to the words \(discords + sharps\) only. Therefore, in the meantime, they omit other words: *Straining harsh + unpleasing* which make the singing of the lark less painful.

\(^{100}\) \(đi\) in \(ngay \, đ\) = right now.
Despite adding some more words in his translation, Dang The Binh’s TT has the same expression as the one of Bich Nhu and Truong Tung. In other words, Dang The Binh is not able to convey the meaning of the phrases Straining harsh, discords and unpleasing into the Vietnamese translation:

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dừng là con sơn ca đang rất tiếc hót lạc điều; giọng nó mới chơi tai làm sao!</td>
<td>It is the lark singing out of tune; how sharp it is to the ear!</td>
</tr>
</tbody>
</table>

The suggested translation intends to express the real unfriendly voice of the lark, so the word *sing* is no longer equivalent to *hót* = twitter but *gào* = cry/shout. In addition, the researcher preserves all the words Straining harsh, discords and unpleasing sharp in the suggested translation:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tiếng Sơn ca đang gào lên buột nghèo Thất sắc nhơn, thống nó và cái vá.</td>
<td>The lark is crying <strong>fiercely</strong> Unpleasing sharps, straining harsh discords</td>
</tr>
</tbody>
</table>

Wordplay in Shakespeare is always considered as the author’s own art that is a uniqueness in literature (Mahood, 1988; Wells, 1986; Bolton, 1992). Even though the translators are able to recognise the way Shakespeare is playing with words, the differences between English and Vietnamese cannot express the propositional meaning of the ST. In line 29 – Appendix 2:

Some say the lark makes sweet division;

(Có người cho rằng tiếng hót sơn ca rất thành thơ, êm đềm, đề chao dón bình mình)

(Line 29 – Appendix 2)

Bich Nhu and Truong Tung use unrelated words to translate the ST. First, although *thành thót* = pure, *êm đềm* = gentle are the adjectives to describe the singing of the lark, they do not express its sweet voice which conveys the love inside.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweet</td>
<td>thành thót, êm đềm</td>
<td>pure, gentle</td>
</tr>
</tbody>
</table>
Second, the division which conveys the meaning melody, is a pun used by Shakespeare who intelligently sends the divide = separation into this word. The sweet singing now separates the lovers. The translators use tiếng hót = singing, which has no relation in terms of meaning to give the Vietnamese equivalent of division. Besides, they omit Shakespeare’s intention of using a pun in this case. Su (1994: 34) has found that lexical ambiguity is the method that Shakespeare uses to embed two or more possible meanings into one word, which are purely derived from two main sources: ‘polysemy and homonymy’. In fact, the structure of division shows how wonderful his talent is in choosing language Division = Melody – Giai điệu. With the surface meaning, the sentence can be simply understood: The lark sings sweetly - Chim Sơn ca hót tiếng ngọt ngào. However, in terms of word structure, Division is the combination of these two free morphemes:

\[
\text{Division} = \text{Melody} + \text{Divide} = \text{Giai điệu} + \text{Chia ly (separation)}
\]

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Division</td>
<td>tiếng hót</td>
<td>Singing</td>
</tr>
</tbody>
</table>

Third, Bich Nhu and Truong Tung expand the meaning in the Vietnamese translation by describing the function of the lark’s singing để chào đón bình minh = to welcome the dawn/morn which does not exist in the English text.

Bich Nhu and Truong Tung use the same procedure in translating Line 30 – Appendix 2,

This doth not so, for she divideth us.  
Không phải thế đâu, vì nó khiến đối ta ngần cách và dưới chàng rời khỏi nơi đây

(Line 30 – Appendix 2)

The main difference between the two texts is that the translators expand the meaning by adding a verb phrase at the end of the line dưới chàng rời khỏi nơi đây = throw you out of here which, despite having no equivalent in the English, explicitly describes the connotative meaning that Shakespeare plays with in the word division.

Dang The Binh, on the other hand, combines Line 29 and 30 into one sentence, which allow the translator to explain the expressive meaning of the word division in the ST:
Despite paraphrasing the word *division* to explain the meaning, Dang The Binh is not able to unpack the propositional meaning that Shakespeare plays with the word. The researcher agrees that Vietnamese does not have any equivalent that suits both the polysemic and homonymic meanings of Shakespeare’s *division*. The suggested translation, therefore, is not successful in conveying this type of meaning of the ST:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Em nghe rằng Sơn ca hát véo von mọi gó</td>
<td>I’ve heard that the Lark sings sweetly and attractively</td>
</tr>
<tr>
<td>Sao bây giờ lại chia cắt đôi ta?</td>
<td>Why does it divide us now?</td>
</tr>
</tbody>
</table>

The translation of Bich Nhu and Truong Tung does not include Line 31, 32, 33, 34 and 36:

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line 31</td>
<td>Some say the lark and loathed toad change eyes,</td>
</tr>
<tr>
<td>Line 32</td>
<td>O, now I would they had changed voices too!</td>
</tr>
<tr>
<td>Line 33</td>
<td>Since arm from arm that voice doth us affray,</td>
</tr>
<tr>
<td>Line 34</td>
<td>Hunting thee hence with hunt’s-up to the day.</td>
</tr>
<tr>
<td>Line 36</td>
<td>More light and light; more dark and dark our woes!</td>
</tr>
</tbody>
</table>

While Bich Nhu and Truong Tung omit some lines in the ST, Dang The Binh keeps every line in his translation,

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line 31</td>
<td>Some say the lark and loathed toad change eyes.</td>
</tr>
<tr>
<td>Line 32</td>
<td>Oh, now I would they had changed voices too,</td>
</tr>
<tr>
<td>Line 33</td>
<td>Since arm from arm that voice doth us affray, Hunting thee hence with hunt’s-up to the day.</td>
</tr>
<tr>
<td>Line 36</td>
<td>O, now be gone. More light and light it grows.</td>
</tr>
</tbody>
</table>

There is one line in the translation of Dang The Binh unmatched with the ST:

<table>
<thead>
<tr>
<th>Target text</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>nò Như tiếng khen phượng sán dưới bất anh rồi khỏi nơi đây.</td>
<td>It is like the sound of hunters asking you to leave here</td>
</tr>
</tbody>
</table>
In fact, the ST *hunt’s up the day*, with the meaning that the hunters of the Capulets are happier and more aggressive when the day comes because it helps them to find Romeo more easily, is fully omitted in the translation. The TT does not express the wordplay of Shakespeare in the phrase *hunt’s up* whose meaning is not simply a *welcome*, but chasing and arresting. The suggested translation based on analysis of the translations of Bich Nhu and Truong Tung, and Dang The Binh, has tried to convey as close as possible all the meanings in the ST:

<table>
<thead>
<tr>
<th>Suggested translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ai dò bảo Cóc đa đôi mắt đẹp cho Son en</td>
<td>Someone says Frog changed beautiful eyes with Lark,</td>
</tr>
<tr>
<td>Sao bây giờ không đôi luôn giương nổi?</td>
<td>Why don’t they change their voices now?</td>
</tr>
<tr>
<td>Tức tiếng hót làm ta đao đất tay rồi tay</td>
<td>Since that voice doth us affray from arm to arm,</td>
</tr>
<tr>
<td>Và những kẻ sẵn tìm chúng dùng vui đón ban ngày</td>
<td>Those hunting you are hence with hunt's-up to the day,</td>
</tr>
</tbody>
</table>

Despite using different means of expression, Bich and Truong Tung bring the meaning of the English original in the Vietnamese translation of Line 35 – Appendix 2:

<table>
<thead>
<tr>
<th>O, now be gone; more light and light it grows.</th>
<th>Bây giờ anh hãy đi đi! Anh sáng đã lên cao rồi!</th>
</tr>
</thead>
</table>

(Line 35 – Appendix 2)

There is, however, one point of difference in the Vietnamese translation, that they add *cao = high* to describe the day has come already.

```
light and light

Ánh sáng
```

When Juliet suddenly realises that the day has come already, her mind now wins her heart and she urges Romeo to leave and hide away. That is the reason why Shakespeare uses the imperative phrase in the ST *O, now be gone* to express Juliet’s clear-cut thought. The translation of Bich Nhu and Truong Tung changes this imperative mode to a statement by adding the Subject *Anh = you*, which prevents the audience from sensing the clear-cut feeling of Juliet in this case. The translation of Dang The Binh has the same expression as Bich Nhu and Truong Tung: *Anh ơi, anh đi đi! Oh darling, you go go*. Dang The Binh combines two words *light* and *it* in the ST into the expression: *Trời mỗi lúc mặt sáng = it is brighter every moment*.

The ST describes that the light now is like the flood rising so quickly and going to drown the couple. The suggested translation, therefore, uses the phrase *dâng đầy = rise up* to describe the coming light of the day. In addition, the suggested translation preserves the imperative structure as in the ST:
While the translation of Bich Nhu and Truong Tung does not have the saying of Romeo in Line 36 – Appendix 2, Dang The Binh translates this line from a statement in the ST to a question in the TT as follow:

<table>
<thead>
<tr>
<th><strong>Suggested translation</strong></th>
<th><strong>Back translation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Thồi đi mau, ánh sáng đang đăng đằng đây.</td>
<td>O, be gone quick, the light is rising up.</td>
</tr>
</tbody>
</table>

Romeo in the ST finally believes that the day has come already. With Romeo, it is the truth, which is written in the form of a statement for confirmation by Shakespeare. The translation of Dang The Binh makes the audience think that Romeo still questions himself. The researcher understands that the light is now considered as the enemy to Romeo and Juliet whose woes and fates are cornered without any direction to escape. The suggested translation, therefore, uses the phrase **bủa vây = surround** to describe the phrase **more dark and dark** in the ST:

<table>
<thead>
<tr>
<th><strong>Suggested translation</strong></th>
<th><strong>Back translation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>More light and light, more dark and dark our woes!</td>
<td>Mối lúc một sáng ử? Nỗi đau thương của chúng ta mới lúc một chìm thêm vào tâm tôi.</td>
</tr>
<tr>
<td></td>
<td>Is it brighter every moment? Our pain is sinking to the darkness.</td>
</tr>
</tbody>
</table>

Any unnecessary omission is the damaging to the ST. Therefore omitting key words, long phrases and a whole paragraph is such a disaster because this problem shows the lack of appreciation of the ST and ST’s author, as well as the lack of ability of the translator. With the omission of the five lines above, the audience of the TT cannot know the English folk story of changing eyes and voice between the lark and the toad, visualise the hurried situation when Capulets’ people are hunting Romeo, and understand how bad the couple’s ‘dark woes’ are.

Generally speaking, there are four main points to conclude about the translation analysed above of Bich Nhu and Truong Tung. Firstly, the translators only translate from poem to prose in order to express as much as possible the original meaning. While Act III – Scene 5 of Shakespeare is in the form and rhythm of iambic pentameter, Bich Nhu and Truong Tung’s translation is just prose. Secondly, the omissions in the translation in which some lines are fully omitted, have caused information gaps for the audience that cannot be filled if the audience does not have opportunity or is unable to read the ST in its original language. Omission, in my opinion, is a crime not only to the text writer, but also to the audience over generations because, even though to translate as fully as possible is really difficult, to drop the full meaning of lines or paragraphs
is no different to destroying the ST. Thirdly, as Baker (1992) suggests, the translator should focus on evoked meaning when dealing with regional, social, temporal, geographical dialects; the way of using pronouns referring to Romeo as anh and Juliet as em is not compatible with the original context. Anh and Em are used among modern couples, while in Shakespeare’s Romeo and Juliet the regality should be maintained. Fourthly, misinterpreted or miscommunicated equivalents and unoriginal additions change the meaning of the ST in some parts. In fact, Vietnamese readers can never know that stars are sparkling because night’s candles is replaced by Vàng trăng = the Moon (Line 9 – Appendix 2); or they visualise that Romeo is sadly sighing = Roméo thở dài não ruột (Line 6 – Appendix 2) and Juliet is nervously bursting into tears = Juliette chợt bàng hoàng bất ngờ nức nở (Line 25 – Appendix 2), which does not exist in the ST. The SL reader, when perceiving the text from the translation, would visualise a romantic scene full of tears in the period of saying goodbye of the couple. That supposed scene is true to the motif of tragic loves ending in separation. Conversely, the ST has no tear but the hurry of the couple when the day is coming. The question to be asked here is whether Bich Nhu and Truong Tung had referenced the translation of Dang The Binh before starting their own translation, because many lines in the Appendix 2 have the same expressions as the translation of Dang The Binh. The translation of Bich Nhu and Truong Tung, however, omits some lines in the ST while that of Dang The Binh, despite in some cases excessively diverging from the ST meaning, keeps close to the original, at least in terms of lines and structure.

5.2. An overview on the suggested translation
The priority in this suggested translation is how to maintain the poetic form with fewer words but still keep close to the ST meaning as much as possible. Fewer words in comparison to the translation of Bich Nhu and Truong Tung, and of Dang The Binh does not mean that my translation tries to keep the main ideas and omit the unnecessary ones, but makes it parallel line by line (one English line – one Vietnamese line). In other words, the suggested translation is a mixture of different approaches. Firstly, it is a more semantic approach (Newmark, 1988a) because the translation attempts to maintain the ST’s words. Secondly, it is also a more formal equivalence (Nida, 1964) since the translation tends to preserve the language used in Elizabethean period and its evoked meaning. Thirdly, the TT can be considered as a more overt translation (House, 1997) with the preservation of the ST context. Besides that, in terms of poetic-ness, I also try to make the translation more romantic by focusing on the rhythm of matching ending syllables of lines. In addition, personal pronouns are changed by using chàng for Romeo and nàng for Juliet in the conversation between the lovers so as to convey the atmosphere, context of the regality from the ST to the translation. The following is my translation:
ROMEO & JULIET (Act III – Scene V)
William Shakespeare

Enter Romeo and Juliet above, at the window

Juliet

Wilt thou be gone? it is not yet near day:
It was the nightingale, and not the lark(1),
That pierced the fearful hollow of thine ear;
Nightly she sings on yon pomegranate-tree:
Believe me, love, it was the nightingale.

Romeo

It was the lark, the herald of the morn,
Not nightingale: look, love, what envious streaks
Do lace the severing clouds in yonder east:
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.
I must be gone and live, or stay and die.

Juliet

Yon light is not day-light, I know it, I:
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
And light thee on thy way to Mantua:
Therefore stay yet; thou need'st not to be gone.

Romeo

Let me be ta'en, let me be put to death;
I am content, so thou wilt have it so.
I'll say yon grey is not the morning's eye,
'Tis but the pale reflex of Cynthia's brow(2);
Nor that is not the lark, whose notes do beat
The vaulty heaven so high above our heads:
I have more care to stay than will to go:
Come, death, and welcome! Juliet wills it so.
How is't, my soul? let's talk; it is not day.

Juliet

It is, it is: hie hence, be gone, away!
It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.
Some say the lark makes sweet division;
This doth not so, for she divideth us:
Some say the lark and loathed toad change eyes,
O, now I would they had changed voices too!
Since arm from arm that voice doth us affray,
Hunting thee hence with hunt’s-up to the day,
O, now be gone; more light and light it grows.

Romeo
More light and light; more dark and dark our woes!

Em nghe ràng Sơn ca hót vể von mọi gọi
Sao bây giờ lại chia cắt đối ta?
Ai đó bảo Cóc đâu đổi mặt đẹp cho Sơn ca
Sao bây giờ không đổi luôn giống nói?
Từ tiếng hót làm ta đâ đâ tay rỗi tay
Và những kẻ sần tìm chàng đang vui đón ban ngày
Thôi đi mau, ánh sáng đang dâng dầy.

Romeo
Ánh sáng dâng dầy! Bóng tối bủa vây nội thông khó đối ta.

Personally speaking, although most of the original meanings of the ST are maintained, my translation still has some limitations that come from the differences between English and Vietnamese. In fact, in some cases I cannot find the right equivalents for the English words although the writer’s idea is quite clear. For example, pierced, fearful, and thine in the following line: That pierced the fearful hollow of thine ear are difficult to translate if using just a few Vietnamese words. Baker (1992) states that at word level choosing suitable equivalents for words of a different language depends on many factors such as linguistic and pragmatic features, among them stylistics is also an important issue affecting word choice of the translators. No matter in what form an ST is, the translator can translate it into a prose, verse, narrative, or poem depending on the purpose and the target audience that the translator focuses on (Boase-Beier, 2006). Within different text types, the amount of words used in the translation varies. For example, the translation of Romeo and Juliet in Vietnamese has two versions: one is a summary with 3000 words, the other is a full translated text. The suggested translation intends to introduce a full translated text following poetic form, so the structure of the TT should approach semantically (Newmark, 1988b) parallel line-by-line as in the ST. In other words, the number of words in the TT is limited, while the more words to be used, the more opportunities to explain the ST. The singing of the lark should be as sweet and gentle as a lullaby, which should naturally have the words thánh thót = fluted as the equivalent, but it now in the ST is so harshly described in these three words pierced, fearful, and thine. Besides, within the same difficulty in translating Shakespeare’s puns, I cannot clarify the meaning in the word division. The point that I am content with in my suggested translation is the neat structure that is parallel to the ST, with rhythmic feature matching ending syllables, such as:

hót/thót;
vang/chàng/tràn/tàn/sáng;
sao/dâu;
ra/mantua/xa/la/qua/ta/ca;
Aaltonen (2000) uses the image of an apartment to refer to a dramatic text which is, time by time, occupied by different tenants who can change and move furniture inside, decorate the outside so that they feel the most comfortable. These tenants might care about the comments and perspectives of their local area’s neighbors, or stick by their own opinions. Like a new tenant of the apartment named Romeo and Juliet hosted by Shakespeare, I stand on the perspective of Bassnett (1998) that the translator of a theatrical text should involve the linguistic units, rhythmic structure from pauses to intervals, and intonation aspects. Besides, I would like to introduce a ‘real translation’ (Pavis, 1989) that is a poetic translation as in the ST and performable in order to transfer as much as possible of the communication between the playwright and audience (Granville-Barker, 1924). Faithfulness to transmit the message of the ST as well as evoke the same feelings and produce the same effects on the target audience (Nida, 1964) are the key criteria that I pursued during the process of translating Act 3 – Scene 5 of Romeo and Juliet. In contrast to Dang The Binh, and Bich Nhu and Truong Tung who add and expand the text following their imagination in a way that can direct the audience to a different understanding, I have tried to preserve the original gesture and behavior (Bassnett and Lefevere, 1991) of the characters to bring the most realistic scene to the present Vietnamese audience. Bassnett (1988) raises the concern about the linguistic features at the level of prosody in a dramatic text, that those features with the side-effects of language and gesture will create the harmony and sensitiveness of the text for the audience. As a result, my translation strongly focuses on ‘the rhythm of speech patterns’ (Wellwarth, 1982; Bassnett, 1988). In terms of culture, Snell-Hornby (2007) asserts that a new translation of a dramatic text will be affected by the performing styles and stage conventions of the TC. My translation of Act 3 – Scene 5 is a neutral voice on the nature of the language of love. Romeo and Juliet are there, in the room near the window, in the particularly traditional English night with a nightingale’s and a lark’s singing. I have a strong desire to bring an overt translation (House, 1997) of Romeo and Juliet instead of a covert translation (House, 1997) to the Vietnamese audience. Consequently, my translation is not an adaptation to the ST because in terms of quantitative which is the main criteria to distinguish the ST and an adaptation (Ladouceur, 1995), my translation keeps parallel line by line and meaning to meaning with the ST. The aim of my translation is to be performable on stage, in which the features such as comprehensibility, enunciability, inherent gestural patterns, and incompleteness of text are carefully considered. Levy (2011) and Aaltonen (1993b) wonder whether different versions of the same dramatic text might turn a text for stage performance to a text for reading (Nikolarea, 2002). In addition, with the translations of Dang The Binh, and Bich Nhu and Truong Tung, or any adaptations of a theatrical text, actors, actresses, and even directors have to learn and update themselves to the changes for the
performance, while my translation that is close to the ST, saves time and helps those people feel free and easy when practicing performing because they can learn directly from the ST’s performance.

In conclusion, borrowing the words of Mounin (1976) that every fifty years is a suitable amount of time to redo the translation of a great theatrical work so that all the improvements, critical analysis as well as present thoughts and language are evolved to make the text up to date for the present time, my translation is a significant contribution to the campaign of retranslating the great dramatic texts in Vietnam.
CHAPTER VI  CONCLUSION

This final chapter will provide a summary of the thesis. It will start with a synthesis of the significance of the study including a reminder of the social context and background of this dissertation. Then, the synopsis of the findings will be demonstrated through presenting the answers for the research questions. After that, there will be a brief discussion about the limitations and further directions for research. Finally, the implications and contributions of this research will be presented.

6.1. The context of research

The variety in terms of quantity and quality of translation in Vietnam has created an exciting campaign of criticism in which most of the arguments are about highlighting translation mistakes, a hostile manner of reviewing and contributing to have better works. This spontaneous movement despite attracting many participants, from students to specialists, is not rooted in collaboration. Critical thinking and evaluation undertake detailed analysis of good points and weak points and do not only focus on negative aspects. This research takes this opinion as a lodestar for its strategy to undertake a total analysis and synthesis of translation in Vietnam. In addition, literary criticism has only concentrated on modern translations, while translations of classical works have never been considered. Meanwhile, although Shakespeare is one of the most famous playwrights in the world, his plays are studied superficially, both on stage and in schools. The problems urged me to undertake this research into seeking answers to the following questions:

1. What is the history of translation into Vietnamese?
2. What are the problems of translation in Vietnam at present?
3. How was the Shakespeare’s Romeo and Juliet translated into Vietnamese?
   3a. How were the rhythm and speech patterns in Shakespeare’s Romeo and Juliet translated into Vietnamese?
   3b. How was the cultural context in Shakespeare’s Romeo and Juliet translated into Vietnamese?
   3c. What types of equivalence were used in the translation process when translating Shakespeare’s Romeo and Juliet into Vietnamese?
   3d. How was metaphor in Shakespeare’s Romeo and Juliet translated into Vietnamese?
   3e. What types of translation procedures were used in the translation process when translating Shakespeare’s Romeo and Juliet into Vietnamese?

The following discussion will synthesise the main ideas in the answers of those research questions.
6.2. Discussion of the findings

6.2.1. Question 1

The most significant point in the history of translation in Vietnam is that this country under the governance of China for more than one thousand years, did not have its own language because of the destructions by many Chinese dynasties who tried to erase Vietnamese culture so as to assimilate the Vietnamese to be Chinese. Whilst the whole country was in a poor condition, translation had no opportunity to exist. Thanks to the rebellions both on battlefield and in culture, the appearance of the Nôm language marked a historic turn for the literature in Vietnam, because translation was the ‘hero’ to ‘textualise’ the oral culture of the common people. If a word needed to be chosen to describe the contribution of translation in the history of Vietnam, it should be Great. After transferring oral works into the Nôm language, translation made another move to upgrade all of those cultural values into the cloth of modern Vietnamese using Latin alphabets in terms of semiotics. Translation in Vietnam, in fact, was not only the tool to translate texts, but also the historical and cultural transformer which carried the soul and nature of the country into new eras.

Translation in the Vietnam War played an invaluable role not only in literature, but also in science and warfare. In the context of war, all ways to communicate with the world were really limited; it is translation that helped the Vietnamese army and the common people more easily approach the books of science and socialism supported by Russia. In the South, where the influence of America is still clear in daily activities and behavior, translation brought American and Western culture and literature to local people. It is translation again that brought a fresh wind of modernity to all aspects of life in this land.

In the period of freedom and independence from 1975 till present, translation has changed its shirt: it is like a tour guide introducing foreigners to Vietnam, as well as introducing Vietnam to the world; like a wide door opening up opportunities to update modern technology and culture from international friends; like a bridge connecting the country to other countries; and like a sailor rowing the boat named Vietnam to the immense ocean of human knowledge. Translation along with other figures is carrying out its historical mission to preserve, popularise, and develop national values.

6.2.2. Question 2

The most problematic fact of translation in Vietnam at present is the question of if there is a systematic criticism. The surface reality might make people visualise there is a lively translation market with many best sellers published in translation right at the time the original ones are introduced, and numerous analyses, articles in newspapers criticising mistakes in choosing
equivalents, expressions, and wrong translations, etc. There were many complaints by readers asking the publishers to withdraw their newly published translations because of the poor language used. The inner truth, however, with a careful review, is that among the writers of many articles criticizing translations, none of them is a specialist in translation. The fact that those writers are not specialists in translation produces repeated articles on one theme or on the same translation without any new information. For example, more than 356,000 articles online, printed newspapers, forums, seminars, and conferences mentioned the translation of *La Carte et Le Territoire* by Cao Viet Dung because of his translated sentence *Bố em chết vì ung thư tử cung* – *My father died of uterus cancer* (Google search). Besides, because of not knowing the theory of translational analysis, those articles only pick up negative points that incidentally decrease the positive aspects of a translation. In addition, the analysis in their articles tends to be complained, rather than contribute reviews in order to produce a better translation.

The present poor quality of translations due to the lack of experienced translators and translation specialists is rooted in teaching methods, not only in universities with foreign language departments, but also in the system of Vietnamese education. Teaching translation and interpretation still overemphasises the field of theory while helping students develop more practical translating skills is neglected or undertaken superficially. Teaching English from primary schools to universities only concentrates on grammar, tenses, and vocabulary, while teaching of communication skill is nearly equal to zero.

6.2.3. Question 3

Dang The Binh is the pioneer who introduced Shakespeare’s plays to Vietnamese audiences. His translation of *Romeo and Juliet*, despite difficulties in war fifty years ago, has been considered as the best translation of this play in Vietnam up till now.

In terms of rhythm and speech patterns, whenever mentioning Shakespeare the prominent aspect that people often think about is the Iambic pentameter in his sonnets and other writings. The Iambic pentameter has become a speciality of the English language, poetry and literature, which has no equal in the world. Translating this kind of poetic structure is impossible if the translator wants to keep exactly the Iambic pentameter in the TL. The Vietnamese translation of *Romeo and Juliet*, as discussed in section 4.1, has tried to preserve the poetic features of the ST, especially the two Prologues. While the Iambic pentameter rhymes following the formula ABAB CDCD EFEF GG, the linguistic differences between the English and the Vietnamese prevent the translator from translating exactly the same Vietnamese iambic pentameter. The poetic aspect of the ST is maintained by two solutions: firstly, the use of Vietnamese poetic form 6-8 (see Line 287-Appendix), and secondly matching the ending syllables of each line.
(See Prologues, Line 295-Apendix). The typical weak point of the translation when dealing with rhythm and speech patterns, is the failure of giving an equivalence of Iambic pentameter in regards to linguistic formula. While each line of an Iambic pentameter poem contains exactly ten syllables matching the rhythm Ti-TUM Ti-TUM Ti-TUM Ti-TUM Ti-TUM, with five unstressed-stressed couplets, the translation still has many words in each line (See the two Prologues). In some cases, while the ST was written with poetic form, the translation is just paraphrased, which reduces the quality of the ST in the feeling and perception of the TT audiences (See Line 89, 483, 513-Appendix).

In terms of cultural context, Section 4.2 has found that the differences between English and Vietnamese culture, and between Western and Eastern culture, are the key challenges facing the translator in introducing a quality translation to the Vietnamese audience. The unique similar point of the two cultures in the SC and the TC is the feudal society in which the behavior and communication between different social classes have certain standards, which helps the translator use many Vietnamese expressions instead of keeping foreignisation. In other words, most of the cases in the translation when dealing with cultural context are replaced by using domestication strategy which brings a close and familiar text to the audience. For example, in Line 20 – Appendix, the translator uses the phrase tức lên cổ (= angry at neck level) as the equivalent for in choler; or in Line 87 – Appendix, while the ST is trouble mind the translator uses dạ hơi in which the word dạ is equivalent to stomach because in Vietnamese culture, people consider stomach and heart are the centrals of feeling and emotion as well as decisions. Idiom is a solution that the translator applies as a domestication strategy. In Line 532 – Appendix, if the translator keeps word-for-word translation for the phrase as hot a Jack, surely Vietnamese audience would not be able to understand. The translator chose the Vietnamese idiom cái tính hổ mang, hổ là của anh = your cobra and fire-cobra personality to describe a hot-temper, which is a popular expression of Vietnamese people.

In terms of equivalence, Section 4.3 has found the following key points of the Vietnamese translation of Romeo and Juliet. Firstly, dynamic equivalence (Nida, 1964) is partly applied in the translation, which helps the translator deal with the cultural features, because the social context of the ST is about feudalism in the Elizabethan period, which shares some similarities with the feudal society in Vietnam in the past. The language used in the TT, therefore, should be that used in feudal times. For example, in Line 77 – Appendix the translator adds the pronoun ta as the equivalent of the first personal pronoun I; or in Line 131 – Appendix the third personal pronoun She has the Vietnamese equivalent tiểu thư with tiểu = small, thư = girl/lady. Dynamic equivalence in choosing personal pronouns, in some cases is not
appropriate for the whole text because the translator made his translation confusing and ambiguous for the Vietnamese audience. For example, in Line 177 and 181 – Appendix the Nurse is sometimes called \( U = \text{mother} \), some other times called \( vú = \text{babysitter} \), and in other cases called \( mủ = \text{old ugly and dirty beggar} \) (Line 472-476-484 – Appendix). Secondly, formal equivalence can be recognised in the way the translator chooses Vietnamese poetic forms to translate the iambic pentameter in the ST (See the two Prologues, Line 287 and 295 – Appendix). Thirdly, the language used in the Vietnamese translation of \textit{Romeo and Juliet} seems to be suitable for and familiar to the Northern audience because the translator used many slang words that are popular for the Northern people but quite mysterious for Vietnamese in other areas. Besides, this is a text-based translation without the priority of stage performance. It is possible to conclude that the Vietnamese translation of \textit{Romeo and Juliet} is a mixture of overt and covert translation (House, 1977). The translation is overt because it still keeps the ST’s context and language without any explanation (eg. translating allusive proper names). The translation is also considered as a covert text because at many points the translator applies domestication and cultural transplantation.

In terms of proper names, Section 4.4 concentrates on analysing how the translator translates Proper names following the suggested theory of Leppihalme (1997). It is found that the translator has two main applications when dealing with allusive proper names. Firstly, the translator keeps the names as in the ST with a slight change of the written form for easy pronunciation by the Vietnamese audience. For example, in Line 198 – Appendix, the name Cupid is changed to Kiupit or \( thàn \\acute{A}i \) tỉnh = god of love (Line 202 – Appendix). Secondly, in most of the cases, the translator keeps the names the same as the ST (See Line 375, 412 - Appendix) with only a change of written form. These names, for example, King Cophetua (Line 303 – Appendix), Prince of Cats (Line 407 – Appendix), or Petrarch (Line 412 – Appendix) are completely baffling to the Vietnamese audience. The translation, however, has no explanation such as footnotes or clarification of those names. In this case, it is again possible to confirm that the translation partly overt and foreignised.

In terms of Translation procedures, Section 4.5 analyzed the whole text by comparing the ST and TT word-by-word and line-by-line. Based on the suggested theories of Baker (1992), Newmark (1988a, 1988b) and other scholars (see Section 2.2), it is found that omission is the main problem occurring in the Vietnamese translation. omission is acceptable in translation (Baker, 1992); however, omitting key words will destroy the ST. For example, in Line 10 – Appendix, the translator omits the key word death-marked or star-crossed in Line 7 – Appendix which embeds the key meaning of
Paraphrasing is the typical solution that the translator applied in the translation, with the use of more superordinate or neutral words, or less expressive words. On the other hand, in some cases the translator’s paraphrasing conveys the prepositional meaning (Baker, 1992) of the ST to the audience. For example, in Line 8 – Appendix, the two adjectives misadventured and piteous are paraphrased to *thê thàm muôn phần* in which *thê thàm* = misadventured/piteous and *muôn phần* = numerous times. Besides, paraphrasing also illustrates the linguistic ability of the translator in the language of both the ST and the TT. For example, in Line 30-31-32 - Appendix the translator misunderstood the connotative meaning (Nida, 1964) of the word *maidenheads* which implies virginity in the ST, while the translation just conveys the descriptive meaning; or in Line 303 – Appendix, the Vietnamese language used to translate the phrase *fine foot, straight leg, and quivering thigh, and the demesnes that there adjacent lie* to describe the sexual beauty of Rosaline is not as poetic as the ST. Modulation is not a popular procedure used in the translation but it demonstrates the flexibility of the translator for transferring the original meaning to the TL in an alternative way of expression. For example, in Line 74 – Appendix, while the ST is in a negative form plus positive form *hold me not. Let me go* the translation is *Bỏ ta ra nào. đừng giữ lại nữa* = *Let me be free. Do not hold me anymore*; or in Line 264 – Appendix, while the ST is the negative *do not move* the translation is positive *đừng lắng* = *stay*. Similarly, Modulation, Hyponym and Superordinate are not popularly applied in the translation but they demonstrate the flexibility of the translation when dealing with non-equivalence. For example, in Line 925 – Appendix, while the ST is *food* the translation upgrades it to a more specific kind *cao lương mỹ vị* that means *ambrosia* – the special food for kings and higher social classes; or in Line 182 – Appendix, the ST uses *mothers* while the translator chose a Vietnamese idiom *tay bồng tay mang* = *one arm holds, one arm carries* which is to refer to a hard working woman busy with many children.

All in all, the detailed analysis and discussions in chapter IV and V have shown all weak points and strong points of the translation in comparison to the ST of Shakespeare. Although, in some cases, the Vietnamese equivalents are not appropriate for the original meanings, the sexually overt relationship of the lovers is not clarified, and the implications hidden in puns are omitted, the overview of the whole translated text confirms that the translation is positively acceptable to the audience (it has been used as a unique translation in Vietnam for more than fifty years). Translation itself is never perfect; if so it is, no longer a translation but the ST. The pioneer in any field in general, and in translation in particular, always faces numerous difficulties. His/her contribution is always appreciated. In all the translation strategies used in Binh’s *Romeo and Juliet*, the most typical and successful one is cultural substitution which has transformed the
English culture in Renaissance period into a particularly traditional Vietnamese culture with popular expressions making audiences at stage performance and even readers to more easily understand the ST. Within domestication, the translation has drawn a highly familiar cultural context, in which Vietnamese audiences see themselves in feelings of love, hatred and anger; it has also recalled an ancient feudalistic Vietnamese society. The imperfection in any semantic features of the translation is a promising opportunity and a fertile ground for present translators and translation specialists to exercise their talent and discover hidden interesting points. The success of Dang The Binh’s translation will be the standard with which to compare other Vietnamese translations of Shakespeare. My suggested translation (section 5.2) is also a pioneer with the ambition of introducing a new translation of *Romeo and Juliet*, as well as other writings of Shakespeare to Vietnamese audience.

### 6.3. Limitations and further research

This research is the pioneer in summarising the history of translation in Vietnam, synthesising, analysing, and discussing the present problems, as well as suggesting solutions of translation in Vietnam; investigating Shakespeare in Vietnam; and comparing the semantic features between the Vietnamese translations of *Romeo and Juliet* and the Shakespeare’s English text, cannot avoid limitations affected by objective and subjective conditions.

The case study of this research focuses on the unique published translation of *Romeo and Juliet* by Dang The Binh, which prevents an entire view on the evaluation of the translatability of the translator as well as the objectiveness when comparing and contrasting the ST (in English) and the TT (in Vietnamese). In terms of methodology, although the research has been used a combination of different research methods, including qualitative, quantitative, descriptive and contrastive methods, it would be more valuable if the study could have had interviews with translators, translation scholars in Vietnam so that collected information would provide a wider boundary. Moreover, although the suggested translation in Chapter V had informal evaluations from Vietnamese scholars in America, Australia and Newzealand, the evaluations would be more objective if the research could conduct an official survey to a wide range of readers to compare the suggestion and the translations of Dang The Binh, and Bich Nhu and Truong Tung.

There are also other limitations that in advance create open directions for further studies. Firstly, translation in Vietnam has developed in parallel with the history of country, passing through different ideologies and languages. Studies on translation in Vietnam, however, have not been done systematically. Therefore, to complete a chapter on this topic the researcher can only pick up information randomly through the historical documents. Secondly, researching Shakespeare in Vietnam needs the time to travel around the country to study documents stored in theatres,
schools, and libraries while this research is mainly investigated online. The resources related to Shakespeare in Vietnam, both at schools and theatres are particularly rare, which incidentally limit the research from deeper synthesis. Thirdly, this bilingual research is a challenge to the ones who do not know Vietnamese. Although back translation has been done to help readers understand more easily the semantic features of the translated text, the differences between English and Vietnamese, plus the young age of researcher, who has not got much life-experience, have limited the quality of choosing equivalents. Finally, due to the limited space, time and research area of a PhD thesis, this research can only introduce an overview on performance as a translation.

It is the limitations in the thesis that create opportunities for further researches to carry out a deeper analysis into performance. Besides, this dissertation can be considered as a framework which new researchers can apply to analyse not only other Vietnamese translations of Shakespeare’s plays, but also any translations of English literature.

6.4. Implications and contributions
The research with its synthesis about the history of translation in Vietnam helps translation specialists have an overview from which they can cooperate with literary specialists and Ministry of Culture and Telecommunication to plan strategies for a positive and quality development of translation.

To students of master level and researchers of PhD level in Linguistics and English literature in Vietnam, this research opens the gate to approach to Shakespeare’s writings that have been considered as the most difficult field and ignored by both Vietnamese learners and lecturers. Besides, the suggested translation is also a promising hint for young translators to translate different plays of Shakespeare as well as other literary works.

The suggested translation in the study can be considered as an example for Vietnamese translators to re-translate other plays of Shakespeare and other classical plays of the world.

6.5. Summary and conclusion
Running through this thesis and the rationale in chapter I, the research has offered a wide and deep view to gain the objectives set at the start. A huge number of documents have been analysed. Despite foreseen and unforeseen difficulties, plus many changes during the process of research, generally speaking, this thesis has finally reached its target. It is hoped that the exploration and analysis into translation history and translation problems, and the discussions on the semantic features of the translations of Romeo and Juliet have brought a comprehensive
overview of Translation in Vietnam, as well as encouraging new research, pedagogic policy, and practice-based on this research.
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APPENDICES

1. Appendix for Chapter V

<table>
<thead>
<tr>
<th>Line</th>
<th>English</th>
<th>Vietnamese</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PROLOGUE</td>
<td>NGỌC BỘT</td>
</tr>
<tr>
<td>2</td>
<td>Two households, both alike in dignity</td>
<td>Ngày xưa, ở thành Verona tươi đẹp.</td>
</tr>
<tr>
<td>3</td>
<td>(In fair Verona, where we lay our scene),</td>
<td>Có hai nhà thuộc đồng thể phỉ túc thành Verona.</td>
</tr>
<tr>
<td>4</td>
<td>From ancient grudge break to new mutiny,</td>
<td>Mối thù xưa bập ngang bất bình.</td>
</tr>
<tr>
<td>5</td>
<td>Where civil blood makes civil hands unclean.</td>
<td>Mâu lương thiện, tranh nhau lãnh nhưng do.</td>
</tr>
<tr>
<td>6</td>
<td>From forth the fatal lions of these two foes</td>
<td>Số phận có lẽ, thầm thụ hại họ</td>
</tr>
<tr>
<td>7</td>
<td>A pair of star-crossed lovers take their life,</td>
<td>Lại kéo xa sinh họ đôi tình nhân,</td>
</tr>
<tr>
<td>8</td>
<td>Whose madadventured piteous overthrowers</td>
<td>Mối tình tự thể thương muôn phần</td>
</tr>
<tr>
<td>9</td>
<td>Doth with their death bury their parents’ strife.</td>
<td>Chọn còn nhân, chỉ còn danh một xác.</td>
</tr>
<tr>
<td>10</td>
<td>The fearful passage of their death-marked love</td>
<td>Tinh túa đổi thơm thương tan nát</td>
</tr>
<tr>
<td>11</td>
<td>And the continuance of their parents’ rage</td>
<td>Trên xác con ma mọi quên thù.</td>
</tr>
<tr>
<td>12</td>
<td>Which, but their children’s end, naught could remove</td>
<td>Chuyện thường làm, trình diện đổi gió.</td>
</tr>
<tr>
<td>13</td>
<td>Is now the two hours’ traffic of our stage—</td>
<td>Xin quý vị kiếm tìm chiều có</td>
</tr>
<tr>
<td>14</td>
<td>The which, if you with patient ears attend</td>
<td>Sự múc tại hiện, chúng tôi xin gang trố.</td>
</tr>
<tr>
<td>15</td>
<td>What here shall miss, our toil shall strive to mend.</td>
<td>Ban dòng ca vào</td>
</tr>
<tr>
<td>16</td>
<td>Act 1, scene 1</td>
<td>Cánh 1</td>
</tr>
<tr>
<td>17</td>
<td>Enter SAMSON and GREGORY of the house of Capulet, with swords and bucklers</td>
<td>Xamxon và Grigôri ra, cảm kiếm, đo một</td>
</tr>
<tr>
<td>18</td>
<td>SAMSON</td>
<td>XAMXON - Grigôri này, ta không thể nào chịu như một được.</td>
</tr>
<tr>
<td>19</td>
<td>GREGORY</td>
<td>GRIGÔRI - Ù, mình có lắm lài than đầu.</td>
</tr>
<tr>
<td>20</td>
<td>SAMSON</td>
<td>XAMXON - Không... Tạo đỉnh nói rằng tức lên có lạy ta rứt (1) ngày.</td>
</tr>
<tr>
<td>21</td>
<td>GREGORY</td>
<td>GRIGÔRI - Ở, thông lòng(2) chớ nên thì phải rứt ra một sống được chưa!</td>
</tr>
<tr>
<td>22</td>
<td>SAMSON</td>
<td>XAMXON - Tạo mà sói tiệt lên là tạo giữa ngày.</td>
</tr>
<tr>
<td>23</td>
<td>GREGORY</td>
<td>GRIGÔRI - Không nhưng tiệt mãi thì đợi đến bao giờ chờ sớm!</td>
</tr>
<tr>
<td>24</td>
<td>SAMSON</td>
<td>XAMXON - Cú thấy một tháng chòm nhà Montaghui là tạo ngày ngày chân tay.</td>
</tr>
<tr>
<td>25</td>
<td>GREGORY</td>
<td>GRIGÔRI - Ày! Ngựa chân là muôn có càng rối! Đừng yêu mộng định thì là tay can trường. May mà ngày chân là muôn có giữ quan thành đây!</td>
</tr>
<tr>
<td>26</td>
<td>SAMSON</td>
<td>XAMXON - Khi một tháng chòm nhà Montaghui trước gan tạo thì tạo đúng vừng như thành ấy chủ! Ðể gặp trai hay gái nhà nó, tạo cùng giảng hãy để đường sá tướng tạo đổi(3).</td>
</tr>
<tr>
<td>27</td>
<td>GREGORY</td>
<td>GRIGÔRI - Thế là mãi hồn rồi. Chỉ có đưa nay yêu mới tìm tương mà dữ lòng.</td>
</tr>
<tr>
<td>28</td>
<td>SAMSON</td>
<td>XAMXON - Ðừng! Dân bà là giống yêu duôi nên bao giờ cũng bị phế vào tương. Tạo là tạo cứ gạt bán dân ông nhà Montaghui ra khỏi tương mà ép bán dân bà còn gái nhà nó vào đấy.</td>
</tr>
<tr>
<td>29</td>
<td>GREGORY</td>
<td>GRIGÔRI - Chuyện hiện kich này chỉ định đăng đến các ông chủ và trai tráng hai nhà thời chủ.</td>
</tr>
<tr>
<td>30</td>
<td>SAMSON</td>
<td>XAMXON - Kể! Tạo phải ra bay của chủ mới được. Tạo thư cho bọn dân ông sống thì bọn dân bà con gái liều hồn. Cứ gọi là không còn sót một!</td>
</tr>
<tr>
<td>31</td>
<td>GREGORY</td>
<td>GRIGÔRI - Không một nè còn sống lấy ã?</td>
</tr>
<tr>
<td>32</td>
<td>SAMSON</td>
<td>XAMXON - Hay là còn nguyên. Muốn hiểu thể nào thì hiểu.</td>
</tr>
<tr>
<td>33</td>
<td>GREGORY</td>
<td>GRIGÔRI - Ở nào làm nư thì thế hiểu.</td>
</tr>
<tr>
<td>34</td>
<td>SAMSON</td>
<td>XAMXON - Tạo mà còn đúng vừng thì tạo còn cho các ấy nùi. Tạo là tạo có sức có mồ chủ có phải vừa!</td>
</tr>
<tr>
<td>35</td>
<td>GREGORY</td>
<td>GRIGÔRI - Ù, may dạy, chủ giả máy có vậy có vậy thì thất hết còn cá dân.</td>
</tr>
<tr>
<td>36</td>
<td>Enter ABRAM and another SERVINGMAN</td>
<td>Abrham và Bantora ra</td>
</tr>
<tr>
<td>37</td>
<td>Draw thy tool! Here comes of the house of Montagues.</td>
<td>Thôi rút đồ để ra đi... hai thành nhà Montaghui đến kia kia.</td>
</tr>
<tr>
<td>Page</td>
<td>Text</td>
<td></td>
</tr>
<tr>
<td>------</td>
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<td></td>
</tr>
<tr>
<td>38</td>
<td><strong>SAMPSON</strong>&lt;br&gt;My naked weapon is out. Quarrel! I will back thee.</td>
<td><strong>XAMXON</strong> - Gươm tao đã tuốt trên rồi đầy. Hãy sự đi, đã có tao đăng sau.</td>
</tr>
<tr>
<td>39</td>
<td><strong>REGORY</strong>&lt;br&gt;How? Turn thy back and run?</td>
<td><strong>GRIGÖRI</strong> - Thế náo? Đừng sau để chuẩn cho để phòng?</td>
</tr>
<tr>
<td>40</td>
<td><strong>SAMPSON</strong>&lt;br&gt;Fear me not.</td>
<td><strong>XAMXON</strong> - Đừng sợ gì tao nhé!</td>
</tr>
<tr>
<td>41</td>
<td><strong>REGORY</strong>&lt;br&gt;No, marry. I fear thee.</td>
<td><strong>GRIGÖRI</strong> - Mệ kiếm, tao mà lại sợ mấy?(1)</td>
</tr>
<tr>
<td>42</td>
<td><strong>SAMPSON</strong>&lt;br&gt;Let us take the law of our sides. Let them begin.</td>
<td><strong>XAMXON</strong> - Phải nắm phần phải về mình. Để chúng gây sự trước.</td>
</tr>
<tr>
<td>43</td>
<td><strong>GREGORY</strong>&lt;br&gt;I will frown as I pass by, and let them take it as they list.</td>
<td><strong>GRIGÖRI</strong> - Quả mặt chúng, tao sẽ cua mấy, để xem chúng muốn giết trò gì.</td>
</tr>
<tr>
<td>44</td>
<td><strong>SAMPSON</strong>&lt;br&gt;Nay, as they dare. I will bite my thumb at them, which is a &lt;br&gt;disgrace to them, if they bear it. <em>(bites his thumb)</em></td>
<td><strong>XAMXON</strong> - Để xem chúng dám giờ trị gì chứ! Còn tao, tao sẽ nhỏ nước bốt.(2) Chúng im thì chúng nhục.</td>
</tr>
<tr>
<td>45</td>
<td><strong>ABRAM</strong>&lt;br&gt;Do you bite your thumb at us, sir?</td>
<td><strong>ABRAHAM</strong> - Quý ông nhỏ nước bốt vào chúng tôi phải không?</td>
</tr>
<tr>
<td>46</td>
<td><strong>SAMPSON</strong>&lt;br&gt;I do bite my thumb, sir.</td>
<td><strong>XAMXON</strong> - Vâng, dùng là tôi nhỏ nước bốt đầy, thưa quý ông.</td>
</tr>
<tr>
<td>47</td>
<td><strong>ABRAM</strong>&lt;br&gt;Do you bite your thumb at us, sir?</td>
<td><strong>ABRAHAM</strong> - Quý ông nhỏ nước bốt vào chúng tôi phải không?</td>
</tr>
<tr>
<td>48</td>
<td><strong>SAMPSON</strong>&lt;br&gt;(aside to SAMPSON) &lt;br&gt;Is the law of our side if I say &quot;ay&quot;?</td>
<td><strong>XAMXON</strong> hô nhỏ G. - Nhận thì có trái luật không?</td>
</tr>
<tr>
<td>49</td>
<td><strong>GREGORY</strong>&lt;br&gt;(aside to SAMPSON) &lt;br&gt;No.</td>
<td><strong>GRIGÖRI</strong> – Trái</td>
</tr>
<tr>
<td>50</td>
<td><strong>SAMPSON</strong>&lt;br&gt;No, sir. I do not bite my thumb at you, sir, but I bite my thumb, sir.</td>
<td><strong>XAMXON</strong> - Không, tôi không nhỏ vào quý ông. Nhưng dùng là tôi nhỏ đầy.</td>
</tr>
<tr>
<td>51</td>
<td><strong>GREGORY</strong>&lt;br&gt;Do you quarrel, sir?</td>
<td><strong>GRIGÖRI</strong> - Quý ông đính gây sự chẳng?</td>
</tr>
<tr>
<td>52</td>
<td><strong>ABRAM</strong>&lt;br&gt;Quarrel, sir? No, sir.</td>
<td><strong>ABRAHAM</strong> - Gây sự ấy à? Không! Thưa quý ông.</td>
</tr>
<tr>
<td>53</td>
<td><strong>SAMPSON</strong>&lt;br&gt;But if you do, sir, I am for you. I serve as good a man as you.</td>
<td><strong>XAMXON</strong> - Nếu quý ông đính gây sự thì tôi sẵn sàng tiếp chuyển. Chú tôi chẳng kém gì chú các quý ông.</td>
</tr>
<tr>
<td>54</td>
<td><strong>ABRAM</strong>&lt;br&gt;No better.</td>
<td><strong>ABRAHAM</strong> - Nhưng cũng chẳng hơn.</td>
</tr>
<tr>
<td>55</td>
<td><strong>SAMPSON</strong>&lt;br&gt;Well, sir.</td>
<td><strong>XAMXON</strong> - À... thưa quý ông...</td>
</tr>
<tr>
<td>56</td>
<td><strong>Enter BENVOLIO</strong>&lt;br&gt;Benvolio ra; rồi đến Tibán.</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td><strong>GREGORY</strong>&lt;br&gt;(aside to SAMPSON) Say “better.” Here comes one of my master’s kinsmen.</td>
<td><strong>GRIGÖRI</strong> bảo nhỏ X. - Cứ bảo là hôm đi. Có bà con ông chú tôi kia rồi!</td>
</tr>
<tr>
<td>58</td>
<td><strong>SAMPSON</strong>&lt;br&gt;(to ABRAM) Yes, better, sir.</td>
<td><strong>XAMXON</strong> bảo A. - À... chú tao hôm chú.</td>
</tr>
<tr>
<td>59</td>
<td><strong>ABRAM</strong>&lt;br&gt;You lie.</td>
<td><strong>ABRAHAM</strong> - Anh nói lão!</td>
</tr>
<tr>
<td>60</td>
<td><strong>SAMPSON</strong>&lt;br&gt;Draw, if you be men.—Gregory, remember thy washing blow.</td>
<td><strong>XAMXON</strong> - Các anh có giỏi thì tuốt kiếm ra! - Nay Grigöri, nhớ đánh miễn bảo thương của may mê!</td>
</tr>
<tr>
<td>61</td>
<td><strong>They fight</strong>&lt;br&gt;Cả bọn đánh nhau</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td><strong>BENVOLIO</strong>&lt;br&gt;(draws his sword) Part, fools! Put up your swords. You know not what you do.</td>
<td><strong>BENVÖLÌO - Mà thấy rò có thể đi không? Tra guom vào vô nào! Chúng may mắt trỉ rồi!Gắt kiêm của cái bọn xướng.</strong></td>
</tr>
<tr>
<td>63</td>
<td><strong>Enter TYBALT</strong>&lt;br&gt;Tihan từ sau xong lên</td>
<td><strong>TIBAN - Thế nào? Người lại đi so guom với bọn đầy tố nhất nhất này à? Quay lại đầy, Benvolio, trông câu chết đến với người đầy!</strong></td>
</tr>
<tr>
<td>64</td>
<td><strong>BENVOLIO</strong>&lt;br&gt;I do but keep the peace. Put up thy sword, Or manage it to part these men with me.</td>
<td><strong>BENVÖLÌO - Ta dắn đăng hòa đầy chứ! Hãy tra guom vào vô, hoặc hãy dùng guom giúp ta can bỏ này ra.</strong></td>
</tr>
<tr>
<td>65</td>
<td><strong>TYBALT</strong>&lt;br&gt;Tihan từ sau xong lên</td>
<td><strong>TIBAN - Guom tran cầm tay mà miệng lại nói</strong></td>
</tr>
</tbody>
</table>

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(1) This is a reference to [[142|49]].

(2) This phrase is often cited as an example of Shakespeare's innovative use of English language and syntax. The phrase is: "Sir, I bite my thumb at them."

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223
Where, underneath the grove of sycamore
A troubled mind!
Peered forth the golden window of the east,
Madam; an hour before the worshipped sun
Right glad I am he and yours, close fighting ere I did approach.

Here were the servants of your adversary,
Speak, nephew. Were you by when it began?

And these disturbed the quiet of our streets
And made Verona's ancient citizens
Cast by their grave-beseeming ornaments,
To wield old partsins in hands as old,
Cankered with peace, to part your cankered hate.
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.
For this time, all the rest depart away.
You, Capulet, shall go along with me,
And, Montague, come you this afternoon
To know our farther pleasure in this case,
To old Free-town, our common judgment-place.
Once more, on pain of death, all men depart.

PRINCE
Rebellious subjects, enemies to peace,
Profaners of this neighbor-stained steel!—
Will they not hear?—What, ho! You men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,
On pain of torture, from those bloody hands
Throw your mistempered weapons to the ground,
And hear the sentence of your movèd prince.
Three civil brawls, bred of an airy word,
And hear the sentence of your movèd prince.

THO. MONTAGUE
and

BENVOLIO

Are these the ancient quarrel new abroach?
Speak, nephew. Were you by when it began?

Oh, where is Romeo? Saw you him today?
Right glad I am he was not at this fray.

BENVOLIO

Here were the servants of your adversary,
And yours, close fighting ere I did approach.
I drew to part them. In the instant came
The fiery Tybalt, with his sword prepared,
Which, as he breathed defiance to my ears,
He swung about his head and cut the winds,
Who, nothing hurt within, hissed him in scorn.
While we were interfering thunds and blows,
Came more and more and fought on part and part,
Till the Prince came, who parted either part.

LADY MONTAGUE

Oh, where is Romeo? Saw you him today?
Right glad I am he was not at this fray.

BENVOLIO

Madam, an hour before the worshipped sun
Peered forth the golden window of the east,
A troubled mind drove me to walk abroad,
Where, underneath the grove of sycamore

BUON CHÚ - Quân làm loạn, lũ phá rối rôn an
này? Sao bay nó gay cảnh guru đó dạy mà lùnďng giỡng!...Chúng không nghe thấy ta nói gì chẳng?...Này tụ, tụ, tụ bay là người hay thú vật, mà nó đem mầu dao ra rồi mới thì thân độc hại. Ta ra lệnh cho là bay phải vứt ngay những và khi bức hăng trên những bán tay bày mãi xuống xuống và nghe ta phán truyền dạy, nếu cùng lời ta sẽ cho đừng đến nức hinh! Bây bán rồi, chi vội những chuyện không đâu, mà hai người - Capulet và Montagu khi - đã làm nào loan phô phương, Bây bán rồi, những cộng dân kỳ cửu thành Verona đã phải còi bò những bổ quân áo trang nghiêm để rôi vào bận tay giải cắm ngon mà cờ ông ra deep môi thị sầu đọc của bốn ngai, Nếu tụ này các ngài còn gay rối loạn trong thành, ta quyết sẽ không cho tôi chết. Lần này ta cho phép tất cả các người lưỡi, Capulet, đi theo ta. Còn ngài, Montaguhi, chịu nay hãy tấu lại đầu Tử đạo là nơi ta thường xưng xán, để nghe ta truyền phần thêm về việc này. Một lần nữa, ta truyền tất cả phải lui ngay, kẻ nào trái lệnh sẽ phải tội chết.

BUON CHÚ - Úc đóm bời cud cuyên kiém khích cù nay ra thì? Lục việc xay ra chủ có dây không, hãy kẻ lại ta nghề.


BUON CHÚ - Còn Rôméo đâu? Hồn may cháu có thấy nó đâu không? Nó không định liu đến chuyện này, thật ta mừng quá.
That westward rooteth from this city side,
So early walking did I see your son.
Towards him I made, but he was ware of me
And stole into the covert of the wood.
I measuring his affections by my own,
Which then most sought where most might not be found,
Being one too many by my weary self,
Pursued my humor not pursuing his,
And gladly shunned who gladly fled from me.

83 MONTAGUE
Many a morning hath he there been seen,
With tears augmenting the fresh morning’s dew,
Adding to clouds more clouds with his deep sighs.
But all so soon as the all-cheering sun
Should in the farthest east begin to draw
The shady curtains from Aurora’s bed,
Away from light steals home my heavy son,
And private in his chamber pens himself,
Shuts up his windows, locks fair daylight out,
And makes himself an artificial night.
Black and portentous must this humor prove
Unless good counsel may the cause remove.

84 BENVOLIO
My noble uncle, do you know the cause?

85 MONTAGUE
I neither know it nor can learn of him.

86 BENVOLIO
Have you importuned him by any means?

87 MONTAGUE
Both by myself and many other friends. But he, his own affections’ counselor,
Is to himself—I will not say how true, But to himself so secret and so close,
So far from sounding and discovery,
As is the bud with an envious worm,
Ere he can spread his sweet leaves to the air,
Or dedicate his beauty to the same:
Could we but learn from whence his sorrows grow.
We would as willingly give cure as know.

88 Enter RÖMEO

89 BENVOLIO
See, where he comes. So please you, step aside.
I’ll know his grievance or be much denied.

MONTAGUE - Cà ta láy mây ông òng đều đã an
cẩn hoi han, nhưng lòng ham mê của nó chỉ biết
người có nó. Bạn làm sự của nó lại là chính nó, một người
bạn không rõ đang từ cậy được bao nhiêu những thật là
kin đáo, bị mất, không thể đó. Nó như như nữa hoa kia biết một
con sau chết ghen dứt kết trước khi được phó hưởng
kho sao dựn ánh mắt trò. Chỉ cần biết được nguyên
nhan mỗi buồn của nó là ta sẵn sàng tìm mọi phương
cứu nó.

90 MONTAGUE - Chúc chủ may mắn được nó đọc cả nói
lông!... Này bà, ta đi thôi!

91 Exeunt MONTAGUE and LADY MONTAGUE

92 BENVOLIO
Good morrow, cousin.

93 RÖMEO
Is the day so young?

94 BENVOLIO
But now struck nine.

95 RÖMEO
Ay me! Sad hours seem long.

96 BENVOLIO
It was. What sadness lengthens Romeo’s hours?

97 RÖMEO
Not having that which, having, makes them short.

98 BENVOLIO
In love?

99 RÖMEO
Out.

100 BENVOLIO
Of love?

101 RÖMEO
Out of her favor, where I am in love.

102 BENVOLIO
Alas, that love, so gentle in his view,
Should be so tyrannous and rough in proof?

103 RÖMEO
Alas, that love, whose view is muffled still,
Should, without eyes, see pathways to his will!

trong thấy cháu, và lần ngay vào rừng.Suy bằng ta ra bùng người, cháu thấy khi một mình thở thả
lại là lúc tâm tự bàn rón rã, nên cũng tiếp tục
suy nghĩ chuyện riêng mà chẳng tìm biết chuyện
của anh ấy nữa. Thấy anh ấy cố y lên, thì cháu
cũng vui long trinh.
Where shall we dine?—O me! What fray was here? Yet tell me not, for I have heard it all. Here’s much to do with hate but more with love. Why then, O brawling love, O loving hate, O anything of nothing first created! O heavy lightness, serious vanity, Misshapen shames of well-seeming forms! Feather of lead, bright smoke, cold fire, sick health, Still-waking sleep, that is not what it is! This love feel I, that feel no love in this. Dost thou not laugh?

o day they na?... There an chmgh chn nô nø, toí biét cá rói! Cám thè gay ra biết bao éo le rác rói, mà ái tinh lôi còn gay ra làm chuyên éo le rác rói hom... Ôi, ái tinh cuồng loạn! Ôi, căm thè si mê! Người tôi cõ h đâu v mà ra nhưng ngồi là lại tát cái! Ôi, nhưng người nhẹ tỉnh mà hóa nắng trừ, vật hự phù mà quan trọng biết bao! Cơ hơn mang mà đây hình anh đẹp tươi! Ôi, lòng chiến mà nặng như chì, khỏi đên mà toa anh sáng, lụa rừng rực mà lạnh ngắt, khóe mà lại óm yếu tát bừng! Ngu mà văn thiêp, mình nhưng chẳng phải là mình! Đây, tôi yếu thè đây, nhưng tôi chẳng được yêu đâu. Anh lại cười a?

104 BENVOLO
No, coz, I rather weep

BENVOLIÔ - Không, có lẽ tôi đang muốn khô đây.

105 ROMEO
Good heart, at what?

RÔMÈÔ - Vì sao vậy, hồi anh bán da cảm?

106 BENVOLO
At thy good heart’s oppression.

BENVOLIÔ - Vi thủy trái tim da cảm của anh đầu.

107 ROMEO
Why, such is love’s transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate, to have it pressed
With more of thine. This love that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke raised with the fume of sighs;
Being purged, a fire sparkling in lovers’ eyes;
Being vexed, a sea nourished with loving tears.
What is it else? A madness most discreet.
A choking gall, and a preserving sweet.
Farewell, my coz.

RÔMÈÔ - Tình thương yếu thịt hai như vậy đó. Lòng tôi đã trừ năng mỏi buồn riêng, nay lại nặng thêm vì nơi phien muôn của anh! Tình thân yêu của anh đối với tôi chỉ khiến tôi thêm sầu nỗi. Ái tinh cũng như làn khối tự lại bàng hoàng thò dài, được gạn trong trì thàn ngon ngƯng sáng rực trong mắt đổi lại yêu nhàu; bằng trái người tì hóa ra biết thêm thay đắm nước mắt. Ái tinh còn là gì nữa nhỉ? Là sự diễm cuồng thân trọng nhất, là nơi những ngẫu dằng cay, mà cũng là sự sáng khởi êm dịu(1)... Thời ch dao anh.

108 BENVOLO
Soft! I will go along.
And if you leave me so, you do me wrong.


109 ROMEO
Tut, I have lost myself. I am not here.
This is not Romeo. He’s some other where.

RÔMÈÔ - Cha, hồn via tôi đã bay mất rồi. Tôi có còn ở đây đâu. Có phải RôMÈÔ đúng trước mặt anh đâu,hần ở đây đau kia đấy.

110 BENVOLO
Tell me in sadness, who is that you love.

BENVOLIÔ - Nay, nói thực(2) đi, anh yêu ai?

111 ROMEO
What, shall I groan and tell thee?

RÔMÈÔ - Sao? Tôi phải lên rf mà nói với anh sao?

112 BENVOLO
Groan! Why, no. But sadly, tell me who.

BENVOLIÔ - Rên rf u! Không cần! Nhưng nói thực đi, ai?

113 ROMEO
A sick man in sadness makes his will,
A word ill urged to one that is so ill.
In sadness, cousin, I do love a woman.

RÔMÈÔ - Thật là thay giờ đang ông còn bất phải trở tiến cho thực. Tôi dón đơn thấy này mà anh còn nơ lòng thực bách... Thời, nói thực, anh q, tôi quâ có yêu một người dân bà.

114 BENVOLO
I aimed so near when I supposed you loved.

BENVOLIÔ - Ta ban Choi vé mà trung!

115 ROMEO
A right good markman! And she’s fair I love.

RÔMÈÔ - Anh thật là tay thiên xa!... Tôi xin nói thêm rằng năng là một tượng tuyệt sắc.

116 BENVOLO
A right fair mark, fair coz, is soonest hit.

BENVOLIÔ - Dịch cũng cơ lợi thì bạn càng cõi trung zich sao?

117 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 armed
From love’s weak childish bow, she lives uncharmed.
She will not stay the siege of loving terms,
Nor bide th’ encounter of assailing eyes,
Nor ope her lap to saint-seducing gold.
Oh, she is rich in beauty, only poor
That when she dies, with beauty dies her store.

RÔMÈÔ - Lân này thì anh bán truột rói, Mín tê của thân Kïuupt làm lòng tôi được người năng. Tâm hồn năng là tâm hồn của nòt hàn Dian. Đúc kiền tỉnh của nàng che chò cho nàng như ao giáp, cung tê trô trê của thân Ái tình phâm sao được tổ tử người năng. Mẹo lòng rào dòng tận tình, năng chẳng để lót tái, sòng tinh đưa dạy cùng chẳng khiến được năng liếc mắt, vững ngoc châu bâu xua ngày thường làm xuyên lòng cả đến bức thành nhân, năng cùng chẳng có vào đâu! Ôi, năng thật grief ai có v ở cùng, giữ ai có vẻ đẹp;nhưng đồng thời năng cùng thật hệ nghèo, v khi năng thật thì khó bấu vụ của năng cùng chẳng còn.

118 BENVOLO
Then she hath sworn that she will still live chaste.

BENVOLIÔ - Ngôn ngày suốt đời không của phon thú huy sao?

119 ROMEO
She hath, and in that sparring makes huge waste,
For beauty, starved with her severity,
Cuts beauty off from all posterity.
She is too fair, too wise, wisely too fair,
To merit bliss by making me despair.
She hath forsworn to love, and in that vow
Do I live dead that live to tell it now.

RÔMÈÔ - Vàng, năng đã thế như vậy. Giùm giữ như thế thật là quá phi hoà. Nàng quá cay ngọt với sắc đẹp của mình nên hậu thế sẽ chẳng được thấy sắc đẹp nữa(2). Nàng đẹp quá, doan trang qua, nàng đẹp mắc hui doan trang qua, nàng đừng tôi vào cõi tuyệt vời dễ riêng mình được hưởng phúc lành trdni ban. Nàng đã thế sẽ chung yêu ai; lơn thế này thực đã làm cho tôi sáng cùng như chết, có sóng chẳng chỉ vì còn thịt dưc cho anh nghe câu chuyện
120 BENVOLIO
Be ruled by me. Forget to think of her.
BENVOLIO - Anh hãy nghe tôi, hãy quên đi đúng nghĩ đến nàng nữa.

121 ROMEO
O, teach me how I should forget to think!
ROMÉO - ơi, làm sao cho quên nghĩ được, anh hãy đây tôi đi!

122 BENVOLIO
By giving liberty unto thine eyes.
Examine other beauties.
BENVOLIÔ - Hãy trả lại tự do cho đói mất anh: hãy ngâm nhìn những đường nhan khác.

123 ROMEO
'Tis the way To call hers exquisite, in question more.
These happy masks that kiss fair ladies' brows, Being black, puts us in mind they hide the fair.
He that is strucken blind cannot forget
The precious treasure of his eyesight lost.
Show me a mistress that is passing fair, What doth her beauty serve but as a note
Where I may read who passed that passing fair? Farewell. Thou canst not teach me to forget.
ROMÉO - Như thế sẽ chỉ càng làm mạo bất thêm sắc đẹp tuyệt vời của nàng thơ! Hãy xem những mặt nạ (được điểm thực hỡm trông tránh nguồn đẹp: chúng đến nền càng càng nhóm nhất to ráng chúng che những gì trải mạo! Đứ bông nhen đôi mắt bị mù, ai có thể quên được bấu vẹt mà mắt mình đã được thấy! Đứ anh chỉ cho tôi một người đẹp tuyệt vời, nhằm sắc ấy có nghĩa gì nữa, như một lời chia bên lề trang sách, nó chỉ nhắc cho tôi nhóm tới một vẻ đẹp còn tuyệt vời hơn nữa? Thôi chia anh, anh không thể dạy tôi quen được.

124 BENVOLIO
I'll pay that doctrine or else die in debt.
BENVOLIO - Vậy tôi quyết tâm làm cho kỹ đường diện đó, nếu không đến chót vẫn còn anh�.

125 Exeunt
Cùng vàoCANH

127 Enter CAPULET, County PARIS, and PETER, a servant
Capulet, Parit và một gia nhân ra

128 CAPULET
But Montague is bound as well as I,
In penalty alike. And 'tis not hard, I think,
For men so old as we to keep the peace.
CAPULET - Montaguì cũng bị buộc như ta: nếu không giữ được lời cam kết thì sẽ cùng chịu một hình phạt. Tôi tác nhau ta với hân thí giữ điều hòa mặc dù chúng càng khó khăn gì.

129 PARIS
Of honorable reckoning are you both.
And pity 'tis you lived at odds so long.
But now, my lord, what say you to my suit?
PARIS - Cả hai vị đầu là thế gia vọng tổ chức, mà hiện ki lỵ lưu như thế thật là đáng tiếc... Thế còn lời khẩn cầu của chúng tôi phương conseguir sao?

130 CAPULET
But saying o'er what I have said before.
My child is yet a stranger in the world.
She hath not seen the change of fourteen years.
Let two more summers with their pride
Ere we may think her ripe to be a bride.
CAPULET - Ta chỉ có thể nhắc lại những điều ta đã nói với bà trước: con ta mới bước vào đạo, nó chưa dám yêuもり某种程度 đếnดวง đầu. Hãy để cho cánh huy hoàng của hai nhà hạ hạ tận dĩ, nơi đến lúc tiên chuyển chồng.

131 PARIS
Younger than she are happy mothers made.
PARIS - Nhiều người còn ít tuổi hơn thú mà đã là những bà mẹ dạy dỗ phúc ríó.

132 CAPULET
And too soon marred are those so early made.
Earth hath swallowed all my hopes but she.
She's the hopeful lady of my earth.
But woo her, gentle Paris, get her heart.
My will to her consent is but a part.
An she agreed within her scope of choice,
Lies my consent and fair according voice.
This night I hold an old accustomed feast,
Whereto I have invited many a guest
Such as I love. And you among the store,
One more, most welcome, makes my number more.
At my poor house look to behold this night
Earth-treading stars that make dark heaven light.
So comfort as do lusty young men feel
When well-apparelled April on the heel
Of limping winter treads. Even such delight
Among fresh fennel buds shall you this night
Inherit at my house. Hear all, all see,
And like her most whose merit most shall be—
Which on more view of many, mine, being one,
May stand in number, though in reckoning none,
Come, go with me.
(to PETER, giving him a paper)
Go, sirrah, trudge about
Through fair Verona. Find those persons out
Whose names are written there, and to them say
My house and welcome on their pleasure stay.
CAPULET - Chông nó thì lại chẳng ... Mối hy vọng của ta đã vứt sự đau đớn, chỉ còn một mình Juliet là người hy vọng sống của ta. Bá trước hãy cẩn thận chuẩn prepar tíc của con ta đi, ý tủy thuộc vào ý nó.Nếu như uerdo thuận ai, thì sự sống ấy của ta cũng chẳng nằm trong vòng cõ lưu của nó mãi thì... Tôi nay, theo tức là, ta đặt một bước đầu tiên, và đã mỗi nhiều bá con thành. Nếu bắt đầu dứt được thì ta rất hoàn thành. Đêm nay, tài thế xã, bá trước sẽ được thấy những người nào sau tuy ở trên gián những con làm mờ cả hào quang nơi thường giờ. Đêm nay, ở nhà ta, giữa những no hoa tươi thắm, bá trước sẽ được hưởng những phát sáng mới thú hay đến với các chàng trai mới khi mưa đông tập tinh ra dĩ, những chỉ cho thằng tự lòng lấy. Hãy nghe cho kỹ, nhìn cho tương mà chọn có nào xứng đáng nhất. Mặc đâu một bóng hoa chẳng đăng kể trong đâm muôn bóng nhanh tiếng, nhưng nên nhìn cho tin thị hay may ra con ta cũng chẳng đến nơi quá thừa kém. Bá trước hãy theo ta. Bao gia nhân - Côn người, hãy chay khắp thành Verona điềm lệ, đến các vị có tên trên mình giấy đây nổi rằng nhà ta đang chờ mong được tiếp đón các vị, nghề!

133 Exeunt CAPULET and PARIS
Đưa giấy cho gia nhân rồi cùng Parit vào

134 PETER
Find them out whose names are written here? It is written, that the shoemaker should meddle with his yard and the tailor with his last, the fisher with his pencil and the painter with his nets.
GIA NHÂN - Tìm những người có tên trên mình giấy này ư? Sạch có chỗ: thơ già dùng thơ, thơ may dùng dũi, ngư ông cần hốt về con hay sẽ thì đi kéo lỏng! Sai mình đi tìm những người có tên trên giấy, mà
Enter BENVOLIO and ROMEO

BENVOLIO
Tut man, one fire burns out another’s burning.
One pain is lessened by another’s anguish.

Turn giddy, and be helped by backward turning.
One desperate grief cures with another’s languish.

You plantain leaf is excellent for that.

BENVOLIO - Tủi anh ơi! Ngọn lửa này đáp tắt ngọn lửa kia, đau bệnh này thì đỡ bệnh khác.

ROMEO - Thế thì đừng làm mê đết tỏ quá.

BENVOLIO - Hãy làm gì kia?

ROMEO - Để chứa cải chán biết gây.

BENVOLIO - Hãy làm gì kia, anh Rômêô, anh diễn chẳng?

ROMEO - Tôi không dienen đau, nhưng còn bi giam cảm quá là người điền: bi từ tôi, bi nhỉn đi, bi danh đáp, bi hành hất khó sô, bi… noi với gia nhân - Chào chử mình!

PETER
Good ‘y good e’en. I pray, sir, can you read?

PETER - Khả, ta đọc được ca sể mình ta trong nói buồn của ta.

ROMEO
Ay, mine own fortune in my misery.

ROMEO - Chá, ta đọc được ca sể mình ta trong nói buồn của ta.

PETER
Perhaps you have learned it without book. But I pray, can you read anything you see?

PETER - Khả, ta đọc được ca sể mình ta trong nói buồn của ta.

ROMEO
Ay, if I know the letters and the language.

ROMEO - Chá, ta đọc được ca sể mình ta trong nói buồn của ta.

PETER
Ye say honestly. Rest you merry.

PETER - Chà, ta đọc được ca sể mình ta trong nói buồn của ta.

ROMEO
Stay, fellow. I can read. (he reads the letter) “Seigneur Martino and his wife and daughters; County Anselme and his beauteous sisters; The lady widow of Vitruvio; Seigneur Placentio and his lovely nieces; Mercutio and his brother Valentine; Mine uncle Capaule, his wife and daughters; My fair niece Rosaline and Livia; Seigneur Valentio and his cousin Tybal; Lucio and the lively Helena.” A fair assembly. Whither should they come?

ROMEO - Chú cố dùng dạy, ta đọc được. Đốc - Macinô tiên sinh, phụ nhân và các thiếu thư; bà tuóc Anxêlmin và các có em gai diem lệ của người; bà quá phù Vitruvîo; Plaxensô tiên sinh và các có chau gai xinh tuorigia người; Mokuxiô cổ tử và bảo đề là Valantanno cổ tử; thực phụ ta là của Capuлет cổ phụ nhân vậtchu thư; Valenxiô tiên sinh và biếu đề là Tiban cổ tử; Lusixô cổ tử và Hêlêna tiên thư. Toan người lĩnh sự cả! Mời đi đâu tế này?

PETER
Up.

PETER - Lên trên kia.

ROMEO
Whither? To supper?

ROMEO - Đâu kia?

PETER
To our house.

PETER - Đã là nhà ai?

ROMEO
Whose house?

ROMEO - Đã là nhà ai?

PETER
My master’s.

PETER - Đã là nhà ai?

ROMEO
Indeed, I should have asked thee that before.

ROMEO - Đã là nhà ai?

PETER
Now I’ll tell you without asking. My master is the great rich Capulet, and if you be not of the house of Montagues, I pray come and crush a cup of wine. Rest you merry!

PETER - Chú tốt kia. You got a master is the great rich Capulet, and if you be not of the house of Montagues, I pray come and crush a cup of wine. Rest you merry!

BENVOLIO
At this same ancient feast of Capulet’s Sups the fair Rosaline whom thou so loves
With all the admired beauties of Verona.
Go thither, and with unattainted eye Compare her face with some that I shall show, And I will make thee think thy swan a crow.


ROMEO
When the devout religion of mine eye Maintains such falsehood, then turn tears to fires,

ROMEO - Nếu mất tôi tìm bực tức chăng mê công nhận một điều hư nguy như vậy, thì xin Chúa hãy biết ngừng mất tôi biển thằng những ngọn lửa; và đôi
And these, who, often drowned, could never die,
Transparent heretics, be burnt for liars!
One fairer than my love? The all-seeing sun
Ne'er saw her match since first the world begun.

mát nay, doi mat da bao phan dam lieu danh van
chu mo, doi mat trong suot ma lai tan tao the
thuyet, doi mat nay xin chu hoa hinh nhu nhung
quan ta nguy!

Một người đẹp hơn người yêu của tôi ư? Từ ngày khai
thần lập dâng, vương đường sở thành suốt muôn vật kia chưa
tương được thấy ai sinh kịp nấy.

BENVOLIO
Tut, you saw her fair, none else being by,
Herself posed with herself in either eye.

But in that crystal scales let there be weighed
Your lady's love against some other maid
That I will show you shining at the feast,
And she shall scant show well that now shows best.

BENVOLIO - Thưng chưa là không có ai đáng bên
nên anh tướng có ngâng dép Lâm. Mát bên này nhin
thày có ngâng, mà bên bà kiến chỉ nhìn thấy có
nặng thôi. Nhưng đến giữ da ánh nay, tôi sẽ chỉ
cho anh một trang tuyệt thế giài nhân đẹp anh bắc
lên hai cái dắt chân pha lại kia mà so thì anh sẽ thấy
người mà gió đầy tương là đẹp nhất thật ra chẳng
dep là bao.

ROMEO
I'll go along, no such sight to be shown,
But to rejoice in splendor of mine own.

ROMEO - Đặc, tôi sẽ tới dự buổi dâng, không phải để
nhân ngắm người anh ơi, nhưng đế sung sướng trước vẻ
diểm lè của người mà tôi yêu.

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Exeunt
Act I, Scene 3
Enter LADY CAPULET and NURSE
LADY CAPULET
NURSE
NURSE
RÔMÊÔ
LADY CAPULET
NURSE
Enter JULIET
JULIET
JULIET
JULIET
JULIET
JULIET
JULIET
NURSE
LADY CAPULET
NURSE
LADY CAPULET
NURSE

Cùng vào
Trong nhà Capulet
Capulet phụ nữ và những mùa ra
NURSE - Thảo già rồi đã có sự ra phụ nữ
người, giờ rằng như là tôi huy cổ dòng tính... năm tôi 12
tuổi. Thế ná, con của người của vua! Con cánh
cam của vua! Xin Chúa tha tội!... Thế nào
em bé,Juliet đâu?

Just a girl? What, Juliet!
Now, by my maidenhead at twelve year old
I bade her come. What, lamb! What, ladybird!
God forbid! Where’s this girl? What, Juliet!

NURSE - Thầy già rồi đã có sự ra phụ nữ
người, giờ rằng như là tôi huy cổ dòng tính... năm tôi 12

LADY CAPULET - Cơ chây chây... Vui hỷ luz
cho ta nói chuyện riêng một lát... A thời, vú có ơi, đã
da nghĩ lại, vú có ơi mà nghe câu chuyện. Vui
biết là con ta đã đến tuổi...

NURSE - Cơ chây chây... Vui hỷ luz cho ta nói chuyện riêng một lát... A thời, vú có ơi, đã
nda nghĩ lại, vú có ơi mà nghe câu chuyện. Vui
biết là con ta đã đến tuổi...

NURSE - Công chây chây... Vui hỷ luz cho ta nói chuyện riêng một lát... A thời, vú có ơi, đã
da nghĩ lại, vú có ơi mà nghe câu chuyện. Vui
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da nghĩ lại, vú có ơi mà nghe câu chuyện. Vui
biết là con ta đã đến tuổi...
And then my husband—God be with his soul!
He was a merry man—took up the child.
"Yea," quoth he, "Dost thou fall upon thy face?
Thou wilt fall backward when thou hast more wit,
With thou not, Jule?" and, by my holy dame,
The quite wretch left crying and said "ay."
To see now, how a jest shall come about!
I warrant, an I should live a thousand years,
I never should forget it. "Wilt thou not, Jule?" quoth he.
And, quite fool, it stinted and said "ay."

175 LADY CAPULET
Enough of this. I pray thee, hold thy peace.

176 NURSE
Yes, madam, Yet I cannot choose but laugh
To think it should leave crying and say "ay."
And yet, I warrant, it had upon its brow
A bump as big as a young cockerel’s stone,
A perilous knock, and it cried bitterly.
"Yea," quoth my husband, "Fall’s upon thy face?
Thou wilt fall backward when thou comest to age.
Wilt thou not, Jule?" It stinted and said "ay."

177 JULIET
And stant thou too, I pray thee, Nurse, say I.

178 NURSE
Peace, I have done. God mark thee to his grace!
Thou was the prettiest babe that e’er I nursed.
As I might love to see thee married once,
I have my wish.

179 LADY CAPULET
Marry, that “marry” is the very theme
I came to talk of. Tell me, daughter Juliet,
How stands your disposition to be married?

180 JULIET
It is an honor that I dream not of.

181 NURSE
An honor! Were not I thine only nurse,
I would say thou hadst sucked wisdom from thy teat.

182 LADY CAPULET
Well, think of marriage now. Younger than you
Here in Verona, ladies of esteem
Are made already mothers. By my count,
That you are now a maid. Thus then in brief:
The valiant Paris seeks you for his love.

183 NURSE
A man, young lady! Lady, such a man
As all the world. Why, he’s a man of wax.

184 LADY CAPULET
Verona’s summer hath not such a flower.

185 NURSE
Nay, he’s a flower. In faith, a very flower.

186 LADY CAPULET
What say you? Can you love the gentleman?
This night you shall behold him at our feast.
Read oer the volume of young Paris’ face
And find delight writ there with beauty’s pen.
Examine every married lineament
And see how one another lends content,
And what obscured in this fair volume lies
Find written in the margin of his eyes,
This precious book of love, this unbound lover,
To beautify him only lacks a cover.
The fish lives in the sea, and ’tis much pride
For fair without the fair within to hide.
That book in many’s eyes doth share the glory
That in gold clasps locks in the golden story.
So shall you share all that he doth possess
By having him, making yourself no less.

187 NURSE
Lôn khó rồi thì ngã ngựa nhe, phải không Juliet!
Thế mà, lay Đức Bà, con bèn nén bộ tôi rời lớn ngày rằng:
Ư discovery, phụ nhân xem, đua thể mà bày gió hoa thật!
Tớ mà có sòng đến nghin năm cũng chẳng bao giờ quên được.
Phải không, Juliet? Bố cháu nó báo thế là cái có mình xinh xắn nên bất rối trả lời ngày: Ư discovery!

CAPULET PHU NHÂN - Thôi đi rồi, vị im đi cho.

NHỤ MÀU - Thưa phụ nhân, vàng. Nhưng cụ ngôn diligent lực có ấy nèn bộ tôi trả lời bob chúa. Ư discovery! là tôi không nhìn cười được. Mặc cái lúc ấy, tràn dà bùo lên bằng quã chút. Gốm, ngắn một cái ra dáng, khác nhau khác nó!.. Ư cháu, ngồi sập a, bao giờ lớn không rõ thì ngã ngựa nhe, phải không, Juliet? Bố cháu nó báo thế ấy mà con là bé còm im biết và trả lời ngày: Ư discovery!

JULIET - Thời, u o, tôi cũng cùng u im đi cho.

NHỤ MÀU - Ú - Ú; thì thơ, im. Cháu Chưa phù họ em. Em là đứa bé xinh nhất mà u đã được từ trước đến này.U mà sống được để thấy em lấy chồng thì thật là hả đa.

CAPULET PHU NHÂN - Thì ta đang đợi nời về việc chồng con của nó ngày... Juliet con, chuẩn nên nhân con nghĩ thế nào?

JULIET - Thời mẹ, con chưa dám nghĩ đến việc hành động.

NHỤ MÀU - Vinh hạnh!.. Nếu không chỉ có mình u la và vú em thì u đã tưởng em bửu người không rõ đó!

CAPULET PHU NHÂN - Con ôi, bày gì là lúc phải nghĩ đến chuyện nhân duyên rồi. Nhiều người còn ít tuổi hôm con, ở ngay thành Vêrôna này, mà toan là những người được trong vòng cung, cũng dị tài y bò tang may. Tính ra thì bạn trai trước con bây giờ mẹ đã sinh con rồi, vậy mà con thì vẫn còn là con gái. Thời để mẹ nói vấn tất cho con hay. Chàng Parit tài năng muốn mới con làm vợ đây.

NHỤ MÀU - Trước ơi, người này mới thật!.. Ư chai, để chúng cả thế gian này... Chá, con người cứ là sắp nhận ấy!

LADY CAPULET
Verona’s summer hath not such a flower.

NURSE
Mà, con về nên mà chờ... Chàng canh chúng con bởi hoa nào bàng.

CAPULET PHU NHÂN - Mưa hóa ở Verona cùng chẳng có bông hoa nào bàng.

LADY CAPULET
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This night you shall behold him at our feast.
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NURSE
Như Màn - Vâng, đếp như hoa thật discovery!

CAPULET PHU NHÂN - Con nghĩ sao? Con lief có ứng chúng quy tóc ngày không?
Tối nay, con sẽ thằng ở bước dâa yên nữa ta. Con hãy ngày nhóm dùng mao của chúng Parit trẻ tuổi như nhân vào tranh sắc quý,con sẽ thằng về thanh hoá hiện ra dưới nét but thiếu thân.
Con hãy nhìn kỹ từng nét canh dối của chúng, nét nào như làm tăng về đẹp của nét kia. Và nếu trên tranh sắc đó còn nét nào chưa rõ, thì như lời chỉ chê bent lé sắc, đội mặt chúng sẽ làm sáng tô. Chúng chưa từng gian bỏ với một ai, chúng như một tập tính ca quy giá chỉ cần một tấm bảo bối lại là nên thiên tươiyệt tác! Chúng như cái kia cần vày văng nơi biến cả, và nếu về đẹp bên trong lại được thêm về đẹp đẹp ngoài ap ư thì thật là canh tuyệt vời. Quyen sắc cùng được dupanh vinh hành dưới mật báo người, khi cái môc gai bàng vàng của nó được ứng ấp những anh vang chướng cùng quy giá như vang. Kết duyên cùng chúng, con được chung hưởng nơi kio tăng quy báu của chúng,mà riêng phân con chúng thiết thơ suốt kẽm gi.

NURSE
Như Màn - Sứt ấy! Gái phải hoi gai có chính ra thì có.
188 LADY CAPULET
Speak briefly. Can you like of Paris, love?

189 JULIET
I’ll look to like if looking liking move.
But no more deep will I endart mine eye
Than your consent gives strength to make it fly.

190 Enter PETER
Möt gia nhân ra

191 PETER
Madam, the guests are come, super served up, you called, my young lady asked for, the Nurse cursed in the pantry, and every thing in extremity. I must hence to wait. I beseech you, follow straight.

192 LADY CAPULET
We follow thee.--Juliets, the county stays

193 NURSE
Go, girl, seek happy nights to happy days.

194 Exeunt
Cùng vao

195 Act 1, Scene 4

196 Enter ROMEO, MERCUTIO, BENVOLIO, with five or six other MASKERS and TORCHBEARERS

197 ROMEO
What, shall this speech be spoke for our excuse? Or shall we on without apology?

198 BENVOLIO
The date is out of such proximity. We’ll have no Cupid hoodwinked with a scarf, Bearing a Tartar’s painted bow of lath, Scaring the ladies like a crowkeeper, Nor without-book prologue, faintly spoke After the prompter for our entrance. But let them measure us by what they will. We’ll measure them a measure and be gone.

199 ROMEO
Give me a torch. I am not for this ambling. Being but heavy, I will bear the light.

200 MERCUTIO
Nay, gentle Romeo, we must have you dance.

201 ROMEO
Not I, believe me. You have dancing shoes With nimble soles. I have a soul of lead So stakes me to the ground I cannot move. But let them measure us by what they will. We’ll measure them a measure and be gone.

202 MERCUTIO
You are a lover. Borrow Cupid’s wings And soam with them above a common bound.

203 ROMEO
I am too sore enpiçered with his shaft To soar with his light feathers, and so bound, I cannot bound a pitch above dull woe. Under love’s heavy burden do I sink.

204 MERCUTIO
And to sink in it, should you burthen love— Too great oppression for a tender thing.

205 ROMEO
Is love a tender thing? It is too rough. Too rude, too boisterous, and it pricks like thorn.

206 MERCUTIO
If love be rough with you, be rough with love. Prick love for pricking, and you beat love down.— Give me a case to put my visage in! A visor for a visor.—What care I What curious eye doth cote deformities?

207 BENVOLIO
Come, knock and enter. And no sooner in But every man betake him to his legs.

208 ROMEO
A torch for me. Let wantons light of heart Take the senseless rushes with their heels. For I am proverbed with a grandsire phrase,
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If thou art dun, we’ll draw thee from the mine,
Or—save your reverence—love, wherein thou stick’st
Up to the ears. Come, we bum daylight, ho!

**ROMEO**

Nay, that’s not so.

**MERCUTIO**

And so did I.

**ROMEO**

Why, may one ask?

**MERCUTIO**

And then dreams he of smelling out a suit.

**ROMEO**

And we mean well in going to this mask,
But ‘tis no wit to go.

**ROMEO**

I dreamt a dream tonight.

**MERCUTIO**

And so did I.

**ROMEO**

Well, what was yours?

**MERCUTIO**

That dreamers often lie.

**ROMEO**

In bed asleep while they do dream things true.

**MERCUTIO**

Oh, then, I see Queen Mab hath been with you.

**BENVOLIO**

Queen Mab, what’s she

**MERCUTIO**

She is the fairies’ midwife, and she comes
In shape no bigger than an agate stone
On the forefinger of an alderman,
Drawn with a team of little atoms
Over men’s noses as they lie asleep.

**ROMEO**

Then he dreams of another benefice.

**MERCUTIO**

And bakes the elflocks in foul garments.

**ROMEO**

And then dreams he of cutting foreign throats,

**MERCUTIO**

And bakes the elflocks in foul sluttish habits,
Which once untangled, much misfortune bodes.

This is the hag, when maims lie on their backs,
That presses them and learns them first to bear,
Making them women of good carriage.

**BENVOLIO**

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This is the hag, when maims lie on their backs,
That presses them and learns them first to bear,
Making them women of good carriage.
222 ROMEO
Peace, peace, Mercutio, peace! Thou talk’st of nothing.

223 MERCUTIO
True, I talk of dreams, Which are the children of an idle brain, Begot of nothing but vain fantasy,
And more inconstant than the wind, which wanders as it list. Even now the frozen bosom of the north, And, being angered, puffs away from thence, Turning his face to the dew-dropping south.

224 BENVOLIO
This wind you talk of, blows us from ourselves. Supper is done, and we shall come too late.

225 ROMEO
I fear too early, for my mind misgives
Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night’s revels, and expire the term
Of a despised life closed in my breast
By some vile forfeit of untimely death.
But that he hath the steereage of my course,
Direct my sail. On, lusty gentlemen.

226 BENVOLIO
Strike, drum.

227 March about the stage and exit
câung vào

228 Act 1, Scene 5

229 PETER and other SERVINGMEN come forth with napkins

230 PETER
Where’s Potpan, that he helps not to take away? He shift a trencher? He scrape a trencher!

231 FIRST SERVINGMAN
When good manners shall lie all in one or two men’s hands, and they unawashed too, ’tis a foul thing.

232 PETER
Away with the joint-stools, remove the court-cupboard, look to the plate. Good thou, save me a piece of marchpane, and, as thou loves me, let the porter let in Susan Grindstone and Nell. — Antony and Potpan!

233 SECOND SERVINGMAN
Ay, boy, ready.

234 PETER
You are looked for and called for, asked for and sought for, in the great chamber.

235 FIRST SERVINGMAN
We cannot be here and there too. Cheerly, boys. Be brisk awhile, and the longer live take all.

236 Exeunt PETER and SERVINGMEN

237 Enter CAPULET with CAPULET’s Cousin, TYBALT, LADY CAPULET, JULIET, and others of the house, meeting ROMEO, MERCUTIO, and other GUESTS and MASKERS

238 CAPULET
Welcome, gentlemen! Ladies that have their toes Ah, my mistresses! Which of you all Unplugged with corns will walk a bout with you. —
Will now deny to dance? She that makes dainty,
She, I’ll swear, hath corns. Am I come near ye now?—
Welcome, gentlemen! I have seen the day
That I have worn a visor and could tell
A whispering tale in a fair lady’s ear
Such as would please. ’Tis gone, ’tis gone, ’tis gone.
You are welcome, gentlemen.—Come, musicians, play. (music plays and they dance)
A hall, a hall, give room! —And foot it, girls.—

239 \textbf{ROMEO} - Thời, thời anh Mokuxiô o! Anh chỉ nói những chuyện vân vang!

240 \textbf{MOKUXIÔ} - Đứng, đôi nơi vài những giấc mơ, những đứa con của một bộ phận nhân rỗi, sinh ra do tự trái tựu không đâu, một thứ trái tựu tựu loạn như không khí và hay thay đổi như ngôn ngữ cửa, lúc này thưتهم về bộ ngữ lan gía của phương Bắc, nhưng lại nã lại tà thở phải giữ đôi quay mặt về phương Nam ám ướt hồn sướng.

241 \textbf{BENVOLIÔ} - Trần gió của anh lời chúng ta đi xa quá: người ta đã xong tiếp rồi, ta đến sẽ quá trẻ.

242 \textbf{ROMÉÔ} - Tôi thì lại e rằng chúng ta đến quá sớm, vì tôi linh cảm rằng một định mệnh nào đây, mà hiện nay còn tro ro lòng trên các vị sao, sẽ lấy đến vui này làm mạn dâu cho một tổ tần thấm khe; và đến mạn thò thì cái sở kết chẳng ra gì ửp trong lòng ngức tôi đầy cùng sẽ sốm tan. Thường thơ, cùng tự ở Dồng tôi cáo chỉ neo giữ quồn buồn… Các ban vui chơi ơi, ta tiện thể.

243 \textbf{BENVOLIÔ} - Nói trống lên nào!

244 \textbf{CAPULET} - Ai là những tăng viên và ta đã tìm thấy chúng ta; ta đến sẽ quá trẻ.

245 \textbf{MOKUXIÔ} - Người ta đã xong tiếp rồi, ta đến sẽ quá trẻ.

246 \textbf{ROMÉÔ} - Tôi thì lại e rằng chúng ta đến quá sớm, vì tôi linh cảm rằng một định mệnh nào đây, mà hiện nay còn tro ro lòng trên các vị sao, sẽ lấy đến vui này làm mạn dâu cho một tổ tần thấm khe; và đến mạn thò thì cái sở kết chẳng ra gì ửp trong lòng ngức tôi đầy cùng sẽ sốm tan. Thường thơ, cùng tự ở Dồng tôi cáo chỉ neo giữ quồn buồn… Các ban vui chơi ơi, ta tiện thể.

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249 \textbf{MOKUXIÔ} - Người ta đã xong tiếp rồi, ta đến sẽ quá trẻ.
How long is 't now since last yourself and I
Were in a mask?

CAPULET'S COUSIN

Byr Lady, thirty years.

CAPULET

What man, 'tis not so much, 'tis not so much.
'Tis since the nuptials of Lucentio.
Come Pentecost as quickly as it will,
Some five and twenty years, and then we masked.

CAPULET I - Ong oí, làm gì đến, làm gì đến.
Dĩp đó là ăn cười Luxenxió. Lê Thánh linh giảng
lâm có đến nhanh chẳng nữa cùng chỉ mới là hai
muối năm năm. Mà dào đố chúng ta deo mặt não
đây thời.

CAPULET'S COUSIN

'Tis more, 'tis more. His son is elder, sir.
His son is thirty.

CAPULET

Will you tell me that?
His son was but a ward two years ago.

ROrEO

(to a SERVINGMAN) What lady is that which doth enrich the
hand
Of yonder knight?

SERVINGMAN

I know not, sir.

RROMEO

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

TYBALT

This, by his voice, should be a Montague.—
(to his PAGE) Fetch me my rapier, boy.—
What, dares the slave
Come hither, covered with an antic face,
To fleer and scorn at our solemnity?
Now, by the stock and honor of my kin,
To strike him dead I hold it not a sin.

CAPULET

Why, how now, kinsman? Wherefore storm you so?

CAPULET

Uncle, this is a Montague, our foe.
A villain that is hither come in spite
To scorn at our solemnity this night.

CAPULET

Young Romeo is it?

TYBALT

'Tis he, that villain Romeo.

CAPULET

Content thee, gentle coz. Let him alone.
He bears him like a portly gentleman,
And, to say truth, Verona brags of him.
To be a virtuous and well-governed youth.
I would not for the wealth of all the town
Here in my house do him disparagement.
Therefore be patient. Take no note of him.
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
An ill-beseeming semblance for a feast.

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Now, by the stock and honor of my kin,
To strike him dead I hold it not a sin.
CAPIULET - Three dit, three dit, ah ah là thằng lão. A, ahh đinh lá thế phải không? Anh liệu hồn, đúng có gió lời ra mà tôi sẽ cho anh biết tai. Phải, ahh làm trái được útil tì thì anh mới thích. Hù, thật là đúng lúc!... Tôi với khách trời đâu buổi - Tôi làm, các có các câu! Nói với Tìban - Ah là độ lào... Anh mà gió trị thì có mà... Bảo gia nhìn - Đến đêm thêm vào chúng bay! Bảo Tìban - Tôi sẽ bất anh phát yên... Bảo khách - Não, vui lên nào, các có các câu!

Music plays again, and the guests dance

TYBALT

Patience performe with willful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw, but this intrusion shall
Now seeming sweet, convert to bitterest gall.

Tìban vào

ROMEO

(taking JULIET’s hand) If I profane with my unworthiest hand
This holy shrine, the gentle sin is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

ROMEO - Cam tay Juliet - Nếu tay hẹn ngày đã xúc phạm đến báu vật linh thiêng thì tôi xin chịu một hình phạt ẻm để; tôi mới tới như hai kể hanh hưởng rụt rè xin sẵn sàng xoa về bàn tay thế bảo kia bảng một cái hồn trái men

JULIET

Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this,
For saints have hands that pilgrims’ hands do touch,
And palm to palm is holy palmer’s kiss.

JULIET - Hơi kể hanh hưởng hướng hóa, nguồn quỉ khác nghiệt với bàn tay của người. Bàn tay này làm thế chỉ là để tò lòng sủng đạo thân kính sốt! Kể hanh hưởng có thể nắm tay các nút thành. Tay cảm tay, đó là cái hồn của người hành hướng.

ROMEO

Have not saints lips, and holy palmer’s too?

ROMEO - Thế các nữ thành chẳng có môi đó sao? Và các người hành hướng nữa?

JULIET

Ay, pilgrim, lips that they must use in prayer.

JULIET - Có, có môi để tùng kính cầu Chúa.

ROMEO

O, then, dear saint, let lips do what hands do.
They pray; grant thou, lest faith turn to despair.

ROMEO - Oi, nêu vậy thì, hỏi nữ thành thân yêu, hãy cho phép môi làm công việc của tay. Chúng đang cầu xin đó. Năng hãy ứng chuẩn di, kêu được tin lại biện thân nói tuyệt vọng.

JULIET

Saints do not move, though grant for prayers’ sake.

JULIET - Các nút thành thường dùng lòng, nhưng vấn là ứng chuẩn.

ROMEO

Then move not, while my prayer’s effect I take.
Kisses her
Thus from my lips, by thine, my sin is purged.

ROMÉO - Vây thì xin nâng cổ dừng lòng, để tôi được hưởng kết quả của lời cầu xin. Hơn Juliet - Thế là để môi tôi đã được môi nâng góp sắc tôi lì.

JULIET

Then have my lips the sin that they have took.

JULIET - Như vậy tôi lì lại làn sòng môi tôi sao?

ROMEO

Sin from thy lips? O trespass sweetly urged!
Give me my sin again.

ROMEO - Tôi lì từ môi tôi sòng môi nặng! Lời trách môi đang yếu sao! Vây xin nâng hãy trả lại tôi tôi lì ấy.

268

They kiss again

Lài hôn Juliet.

269

JULIET

You kiss by th’ book.

JULIET - Công tư hồn đúng phép sách đây nhất.

270

NURSE

Madam, your mother craves a word with you.

NHỮ MÀU - Thưa thiếu phụ, phản nhân muốn ngày đầu gi.

271

JULIET moves away

Juliet đi.

272

ROMEO

What is her mother?

ROMÉO, hồi nhử mẫu - Mẹ làm là ai vậy?

273

NURSE

Marry, bachelor,
Her mother is the lady of the house.
She a good old lady, and wise and virtuous.
I nursed her daughter that you talked withal.
I tell you, he that can lay hold of her
Shall have the chinks.

NHỮ MÀU - Công tư ơi, mẹ năng là bà chủ nhà này, một bậc nhân pháp khó quên ngoạn và đức hạnh. Tôi là vợ mới của con già bà, lúc để tiêu thư vài tiếp chuyện công tử đó. Này tôi bảo công tử: chàng nào vô được món này là làm cái xứng xorang làm mấy hệ!

274

ROMEO

(aside) Is she a Capulet?
O dear account! My life is my foe’s debt.

ROMÉO - Nàng là người họ Capulet sao? Ôi oan trai yêu quý, đến sống của ta nay nằm trong tay ngược thời.

275

BENVOLIO

(to ROMEO) Away, begone. The sport is at the best.

BENVOLIO - Thôi, ta đi thôi! Cái hay cái đẹp nhất đâu thấy cả rồi.

276

ROMÉO

Ay, so I fear. The more is my unrest.

ROMÉO - Có lẽ dùng thế đây. Long tổ chỉ thêm ngừng ngàn bối rối.

277

CAPULET

Nay, gentlemen, prepare not to be gone.
We have a trifling foolish banquet towards.—
Is it en son? Why, then, I thank you all.
I thank you, honest gentlemen. Good night.—
More torches here!—Come on then, let’s to bed.

CAPULET - Thế nào, chư vị, đã với về làm gì: chúng tôi đang sửa soạn bữa tiệc molto khách cáo từ ra về... Chư vị nghĩ mình về đâu... Thôi thì cải ơn tất cả các vị... Tôi xin cảm ơn tất cả các quý vị, chọn các vị về nguyện grac. Mang thêm được lại đây chúng bay!... Thôi ta đi nghĩa rồi, giờ hanh cảm được
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<td>JULIET</td>
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Speak but one rhyme, and I am satisfied. 
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. 
Young Abraham Cupid, he that shot so true 
When King Cophetua loved the beggar maid. —
He heareth not, he stirreth not, he moveth not. 
The ape is dead, and I must conjure him. —
I conjure thee by Rosaline’s bright eyes, 
By her high forehead and her scarlet lip, 
By her fine foot, straight leg, and quivering thigh, 
And the demesne that there adjacent lie, 
That in thy likeness thou appear to us.

tho là tôi vitae long rô, Chỉ cần anh ked lên một 
tiếng “than ôi!”, chỉ cần anh độc lên một vần “yêu 
dương”, “yên tông” chỉ chi đói! Nào thứ nói lên 
một lời em ơi với bà bạn tôi là thân Vên nuôi! 
Nào, giờ đây một cái tên bằng lời nào đó cho 
thường con thừa tò mò đủ của bà ta là thân Kuipit, 
thường bê bạn tên gọi đến nơi khi hỏng hoại để 
Cophetua chết mê chết mệt với một cái gai ẫm ấy... 
Quá, không thấy hồn vô ơi lại nghe thấy, không 
thấy hồn hô he hường dạy gì cả! Thằng khi chết toi 
rô sao, phải gọi ơn hân lên mới được. Ơi Rômêô, 
tôi xin lấy đời một sàng, vòng tròn cao, đôi môi 
thần, cắp gót sen, ốm chán thon thớt, cắp đũi 
nừng mình và mỗi đi phân lân căn của a Rôdalin 
má khôn hồn anh lên. Xin anh nhìn nguyên hình.

BENVOLIO
An if he hear thee, thou wilt anger him. 

BENVOLIO - Hân nghe thầy thì hân giận đấy.

MERCUTIO
This cannot anger him. ‘Twould anger him 
To raise a spirit in his mistress’ circle 
Of some strange nature, letting it there stand 
Till she had laid it and conjured it down. 
That were some spite. My invocation 
Is fair and honest. In his mistress’ name 
I conjure only but to raise up him.

MOKIUXIO - Giận thế nào! Già như tôi kiếm cho 
hiện lên trong vòng pháp mà của tinh hân 
hถน một con yêu nào là lùng rù cù để cho nó dùng 
sự ứng đông, cho tôi khi có a đem bừa ra hả được no 
xuống thì hân giám tôi mới có lý. Chưa đăng này tôi 
phủ phép thành lượng thiên kia mà. Nhấn 
dạnh tình nhân hân, tôi chỉ phù phép cho độc một 
mình hành lên thôi.

BENVOLIO
Come, he hath hid himself among these trees, 
To be versorted with the humorous night. 
Blind is his love and best befits the dark.

MOKIUXIO - Điên thế nào! Chúng tôi kiếm cho 
hiện lên trong vòng pháp mà của tinh hân 
hần một con yêu nào là lùng rù cù để cho nó dùng 
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xuống thì hân giám tôi mới có lý. Chưa đăng này tôi 
phủ phép thành lượng thiên kia mà. Nhấn 
danh tình nhân hân, tôi chỉ phù phép cho độc một 
mình hành lên thôi.

BENVOLIO
Go, then, for ‘tis in vain 
To seek him here that means not to be found.

Cùng vào

Act 2, Scene 2

ROMEO returns
Rômêô ra

ROMEO
He jests at scars that never felt a wound. 
(JULIET appears in a window above) 
But soft! What light through yonder window breaks? 
It is the east, and Juliet is the sun. 
Arise, fair sun, and kill the envious moon, 
Who is already sick and pale with grief, 
That thou, her maid, art far more fair than she. 
Be not her maid since she is envious. 
Her vestal livery is but sick and green, 
And none but fools do wear it. Cast it off! 
It is my lady. Oh, it is my love. 
Oh, that she knew she were! 
She speaks, yet she says nothing. What of that? 
Her eye discourses. I will answer it. — 
I am too bold. Tis not to me she speaks. 
Two of the fairest stars in all the heaven, 
Having some business, do entreat her eyes 
To twinkle in their spheres till they return. 
What if her eyes were there, they in her head? 
The brightness of her cheek would shame those stars 
As daylight doth a lamp. Her eye in heaven 
Would through the airy region stream so bright 
That birds would sing and think it were not night. 
See how she leans her cheek upon her hand. 
Oh, that I were a glove upon that hand 
That I might touch that cheek!

ROMEO - Kể chung täi thùng thủ thi hũ sô sê! 
Julet xuất hiện trên cọ sô 
Ây nhé hết chút nào! Ảnh sang nào về loe trên cọ sô 
kiât!

Đò, phong Dông dô, và năng Juliét là mất trời. 
Vừng đừng dep tuoi o, hai hãy ra dĩ, hai giấy 
chết to Hằng Nga dô ký, hế hòa và nét hat vị 
dau buôn khí kẻ đầu của a lại đẹp hơn a. 
A ghen với em thì em theo a làm gì? Bố cánh 
dông cố của àxanh xao hết nhất, chỉ hop với những dô 
ngu xun, em hãy vởn nã... Ôi người ta sáng kinh, 
gười tôi ta yêu đương! Ơi, giá nâng biết nhỉ!... 
Năng dằng nói... Không, nâng mạng làm... Gi kìa? 
Đố mắt nâng như lên tiếng, và ta nóng lòng muốn 
dặp lại âm một rằng... Ta hiểu quê, nâng có nói với ta đâu. Nguyên là hai ngô so dep nhất bat 
trô có việc phải đi văng, đã thạt thịt nhờ mặt 
ngất lập lên chớ để lúc sao về, Ừ, ửu mắt nâng 
len thay cho sao, và sao xưng nam dô dưỡng may 
kia thì sao nhỉ? Về rực rỡ của điô gô mà nâng sẽ 
lâm cho các vị từ tu pháp ho mình, như vung dụng 
lưng âm để phan then thuong; còn cảnh mặt kia trên bâu 
trô sẽ rồi kháp kheong không một lần anh sáng tung bừng 
dem nói chôm sẽ lên tương hong vang vì tương là đem 
dã tăng. Kiêng nåi tìm bấy xa! Ức gî ra ta là chiec 
baoy tài nhì, để được mon tron mà dâo!
ROMEO
(aside) She speaks.
O, speak again, bright angel! For thou art
As glorious to this night, being o'er my head,
As is a wingèd messenger of heaven
Unto the white, upturned, wondering eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy-puffing clouds
And sails upon the bosom of the air.

ROMÊÔ - Kia, năng vừa lên tiếng! Hội nắng tiến lòng lại ở nơi đâu đi! Để ngày trên đầu ta,
ngọa tả âm ảo quang quanh như một sự giả nhà trở trời cổ đời cảnh, dang cuí những áng mây luôn nhẹ luôn trên không trung, khiến kè tran tục phai có ngốc đôi mặt thịt mà chìm ngượng.

JULIET - O! Romêô, hờ! Romêô! Sao chẳng lại
mạng ten đồi mà? Chăng hãy tự bỏ thân dự đi, tự bỏ ten đồi đi; hoặc không thì chẳng hãy thê là
chằng yếu em đi, em sẽ không còn là con cháu nhà Capuilet nữa.

ROMÊÔ, nói một mình - Ta cứ dùng nghề thêm nữa, hay nên lên tiếng?

JULIET - Thì có tên họ chẳng là thứ đích của em thôi.
Nhưng nếu chẳng không phải là người họ Montaghi thì chẳng cần vấn là chẳng. Chăng ô! Hãy mang tên
họ nào khác đi! Thê nào là họ Montaghi nhì? Cái
dên dâu đầu có phải là bạn tay, bạn chính, cánh tay,
bọt mắt, một bọt phan nào của thân thể con người...
Cái tên nào có nghĩa gì? Bông hồng kia, già gòi
bằng một tên khác, thì hưởng thorn cùng vùng ngàn
ngất. Vậy nếu chẳng Romêô chẳng mang tên
Romêô nữa, thì mười phần chẳng cần vấn ven
mướt... Romêô chẳng ơi, chẳng hãy tự bỏ tên họ
di. Cái tên kia đầu có phải xuống thứ của chẳng,
chẳng hãy đổi nó lấy cả tâm thần em.

ROMÊÔ - Dùng là tử miệng nằng rối ra nhé! Chi
con được nắng gọi là người yêu là tôi xin tức thì
nhận tên thành mới; tự nay trở đi, tôi không muốn
bào giờ là Romêô nữa.

JULIET - Người là ai, mà nhờ đến tôi, chịu biết được
dieu tôi áp ủ trong lòng vậy?

ROMÊÔ - Tôi khác ở thế, tên này mà tôi
Call me but love, and I'll be new baptized.
Henceforth I never will be Romêô.

JULIET - Người là ai, mà nhờ đến tôi, chịu biết được
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Call me but love, and I'll be new baptized.
Henceforth I never will be Romêô.
By love, that first did prompt me to inquire.  
He lent me counsel and I lent him eyes.  
I am no pilot. Yet, wert thou as far  
As that vast shore washed with the farthest sea,  
I would adventure for such merchandise.

JULIET  
Thou know’st the mask of night is on my face,  
Else would a maiden blush bepeon my cheek  
For that which thou hast heard me speak tonight.  
Fain would I dwell on form. Fain, fain deny  
What I have spoke. But farewell compliment!  
Dost thou love me? I know thou wilt say “ay,”  
And I will take thy word. Yet if thou swear’st  
Thou mayst prove false. At lovers’ perjuries,  
They say, Jove laughs. O gentle Romeo,  
If thou dost love, pronounce it faithfully.  
Or if thou think’st I am too quickly won,  
I’ll frown and be perverse and say thee nay,  
So thou wilt woo. But else, not for the world.  
In truth, fair Montague, I am too fond,  
And therefore thou mayst think my ‘havior light.  
But trust me, gentleman, I’ll prove more true  
Than those that have more coying to be strange.  
I should have been more strange, I must confess,  
But thou overheard’st, ere I was ware,  
My true love’s passion. Therefore pardon me,  
And not impute this yielding to light love,  
Which the dark night hath so discovered.

JULIET - Nếu chàng có mận đềm che phụ thi  
chàng đã thấy mà em ương do vì những lời em nói  
cùng chàng đệm nay. Chăng ơi, em muốn chàng  
vượt vòng lê giao, em muốn... em muốn chơi  
những lời yêu nữa nhở... Những lời, chỉ để em làm gì?  
Chăng có yêu em không? Em biết là chàng sẽ trả  
lời “cô”, và em tin chàng ngay. Nhưng xin chàng  
dùng thể thơ, chắc chàng giữ được lời thế: những  
chuyện tình ăn hận bỏ ước chàng đã khiển. Thượng  
dốc tức cuối sao... Chăng Rômêo phòng nhà  
hơi, nếu chàng yêu em thì xin cử thân thành lén  
ベン; và nếu chàng cho em là đã xieux lòng quý, thì  
em sẽ cau mưa, em sẽ làm cao, em sẽ nói “không”  
dể chàng phải sớm khuya theo đuổi; nhưng nếu  
chàng chàng nghĩ vậy thì em cùng chàng khi nào  
làm thế... Thật vậy, chàng Montaguíu tận tủy  
i, em yêu chàng say đắm; có lẽ chàng sẽ cho em là  
gại lòng lỡ, nhưng hây tin em hỏi người quan tử,  
em sẽ grand lòng chung thủy hơn những kẻ giả bối  
kí nghiệp, và em cùng xin thật thật là nếu chàng  
chàng bật gập em đương thuê lời nói thơ, rằng  
em có làm như thế thì em chỉ bước đi đầu trong này  
càng. Vây em xin chàng hãy tha thứ cho em và em  
dưới lời yêu đương vui bi bất chốt trong đêm tối mà ngồi em là kể  
tranh hoa.

ROMÉO  
Lady, by yonder blessed moon I vow,  
That tips with silver all these fruit-tree tops—

JULIET - Em xin chàng đũng lấy trái  
thê thơ, vùng tháng những ngày mà mọi thành  
lại thay đổi dường dối lối về. Em sở tình chàng cũng sẽ  
như trước khi thây dối.

ROMÉO - What shall I swear by?  

JULIET - Xin chàng đũng thể nguyện chỉ cái: hãy  
chàng muốn thì chàng hãy đâm thân than thưan  
nhà kia ra mà thể: đó là vị thân mà em thơ phúng,  
và em sẽ tin chàng.

ROMÉO - If my heart’s dear love—

JULIET - Nhưng thù chàng ơi, đũng thể thơ sao. Mạc  
dẫu em sung sống được gặp chàng, nhưng đêm nay lời thể  
thê của chàng cũng chàng mang lại niềm vui cho  
dù em dẫu. Sự việc xảy ra nhanh chóng quá, bất ngờ  
quá, thỉnh thoảng quá, như anh chớp kỹ với tạt trước  
khí ta kịp nói: “Kịa chớp!..”! BSN yêu quý hỏi,  
xin chào bạn nhé! Được hỏi thời của mất hư trước  
việc thế này đã nở thành một dạo hoạ lòng lấy... Em xin chào  
chàng!.. Em  mấu chà thân em đếm của lòng em cùng sẽ để với trái tim chàng.

ROMÉO - O, wirt thou leave me so unsatisfied?  

ROMÉO - Đời! Nàng chẳng cho tôi được thỏa nguyện sao?

ROMÉO - Thì exchange of thy love’s faithful vow for mine.  

ROMÉO - Tôi ước ao được cùng nâng trao lời thể chúng  
thuỷ.

ROMÉO - Wouldst thou withdraw it? For what purpose, love?  

ROMÉO - Nàng muốn lấy lại lời thể chẳng? Để làm  
giấy hỏi, hỏi người yêu quý?

NURSE - calls from within  

JULIET - Em chỉ muốn được rằng lòng hào phong,  
và tăng chàng lần nữa. Thật ra thi điều em ước,  
em đã có rồi: lòng em mình mong, tình em  
thầm thành như biến cả. Em càng tăng chẳng thì em lại  
cùng có nhiều, vì cả hai đều là vô tận.  
Có tiếng nhử mưa gọi  
Có tiếng động trong nhà. Bạn tình ơi, chào bạn
I hear some noise within. Dear love, adieu.—Anon, good Nurse!—Sweet Montague, be true. Stay but a little. I will come again.

nghé!...
Tới vào đây, vú a...
Chẳng Montaghu đám yếu hối, xin chẳng hay giữ lòng chồng thuy,
Chẳng để em một chút, em sẽ trở lại ngay.

344 Exit JULIET, above
JULIET vào

345 Enter ROMEO
RÔMÊÔ - Ông đệ thân tiện, đệ thân tiện! Vì trong đệ tôi nên ta sợ đầy chí là một giấc mơ, một giấc mơ quá em đánh để có thể là sự thật.

346 Enter JULIET
JULIET trở ra

347 Three words, dear Romeo, and good night indeed.
If that thy bent of love be honorable,
Thy purpose marriage, send me word tomorrow
By one that I'll procure to come to thee Where and what time thou wilt perform the rite, And all my fortunes at thy foot I'll lay And follow thee my lord throughout the world.

JULIET - RÔMÊÔ chẳng hơi, em xin ngỏ cùng chẳng vai lời, rồi xin tạm biệt. Nếu tình ái kia là của người chỉ nhìn nhận từ, nếu ý chẳng là mưu cùng em xe to kết tóc, thí ngày mai em sẽ cho người đến gặp chẳng; chẳng xã cho biết chẳng muốn hồn lẽ cứ hành ngày nay nào, chỗ nào. Lúc đó em xin trao thân gửi phần trong tay chẳng và nguyên theo phủ quan tôi nên chần trở gốc biển.

348 NURSE (from within) Madam!
NHỮ MÀU, trong hậu trưởng - Tiêu thứ ơi!

349 JULIET
I come, anon.—But if thou mean’st not well, I do beseech thee—

JULIET - Tôi vào ngày đây!... Nhưng vì bằng chẳng chẳng phải chính tôi thì em xin chẳng...

350 NURSE (from within) Madam!
NHỮ MÀU, trong hậu trưởng - Tiêu thứ ơi!

351 JULIET
By and by, I, come.—To cease thy strife and leave me to my grief. Tomorrow will I send.

JULIET - Vào ngày đây!... đừng theo dúvida, để mặc em với nội khó đau. Ngày mai, em sẽ cho người...

352 ROMEO
RÔMÊÔ - Tôi xin thế trên linh hồn...

353 JULIET
A thousand times good night!

JULIET - Xin nghĩa nhân lúc chẳng một đêm tốt lành!

354 Exit JULIET, above
JULIET rón cơ sở

355 A thousand times the worst to want thy light.
Love goes toward love as schoolboys from their books, But love from love, toward school with heavy looks.

RÔMÊÔ - Thiếu anh sang của năng thì đem chỉ thành nghĩa nhân lần xa. Bước chậm chập vào Tinh yêu đi tìm tinh yêu như nhu cười học sinh được rồi sức vợ, tinh yêu phải xa tinh yêu buồn như chế bố lại nhà trưởng.

356 Moves to exit Reenter JULIET, above
JULIET lại xuất hiện ở cửa sổ

357 Hist! Romeo, hist!—Oh, for a falconer’s voice, To lure this tassel-gentle back again!
Bondage is harry, and may not speak aloud, Else would I tear the cage where Echo lies, And make her airy tongue more hoarse than mine, With repetition of “My Romeo!”

JULIET - RÔMÊÔ chẳng ой! Sao em chẳng được như người đây chỉ sẵn cắt cao giọng gọi con chim ưng của mình quay trở lại! Nhưng để chỉ kiếm chuẩn thuong kinh không cắt cao tiếng được. Nếu không, em đã làm rung chuyển nơi đông phù nữ thanh Tiếng Viên năm nghỉ, và làm cho giọng trong trẻo của nữa thân phải khuyên hơn cả giọng em với nhé đi nhắc lại thiên chẳng RÔMÊÔ yêu quý.

358 It is my soul that calls upon my name. How silver-sweet sound lovers’ tongues by night, Like softest music to attending ears!

RÔMÊÔ, quay trở lại - Linh hồn ta đang gọi tên ta đây. Trong đềm thanh tiêng tiếng yêu thanh thơ thất bắt bao, khắc nào một bàn bán nhắc em điều nhớ chất do giờ tai tha thiết lắng nghe.

359 JULIET
Romeo!

JULIET - RÔMÊÔ chẳng ơi!

360 ROMEO
My nyas?

RÔMÊÔ - Con chim non của anh!

361 JULIET
What o’clock tomorrow
Shall I send to thee?

JULIET - Ngày mai, mấy giờ em cho người tôi gặp chẳng được?

362 ROMEO
By the hour of nine.

RÔMÊÔ - Chính giờ.

363 JULIET
I will not fail. ‘Tis twenty year till then.
I have forgot why I did call thee back.

JULIET - Em xin yên: Từ giờ đến lúc đó đang dùng như hai chiều năm trước!... Em quên mất không biết em ở gơi chẳng lại để làm gì.

364 ROMEO
Let me stand here till thou remember it.

RÔMÊÔ - Em cứ để anh dùng lấy cho tôi khi nào em nhớ ra.

365 JULIET
I shall forget, to have thee still stand there, Remembering how I love thy company.

JULIET - Nếu vậy thì em cứ quên, để chẳng dùng lấy mãi mãi, nhắc cho em thủy lòng em tha thiết gắn chẳng xiết bao.

366 ROMEO
RÔMÊÔ - Con anh, anh sẽ cứu mối mãi diferença
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Act 2, Scene 4

ROMEO - That last is true. The sweeter rest was mine.

FRIAR LAWRENCE - God pardon sin! Wast thou with Rosaline?

ROMEO - With Rosaline, my ghostly Father? No. I have forgot that name and that name’s woe.

FRIAR LAWRENCE - That’s by me wounded. Both our remedies Within thy help and holy physic lies. I bear no hatred, blessed man, for, lo, My intercession likewise steads my foe.

FRIAR LAWRENCE - I’ll tell thee ere thou ask it me again.

ROMEO - I have been feasting with mine enemy, Where on a sudden one hath wounded me, That’s by me wounded. Both our remedies To lay one in, another out to have. Not i

ROMEO - If e’er thou wast thyself and these woes thine, Of an old tear that is not washed off yet. Lo, here upon thy cheek the stain doth sit Thy old groans ring yet in my ear.

ROMEO - Of an old tear that is not washed off yet.

FRIAR LAWRENCE - And all combined, save what thou must combine By holy marriage. When and where and how We met, we wooded and made exchange of vow, I’ll tell thee as we pass, but this I pray: That thou consent to marry us today.

ROMEO - And all combined, save what thou must combine By holy marriage. When and where and how We met, we wooded and made exchange of vow, I’ll tell thee as we pass, but this I pray: That thou consent to marry us today.

FRIAR LAWRENCE - Be plain, good son, and homely in thy drift. Riddling confession finds but riddling shrift.

ROMEO - Then plainly know my heart’s dear love is set On the fair daughter of rich Capulet. As mine on hers, so hers is set on mine.

FRIAR LAWRENCE - And all combined, save what thou must combine By holy marriage. When and where and how We met, we wooded and made exchange of vow, I’ll tell thee as we pass, but this I pray: That thou consent to marry us today.

ROMEO - Then plainly know my heart’s dear love is set On the fair daughter of rich Capulet. As mine on hers, so hers is set on mine.

ROMEO - Holy Saint Francis, what a change is here! Is Rosaline, whom thou didst love so dear, So soon forsaken? Young men’s love then lies Not truly in their hearts, but in their eyes. Jesu Maria, what a deal of brine Hath washed thy sallow cheeks for Rosaline! How much salt water thrown away in waste To season love that of it doth not taste! The sun not yet thy sighs from heaven clears, Thy old groans ring yet in my ancient ears. Lo, here upon thy cheek the stain doth sit Of an old tear that is not washed off yet. If e’er thou wast thyself and these woes thine, Thou and these woes were all for Rosaline. And art thou changed? Pronounce this sentence then: Women may fall when there’s no strength in men.

ROMEO - Thou chid’st me off for loving Rosaline.

FRIAR LAWRENCE - For doting, not for loving, pupil mine.

ROMEO - And bastest me bury love.

FRIAR LAWRENCE - Not in a grave, To lay one in, another out to have.

ROMEO - I pray thee, chide not. Her I love now Doth grace for grace and love for love allow. The other did not so.

FRIAR LAWRENCE - Oh, she knew well Thy love did read by rote, that could not spell. But come, young waverer, come, go with me, In one respect I’ll thy assistant be, For this alliance may so happy prove To turn your households’ rancor to pure love.

FRIAR LAWRENCE - Oh, she knew well Thy love did read by rote, that could not spell. But come, young waverer, come, go with me, In one respect I’ll thy assistant be, For this alliance may so happy prove To turn your households’ rancor to pure love.

ROMEO - Oh, let us hence. I stand on sudden haste.

FRIAR LAWRENCE - Wisely and slow. They stumble that run fast.

Act 2, Scene 4
Enter BENVOLIO and MERCUTIO

396 Enter BENVOLIO and MERCUTIO

MÖKIUXIÔ - Mökuxiux no mông có

397 MERCUTIO
Where the devil should this Romeo be?
Came he not home tonight?

BENVOLIO - Mökuxiux - Cái anh chàng Rômêô không biết
chuỗi vào chỗ quấy rầy nào nơi? Đêm qua anh có về nhà không?

398 BENVOLIO
Not to his father’s. I spoke with his man.

MÖKIUXIÔ - Không, anh không về nhà thân phụ; tôi đã
lỡ lời người hầu.

399 MERCUTIO
Why, that same pale hard-hearted wench, that Rosaline,
Torments him so, that he will sure run mad.

BENVOLIO - Mökuxiux - Cái con bể Rôdaloin một tài một mà
long term đa a ấy giây vó hành ta đến phát điện mất.

400 BENVOLIO
Tybalt, thekinsman to old Capulet,
Hath sent a letter to his father’s house.

MÖKIUXIÔ - Thằng Tibân, họ nhà Capulet, vừa gửi
một lá thư đến nhà thân phụ Rômêô.

401 MERCUTIO
A challenge, on my life.

MÖKIUXIÔ - Chi có thách thức; chịu có gì?

402 BENVOLIO
Romeo will answer it.

MÖKIUXIÔ - Thế nào Rômêô cũng trả lời.

403 MERCUTIO
Any man that can write may answer a letter.

MÖKIUXIÔ - Ai biết viết mà chẳng trả lời được một bức thư.

404 BENVOLIO
Nay, he will answer the letter’s master, how he dares, being
dared.

MÖKIUXIÔ - Không, Rômêô sẽ trả lời cho chỉ đến việc
thời đó biết, khi bị thách thức thì nhân chẳng sợ gì mà
không thách lại.

405 MERCUTIO
Alas, poor Romeo! He is already dead, stabbed with a white
wench’s black eye, shot through the ear with a love song, the
very pin of his heart cleft with the blind bow-boy’s butt shaft.
And is he a man to encounter Tybalt?

MÖKIUXIÔ - Thương thay cho Rômêô, nhân chết rồi còn
dấu! Con mặt den lầy của có a trăng non mà đã cho nhân
một mặt; bàn tình ca như viên đạn đã xuyên thủng mang taì nhân, còn tìm kia thì đã trúng tên của chủ
xạ thủ muốn rồi. Người với ngôn thể thì liệu dịch
não Tibân không?

406 BENVOLIO
Why, what is Tybalt?

MÖKIUXIÔ - Sao? Thằng Tibân này lại là dễ the nào nhe?

407 MERCUTIO
More than Prince of Cats. Oh, he’s the courageous captain of
compliments. He fights as you sing prick-song, keeps time,
distance, and proportion. He rests his mimin rests—one, two,
and the third in your bosom. The very butcher of a silk button, a
duelist, a duelist, a gentleman of the very first house of the first
and second cause. Ah, the immortal passado, the punto reverse,
thehut!

MÖKIUXIÔ - Nó hâm đốt Chúa Mêo. Thất là một tay va
dùng, nấm vông moj thủ tuc, nghi lệ. Nó danh gurn aux
anh hát một bàn khác đã thịt lên giây, giây dùng
nhip, quäng, phách; nó nghi dùng một đầu lăng
mộc, giưa hai nhất gurn aux đảm thô… một, hai, rồi
dến bả là gurn aux nó đã chỗ gurma tím anh. Thất là
một tê so có thể tham trọng một cai khuy luận trên ao
người ta, một tay kiêm cù khối; một tay quy tốt vào bậc
nhiệt, Nó thuộc lòng ca có thud nhân lân có thud hài để dạy
gấu sỹ đan hậu! Chá! Mền patao bát tước, mìng punto
rêvecxo, trọng nay?

408 BENVOLIO
The what?

MÖKIUXIÔ - Miệ ca gi?

409 MERCUTIO
The pux of such antic, lisping, affecting fantasmines, these new
tuners of accents! “By Jesus, a very good blade! A very tall man!
A very good whore!” Why, is not this a lamentable thing,
grandare, that we should be thus afflicted with these strange
flies, these fashion mongers, these “pardonnez-moi,” who stand so
much on the new form, that they cannot sit at ease on the old
bench? Oh, their bones, their bones!

MÖKIUXIÔ - Thợ kia ca mà câng thằng lô bigotry, lúc nào cùng tón lự và lầy giông nói những chúa
cờ ký lại tài! (Nhái) “Lạy Chúa, tài kiêm khá đây! Con người đẹp trái đây! Con đi xinh đây!”... Ởng
nói oì, khó cho chúng ta sao lại có những dân ruồi
những đi the và những một môi, lúc nào cùng lại
nhái những cau pardonnez-moi; chúng lên một mặt
mỗi nên nói địa đất điên lên có ghe ngua cừ ký
của ông ca thì nhận nho! Ùichá, cha là so dâu xưởng
ma!

410 Enter ROMEO

Rômêô ra

411 BENVOLIO
Here comes Romeo, here comes Romeo.

MÖKIUXIÔ - Rômêô đến đây rồi!

412 MERCUTIO
Without his roe, like a dried herring. O flesh, flesh, how art thou
fished! Now is he for the numbers that Petrarch flowed in.
Laura to his lady was but a kitchen-wench—marry, she had a
better love to berhyme her—Dido a dowdy, Cleopatra a gypsy,
Helen and Hero holdings and harlots, Thaisbe a grey eye or so,
but not to the purpose.— Signior Romeo, bonjour! There’s a
French salutation to your French slop. You gave us the
counterfeit fairly last night.

MÖKIUXIÔ - Chi còn da bọc xương! Gây để như
mắm mời! Ơi, thịt da, lâu huyết di đâu cả?... Giờ
hắn đã thành đồ để của nhà tho muốn diệu Pêterac
rôi. So với người yêu của hàng, hân cói nang Lôra
nhu một mu bęp (nhưng nang đã có mới người tình của tài
hơn hàn để làm thơ ca tung năng), nâng Di dông như một
a lô lem, nâng Cê ôp hay gai giăng ho, nâng Hêlen và Hêro như hai con dê! Cơn năng Tîtckê
thí được đối môt xâm dây, nhưng cùng chẳng ra
cái gì... Kia Rômêô tiên sinh, bonjour! Truu cói
quận kiến Pháp của tiên sinh, xin có một lời chào
triệu Pháp! Dêm qua tiên sinh chời một bài hay
lắm.

413 ROMEO
Good morrow to you both. What counterfeit did I give you?

RÔMEO - Xin chào hai anh. Bài gì nhe?

414 MERCUTIO
The slip, sir, the slip. Can you not conceive?

MÖKIUXIÔ - Bài tâu mà, thưa tiên sinh, bài tâu mà. Tiên sinh chưa hiểu chẳng?

415 ROMEO

RÔMEO - Xin lỗi nhé, anh Mökuxiux thân mình! Dêm
MERCUTIO
That’s as much as to say, such a case as yours constrains a man to bow in the hams.

ROMEO
Meaning “to curtsy”?

MERCUTIO
Thou hast most kindly hit it.

ROMEO
A most courteous exposition.

MERCUTIO
Nay, I am the very pink of courtesy.

ROMEO
Pink for flower.

MERCUTIO
Right.

ROMEO
Why, then is my pump well flowered.

MERCUTIO
Sure wit, follow me this jest now till thou hast worn out thy pump, that when the single sole of it is worn, the jest may remain, after the wearing solely singular.

ROMEO
O single-soled jest, solely singular for the singleness.

MERCUTIO
Come between us, good Benvolio. My wits faints.

ROMEO
And is it not well served into a sweet goose?

MERCUTIO
Nay, if our wits run the wild-goose chase, I am done, for thou hast more of the wild

ROMEO
But I am done, for thou wast never with me for anything when thou wast no

MERCUTIO
Switch and spurs, switch and spurs, or I'll cry a match.

ROMEO
O single sole of it is worn, the jest may

MERCUTIO
Meaning “to curtsy”?

ROMEO
I stretch it out for that word “broad,” which, added to the goose, proves thee far and wide a broad goose.

MERCUTIO
Why, is not this better now than groaning for love? Now art thou sociable. Now art thou Romeo. Now art thou that art—by art as well as by nature, for this driveling love is like a great natural that runs lolling up and down to hide his bauble in a hole.

BENVOLIO
Stop there, stop there.

MERCUTIO
Thou desirlest me to stop in my tale against the hair.

BENVOLIO
Thou wouldst else have made thy tale large.

MERCUTIO
Oh, thou art deceived. I would have made it short, for I was come to the whole depth of my tale, and meant, indeed, to occupy the argument no longer.

Enter NURSE and her man PETER

NURSE
Như mưa và Pito ra

ROMEO
Here’s goodly gear.

BENVOLIO
MOKIUXIÔ - Nghỉa là gặp trường hợp như của anh, người ta có thể tham khom cái...  
MOKIUXIÔ - DEVICE - Đê chào cho thẩm lê dờ ư?
MOKIUXIÔ - Anh nói thật đúng quá.
MOKIUXIÔ - Đó là lối trình bày hợp lệ nhất.
MOKIUXIÔ - Thưa anh, bàn thân tôi là hiện thân của sự lê dờ tuoi đẹp nhất.
MOKIUXIÔ - Tuổi đẹp như hoa phải không?
MOKIUXIÔ - Đúng dằng.
MOKIUXIÔ - Ôi, khi vị biết giữ hà mồm, thiên hạ chẳng kịp got chán!
MOKIUXIÔ - Ông bạn Benvoloi chỉ, tôi tiếp xúc khó khăn cái kiểu giữ dep này thì. Bao giờ giữ đã hả mồm, vẫn còn mới mình khó hài duyệt.
MOKIUXIÔ - Trả lời khá dằng. Xin anh cụ tiếp tục khó khăn cái kiểu giữ dep này đi. Bao giờ giữ đã hả mồm, vẫn còn mới mình khó hài duyệt.
MOKIUXIÔ - Thưa, thứ đuổi ngồng trón với anh thì tôi xin chịu. Cái tài ngồng của anh thì tôi chỉ bàng một góc. Anh có thấy tôi nói ngồng với anh bao giờ không?
MOKIUXIÔ - Sự của bạn là sự của bạn, mà sự như vậy là sẽ không cho bạn như thế. Hiệp quan một phần cùng kéo dài ngày ra được một ngày dài.
MOKIUXIÔ - Đợi với tôi thì bao giờ anh chẳng được ra như ngồng.
MOKIUXIÔ - Đầy thể, tôi lại cần tan cho bây giờ.
MOKIUXIÔ - Chỗ, không khuôn chấn can.
MOKIUXIÔ - Anh nói cái như ư.
MOKIUXIÔ - Chấm thật ngồng nơi thật phải có ốt cay chút.
MOKIUXIÔ - Gầm chưa, cái cười thật đeo dai như đa đề non. Đằng ngàn một phần cùng kéo dài ngày ra được một ngày dài.
MOKIUXIÔ - Vây tôi xin gang con ngồng lúc này để to bằng anh cho giống.
A sail, a sail!

444 MERCUTIO Two, two—a shirt and a smock. BENVVOLIO - Hai cành, hai cánh: ça áo, ça váy?
445 NURSE Peter! NHŨ MÃU - Này Pito!
446 PETER Anon! PITO - Có tổ!
447 NURSE My fan, Peter. NHŨ MÃU - Dưa cái quả đất.
448 MERCUTIO Good, Peter, to hide her face, for her fan’s the fairer face. MOKIU XIO - Phải đây, Pito, dựa quả chỗ bà ấy che mặt, vì đèn som mà với quả thì cái quả đất cói hom.
449 NURSE God ye good morrow, gentlewomen. NHŨ MÃU - Kính chào các quý ông, câu Châu ban cho các quý ông một buổi sáng tốt lành.
450 MERCUTIO God ye good e’en, fair gentlewoman. MOKIU XIO - Kính chào quý bà, câu Châu ban cho quý bà một buổi chiều tốt lành.
451 NURSE Is it good e’en? NHŨ MÃU - Chút rồi kita ư?
452 MERCUTIO 'Tis no less, I tell you, for the bawdy hand of the dial is now upon the prick of noon. MOKIU XIO - Nhưng một con thỏ già, anh khám phá ra cái gì thắc?
453 NURSE Out upon you! What a man are you? NHŨ MÃU - Gôm khéo! Ông là người thế nào váy?
454 MERCUTIO One, gentlewoman, that God hath made, himself to mar. MOKIU XIO - Thế bà, ông ta là một người được trời sinh ra và rõ trì triệu lại hay hoặc mình.
455 NURSE By my troth, it is well said. “For himself to mar,” quoth he? Gentleman, can any of you tell me where I may find the young Romeo? NHŨ MÃU - Lời nói hay đây! “và rõ trì tự thiểu đảm thành mình ấy?” Thưa các ông, có ông nào chi gimm cho tôi biết chàng trai trẻ Rômêô hiện giờ ở đâu không?
456 ROMEO I can tell you, but young Romeo will be older when you have found him than he was when you sought him. I am the youngest of that name, for fault of a worse. ROMEO - Tôi xin xin chỉ giùm bà. Nhưng khi bà tìm thấy y thị chẳng trai trẻ Rômêô không còn trẻ bằng lúc bà mới đi tìm. Tôi là người trẻ nhất mang cái tên đó, vì chẳng còn cái tên nào tốt hơn.
457 NURSE You say well. NHŨ MÃU - Tốt lắm!
458 MERCUTIO Yea, is the worst well? Very well took, ’r faith, wisely, wisely. MOKIU XIO - Tôi hả mà lại là tốt? Nhận xét hay quá, thật là sáng suốt, sáng suốt.
459 NURSE If you be he, sir, I desire some confidence with you. NHŨ MÃU - Nếu dùng công tử là Rômêô thì tôi có một câu chuyện riêng muốn nói.
460 BENVolio She will induce him to some supper. BENVVOLIO - Bà ấy mới đi chân đầy.
461 MERCUTIO A bawd, a bawd, a bawd! So ho! ROMEO - Ông, bà, bà, bà! Nhưng nó.
462 ROMEO What hast thou found? RÔMEO - Anh khám phá ra cái gì thế?
463 MERCUTIO No hare, sir, unless a hare, sir, in a Lenten pie—that is, something stale and hoar ere it be spent. (sings) MOKIU XIO - Chàng phải nem công chế phượng gì đâu, thua anh. Của thiu của thối đấy thôi.

464 ROMEO I will follow you. RÔMEO - Tôi đi ngay đây.
465 MERCUTIO Farewell, ancient lady. Farewell, lady, lady, lady. MOKIU XIO - Thôi, xin chào bà cô kính, xin chào nhà - Lão bà, lão bà, lão bà...
466 Extract MERCUTIO and BENVVOLIO MOKIU XIO và BENVVOLIO vào
467 NURSE I pray you, sir, what saucy merchant was this that was so full of his ropery? NHŨ MÃU - Không đâm, cháo ông!... Tôi xin phép hỏi công tử, cái thằng lái buồn nào mà an nói hồn hao thơy?
468 ROMEO A gentleman, Nurse, that loves to hear himself talk, and will speak more in a minute than he will stand to in a month. ROMEO - Như xưa ơi, đó là một chàng quỷ tóc chỉ thích mình mình nói cho tài mình nghèo, mà mình nói một phút thì tài nghèo một tháng chưa hết.
469 NURSE An he speak any thing against me, I’ll take him down, an he were luster than he is, and twenty such Jacks. And if I cannot, I’ll find those that shall. Scourvy knife! I am none of his flirt-gills. I am none of his skains-mates/to PETER) And thou must stand by, too, and suffer every knife to use me at his pleasure? NHŨ MÃU - Nó mà nói dùng đến tôi thì tôi sẽ cho nó biết tay, dò cho nó có kheo bảng bài chục thằng đều lỗi nan. Mà nếu tôi kíng trái được thì cũng sẽ có người tri nó. Thằng ba ư? Tôi có phải giả chai của nó đâu, có phải الدو mạ mà gây dùng đâu kia chứ?

Nói với Pito - Còn chú nữa, cụ dùng độc ra như phỏng, để
PETER
I saw no man use you at his pleasure. If I had, my weapon should quickly have been out, I warrant you. I dare draw as soon as another man if I see occasion in a good quarrel and the law on my side.

NURSE
Now, afore God, I am so vexed that every part about me quivers. Scurvy knife! (to RÔMÊÔ) Pray you, sir, a word. And as I told you, my young lady but me inquire you out. What she bade me say, I will keep to myself. But first let me tell ye, if ye should lead her into a fool’s paradise, as they say, it was a little prating thing. Well, sir, my mistress is the sweet lady.

ROMEO
Now God in heaven bless thee! Hark you, sir. And bring thee cords made like a tackled stair, bid her devise and married.

NURSE
I will tell her, sir, that you do protest, which, as I take it, is a gentlemanlike offer.

ROMEO
No, truly, sir. Not a penny.

NURSE
Go to. I say you shall.

ROMEO
(takes the money) This afternoon, sir? Well, she shall be there.

NURSE
What sayest thou, my dear Nurse?

ROMEO
Warrant thee, my man’s as true as steel.

NURSE
Well, sir, my mistress is the sweetest lady.—Lord, Lord! when ’twas a little prating thing.—Oh, there is a nobleman in town, one Paris, that would fain lay knife aboard, but she, good soul, had as lief see a toad, a very toad, as see him. I anger her sometimes and tell her that Paris is the proper man. But, I’ll warrant you, when I say so, she looks as pale as any clout in the versal world. Both not rosemary and Romeo begin both with a letter?

ROMEO
Ay, Nurse, what of that? Both with an R.

NURSE
Nói một điều nào cũng ta hổ phách đến tôi bằng thịnh được à?

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PITO - Nói tôi đã thấy à ta hổ phách được đến bả bằng thịnh nhé! Nếu tôi thấy thì cam đoan với bả là gstrom nay đã ra khó với ròi. Khi có dật tốt để đánh lên mà lại được pháp luật dựng vẻ phia tôi, thì ròt gurorn ra nhang chẳng thủ giả ai.

 ROMEO
 Lay Chúa chứng giám! Tôi tức run cả chân tay lên đây!... Đồ không nần, đồ ba que!... Thua công tử, xin có dồi lòng nói với công tử... Như tôi đã thú với công tử, cố chú tôi sao tôi dí tìm công tử... Nhưng điều gì cả chú tôi dắn nos với công tự thì tôi xin giữ kín lòng trong... Nhưng công tự cho phép tôi thú trả trước: nếu công tự có ý định đưa còn chú tôi tôi cói, như người ta nói, thiện dương của thành nghệ thì lô xỉ sở như vậy bWhilst lắm, như người đến thưởng nói, vì tiêu thứ tôi còn trẻ người non đà làm. Nếu công tử định chơi cải trỗi xanh vô đó long với tiêu thứ tôi, thì đó thật là một hánh vĩ xấu xa đối với một vị tiêu thứ khác các, và một cách ỡ rất tốt.

 ROMEO
 Như mâu o, nhớ mâu hãy nói tốt cho ta với tiêu thứ, với nô chũ nhân của mì. Ta xin thế với mì...

 NHỮ MÃU - Ứi chú, quý hòa quê. Đỗ tôi về thua với tiêu thứ. Lay Chúa, tiêu thứ han sẽ vui mừng lắm.

 ROMEO
 Như mâu quía với tiêu thứ? Mù đã nghe ta đâu.

 NHỮ MÃU - Thưa công tử, tôi sẽ xin thua với tiêu thứ là... là công tử đã thế. Tôi cho đó dùng là cách xử sự của nhà quý phái.

 ROMEO

 NHỮ MÃU - Ứi chê! Thưa công tử, thực quả tôi không nhận một xu nhờ nào đâu.

 ROMEO - Tôi đã, đúng khách sao nà. Cứ cầm lấy!

 NHỮ MÃU - Thưa công tử! Được, được, tiêu thứ tôi sẽ tôi do.

 ROMEO
 Có mì thì hãy đền di ở sau thua viên nhẹ. Một mì đang đồng hồ nưa, tên hâu của ta sẽ tôi đưa cho mì một cái thang dây. Trong bit mát của đến tôi, thang ấy sẽ đưa ta tôi tôi định của hành phúc. Thói chao mì. Chỉ hết lòng giúp ta, ta sẽ đến công xứng đang. Ta gửi lời chào tiêu thứ nhẹ.

 NHỮ MÃU - Chúa tôi ban phúc lành cho công tử... A, mạ nay, công tử!

 ROMÊÔ - Gi đày, nhủ mấu thân tên?

 NHỮ MÃU - Người nhà của công tử có kín đầu không đây? Công tử chẳng thương nghề nói; muốn giữ được bit mật, chẳng nên có đến người thứ ba.

 ROMEO
 ero - Mùi cụ yên tâm. Trên hâu của ta vụ như thế lyên.

 ROMEO
 Mùi cụ yên tâm. Trên hâu của ta vụ như thế lyên.

 ROMEO
 Như mâu này thì tôi tâm. Có chú tôi thắt là một tiêu thứ yếu kiến khúc nhất... Trong! Cuối ngày mà có tôi có chính là đưa dưới bi bả bô... Ở, mà trong thành có một chăng quỹ tố tôi là Parit, cùng cấp ranh giương cung bả; nhưng có tôi, có em mới ngượn thắt thạt làm sao, cứ trông thằng hân là như trông thằng một con cót, thắt thắt, một con cót, còn hơn phải trông thằng hân. Đo cũng hỏi bảo có tôi ràng tiêu thứ với chẳng Parit xung đối vua lửa làm, thì có tôi gian tài người di. Nơi thật với công tự, khi nghe thắt tôi nói thế, thì mặt có tôi cụ perché ra như tôi gây.

 ROMEO
 Người mà có phải Romêô và Rôdomari cùng bắt đầu bằng một chú cải không nhé?

 NHỮ MÃU - Công tử nu von dìu! Đó là tên gọi chờ thì
Ah, mocker, that’s the dog’s name. *R* is for the—No, I know it begins with some other letter, and she hath the prettiest sententious of it, of you and rosemary, that it would do you good to hear it.

cô: R là để cho chở... Không, tôi biết tiếng bố đầu bất đầu bằng một chữ gì khác kia... Mà có tới nói về công tử và

488 RÔMEO Commend me to thy lady.

489 NURSE Ay, a thousand times,—Peter!

490 PETER Anon!

491 NURSE Before and aspace.

492 Exit

493 Act 2, Scene 5

494 Enter JULET

- The clock struck nine when I did send the Nurse. In half an hour she promised to return.

Peropportunity she cannot meet him. That’s not so.

Oh, she is lame! Love’s heralds should be thoughts, Which ten times faster glide than the sun’s beams, Driving back shadows over jolling hills.

Therefore do nimble-pinioned doves draw love
And therefore hath the wind-swift Cupid wings.

Now is the sun upon the highest hill.

495 Of this day’s journey, and from nine till twelve Is three long hours, yet she is not come.

Had she affections and warm youthful blood,
She would be as swift in motion as a ball.

My words would bandy her to my sweet love,
And his to me.

But old folks, many feign as they were dead,
Unwieldy, slow, heavy, and pale as lead.

Enter NURSE and PETER

O God, she comes.—O honey Nurse, what news?

Has thou met with him? Send thy man away.

496 NURSE Peter, stay at the gate.

497 Exit PETER

498 JULIET

499 NURSE

500 JULIET

501 NURSE

502 JULIET

503 NURSE

504 JULIET

KHÔNG...Không, tôi biết tiếng bố đầu bất đầu bằng một chữ gì khác kia... Mà có tới nói về công tử và

hoa Rôđomari những câu hay quá là hay; công tử mà

ghiền thấy thì chắc là đã đa làm.

RÔMEO - Nhà cỏ lòn chào thiếu thư họ ta nhé!

NHỮ MÂU - Vâng, nhìn lần lần... Não Pito!

PITO - Có tôi!

NHỮ MÂU - Đì len thủ đi, nhăn lên.

Cùng vào

Vườn nhà Capulet

JULIET ra

NÔI MÂU - Pito, chú ra đong ngồi ngoài cửa kia.

Pito vào

JULIET - Thế nào, ơi yêu, ơi quý... Trước ơi, sao trong ơi phon phát thể? Dĩ cho tìn có chăng lành thể thì cùng cửi vui vì mà cho em biêt cử! Còn nếu là tin vui, thì ơi chăng nên đạo cho em nghe một bản nhạc duângvông về mặt tươi tươi kia.

NHỮ MÂU - Mẹ lòng người ra đây... Chô tối thò đã nào.

Uí chao, xuống cô này ra rồi! Gõm, đi một thời đương đau!

NÔI MÂU - Mẹ lòng người ra đây... Cho tối thò đã nào.

Uí chao, xuống cô này ra rồi! Gõm, đi một thời đương đau!

JULIET - Em chỉ mong đôi bạn chúng của em lấy tin của u... Thôi, em xin xù, ngoài, nơi đi nào... Ơ yêu, u quý ơi, nơi đi...

NÔI MÂU - Gia sû, lay Chúa tối ơi! Sô mà ơi với thể! Có không chớ một ti được sao? Không thấy tối đang thô chăng ra hôm đây a?

JULIET - Thế chằng ra hôm mà lại đủTA đổi để là thô chăng ra hơ! U cờ dài lơi biển bạch làm gì.


NÔI MÂU - ơi em, em chơn lớn rồi, em không biết những người đâu. Ròmê để a! Không, không được Mặc đâu đến mao chăng khối nước nhất trơn đời nhưng... thâm hình chăng cũng lại chăng ai an đôn. Bàn tay,bàn chân, tóc người... Chăng có gì đáng nói, nhưng... thật quả chăng ai có thể sánh cùng... Chăng chằng phải là bông hoa của phép lịch sử, nhưng... u cam doan làm chăng hiện lai như một chủ của non... Thôi, em ơi, cứ đường em đã chọn mấy, hết lòng thơ Chúa... Thế nào, ơ nhà än trưa rối kra a? 247

CHÚA, chú... Những điều u kẻ, em biết
Good even to my ghostly confessor.

JULIET

...Will ne’er wear out the everlasting flint.

Here comes the lady. Oh, so light a foot

It is enough I may but call her mine.

Then love

Do thou but close our hands with holy words,

Amen, amen. But come what sorrow

But you shall bear the burden soon at night.

I am the drudge and toil in your delight,

To fetch a ladder, by the which your love

They’ll be in scarlet straight at any news.

Now comes the wanton blood up in your cheeks.

Have you got leave to go to shrift today?

JULIET

Henceforward do your messages yourself.

Is this the poultice for my aching bones?

Are you so hot? Marry, come up, I trow.

Your love says, like an honest gentleman, and a courteous, and

Your love says, like an honest gentleman, and a handsome, and, I warrant, a virtuous — Where is your mother?

They’ll be in scarlet straight at any news.

Now comes the wanton blood up in your cheeks.

Have you got leave to go to shrift today?

JULIET

Hie to high fortune! Honest Nurse, farewell.

ACT 2, SCENE 6

Enter FRIAR LAWRENCE and ROMEO

Tu sĩ Lőrđan và Rômêô ra

FRIAR LAWRENCE

So smile the heavens upon this holy act

That after-hours with sorrow chide us not.

ROMEO

Amen, amen. But come what sorrow can,

It cannot countervail the exchange of joy

That one short minute gives me in her sight.

Do thou but close our hands with holy words,

Then love-devouring death do what he dare;

It is enough I may but call her mine.

Enter JULIET, somewhat fast, and embraced

Here comes the lady. Oh, so light a foot

Will ne’er wear out the everlasting flint.

A lover may bestride the gossamers

That idles in the wanton summer air,

And yet not fail. So light is vanity.

FRIAR LAWRENCE

These violent delights have violent ends

And in their triumph die, like fire and powder,

Which, as they kiss, consume. The sweetest honey

Is loathsome in his own deliciousness

And in the taste confounds the appetite.

Therefore love moderately. Long love doth so.

Too swift arrives as tardy as too slow.

Enter JULIET, somewhat fast, and embraced

Here comes the lady. Oh, so light a foot

Will ne’er wear out the everlasting flint.

A lover may bestride the gossamers

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Here comes the lady. Oh, so light a foot

Will ne’er wear out the everlasting flint.

A lover may bestride the gossamers

That idles in the wanton summer air,

And yet not fail. So light is vanity.
Romeo shall thank thee, daughter, for us both.

522 JULIET As much to him, else is his thanks too much.

523 ROMEO Ah, Juliet, if the measure of thy joy
To bead like mine, and that thy skill be more
Receiv in either by this dear encounter.

524 JULIET Conceit, more rich in matter than in words,
Brags of his substance, not of ornament.
They are but beggars that can count their worth.
But my true love is grown to such excess
I cannot sum up half of my wealth.

525 FRIAR LAWRENCE Come, come with me, and we will make short work.
For, by your leaves, you shall not stay alone
Till holy church incorporate two in one.

526 Exeunt

527 Act 3, Scene 1

528 Enter MERCUTIO, BENVOLIO, Mercutio’s PAGE, and others

529 BENVOLIO I pray thee, good Mercutio, let’s retire.
The day is hot; the Capulets, abroad;
And if we meet we shall not ’scape a brawl,
For now, these hot days, is the mad blood stirring.

530 MERCUTIO Thou art like one of those fellows that, when he enters
the confines of a tavern, claps me his sword upon the table and says
“God send me no need of thee!” and, by the operation of the second
cup, draws it on the drawer when indeed there is no need.

531 BENVOLIO Am I like such a fellow?

532 MERCUTIO Come, come, thou art as hot a Jack in thy mood as any in Italy,
and as soon moved to be moody, and as soon moody to be moved.

533 BENVOLIO And what to?

534 MERCUTIO Nay, there were two such, we should have none shortly, for
one would kill the other. Thou, why, thou wilt quarrel with a
man that hath a hair more or a hair less in his beard than thou hast.
Thou wilt quarrel with a man for cracking nuts, having no other
reason but because thou hast hazel eyes. What eye but such an eye would spy out such a quarrel? Thy head is as full of
quarrels as an egg is full of meat, and yet thy head hath been
beaten as addle as an egg for quarreling. Thou hast quarreled
with a man for coughing in the street because he hath wakened
thy dog that hath lain asleep in the sun. Dost thou not fall out
with a tailor for wearing his new doublet before Easter? With another,
for tying his new shoes with old ribbon? And yet thou wilt
tutor me from quarreling!

535 BENVOLIO An I were so apt to quarrel as thou art, any man should buy the
fee simple of my life for an hour and a quarter.

536 MERCUTIO The fee simple? O simple!

537 Enter TYBALT, PETRUCHIO, and other CAPULETS

538 BENVOLIO By my head, here comes the Capulets.

539 MERCUTIO By my heel, I care not.

lê.

527 Exeunt

528 HOÀI HÌ

529 CẢNH

530 Mokuiuxi, Benvolii, một thiếu động và một số người ra

531 BENVOLIO - Đôi mà vào loại những thằng ca ấy ư?

532 MOKUIUXIO - Thiôi di, cái tính hol mang, hô lưu của anh còn thua ai ở cái đất Y này nữa; còn ai dễ
nơi lòng hom anh, còn ai sẵn sàng nói lòng hom anh.

533 BENVOLIO - Thế nào kia?

534 MOKUIUXIO - Phải, cử có hai thằng ca như anh thì chẳng mấy cho chi còn một, vi thằng nào
dài giới chăng kiêu chung người. Anh ấy! Anh có thể cãi
nhau với một người chi vì người ta hom anh hoặc kiện anh một sở râu. Anh có thể gây lòng với một người
dạng ăn hạt để chi vì mạt anh hầu hạ để: chi có mạt anh môi giờ bôn lùng tìm vết kiếm có sinh sự thể
thu chiều! Đâu ư anh đang ấy những chuyện đã gây sự như một quả trứng đẩy ép lòng lòng lòng đó, những vì cử sinh
sự và chăm lưu nên đâu ư hiện lòng tạng phở như như ruột
trứng trời. Anh đã từng gây chuyện với một người đi
đường chi vì người ta ho, khiến con chung của anh đang
gử phải thích giấc. Chẳng phải chảnh anh đã kiểm
chuyen với một người thứ may chi chỉ chi chưa đến
gấy lẽ Phục sinh mà anh ta đã mặc áo mới là gì?
Chẳng anh thì ai đã sinh sự với một người khác
chi vì giày mới mà anh ta lại bước dậy cũ? Thế mà
anh còn định lên mặt đay tôi dùng nên gây lòng này ở?

535 BENVOLIO - Tôi mà định sinh sự như anh thì bất cứ chúng
ca nào cũng chi mạt một giờ muốn làm phát là mua đất
dược cái đôi tớ.

536 MOKUIUXIO - Bắn đầu cái đôi anh ư? Cha đón!

537 Tibàn và một số người khác ra

538 BENVOLIO - Cha, bọn nhà Capulet kia rói!

539 MOKUIUXIO - Chắc, kẻ thầy chúng.
TYBALT
Follow me close, for I will speak to them.
Gentlemen, good e'en. A word with one of you.

MERCUTIO
But and one word with one of us? Couple it with something.
Make it a word and a blow.

TYBALT
You shall find me apt enough to that, sir, an you will give me occasion.

MERCUTIO
Could you not take some occasion without giving?

TYBALT
Mercutio, thou consort' st with Romeo.

MERCUTIO
Consort? What, dost thou make us minstrels? An thou make minstrels of us, look to hear nothing but discords. Here's my fiddlesstick. Here's that shall make you dance. Zounds, "consort!"

BENVOLIO
We talk here in the public haunt of men. Either withdraw unto some private place, And reason coldly of thy grievances. Or else depart. Here all eyes gaze on us.

MERCUTIO
Men's eyes were made to look and let them gaze. I will not budge for no man's pleasure, I.

TYBALT
Romeo, the love I bear thee can afford No better term than this: thou art a villain.

ROMEO
Tybalt, the reason that I have to love thee Doth much excuse the appertaining rage To such a greeting. Villain am I none. Therefore, farewell. I see thou know' st me not.

TYBALT
Boy, this shall not excuse the injuries That thou hast done me. Therefore turn and draw.

ROMEO
I do protest I never injured thee, But love thee better than thou canst devise, Till thou shalt know the reason of my love. And so, good Capulet—which name I tender As dearly as my own—be satisfied.

MERCUTIO
O calm dishonourable, vile submission! Alla stoccata carries it away. (draws his sword) Tybalt, you ratcatcher, will you walk?

TYBALT
What wouldst thou have with me?

MERCUTIO
Good King of Cats, nothing but one of your nine lives, that I mean to make bold withal, and, as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his picher by the ears? Make haste, lest mine be about your ears ere it be out.

ROMEO
Gentle Mercutio, put thy rapier up.

MERCUTIO
Come, sir, your passado.

ROMEO
(draws his sword) I am for you. (draws his sword) Draw, Benvolio. Beat down their weapons. Gentlemen, for shame! Forbear this outrage.

BENVOLIO
Chở này là nơi người ta đi lại. Ta hãy rút lui vào nơi nào vắng vẻ nơi chuyên binh tình với nhau hoặc là chia tay nhau thôi. Nơi đây, trăm mặt nhìn vào.
Tybalt, Mercutio! The Prince expressly hath
Forbidden bandying in Verona streets.
Hold, Tybalt! Good Mercutio!

563 ROMEOL  

RO ngl and hence.

Shalt with him otherwise...
Away to heaven, respective lenity,
Alive in triumph
This but begins the woe others must end.
This day's black fate on more days doth depend.

ROMEO

They have made worms' meat of me
Or I shall faint. A plague o' both your houses!

MERCUTIO

between us? I w

1 to scratch a man to death! A braggart, a rogue, a villain that
find me a

ROMEO

BEN VOLO

What, art thou hurt?

I am hurt.
A plague o' both your houses! I am sped.
Is he gone and hath nothing?

MERCUTIO

No, 'tis not so deep as a well nor so wide as a church-door, but
'tis enough, 'twill serve. Ask for me tomorrow, and you shall
find me a grave man. I am peppered, I warrant, for this world. A
plague o' both your houses! Zounds, a dog, a rat, a mouse, a cat
to scratch a man to death! A braggart, a rogue, a villain that
fights by the book of arithmetic? Why the devil came you
between us? I was hurt under your arm.

571 MERCUTIO

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'tis enough, 'twill serve. Ask for me tomorrow, and you shall
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to scratch a man to death! A braggart, a rogue, a villain that
fights by the book of arithmetic? Why the devil came you
between us? I was hurt under your arm.

572 ROMEO

I thought all for the best.

573 MER CUTO

Help me into some house, Benvolio,
Or I shall faint. A plague o' both your houses!
They have made worms' meat of me. I have it,
And soundly too. Your houses!

574 Exit MERCUTIO and BENVOLIO

Benvolio do Mokxiô to xiô vao

575 ROMEO

This gentleman, the Prince's near ally,
My very friend, hath got his mortal hurt
In my behalf. My reputation stained
With Tybalt's slander.—Tybalt, that an hour
Hath been my kinsman! O sweet Juliet,
Thy beauty hath made me effeminate
And in my tender softened valor's steel!

576 Enter BENVOLIO

Benvolio lai ra

577 BENVOLIO

O Romeo, Romeo, brave Mercutio is dead!
That gallant spirit hath ascended the clouds,
Which too untimely here did scorn the earth.

578 ROMEO

This day's black fate on more days doth depend.
This but begins the woe others must end.

579 Enter TYBALT

Tiband ra

580 BENVOLIO

Here comes the furious Tybalt back again.

581 ROMEO

Alive in triumph—and Mercutio slain!
Away to heaven, respective lenity,
And fire-eyed fury be my conduct now.

582 TYBALT

Thou, wretched boy, that didst consort him here
Shalt with him hence.

583 ROMEO

This shall determine that.

ROMEO - Nô tro lai, và duong duong từ dâc! Còn
Mokxiô thì chê trọng mạng sao! Hồn Đô lương hiện
tụng, người hãy quay trở về thượng giôn, còn người, Thanh
nở chỉ đổi mới lục, hãy yach dương chi lê cho ta đi!Tiband,
ta trả lại người chữ thằng không mà người tăng ta lúc này.
Hồn Mokxiô còn vô văn trên đây, chờ ông hoặc người cùng di.
Hoặc người, hoặc ta, hoặc cả người và ta, sẽ phải đi theo chúng.

TIBAN - Oắt con, may là ban nó, thì may sẽ đi theo nó.

ROMEO - Rút gươm - Cái này sẽ quyết định điều đo.
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<td>584-585</td>
<td><strong>They fight. TYBALT falls.</strong> They fight. Tybalt falls. <strong>BENVOLIO</strong> Romeo, away, be gone! The citizens are up, and Tybalt slain. Stand not amazed. The Prince will doon thee death If thou art taken. Hence, be gone, away! <strong>ROMEO</strong> Oh, I am fortune’s fool! <strong>BENVOLIO</strong> Why dost thou stay? <strong>PRINCE</strong> Affection makes him false. He speaks not true. He is a kinsman to the Montague. Could draw to part them was stout Tybalt slain. Who had but newly entertained revenge, His agile arm beats down thei fatal points, &quot;Hold, friends! Friends, part!&quot; and, swifter than his tongue, Retorts it. Romeo, he cries aloud, It back to Tybalt, whose dexterity, Cold death aside and with the other sends. <strong>CITIZEN OF THE WATCH</strong> Which way ran he that killed Mercutio? Tybalt, that murderer, which way ran he? <strong>CITIZEN OF THE WATCH</strong> (to TYBALT) Up, sir, go with me. I charge thee in the Prince’s name, obey. <strong>Lady Capulet</strong> Tybalt, my cousin! My brother’s child! O Prince! O cousin! Husband! Oh, the blood is spilled Of my dear kinsman! Prince, as thou art true, For blood of ours shed blood of Montague. O cousin, cousin! <strong>PRINCE</strong> Where are the vile beginners of this fray? <strong>Lady Capulet</strong> CAPULET PHU NHẬN, cứ tưởng đây chỉ là... Tởi ơi, Tibán chuẩn! Còn để rút ruột của anh tớ!... Thưa chúa cộng!... Tường cộng!... Mau thân thtick ruột thị của tớ đã!... Xin chúa công mực xét, bất nhất Montaghiu phải lấy máu đến tớ. Ông ơi, cháu ơi! <strong>Princes of Montague, Capulet, Lady Montague, Lady Capulet, and Others</strong> <strong>PRINCE</strong> Benvelio, who began this bloody fray? <strong>Lady Capulet</strong> LADY CAPULET, PHU NHẬN, chi bạn chức! Tobserv, Tibán chuẩn! Còn để rút ruột của anh tớ!... Thưa chúa cộng!... Tường cộng!... Mau thân thtick ruột thị của tớ đã!... Xin chúa công mực xét, bất nhất Montaghiu phải lấy máu đến tớ. Ông ơi, cháu ơi!</td>
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602 PRINCE
And for that offence
Immediately we do excuse him hence. I have an interest in your hearts’ proceeding. My blood for your rude brawls doth lie a-bleeding. But I’ll amerce you with so strong a fine That you shall all repent the loss of mine. I will be deaf to pleading and excuses. Nor tears nor prayers shall purchase out abuses, Therefore use none. Let Romeo hence in haste, Else, when he’s found, that hour is his last. Bear hence this body and attend our will. Mercy but murders, pardoning those that kill.

603 Exeunt

604 Act 3, Scene 2 Enter JULIET alone

JULIET
Gallops apace, you fiery-footed steeds, Toward Phoebeus’ lodging. Such a wagoner As Phaeton would whip you to the west And in bring cloudily in night. Spread thy close curtain, love-performing night, That runaways’ eyes may wink, and Romeo Leap to these arms, untalked 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, Thou sober-suited matron, all in black, And leant me how to lose a winning match Played for a pair of stainless maidens. Hood my unmannèd blood bating in my cheeks, With thy black mantle, till strange love, grow bold, Think love true acted simple modestly. Come, gentle night. Come, Romeo. Come, thou day in night, For thou wilt lie upon the wings of night Whiter than new snow upon a raven’s back. Come, gentle night, come, loving, black-browed night, Give me my Romeo. And when I shall die, Take him and cut him out in little stars, And he will make the face of heaven so fine That all the world will be in love with night And pay no worship to the garish sun. Oh, I have bought the mansion of a love, But not possessed it, and though I am sold, Not yet enjoyed. So tedious is this day As is the night before some festival To an impatient child that hath new robes And may not wear them. Enter NURSE with cords Oh, here comes my Nurse, and she brings news, and every tongue that speaks But Romeo’s name speaks heavenly eloquence.— Now, Nurse, what news? What hast thou there? The cords That Romeo bid thee fetch?

605

JULIET
- Ho! Why tuan mà mông như bốc lửa, hay phu nhân hăng vò dòng phù của thần Mắt Trời. Già phải tai chẳng đằng xa Phồn thơ chết chẳng đã ra rõ dưa các người vù đến phương Tây, khiến đem tôi đến ngày nguóc tức. Hỏi đem tôi đã định cho tình yêu, hay giằng tâm mään của người ra, để vũng ỏ kia nhằm mặt lại, và để chẳng Rômêô tôi nên gom trong đời cái đông này, không ai biết, không ai hay!... Đả tiễn hành những nhũng li của tình yêu, những người yêu nhau không cánh anh sang nào khác hơn là để đẹp của nhau; và chúng, nếu thân Tài tinh mạo quân, thì bồng đem lại càng thích hợp... Nào, hỡi Đêm tối trang trọng, hỡi bà tiên mặc ăn đến tuyệt, bà hãy dậy em làm sao thú vị thú vị được văn bŭi mà tién đặt cuộc là đem tông tột trong trách. Bà hãy lấy tâm thần choa của bà che cho đổi gò mà đỉnh bụng của em, cho tới khi nào tình yêu đã khởi ngộ ngàng ruệ và tổ chức sự hùng khí trong việc đôi lữ yêu nhau. Nào, hỡi Đêm tối, hãy lây dậy. Rômêô anh, hãy lạy em! Anh là anh trong đương đem tổ tôi, vì anh sẽ nắm trên đời cần của đem Đêm, tráng ngàn hơn tuyệt đồng trên lung quăng. Nào hỡi Đêm hiện hữu, hỡi nàng tiên tiếu mền có dồi máy đên lạy, hãy mang lại cho em chẳng Rômêô của em. Và khi chẳng chây, hãy cất xưởng thứ chẳng ra thân muốn văn ngồi sao bể nhớ; chẳng sẽ làm cho bầu trời tuếp đên nơi trần gian ai cùng sẽ say suơn đem tôi mà thích ông đường rằng... Ông, ta đã mua nên phu của tính yêu mà chưa được tôi ơi thượng này đã bán mà còn chưa đưa ra cho kẻ mua. Ngây hôm nầy lẽ thế buồn tẻ, như đem giao thứ mà chịu hết đôi em với em nhọ dũng lòng lờ đươc mặc áo mới. À! Nhiều đầy rồi... Nhiều mâu vào, mang theo thằng đẩy... Nhiều mâu mang tin lại każ. Tiễn ai nói đến tên Rômêô cũng em chỉ như từ thiện đường vàng tổi... Thế nào, u, có tân gọi mỗi không? Ư cám gì đây! Thằng đáy Rômêô dân măng phải không?

606 NURSE
Av, ay, the cords.

607 JULIET
Ay me, what news? Why dost thou wring thy hands?

608 NURSE
Ah, welladay! He’s dead, he’s dead, he’s dead! We are undone, lady, we are undone! Alack the day! He’s gone, he’s killed, he’s dead!

609 JULIET
Can heaven be so envious?

610 NURSE
Romeo can
Though heaven cannot. O Romeo, Romeo! Who ever had thought it? Romeo!

611 JULIET
What devil art thou that dost torment me thus? This torture should be roared in dismal hell.
Hath Romeo slain himself? Say thou but “ay,”
And that bare vowel I shall poison more
Than the death-darting eye of cockatrice.
I am not I if there be such an I,
Or those eyes shut that makes thee answer “ay.”
If he be slain, say “ay,” or if not, “no.”
Brief sounds determine of my weal or woe.

NURSE
612
I saw the wound, I saw it with mine eyes—
God save the mark!—here on his manly breast.
A piteous corse, a bloody piteous corse.
Pale, pale as ashes, all bedaubed in blood,
All in gore blood. I swooned at the sight.

JULIET
613
O, break, my hear, poor bankrupt, break at once!
To prison, eyes, ne'er look on liberty.
Vile earth, to earth resign. End motion here,
And thou and Romeo press one heavy bier.

NURSE
614
O Tybalt, Tybalt, the best friend I had!
O courteous Tybalt! Honest gentleman!
That ever I should live to see thee dead.

JULIET
615
What storm is this that blows so contrary?
Is Romeo slaughtered, and is Tybalt dead?
My dearest cousin and my dearest lord?
Then, dreadful trumpet, sound the general doom!
For who is living if those two are gone?

NURSE
616
Tybalt is gone, and Romeo banished.
Romeo that killed him—he is banished.

JULIET
617
O God, did Romeo's hand shed Tybalt's blood?

NURSE
618
It did, it did. Alas the day, it did.

JULIET
619
O serpent heart hid with a flowering face!
Did ever dragon keep so fair a cave?
Beautiful tyrant! Fiend angelical!
Dove-feathered raven, wolvsich-ravening lamb!
Despised substance of divinest show,
Just opposite to what you justly seem'st.
A damned saint, an honorable villain!
O nature, what hadst thou to do in hell
When thou didst bower the spirit of a friend
In moral paradise of such sweet flesh?
Was ever book containing such vile matter
So fairly bound? and thy decent should dwell
In such a gorgeous palace!

NURSE
620
There's no trust,
No faith, no honesty in men. All perjured,
All forsworn, all naught, all dissemblers.
Ah, where's my man?—Give me some aqua vitae.—
These griefs, these woes, these sorrowns make me old.
Shame come to Romeo!

JULIET
621
Blistered be thy tongue
For such a wish! He was not born to shame.
Upon his brow shame is ashamed to sit,
For 'tis a throne where honor may be crowned.
Sole monarch of the universal earth,
Oh, what a beast was I to chide at him!

NURSE
622
Will you speak well of him that killed your cousin?

JULIET
623
Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth thy name,
When I, thy three hours' wife, have mangled it?
But wherefore, villain, didst thou kill my cousin?
That villain cousin would have killed my husband.
Back, foolish tears, back to your native spring.
Your tributary drops belong to woe,
Which you, mistaking, offer up to joy.


NÚH MÀU - Tôi trông thấy vết thương, chính mặt tôi đã trông thấy thương... Hãy chịu cái chết!... Ngay trên lòng ngực hùng tráng của chồng... Một cái xác thâm thương, một cái xác thâm thương đậm máu, nhờ nhất như tro, máu me bé bèi... Tôi trông thấy mà sợ chết ngặt đi.

JULIET - Xin ta ở, hãy tan vấn đi! Người đã chẳng trả được nỗi lòng thì hãy tan nát đi. Điét mặt ta ở, hãy vào nơi tôi ngay, đúng ngần nhìn nhân do đâu! Cái xác thù hằng bắn dâng nầy, hãy quay trở về với bin đà; thợ dưng cưa quá năm, hãy xưởng nầm chung với Rômêo một năm mới.

NÚH MÀU - Tôi đã bị, con Rômêo thì bị phân lâc. Sao ta lại phải sống để trông thấy chồng chết!

JULIET - Con đồng bao nào tôi xót thương lại thở nguyệt vây? Rômêo bi giã, và Tihan cũng chết rô chẳng!Ôi biếu hung thân yêu; ơi phu quan thân yêu bội phán! Nếu quá vây thì thiêng kín không khắp của ngày tận thế hãy nói lên đi! Hài người ấy đã chết thì còn ai là kể sống nữa?

NÚH MÀU - Tôi đã chết, con Rômêo thì bị phán lâc. Rômêo đã giết Tihan và bị tôi đầy biết xù!

JULIET - Tôi ở! Chính bạn ta Rômêo đã hồn máu Tihan sao?

NÚH MÀU - Chết vây! Ở ơi, chết vây!

JULIET - O, tìm ranh diện áo dưới mặt hoa! Có khi nào giống anh lang lê àn rồi đông phù huy hoàng làm mấy!Oơi, quan bàu mao sáo để thương, giống quy mà mà dép từa tiên than! Qua đen nắp đủi cảnh bô câu, cười non mà hùng anh sợi đi! Tạm hôm để tiến trong một hình hài phong nhất! Norte trong trái ngang hoàn toàn. Phong thi thần tiên mà tôi đăng dây nội hóa nguy, kể thết phu mà cất cách hạo hoa!... Ôi Hảo công, Người điên bày trò mà quai giả mà cho tâm hồn giống anh quy vào trong mạnh thi đà đủi đẹp ta tiên thiên duồng? Cơ cùng sách nào báo gậy trang nhà mà trong ruột chặt toan chuyển xua như vậy? Ở, sao lòng xoay quay lại được ngơi nòi cungi đốn quay huy hoàng?

NÚH MÀU - Tíng già được o bon dẳng, họ có hương tâm, đambah giấc mỉ. Toàn là những kẻ thế thần giân dối, giọt mặt như giọt bắn tay, một lặc chẳng ra gì, thuận lại quan giả doạ đâu... Tên hầu của ta đâu rồi! Chốc chờ người mây đấy. Buồn giận đau khổ làm ta giờ đi. Sự nhục thay cho Rômêo!...
| 624 | NURSE | Weeping and wailing over Tybalt’s corse. Will you go to them? I will bring you thither. | NHU MAU - Tồng công và phù nhán đằng than khó trên thi hài Tibãin. Thiếu thụ có muốn tôi không? Tôi sẽ đến đó. |
| 626 | JULIET | Wash they his wounds with tears? Mine shall be spent When theirs are dry, for Romeo’s banishment. Take up those cords.—Poor ropes, you are beguiled, Both you and I, for Romeo is exiled. He made you for a highway to my bed, But I, a maid, die maiden-widowèd. Come, cords.—Come, Nurse. I’ll to my wedding bed. And death, not Romeo, take my maidenhead! | JULIET - Để hai thân em no lệ trên những vết thương của anh em. Ngọc mất của em để đánh cho Rômêô,khi nước mắt của hai người đã khô cán. U nhiệt thảng đây này lên. Tôi nghe nói cái thằng, người cũng bị th蛞ngDDS như ta vi Rômêô bì đi dạy. Rômêô định dùng người làm đường dẫn đến phỏng ta; nhưng tâm thần trình nay đã đến thạch cùng chỉ là giao gán cùng nhau. Thôi, thani o, u! Tôi đi vào giương cười của tôi dạy: tâm thần trình bất của tôi sẽ không trao tạng chăng Rômêô mà sẽ vào täglich thần Chết. |
| 628 | Nurse | He is to your chamber. I’ll find Romeo To comfort you. I wit well where he is. Hark ye, your Romeo will be here at night. I’ll to him. He is hid at Lawrence’ cell. | NHU MAU - Em cứ vào bồng đi. U đi tìm Rômêô đến an ủ em... U biết chẳng o đâu rồi. Em cự yếu tâm đến mềm nay Rômêô sẽ lại. U đi tìm chẳng dạy... Chằng tròn trong tư phong của tu sĩ Lộran. |
| 627 | JULIET (gives the Nurse a ring)O, find him! Give this ring to my true knight, And bid him come to take his last farewell. | JULIET - Ó! Thế thì u hãy di tìm chẳng定价. Dựa lì chức nhân này cho chẳng hiệp sỉ trung thành của em, và hạo chẳng hãy tôi cùng em vinh biết. |
| 630 | Enter FRIAR LAWRENCE | Tu sĩ |
| 631 | FRIAR LAWRENCE | Romeo, come forth. Come forth, thou fearful man. Affliction is enamoured of thy parts, And thou art wedded to calamity. | TU SĪ - Rômêô, lại dạy con: tôi nặng hối cho con, tài đức của con khiến đau khổ không phải mê say, và tai hoa đã đến với con như vở đôn với chồng. |
| 632 | Enter ROMEO | | |
| 633 | ROMEO | Father, what news? What is the Prince’s doom? What sorrow craves acquaintance at my hand That I yet know not! | RÔMÊÔ - Có tin gì, thưa cha? Vọng chủ đã tuyệt an thế nào? Nơi đau khổ náo muốn đến với con, mà con chưa biết? |
| 634 | FRIAR LAWRENCE | Too familiar Is my dear son with such sour company. I bring thee tidings of the Prince’s doom. | TU SĪ - Con yêu của ta đã qua quen thuộc với những cảnh ngộ trời rơi. Để ta cho con biết bán an của vương chủ. |
| 635 | ROMEO | What less than doomsday is the Prince’s doom? | RÔMÊÔ - Có an nào khaon hồn hồn an từ hình được? |
| 636 | FRIAR LAWRENCE | A gentler judgment vanished from his lips: Not body’s death, but body’s banishment. | TU SĪ - Người đã tuyệt một an dỗ nghiêm khắc hơn: không phải từ hình mà là dạy biết xử. |
| 637 | ROMEO | Ha, banishment! Be merciful, say “death,” For exile hath more terror in his look, Much more than death. Do not say “banishment.” | RÔMÊÔ - Trời đi! Dạy biết xử! Cha ơi, cha hãy thương con mà nói là an từ hình đi! Để dạy con ghê hơn hom là chết! Cha ơi, đừng nói con phải đi dạy! |
| 638 | FRIAR LAWRENCE | Hence from Verona art thou banished. Be patient, for the world is broad and wide | TU SĪ - Con ơi, tụ nay, con phải rời bỏ thành Verôna. Hãy can đảm lên. Thế giới rộng lớn. |
Let me dispute with thee of thy estate.

How should they, when that wise men have no eyes?

Displant a town, reverse a prince’s doom,
To comfort thee though thou art banishèd.

Oh, thou wilt speak again of banishment.

A sin
Hadst thou no poison mixed, no sharp
Flies may do this, but I from this must fly.

But Ro
Who even in pure and vestal modesty,

O deadly sin! O rude unthankfulness!
Is death mistermed. Calling death “banishment,”

To me to die?—“banishèd” to kill me?

onorable state, more courtship lives
ishèd”? Hang up philosophy!

—
—

hment.”

TU SĨ - Ôi, thực ra tôi có định chết! Thực ra vong ơn một cách phũ phàng! Theo luật thi tôi con đang chết,nhung vương chủ bệnh con mà gác lượt pháp ra một Bên. Dàng lẽ phải chết thì con phải đi đấy. Thất là ơn trời bả, mà con không thể.

Tıs torture and not mercy, Heaven is here,
Where Juliet lives, and every cat and dog
And little mouse, every unworthy thing,
Live here in heaven and may look on her,

But Romeò may not. More valiety,
More honorable state, more courtship lives
In carrion flies than Romeò. They may seize
On the white wonder of dear Juliet’s hand
And steal immortal blessing from her lips,
Who even in pure and vestal modesty.
Still blush, as thinking their own kisses sin.
But Romeò may not. He is banishèd.
Flies may do this, but I from this must fly.
They are free men, but I am banishèd.
And sayst thou yet that exile is not death?
Hadst thou no poison mixed, no sharp-ground knife,
No sudden mean of death, though ’er’s so mean,
But “banishèd” to kill me?—“Banishèd”!

O Friar, the damned use that word in hell.
Howling attends it. How hast thou the heart,
Being a divine, a ghostly confessor,
A sin-absolver, and my friend professed,
To mangle with me that word “banishèd”?!

TU SĨ - Kẻ diễn rò kìa, hãy nghe ta dạy...

Thou fond mad man, hear me a little speak.

TU SĨ - Ta sẽ cho con abortion để phòng hại chử đở; triệt lây, đông xuất ngọt của nỗi gian truân, sên ùi con trong cảnh đi dạy.

Oh, thou wilt speak again of banishment.

TU SĨ - Thôi, ta biết rồi, kẻ diễn đại lắm giờ có ta...

How should they, when that wise men have no eyes?

TU SĨ - Hãy để ta cùng con bàn về tình cảnh con hiện nay.

Let me dispute with thee of thy estate.

TU SĨ - Ngày này... Có tiếng gõ cửa. Rômêò con, hãy tìm chỗ ở mình.

Arise. One knocks. Good Romeò, hide thyself.

TU SĨ - Có tiếng gõ cửa. Rômêò con, hãy tìm chỗ ở mình.

Not I, unless the breath of heart sick groans,
Mistlike, infold me from the search of eyes.

Lại có tiếng gõ...

Hark, how they knock!—Who’s there?—Romeò, arise.

TU SĨ - Nghe đây, họ gõ cửa gấp chưa kìa!... Ai đây?... Rômêò, đây đi, người ta đến bán con đi...
Thou wilt be taken.—Stay awhile.—Stand up.
Knocking
Run to my study.—By and by!—God’s will, What simplicity is this!—I come, I come.
Knocking
Run to my study.—By and by!—God’s will, What simplicity is this!—I come, I come.
Knocking
Who knocks so hard? Whence come you? What’s your will?

655 NURSE (from within) Let me come in, and you shall know my errand.

I come from Lady Juliet.

656 FRIAR LAWRENCE (opens the door) Welcome then.

657 Enter NURSE

Nurse?

658 NURSE O holy Friar, O, tell me, holy Friar, Where is my lady’s lord? Where’s Romeo?

659 FRIAR LAWRENCE There on the ground, with his own tears made drunk.

660 ROMEO Nurse!

661 NURSE Ah sir, ah sir, Death’s the end of all.

662 ROMEO Spakest thou of Juliet? How is it with her?

663 Doth she not think me an old murderer, With blood removed but little from her own? Where is she? And how doth she? And what says My concealed lady to our canceled love?

664 NURSE Oh, she says nothing, sir, but weeps and weeps, And now falls on her bed, and then starts up, And “Tybalt!” calls, and then on Romeo cries, And then down falls again.

665 ROMEO As if that name, Shot from the deadly level of a gun, Murdered her kinsman. O, tell me, Friar, tell me, In what vile part of this anatomy Doth my name lodge? Tell me, that I may sack The hateful mansion. (draws his dagger)

666 FRIAR LAWRENCE Hold thy desperate hand.

Art thou a man? Thy form cries out thou art. Thy tears are womanish. Thy wild acts denote The unreasonable fury of a beast. Unseemly woman in a seeming man, And ill-beseeming beast in seeming both! Thou hast amazed me. By my holy order, I thought thy disposition better tempered. Hast thou slain Tybalt? Wilt thou slay thyself, And slay thy lady that in thy life lives By doing damnded hate upon thyself?

667 Why rai’st thou on thy birth, the heaven, and earth? Since birth and heaven and earth, all three do meet In thee at once, which thou at once wouldst lose. Fie, fie, thou shames thy shape, thy love, thy wit, Which, like a usurer, about’st in all And usest none in that true use indeed Which should bedeck thy shape, thy love, thy wit, Thy noble shape is but a form of wax, Dgressing from the valor of a man; Thy dear love sworn but hollow perjury, Killing that love which thou hast vowed to cherish;

Ai đó, cô một chút nào... Dấy đi, tôi thưứng phòng của ta mà nằm...Lại có tiếng gõ - Chợ một chút...Trón oh, thất diện rõ chưa!...Lại có tiếng gõ - Tôi ra đây, tôi ra đây. Ai mà gõ gõm thế? Người ơi đầu tôi? Có việc gì?


Nhữ Mậu - Ở tử si đo cạo đcio trong! Xin ngươ cho tôi biết phu quân của tiêu thứ tự đầu? Rõmể cổ tử đầu?

Nhữ Mậu - Tôi,(src) đio sao định chính! Xin ngươ cho Tôi biết tiêu thứ tự vậy, cùng bất nơi tiêu thứ tự vậy.

- Thủ trưởng tôi cùng lăn khó khói như vậy dối, khô khói roi lại than, than rồi lại khó... Nhưng ngã này đây dối di cung tế? Nếu cung tử là bị bức trưng phu thỉ đây dối di. Vi tiêu thứ Juliet, cung tử hãy dối náo! Dùng lên! Sao cung tử lại quá tuyệt vọng thế?


Nhữ Mậu - Thư.com tử đầu này, từ một dòng sông sát nhân nào bản ra, đã chết: cũng như cả bán dấy đăng nguyên rùa mang tên đó đã đéo người thân thích của nãng!... Chi hãy cho con biết cài tên ấy nắm ở chỗ xâu xa nào trong cơ thế con; cha hãy nói dối, để con phạm tội can sao hay kết hối không dối di.Rút dao gần ra

Nhữ Mậu - Tôi,(src) đio sao đicio di chúa sinh mình để, trách tron,tạch dòt! Động marçon me cha, trách, dát, đã tạo ra con dối, tạo ra cài hình hài mà chờ muốn hay hoảng. Trố! Họt thanh chay cho người tận tử, cho môn tính sầu xâu, cho trớ thông mình sắc sao. Con chẳng khắc nào những quan cho vay hût mâu, của cài có thà mà chẳng biết dùng làm gì cho xướng với người, với tử, với tĩt! Cài hình dựng tần tốt kia chỉ là trở dòt, trong lòng chẳng có chút gì là đúng khi nam nhì! Mỏi vị tình chỉ không thế biết kiang chía quê là chuyện dòt trái lạc lụa, thế thượng yếu duy ngay dạy roi lại đang tâm sát hại ngày dạy! Còn cài thông mình tài trị

TU SĨ - Hãy dùng bàn tay tuyệt vọng kia lại. Còn có phải đường đọt một dang nam nhu không? Thất bể ngoài là trạng nam từ mà than không kể cừ như, vá hành động diễn suốt như giống sức sinh. Hình dáng trưởng phu mà lạng đa như một mư dân bả tâm thương; vụ là đàn ông, vụ là đàn bà, thucht dọt một con quý vật. Ơ, con quá dà dám ta kinh ngạc! Hội Chưa, ta tưởng con là con người gang thênh hôm Thế kia ấy, Thế nào, con giết Tibilidad dối roi này lại muốn mười tốt ta sinh mực thế; chúa hãy nói dối, để con phạm tội can sao hay kết hối không dồi di.Rút dao gần ra
Thy wit, that ornament to shape and love,
Missshaped in the conduct of them both,
Like powder in a skill-less soldier’s flask,
Is set afire by thine own ignorance;
And thou dismembered with thine own defence.
What, rouse thee, man! Thy Juliet is alive—
For whose dear sake thou wast but lately dead—
There art thou happy. Tybalt would kill thee,
But thou slew’st Tybalt—there art thou happy.
The law that threatened death becomes thy friend
And turns it to exile—there art thou happy.
A pack of blessings light upon thy back,
Happiness courts thee in her best array,
But, like a misbehaved and sullen wench,
Thou poust’st upon thy fortune and thy love.
Take heed, take heed, for such die miserable.
Go, get thee to thy love, as was decreed.
Ascend her chamber, hence, and comfort her.
But look thou stay not till the watch be decreed,
For then thou canst not pass to Mantua,
Where thou shalt live, till we can find a time
To blaze your marriage, reconcile your friends,
Beg pardon of the Prince, and call thee back
With twenty hundred thousand times more joy
Than thou went’st forth in lamentation.—
Go before, Nurse. Commend me to thy lady,
And bid her hasten all the house to bed,
Which heavy sorrow makes them apt unto.
Romeo is coming.

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NURSE
O Lord, I could have stayed here all the night
To hear good counsel. Oh, what learning is!
My lord, I’ll tell my lady you will come.

NHU MAU - Lay Chià, gái cứ ở đây cả đêm mà nghe người dậy báo cùng được! Úi chao, thật là người học rộng biết những cùng có khác!.. Thưa công tử, tôi sẽ bảo với tiêu thụ là công tử sẽ đến.

ROMEO
Do so, and bid my sweet prepare to chide.

ROMEO - U, ù di, và nói với tiêu thụ hãy cứ sẵn sàng câu mang.

NURSE
Here, sir, a ring she bid me give you, sir,
(gives ROMEO JULIET’S ring)
Hie you, make haste, for it grows very late.

NỮ MAU - Đày là nhận tiêu thụ đến trả tiêu công tử. Xin công tử mau chán, kéo mụt rồi.

70 Exit NURSE

Nữ mau vao

71 ROMEO
How well my comfort is revived by this!

RÔMÊO - Thư là con thấy tính táo cả người!

72 FRIAR LAWRENCE
Go hence. Good night. And here stands all your state:
Either be gone before the watch be set,
Or by the break of day disguised from hence.
Sojourn in Mantua. I’ll find out your man,
And he shall signify from time to time
every good hap to you that opportunities here.
Give me thy hand. ‘Tis late. Farewell, good night.

TU SĨ - Thỏ, con đi, chúc con một đêm tốt lành.
Nhưng hãy coi chúng, sớm menos con tỷ thuộc ở điều này,nhớ ro khoi Vêrona trước giờ đạt giấc, hoặc trước bình mình phải cải trạng mà đi. Hãy y een ở Mantua, ta sẽ tìm ngài hầu như 2 con, và mời khi có chuyện gì may mắn xảy ra ở đây, yêu đi bảo cho con biết...Thời,con dura tay cho bạn cùng; đêm đã khuya, thời di đi, chúc con một đêm tốt lành.

73 ROMEO
But that a joy past joy calls out on me,
It were a grief so brief to part with thee.
Farewell.

RÔMÊO - Nếu chẳng vi một hạnh phúc hơn mọi hạnh phúc trên đời đối con phải đi ngay, thì con sẽ buôn phiền vi phải với xa cho như vậy. Xin chào chà.

74 Exeunt

Cùng vao

75 Act 3, Scene 4

Cảnh 3, diễn, 4

76 Enter CAPULET, LADY CAPULET, and PARIS

CAPULET, Capulet phu nhân và Parit ra

77 CAPULET
Things have fall’n out, sir, so unluckily,
That we have had no time to move our daughter.

CAPULET - Nay bà tuộc, chúng may có chuyện không hay xảy ra nên chưa có lúc nào hồi ơi được tiện lòng.Nó rất men biếu duyên Tiban lúc mới, mà ta cũng cùng Tiban làm... Nhưng mà thời, người ta sinh ra ai mà chẳng phải chiều một lần. Trời đã khuya rồi; chức tiệm nho không xưởng được nhà nữa đâu. Nơi thời, nếu không có bà tuộc lại chai thì ta cùng cũng đã mình từ một tiếc đáng đỏ hối.

78 PARIS
These times of woe afford no time to woo.
Madam, good night. Commend me to your daughter.

PARIT - Khi trong nhà đang có việc tang tóc, thì chẳng phải lúc tiện chuyện tỏ tỏ. Kính chào phu nhân,nhớ phu nhân chuyển lời chào lên di...

79 LADY CAPULET
I will, and know her mind early tomorrow.
Tought she is mewed up to her heaviness.

LÁY CAPULET - Tôi, bà biết Parit, ta dám dean chắc là bà
Since arm from arm that voice doth us affray,
This doth not so, for she divideth us.
Straining harsh discords and unpleasing sharps.
It is the lark that sings so out of tune,
Come, death, and welcome! Juliet wills it so.
I have more care to stay than will to go.
And light thee on thy way to Mantua.
Yon light is not daylight, I know it, I.
It was the lark, the herald of the morn,
That pierced the fearful hollow of thine ear.
It was the nightingale, and not the lark,
Wilt thou be gone?
JULIET
Act 3, Scene 5
Good night.
Afore me! It is so very late,
Go you to Juliet ere you go to bed.
Sir Paris, I will make a desperate tender
Of my child’s love. I think she will be ruled
In all respects by me. Nay, more, I doubt it not.—
Wife, go you to her ere you go to bed.
Acquaint her here of my son Paris’ love,
And bid her, mark you me, on Wednesday next—
But, soft! What day is this?

PARIS
Monday, my lord.

CAPULET
Monday, my lord.

PARIS
My lord, I would that Thursday were tomorrow.

CAPULET
Well get you gone. O’ Thursday be it, then.—
Go you to Juliet ere you go to bed.
Prepare her, wife, against this wedding day.—
 Farewell, my lord.—Light to my chamber, ho!
Afore me! It is so very late.
That we may call it early by and by.—

Good night.

EXECUT
Cùng vào

ACT 3, SCENE 5

ROMEO and JULIET aloft
Rômêô và Juliet dùng bến của sō trong xung quanh

ROMEO
Let me be ta’en. Let me be put to death.
I am content, so thou wilt have it so.
I’ll say yon grey is not the morning’s eye.’
’Tis but the pale reflex of Cynthia’s brow.
Not that is not the lark, whose notes do beat
The vaulty heaven so high above our heads.
I have more care to stay than will to go.
Come, death, and welcome! Juliet wills it so.—
How is’t, my soul? Let’s talk. It is not day.

ROMEO
Let me be ta’en. Let me be put to death.
I am content, so thou wilt have it so.
I’ll say yon grey is not the morning’s eye.’
’Tis but the pale reflex of Cynthia’s brow.
Not that is not the lark, whose notes do beat
The vaulty heaven so high above our heads.
I have more care to stay than will to go.
Come, death, and welcome! Juliet wills it so.—
How is’t, my soul? Let’s talk. It is not day.

ROMEO

JULIET
It is, it is. Hie hence! Be gone, away!
It is the lark that sings so out of tune, Straining harsh discords and unpleasing sharps.
Some say the lark makes sweet division.
This doth not so, for she divideth us.
Some say the lark and loathed toad change eyes.
Oh, now I would they had changed voices too,
Since arm from arm that voice doth us affray,

JULIET
— Trời sáng rồi, trời sáng rồi! Anh ơi, đi đi, đi ngay đi! Dùng là còn sông ca đang căng tảng tiếng hót lạc diệu. Sự có nói chậm lại làm sao! Người ta báo tiếng sông ca làm gì, thành thật, bèn nói khóe phần chia cung bậc, chúng chẳng phải vậy đầu, bèn nói chỉ chia li hay và em thôi. Người ta báo sông sa chưa dã đi đôi mặt với giông cốc nào; sao chúng chẳng đối cảng cho nhau, vì tiếng hót hôm nay chỉ bị chúng ta
Hunting thee hence with hunt’s-up to the day.  
O, now be gone. More light and light it grows.  

RÖMËÔ - Mối lực một sáng ưu? Nếu đau thương của chúng ta mối lực một chirn thêm vào tâm tổ.

Enter NURSE

Nhữ mâu ra.

NURSE  
Madar.

NURSE  
Your lady mother is coming to your chamber.  
The day is broke. Be wary, look about.

NURSE - Phu nhân sắp tới phòng hiệu trưởng. Trời sắp sáng. Trưởng thày hãy nên cân trọng.

Exit NURSE

Nhữ mâu vào.

JULIET  
Then, window, let day in and let life out.

JULIET - Thời của ơi, hãy cho anh sáng lợt vào, và để đời sống đi ra.

ROMEO  
Farewell, farewell. One kiss, and I’ll descend.

ROMEO - Thôi vinh biệt! Em cho anh một cái hôn trước khi anh trở xuống.

Kiss. ROMEO goes down

Xướng.

JULIET  
Art thou gone so, love, lord? Ay, husband, friend,  
I must hear from thee every day in the hour,  
For in a minute there are many days.  
Oh, by this count I shall be much in years  
Ere I again behold my Romeo.


ROMEO  
Farewell! I will omit no opportunity  
That may convey my greetings, love, to thee.

ROMEO - Vịnh biệt. Hơi em yêu quý, anh sẽ không bỡ lỡ dịp nào để gửi tín đến cho em.

JULIET  
Oh, think’st thou we shall ever meet again?

JULIET - Anh ơi, có bao giờ chúng ta lại được gặp nhau nữa không?

ROMEO  
I doubt it not, and all these woes shall serve  
For sweet discourses in our time to come.

ROMEO - Nhất định là sẽ có. Một ngày chúng ta sẽ ngời bên nhau bằng khang ồn ở những nơi ngâm ngủ hôm nay.

JULIET  
O God, I have an ill-divining soul.  
Methinks I see thee now, thou art so low  
As one dead in the bottom of a tomb.  
Either my eyesight fails, or thou look’st pale.

JULIET - Trời ơi, sao em linh cảm có chuyện chẳng lành! Em nhìn anh đùm dò ấy như thấy ma mầm dưới mồ. Mắt em hoá làm sao mà thấy anh không nhất thiết quá!

ROMEO  
And trust me, love, in my eye so do you.  
Dry sorrow drinks our blood. Adieu, adieu!

ROMEO - Em ơi, mắt anh nhìn cùng thấy em như thật làm sao! Sâu thương dâandes như mê cảm chúng ta.Thôi, vinh biệt!

Exit ROMEO

Rômêô vào.

JULIET  
O fortune, fortune! All men call thee fickle.  
If thou art fickle, what dost thou with him  
That is renowned for faith? Be fickle, fortune,  
For then, I hope, thou wilt not keep him long,  
But send him back.

JULIET - Ở, số mênh, số mênh! Ai cũng bao người phán phúc dỗ dấy. Nhưng nếu qua người phán phúc dỗ dấy thì người ợt gỡ lắp làm chỉ người mà ai cũng biết là chúng thủy như chẳng? Hỏi số mênh, người ợt dỗ dấy đi, vì như vậy ta có thể hy vọng, rằng người sẽ không giữ chẳng lạc và sẽ mâu trai lạc chẳng về với ta.

LADY CAPULET (from within)  
Ho, daughter, are you up?

CAPULET PHU NHÂN, nói vọng từ trong - Con ơi, đã dậy chưa?

JULIET  
Who is ‘t that calls? Is it my lady mother?  
Is she not down so late or up so early?  
What unaccustomed cause procures her hither?

JULIET - Ai gọi đây? Dừng là mẹ ta. Mẹ ta chưa đi ngủ sao, hay đã dậy sớm thế? Sao bồng động lại tó protobuf ta làm gì?

Enter LADY CAPULET

Capulet phu nhân ra.

LADY CAPULET  
Why, how now, Juliet?

CAPULET PHU NHÂN - Thể nào Juliet con, con có được manh không?

JULIET  
Madar, I am not well.

JULIET - Thừa mec, con không được khoẻ.

LADY CAPULET  
Evermore weeping for your cousin’s death?  
What, wilt thou wash him from his grave with tears?  
An if thou couldst, thou couldst not make him live.  
Therefore, have done. Some grief shows much of love,  
But much of grief shows still some want of wit.

CAPULET PHU NHÂN - Vẫn than()['khoe biểu bủu(con độ 07... Con đỉnh đỉnh nước mất đánh trên thày nó ra khởi hàm mồ chang có? Có làm được thế đi nữa thì nó cũng chẳng sống lại được. Thoi: con; dau buen và đau phải là yêu môn người thân, chút đau buồn quá đẳng là đã hóa quấn đầy.

JULIET  
Yet let me weep for such a feeling loss.

JULIET - Mè o, hãy dể con được than khác người thân đã mất.

LADY CAPULET  
So shall you feel the loss, but not the friend  
Which you weep for.

CAPULET PHU NHÂN - Khóc làm chỉ thể thương thì nói có động, chờ thảy lại sao được người thân men.

JULIET  
Nó quan hiu thêm thì như vậy nên con
When the sun sets the air doth drizzle dew,
CAPULET - The traitor murderer lives.

JULIET - That same villain, Romeo.

JULIET - When the traitors dost employ power to
CAPULET - That same villain, Romeo.

JULIET - It shall be Romeo, whom you know I hate,
CAPULET - That same villain, Romeo.

JULIET - Indeed, I never shall be satisfied
CAPULET - That same villain, Romeo.

JULIET - To wreak the love I bore my cousin
CAPULET - That same villain, Romeo.

JULIET - Find thou the means, and I’ll find such a man.
CAPULET - That same villain, Romeo.

JULIET - And yet no man like he doth grieve my heart.
CAPULET - That same villain, Romeo.

JULIET - That is because the traitor murderer lives.
CAPULET - That same villain, Romeo.

JULIET - That shall go on Tybalt company.
CAPULET - That same villain, Romeo.

JULIET - Upon his body that slaughtered him!
CAPULET - That same villain, Romeo.

JULIET - And yet no man like he doth grieve my heart.
CAPULET - That same villain, Romeo.

JULIET - And when I do, I swear
CAPULET - That same villain, Romeo.

JULIET - CAPULET PHU NHÂN - Con có thể thay Rômêô...Chàng xử với anh ta!
CAPULET - That same villain, Romeo.

JULIET - Shall happily make thee there a joyful bride.
CAPULET - That same villain, Romeo.

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JULIET - That shall go on Tybalt company.
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JULIET - That shall go on Tybalt company.
CAPULET - That same villain, Romeo.
Stuffed, as they say, with honorable parts,  
Of fair demesnes, youthful, and nobly trained,  
A gentleman of noble parentage,

You are too hot.

Peace, you mumbling fool!

CAPULET - Thong thả nào, bà nội sao? Tôi không hiểu.  
Thế nào, nó từ chí gì? Nó đại tôi, phải không?  
As chạy nó lại không biết lấy threading sang suối sao? Cái thứ nó mà  
dưới tôi ta thành cho với một trang mực từ như vậy mà  
ký tự cho là tốt phức á?

Good prudence. Smatter with your gossips, go.

And why, my Lady Wisdom? Hold your tongue,

God in heaven bless her!

And that we have a curse in having her.

My fingers itch.

I tell thee what: get thee to church o’ Thursday,

Good Father, I beseech you on

JULIET - Out, you green sickness, carrion!

Thank me no thankings, nor proud me no prouds,

But thankful even for hate that is meant love.

Not proud you have, but thankful that you have.

So worthy a gentleman to be her bride?

Is she not proud? Doth she not count her blessed,

CAPULET - LADY - Have you delivered to her our decree?

Sailing in this salt flood. The winds thy sighs,

For still thy eyes, which I may call the sea,

CAPULET - NHÂN - Con bé kia! Mày điên sao?

CAPULET - JULIET - Chưa? Phúc như! Con chía chung lai cõi mà cõi ra.  
Chỉ chúa chỉ có một nó; nhưng bày giờ thì thấy một nó cũng là quá thừa; thất là  
vô phúc mới này nói ra nó. Lời ra, do chết giám!

Tuồng đồng dõi xử với tiêu thư như thế thật là không phải.

CAPULET - Nhữ Mâu - Chư Chúa ban phúc lành cho tiêu thư!

CAPULET - - Nhữ Mâu - Sáu mà không phải, thưa bà già  
giang hay hôm? Xin bà hãy im cõi موا, thưa bà  
không ngoài tai giài, để danh họa mà đi ngô i để  
mach với lũ me ranh.

CAPULET - - Nhữ Mâu - Tôi chán nói đời gì sa trái.

CAPULET --Juliet quá - Thưa cha, con quý là cha, xin cha nghe  
con! Con xin nói một lời thôi!

CAPULET - - Nhữ Mâu - Chư Chúa ban phúc lành cho tiêu thư!

CAPULET - - Nhữ Mâu - Thôi đã, chết treo, chết đi! Đã  
bắt hiểu dâm cõi lai lũ cha! Mị nghi đây: Thữ  
năm nàym yên sẽ đến nhà thứ, nếu không thì tử  
giờ đúng nhuom mặt ta nữa. Đừng giả mô mơ đội đáp nưa,  
ta ngưa cõi làm rối đi!... Bà ơi, chúng ta vẫn trước  
phận hiện hoai với Chúa chỉ cho cõi một nó; nhưng  
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vô phúc mới này nói ra nó. Lời ra, do chết giám!
To answer “I’ll not wed,” “I cannot love,”
“I am too young,” “I pray you, pardon me.”—
But, an you will not wed, I’ll pardon you.
Graze where you will, you shall not house with me.
Look to ‘t, think on ‘t, I do not use to jest.
Thursday is near. Lay hand on heart, advise.
An you be mine, I’ll give you my friend.
An you be not, hang, beg, starve, die in the streets,
For, by my soul, I’ll ne’er acknowledge thee,
Nor what is mine shall never do thee good.
Trust to ‘t, bethink you. I’ll not be forsworn.

751 Exit CAPULET

CAPULET

752 JULIET

Is there no pity sitting in the clouds
That sees into the bottom of my grief?—
O sweet my mother, cast me not away!
Delay this marriage for a month, a week,
Or, if you do not, make the bridal bed
In that dim monument where Tybalt lies.

753 LADY CAPULET

Talk not to me, for I’ll not speak a word.
Do as thou wilt, for I have done with thee.

754 Exit LADY CAPULET

CAPULET phu nhan vao

755 JULIET

O God!—O Nurse, how shall this be prevented?
My husband is on earth, my faith in heaven.
How that faith shall return again to earth,
Unless that husband send it me from heaven
By leaving earth? Comfort me. Counsel me.—
Alack, alack, that heaven should practice stratagems
Upon so soft a subject as myself.

756 NURSE

Faith, here it is.
Romeo is banished, and all the world to nothing
That he dares ne’er come back to challenge you.
Or, if he do, it needs must be by stealth.
Then, since the case so stands as now it doth,
I think it best you married with the county.
Oh, he’s a lovely gentleman.
Romeo’s a dishclout to him. An eagle, madam,
Hath not so green, so quick, so fair an eye
As Paris hath. Beshrew my very heart,
I think you are happy in this second match,
For it excels your first. Or if it did not,
Your first is dead, or ‘twere as good he were,
As living here and you no use of him.

757 JULIET

Speakest thou from thy heart?

758 NURSE

And from my soul too, else beshrew them both.

759 JULIET

Amen!

760 NURSE

What?

761 JULIET

Well, thou hast comforted me marvelously much.
Go in, and tell my lady I am gone.
Having displeased my father, to Lawrence’s cell
To make confession and to be absolved.

762 NURSE

Marry, I will, and this is wisely done.

763 Exit NURSE

Nha mau vao

764 JULIET

Ancient damnation! O most wicked fiend!
Is it more sin to wish me thus forsworn,
Or to despise my lord with that same tongue
Which she hath praised him with above compare
So many thousand times? Go, counselor.
Thou and my bosom henceforth shall be twain.
I’ll to the friar to know his remedy.
If all else fail, myself have power to die.

765 JULIET

- Có ông muốn lấy chồng, con không biết
yêu đương, con còn ít tuổi, con xin chả tha lơi
cho! Chá, mà không chịu lấy chồng thì mi sẽ
thấy ta tha lơi cho mi như thế nào. Điều mi làm
là gỡ xỏn o đầu thì đói, đói về cái nhà này nữa.
Coi chúng đó, xują ta không nói đâu đâu. Gắn
dến thứ làm rồi. Vắt tay lên trên mà nghĩ chớ
chán. Một là mi là con ta, và ta đặt đầu đăng ngày
đây, hai là mi không còn là con ta nữa và mi
xem đầu thì xíu, đì mà ăn mày làm xin, chết
dương chết chở. Ta thế ta sẽ sat mình, không đéo chì
mi mới động một chút gì cũng có. Chắc chán là như vậy, mi
suy nghĩ đì. Ta sẽ nói sar làm vậy.

766 JULIET

- Không có tấm lòng thùng nào trên tùng mây
thảm thảm kia đầu nói đâu buồn cho tôi chồng? O, mẹ
đủ hiên, hiện mẹ dùng bổ con. Xin mẹ hãy hoan
cục hồn nhận kia một thể, hay một摊 thể
chungduốc. Nếu không, xin mẹ cất giữ cương cuội
cua con ở nơi ấy u mà anh Tibån đán an nghĩ.

767 JULIET

- Trời ơi! Nhũ mâu oí, làm sao tranquil được
chuyễn này? Chống em cơn o trần gian, mà lồ thế của em
thì đã tôi thiên đưỡng. Muốn lòng lại thì kia,
ci có cách chăng em có linh tấn trên gian này mà
lên thiên đưỡng để gửi ra em tôi để ẻu o... U ơi,
xin u một lời an ơi khuyên nhân! Thàn ơi, sao trói
kia lại u bạch thân phân yêu đủu ngày lần vậy! Thế
náo? U không cho em được một lời sao? U ơi,
xin u một chút an ơi.
Exit

Act 4, scene 1

Hồ IV Cánh
Trong tươ phông tu sĩ Lớn

Enter FRIAR LAWRENCE and PARIS

Tu sĩ Lớn và Parit ra

FRIAR LAWRENCE

On Thursday, sir? The time is very short.

TU SĨ - Thứ ném ša, thua ngày? Còn ít ngày giờ quá nữa?

PARIS

My father Capulet will have it so,
And I am nothing slow to slack his haste.

PARIT - Capulet tướng công, nhạc phũ tốt, muốn vô thứ đãy! Còn tôi thì tôi chẳng muốn người biết vô và đi chút nào.

FRIAR LAWRENCE

You say you do not know the lady's mind. Uneven is the course. I like it not.


PARIS

Immoderately she weeps for Tybalt’s death, And therefore have I little talked of love, For Venus smiles not in a house of tears. Now, sir, her father counts it dangerous That she do give her sorrow so much sway, And in his wisdom hastes our marriage To stop the inundation of her tears— Which, too much minded by herself alone, May be put from her by society. Now do you know the reason of this haste.

PARIT - Sau khi Tibán chết thì nàng ngã than khóc quá làm, nên tôi cũng chẳng nói được nhiều về chuyện tình duyên, vì thân Vệ nữ đâu có mim cười trong một cảnh nhà đầy nước mắt. Nhưng phũ thân nàng thì sơ rằng nàng quá buồn phiền như vậy e có điều nguy hại, nên người后勤 người tính kế cho hôm lê của tôi cũng chẳng cử hành mau chóng, để nàng khỏi luôn luôn quét lê đâm diệu. Sống trong cảnh có đón để bại buồn âm ảnh, nhưng có bạn bè cạnh thì cũng dễ quen hồn. Đó, tôi đã nói để tự síc vô sao mà phải vậy.

FRIAR LAWRENCE (aside) I would I knew not why it should be slowed.— Look, sir, here comes the lady toward my cell.

TU SĨ mới một mim - Thân ơi, ta thì ta lại biết quâ rô vi sao mà không thể vô được. Nóli to - Kia, thưa ngài, tiểu thư đến kia.

PARIS

Happily met, my lady and my wife.

PARIT - Thạt vui-song được gặp nàng, hỏi người yêu của tôi, hồn tươi quý của tôi!

JULIET

That may be, sir, when I may be a wife.

JULIET - Vô của ông? Vâng, điều đó có thể làm, nếu tôi có thể làm vô một ai.

PARIS

That "may be" must be, love, on Thursday next.

PARIT - Nàng ơi, điều có thể để sẽ là sự thực thứ năm tổ đây.

JULIET

What must be shall be.

JULIET - Cái gì phải đến sẽ đến.

FRIAR LAWRENCE

That's a certain text.

TU SĨ - Đa là một sự thực rõ ràng.

PARIS

Come you to make confession to this Father?

PARIT - Nàng đến xưng tổ với cha chẳng?

JULIET

To answer that, I should confess to you.

JULIET - Trả lời câu hỏi này là xưng tổ với ông rồi còn gì.

PARIS

Do not deny to him that you love me.

PARIT - Nàng đừng giảm chất là nàng yêu tươi tổ đây.

JULIET

I will confess to you that I love him.

JULIET - Tôi xin thưa với ông là tôi rất quý men cha.

PARIS

So will ye, I am sure, that you love me.

PARIT - Cũng như nàng sẽ thú là nàng yêu tươi tổ, tôi dám chắc vậy.

JULIET

If I do so, it will be of more price
Being spoke behind your back than to your face.

JULIET - Dù có thể chẳng nữa, thì cứ để tôi nói nosso sau lụng ông có quý hơn là nói ngày trước mà không?

PARIS

Poor soul, thy face is much abused with tears.

PARIT - Tôi nghiêng cho nàng! Khốc nhiều quá thương tổn cá đến dụng nhan.

JULIET

The tears have got small victory by that,
For it was bad enough before their spite.

JULIET - Cùng chẳng thương tổn cá đến dụn, vì chưa thể thà bỏ mặt tổ cùng chẳng nhân sa cả lấm gì.

PARIS

Thou wrong'st it more than tears with that report.

PARIT - Mây n Trilogy còn xúc phạm tổ nhân sức năng hom cá những giọt nước mắt kia.

JULIET

That is no slander, sir, which is a truth,
And what I speak, I spoke it to my face.


PARIS

Thy face is mine, and thou hast slandered it.

PARIT - Gương mặt mà mảnh đằng tấm nói xấu ấy là của bầu của tôi.

JULIET

It may be so, for it is not mine own.—
Are you at leisure, holy Father, now,
Or shall I come to you at evening mass?

JULIET - Có thể làm, vì nó có là của tôi đâu... Thưa cha, cha có rảnh lúc này không, hay để buổi lẽ tôi nay còn đền?

PARIS

My leisure serves me, pensive daughter, now.—

PARIT - Lạy Chúa, tôi đâu dám can trông lòng nào đó.

JULIET

(kisses her) Till then, adieu, and keep this holy kiss.

JULIET tiêu thuur, sáng sớm thì nam tôi sẽ đến đánh thức năng. Tôi đây xin tạm biệt, và xin gửi năng cái hôn thành kính này.
Now, when the bridegroom in the morning comes
And thou to meet him, take this vial made grave
Take thou this vial, being then in bed,
And this distillèd liquor drink thou off
Which craves as desperate an execution
As that is desperate which we would prevent.
If, rather than to marry County Paris,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That copest with death himself to 'scape from it.
An if thou darest, I'll give thee remedy.

FRIAR LAWRENCE
Hold, daughter. I do spy a kind of hope,
Which craves as desperate an execution
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Which craves as desperate an execution
As that is desperate which we would prevent.
If, rather than to marry County Paris,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That copest with death himself to 'scape from it.
An if thou darest, I'll give thee remedy.
Then, as the manner of our country is,  
In thy best robes uncovered on the bier  
Thou shalt be borne to that same ancient vault  
Where all the kindred of the Capulets lie.  
In the meantime, against thou shalt awake,  
Shall Romeo by my letters know our drift,  
And hither shall he come, and he and I  
Will watch thy waking, and that very night  
Shall Romeo bear thee hence to Mantua.  
And this shall free thee from this present shame,  
If no inconstant toy, nor womanish fear,  
Abate thy valor in the acting it.  
Rõmêô sẽ đưa con đi Mantua. Như vậy, con sẽ bảo toàn được danh tiếng, nếu trong khi thực hiện việc này, lòng can đảm của con không bị giảm sút vì thay đổi ý kiến, hoặc vi e de số hậu như thời thương nhỉ nã?

| 800  | JULIET  | Give me, give me! O, tell not me of fear! | JULIET - Chà đưa thư cho con! Xin cha cứ đưa, và đừng nói đến chuyện số hậu gi thì! |
| 801  | FRIAR LAWRENCE  | (gives her a vial) Hold. Get you gone. Be strong and prosperous  
In this resolve. I’ll send a friar with speed  
To Mantua with my letters to thy lord. | TƯ SỈ - Dây, con cầm lấy, và đi ngay đi. Hãy vững lòng mà thi hành quyết định của con, cha chịu con thành công. Cha sẽ cho một tu sĩ đi gặp đến Mantua đem thư cho chúng con. |
| 802  | JULIET  | Love give me strength, and strength shall help afford.  
Farewell, dear Father. | JULIET - Ơ, tình yêu, người sẽ cho ta sức mạnh! Sức mạnh của tình yêu sẽ giúp ta thành công. Xin tạm biệt cha thân yêu! |
| 803  |  | Exeunt, separately | Càng vào |
| 804  | Act 4, Scene 2  |  |
| 805  | CAPULET  | Enter CAPULET, LADY CAPULET, NURSE, and two or three SERVINGMEN  |
| 806  | CAPULET  | (gives paper to FIRST SERVINGMAN) So many guests invite  
as here are writ.  
Exit FIRST SERVINGMAN (to SECOND SERVINGMAN) Sirrah, go hire me twenty  
cunning cooks.  |
| 807  | SECOND SERVINGMAN  | You shall have none ill, sir, for I’ll try if they can lick their fingers.  |
| 808  | CAPULET  | How cannot thou try them so?  |
| 809  | SECOND SERVINGMAN  | Marry, sir, ’tis an ill cook that cannot lick his own fingers.  
Therefore he that cannot lick his fingers goes not with me.  |
| 810  | CAPULET  | Go, be gone.  
We shall be much unfurnished for this time.  
Exit SECOND SERVINGMAN  |
| 811  | NURSE  | Ay, forsooth.  |
| 812  | CAPULET  | Well, he may opportunity to do some good on her.  
A peevish self-willed harlotry it is.  |
| 813  | Enter JULIET  | Juliet ra  |
| 814  | NURSE  | See where she comes from thrift with merry look.  |
| 815  | CAPULET  | How now, my headstrong? Where have you been gadding?  |
| 816  | JULIET  | Where I have learned me to repent the sin  
of disobedient opposition  
To you and your behests, and am enjoined  
By holy Lawrence to full prostrate here  
To beg your pardon. (falls to her knees)  
Pardon, I beseech you!  
Henceforward I am ever ruled by you.  |
| 817  | CAPULET  | Send for the county. Go tell him of this.  
I’ll have this knot knitt up tomorrow morning.  |
| 818  | JULIET  | I met the youthful lord at Lawrence’ cell,  
And gave him what becomèd love I might,  
Not stepping o’er the bounds of modesty.  |
| 819  | CAPULET  | Why, I am glad on ’t. This is well. Stand up.  
JULIET stands up  |
What if this mixture do not work at all? 
Come, vial.
In this so sudden business.
As are behooveful for our state tomorrow.
No, madam. We have culled such necessaries.

Enter JULIET and Nurse.

CAPULET: U có đi với cò, Juliet và như mâu vào - Mai chúng ta đi nhà thờ.

LADY CAPULET: No, not till Thursday. There is time enough.
CAPULET: Go, Nurse. Go with her. We’ll to church tomorrow.

CAPULET: Tush, I will stir about, And all things shall be well, I warrant thee, wife. Go thou to Juliet, help to deck up her. I’ll not to bed tonight. Let me alone. I’ll play the housewife for this once.

LADY CAPULET exits.
—What, ho?—Well, I will walk myself To County Paris, to prepare him up Against tomorrow. My heart is wondrous light Since this same wayward girl is so reclaimed.

Exit

Act 4, Scene 3

Enter JULIET and Nurse

JULIET: Ay, those attires are best. But, gentle Nurse, I pray thee, leave me to myself tonight, For I have need of many orisons To move the heavens to smile upon my state, Which, well thou know’st, is cross and full of sin.

JULIET: Come, Nurse, go with her. We’ll to church tomorrow.

CAPULET: U à hai cũng vào
cà hai cùng vào
cái hai cùng vào

JULIET: Cái hai cùng vào

CAPULET PHU NHÂN - Thủ vữa, bạn lắm ư? Có cần ta giúp một tiy không?

JULIET: Thủ vữa, bạn lắm ư? Có cần ta giúp một tiy không?

CAPULET PHU NHÂN - Thủ vữa, bạn lắm ư? Có cần ta giúp một tiy không?

CAPULET: Thưa mẹ, không. Chúng con đã chọn xong mọi vật cần thiết cho nghi lễ ngày mai. Bây giờ, xin mẹ cử mẹ con mình, và mẹ cho phép như mâu vào với mẹ. Cùng việc bất ngộ thể này, hàn mẹ bàn rờ la m.

CAPULET PHU NHÂN - Thủ, chức con một đêm tốt lành. Con lên giờ nắm ningún; con cần nghĩ đầy.

Enter LADY CAPULET

CAPULET phu nhân ra

LADY CAPULET: What, are you busy, ho? Need you my help?

CAPULET PHU NHÂN - Thế nào, bạn lắm ư? Có cần ta giúp một tiy không?

LADY CAPULET: What, are you busy, ho? Need you my help?

JULIET: No, madam. We have culled such necessaries As are behooveful for our state tomorrow.

LADY CAPULET: They are all forth?

LADY CAPULET: They are all forth?

CAPULET PHU NHÂN - Thế nào, bạn lắm ư? Có cần ta giúp một tiy không?

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CAPULET PHU NHÂN - Thế nào, bạn lắm ư? Có cần ta giúp một tiy không?

JULIET: No, madam. We have culled such necessaries

Enter Enter LADY CAPULET

LADY CAPULET: What, are you busy, ho? Need you my help?

CAPULET PHU NHÂN - Thế nào, bạn lắm ư? Có cần ta giúp một tiy không?

LADY CAPULET: What, are you busy, ho? Need you my help?

CAPULET PHU NHÂN - Thế nào, bạn lắm ư? Có cần ta giúp một tiy không?

JULIET: No, madam. We have culled such necessaries

Enter Enter LADY CAPULET

LADY CAPULET: What, are you busy, ho? Need you my help?

CAPULET PHU NHÂN - Thế nào, bạn lắm ư? Có cần ta giúp một tiy không?

LADY CAPULET: What, are you busy, ho? Need you my help?

CAPULET PHU NHÂN - Thế nào, bạn lắm ư? Có cần ta giúp một tiy không?

JULIET: No, madam. We have culled such necessaries

Enter Enter LADY CAPULET

LADY CAPULET: What, are you busy, ho? Need you my help?

CAPULET PHU NHÂN - Thế nào, bạn lắm ư? Có cần ta giúp một tiy không?
And there die strangled ere my Romeo comes?
Or, if I live, it is not very like
The horrible conceit of death and night,
Together with the terror of the place—
As in a vault, an ancient receptacle,
Where for these many hundred years the bones
Of all my buried ancestors are packed;
Where bloody Tybalt, yet but green in earth,
Lies festering in his shroud; where, as they say,
At some hours in the night spirits resort—?
Alack, alack, is it not like that I,
So early waking, what with loathsome smells,
And shrieks like mandrakes torn out of the earth,
That living mortals, hearing them, run mad—?
Oh, if I wake, shall I not be distraught,
Environ'd with all these hideous fears,
And madly play with my forefather's joints,
And pluck the mangled Tybalt from his shroud,
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desperate brains?
Oh, look! Methinks I see my cousin's ghost
Seeking out Romeo, that did spit his body
Upon a rapier's point. Stay, Tybalt, stay!
Romeo, Romeo! Here's drink. I drink to thee.

836
She drinks and falls down on the bed, hidden by the bed curtains

837
Act 4, Scene 4

838
Enter LADY CAPULET and NURSE

839
LADY CAPULET
Hold, take these keys, and fetch more spices, Nurse.

840
NURSE
They call for dates and quinces in the pastry.

841
Enter CAPULET

842
CAPULET
Come, star, stir, stir! The second cock hath crowed.
The curfew bell hath rung. 'Tis three o'clock.
Look to the baked meats, good Angelica.
Spare not for the cost.

843
NURSE
Go, you cot-queen, go.
Get you to bed, faith. You’ll be sick tomorrow
For this night's watching.

844
CAPULET
No, not a whit, what. I have watched ere now
All night for lesser cause, and ne'er been sick.

845
LADY CAPULET
Ay, you have been a mouse-hunt in your time,
But I will watch you from such watching now.

846
Exeunt LADY CAPULET and NURSE

847
CAPULET
A jealous hood, a jealous hood!
Enter three or four SERVINGMEN with spits and logs and baskets
Now, fellow, What is there?

848
FIRST SERVINGMAN
Things for the cook, sir, but I know not what.

849
CAPULET
Make haste, make haste, sirrah.
Exit FIRST SERVINGMAN
(to SECOND SERVINGMAN) Fetch drier logs.
Call Peter, He will show thee where they are.

850
SECOND SERVINGMAN
I have a head, sir, that will find out logs,
And never trouble Peter for the matter.

851
Exit SECOND SERVINGMAN

852
CAPULET
Mass, and well said. A merry whoreson, ha!
Thou shalt be loggerhead. —Good faith, 'tis day.
The county will be here with music straight,
For so he said he would. I hear him near.—
Music plays within
Nurse! Wife! What, ho? What, Nurse, I say!
Enter NURSE
Go waken Juliet. Go and trim her up.
I’ll go and chat with Paris. Hie, make haste,
Make haste. The bridgewater he is come already.
Make haste, I say.

Parit dây. Mau lên nào! Mau lên! Chứ rê đã tối rồi. Kha ta dâ bao mau lên mà lại!

853 Exeunt
Tắt cã vào

854 Act 4, Scene 5
CẢNH
Buông Juliet

855 Enter NURSE
Juliet nằm trên giường và nhiều mâu ra

NURSE
Mistress! What, mistress! Juliet!—Fast, I warrant her, she.—
Why, lamb! Why, lady! Fie, you slug-a-bed.
Why, love, I say, Madam! Sweet-heart! Why, bride!
What, not a word? You take your pennyworths now.

Nhứt Mâu - Có ori!... Có ori! Có Juliet!... Chắc là ngu say làm... Nào, con cười non của u! Nào, tiêu thù... Gom, lưu chara! Nào, em yêu, em quý của u! Nào, cái đâu đâu!... Ở hay, cứ im lim thôi!... Dêm ngày có ng não lấy được, người ph ongoing ra một từan đây, vì đên mai thì Bức tắc Parit quyết định một cạnh đoạn tụ và sẽ chẳng để cho có ngu nhiều đâu. Xin Châu hãng thì, A men! Sao ngu say thê này! Minh phải đánh thức vậy!... Tiêu thi ori! Tiêu thi ori! Hữu, đủ đa bước biết chốt được trên giống xem có chạng dynasty không nào. Chà! Không đây sao?...

kéo mảnh

Là chưa kia! Mặc áo, trạng điểm xong rồi lại ngủ lại!... Phải đánh thức mới được... Tiêu thi ori! Tiêu thi ori! Tiêu thi ori! Ở trì ori, ơi! Ở từ ori! Cười từ ori! Cười từ ori!... Ở từ ori! Chết rồi! Trời cao đất đấy ori! Sai lối sinh ra thì thế này!... Mang trước mạnh lại đây mai! Trương công ori! Phu nhân ori!

857 Enter LADY CAPULET
Capiulet phu nhân ra

858 LADY CAPULET
What noise is here?
CAPULET PHU NHÂN - Cái gì mà âm 1 lên thế?

859 NURSE
O lamentable day!
NHỮ MÂU - Cái ngày thê lắm sao!

860 LADY CAPULET
What is the matter?
CAPULET PHU NHÂN - Cái gì đây?

861 NURSE
Look, look. O heavy day!
NHỮ MÂU - Bà nhìn xem! Thâm thê chưa kia!

862 LADY CAPULET
O me, O me! My child, my only life,
Revive, look up, or I will die with thee!—
Help, help! Call help.
CAPULET PHU NHÂN - Trôi ori! Con ori, hôm mâu duy nhất của me ori! Tĩnh lại đi con, món mặt ra con, không thể mê cũng chết theo con thôi! Cười từ ori! Cười từ ori! Gởi đi, vợ ori!

863 Enter CAPULET
Capiulet ra

864 CAPULET
For shame, bring Juliet forth. Her lord is come.
CAPULET - Ô hay, đưa Juliet ra chshiv! Chồng nó đến rồi!

865 NURSE
She’s dead, deceased, she’s dead. Alack the day!
NHỮ MÂU - Có ấy chết rồi, có ấy tất thở rồi, chết rồi!

Trôi đất ori!

866 LADY CAPULET
Alack the day. She’s dead, she’s dead, she’s dead!
CAPULET PHU NHÂN - Trôi ori! Nơi chết rồi, chết rồi, chết rồi!

867 CAPULET
Ha? Let me see her. Out, alas! She’s cold.
Her blood is settled, and her joints are stiff.
Life and these lips have long been separated.
Death lies on her like an untimely frost
Upon the sweetest flower of all the field.
CAPULET - Đê ta xem nào!... Thối rồi! Lạnh giá rồi! Mạch ngừng, chân tay cũng rồi! Trên mới đó tử lâu không còn chỉn như kia! Cái chết phải lên mình con, như băng già sớm đong trên cảnh hoa tươi thơm nhất. Ơi, ngày giờ dau khó! Thương thay cho kẻ giả cả như này ta!

868 NURSE
O lamentable day!
NHỮ MÂU - Ôi, ngày giờ thế thê!

869 LADY CAPULET
O woeful time.
CAPULET PHU NHÂN - Ôi, giờ phút tốt xa!

870 CAPULET
Death, that hath ta’en her hence to make me wail,
Ties up my tongue and will not let me speak.
CAPULET - Từ than churp con ta đi để cho ta phải than khác, nhưng lại lâm cho ta nên ngày nào than chẳng thành lỗ

871 Enter FRIAR LAWRENCE, County PARIS, and MUSICIANS
Tụi sô Lớm, bác tổc Parit, nhạc công ra

872 FRIAR LAWRENCE
Come, is the bride ready to go to church?
TƯ SĨ - Thế nào, có đâu sẵn sàng để đi nhà thờ chưa?

873 CAPULET
Ready to go, but never to return.
O son! The night before thy wedding day
Hath death lain with thy wife. There she lies,
Flow er as she was, deflowered by him.
Death is my son-in-law. Death is my mother.
My daughter he hath wedded. I will die,
And leave him all. Life, living, all is Death’s
CAPULET - Săn sàng để đi rồi đây, nhưng đi chẳng bao giờ trở lại nữa! Con ori, đem bố trước ngày cười của con, tự than đã đăng nam với vợ con. Nằng năm kìa, như đời hoa đã bị lẫn máy ngày. Từ than này lại con ra, lỡ kề thợ khá của ta. Hắn đã lấy con gái ta. Ta sẽ chết đi, để lại cho anh tất cả. Đôi sống, anh cái, tất cả đều là của anh.

874 PARIS
Have I thought long to see this morning’s face,
PARTH - Khắt kia bao lâu busi bình mình hôm nay, để phải nhìn canh tương nay!
<table>
<thead>
<tr>
<th>And doth it give me such a sight as this?</th>
<th>CAPULET PHÚ NHAN - Ngày hôm này thật là ngày phải nguyên rủa, ngày khờ ai, ngày thể tham, ngày để cho ta mãi mãi cùng thấu! Ngày là giờ thể tham nhất mà Thôi giian được thấy từ khi tổ cắm cự rào bước trên nẻo đường dài. Ta chỉ có một đứa con, một đứa con yêu quý, chỉ có một đứa con để làm nguồn vui và nguồn an ủi, vậy mà thân chết ac nghiêm đa cười sống nên dĩ!</th>
</tr>
</thead>
<tbody>
<tr>
<td>LADY CAPULET</td>
<td>875</td>
</tr>
<tr>
<td>Accursed, unhappy, wretched, hateful day! Most miserable hour that e'er time saw In lasting labor of his pilgrimage. But one, poor one, one poor and loving child. But one thing to rejoice and solace in, And cruel death hath caught it from my sight!</td>
<td>NHỮ MÂU - Ơi, thể tham! Ngày hôm này mới thể tham, thể tham làm sao! Thất là ngày đau khó, ngày tham thể tham tốt trong đời ta! Ơi cái ngày hôm nay, hôm nay, hôm nay, ơi cái ngày mới đáng cảm ghét! Cuối ngày nào đến tôn hơn không! Ơi cái ngày thể tham, ngày thể tham!</td>
</tr>
<tr>
<td>NURSE</td>
<td>876</td>
</tr>
<tr>
<td>O woe! O woeful, woeful day! Most lamentable day, most woeful day That ever, I did yet behold! O day, O day, O day, O hateful day! Never was seen so black a day as this. O woeful day, O woeful day!</td>
<td>PARIT - Ta đã bi lụa dỗi, bi mất vợ, bi ướp hiếp, bi làm nhục, bi sát hại! Thần chết đáng cảm ghét kin, mi đã dánh lừa ta, đã làm hại đời ta, hối kẻ tân báo! Ơi, em yêu của anh! Ơi, dõi sống của anh!... Không, em không còn là đời sống của anh nữa, nhưng để với con cái, em cùng vấn mãi mãi là mối tình của anh.</td>
</tr>
<tr>
<td>PARIS</td>
<td>877</td>
</tr>
<tr>
<td>Beguiled, divorced, wrongèd, spited, slain! Most Detestable Death, by thee beguiled, By cruel, cruel thee quite overthrown! O love! O life! Not life, but love in death.</td>
<td>CAPULET - Ơi, ta phải chịu chìm yönt, chịu đau khổ, bị cảm ghét, bị hánh ha, bị giet chết! Ơi ta hi, sào mình đến giờ này để tân phải ngày lệ trang nghiêm của chúng ta... Con ơi, con của cha ơi!... Không, con không phải con cha, con là linh hồn của cha! Con đã chết rồi!... Trời hỡi trời! Con ta đã chết và nguồn vui của ta cùng theo con chốn vui đất dầy.</td>
</tr>
<tr>
<td>CAPULET</td>
<td>878</td>
</tr>
<tr>
<td>FRIAR LAWRENCE</td>
<td>879</td>
</tr>
<tr>
<td>Peace, ho, for shame! Confusion’s cure lives not In these confusions. Heaven and yourself Had part in this fair maid. Now heaven hath all, And all the better is it for the maid. Your part in her you could not keep from death, But heaven keeps his part in eternal life. The most you sought was her promotion, For ’twas your heaven she should be advanced. And weep ye now, seeing she is advanced Above the clouds, as high as heaven itself? Oh, in this love, you love your child so ill That you run mad, seeing that she is well. She’s not well married that lives married long, But she’s best married that dies married young. Dry up your tears and stick your rosemary On this fair corse, and, as the custom is, And in her best array, bear her to church. For though some nature bids us all lament, Yet nature’s tears are reason’s merriment.</td>
<td>TỬ SĨ - Thôi, đừng nói rằng, ngày biến thân dằng tang. Dần sâu kia chuyện khác như sau. Có cười này là bát anh nhà dạm; điều thành ca trang nghiêm thành ca hắt tang tổ u buồn. Hoa tăng có cầu đúng đáp thay ma, ơi, mọi việc quá hoàn toàn đối ngược!</td>
</tr>
<tr>
<td>CAPULET</td>
<td>880</td>
</tr>
<tr>
<td>All things that we ordained festival Turn from their office to black funeral. Our instruments to melancholy bells, Our wedding cheer to a sad burial feast. Our solemn hymns to sullen dirges change, Our bridial flowers serve for a buried corse, And all things change them to the contrary.</td>
<td>Excruc CAPULET, LADY CAPULET, PARIS, and FRIAR LAWRENCE</td>
</tr>
<tr>
<td>FRIAR LAWRENCE</td>
<td>881</td>
</tr>
<tr>
<td>Sir, go you in, and, madam, go with him; And go, Sir Paris. Every one prepare To follow this fair corse unto her grave. The heavens do lour upon you for some ill. Move them no more by crossing their high will.</td>
<td>Capulet, Capulet phù nhân, Parit và Tự sĩ vào</td>
</tr>
<tr>
<td>FIRST MUSICIAN</td>
<td>883</td>
</tr>
<tr>
<td>Faith, we may put up our pipes and be gone.</td>
<td>NHẠC CÔNG I - Thôi, xin dàn sáo lại mà về thôi.</td>
</tr>
<tr>
<td>NURSE</td>
<td>884</td>
</tr>
<tr>
<td>Honest good fellows, ah, put up, put up, For, well you know, this is a pitiful case.</td>
<td>NHỮ MÂU - Thôi một các bác xếp ca lại! Tình cảnh này thật nạt cả người cả gan ra đầy.</td>
</tr>
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<td>Page</td>
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| 886  | FIRST MUSICIAN  
Ay, by my troth, the case may be amended.  
NHAC CÔNG I nhin hop dan nay - Chắc, nát cùng vấn và viu được. |
| 887  | Enter PETER  
Pito ra |
| 888  | PETER  
Musicians, O musicians, “Heart’s Ease,” “Heart’s Ease.” O, an you will have me live, play “Heart’s Ease.”  
PITO - Nay, các bác nhạc công oh! Cho nghe ngay bài Trái tim vui đi! Nếu các bác muốn chơi tốt song nói, thì cho nghe ngay bài Trái tim vui đi! |
| 889  | FIRST MUSICIAN  
Why “Heart’s ease”?  
NHAC CÔNG I - Sao lại Trái tim vui? |
| 890  | O musicians, because my heart itself plays “My Heart is Full.”  
O, play me some merry dump to comfort me.  
PITO - Bội vi, thưa các bác, con tìm tôi nói đăng dao bài Nænd cổ lòng đầy! Các bác cho nghe bài nào vui vui cho khyny khoa nói lòng lồi chịu! |
| 891  | FIRST MUSICIAN  
Not a dump, we. ’Tis no time to play now.  
NHAC CÔNG I - Chẳng bài nào cả, bây giờ không phải lúc. |
| 892  | PETER  
You will not then?  
PITO - Không à? |
| 893  | FIRST MUSICIAN  
No.  
NHAC CÔNG I - Không. |
| 894  | PETER  
I will then give it you soundly.  
PITO - Dược. |
| 895  | FIRST MUSICIAN  
What will you give us?  
NHAC CÔNG I- Dược à? |
| 896  | PETER  
No money, on my faith, but the gleek. I will give you the minstrel.  
PITO - Không dược tiền đâu. Có dược cái con khi, đó xuống ca vào loài! |
| 897  | FIRST MUSICIAN  
Then I will give you the serving creature.  
NHAC CÔNG I - Đò dây tó! |
| 898  | PETER  
Then will I lay the serving creature’s dagger on your pate. I will carry no crotchets. I’ll re you, I’ll fa you. Do you note me?  
PITO - A, ông lại tương chú mở dao đây tó này vao so bây gió! Các anh dứt có giao trọng xẻ mà ta lại cho nghe một bài hạnh văn lấp tướ! |
| 899  | FIRST MUSICIAN  
An you re us and fa us, you note us.  
NHAC CÔNG I - Ca hánh vẫn thì nghe càng thì chử sao! |
| 900  | SECOND MUSICIAN  
Pray you, put up your dagger and put out your wit.  
NHAC CÔNG II - Nây, hơn nhau o lồi lên, chỉ làm gì cái trò gió dao gió gây ra. |
| 901  | PETER  
Then have at you with my wit. I will dry-beat you with an iron wit and put up my iron dagger. Answer me like men.  
(sings)  
When griping grief the heart doth wound  
And doleful dumps the mind oppress,  
Then music with her silver sound—  
(speaks) Why “silver sound”? Why “music with her silver sound”? What say you, Simon Catling?  
PITO - Dược, các anh muốn lồi lên thì dược lồi lên. Ta sẽ cất lời dao sắc nay đi và cho các anh ném ít lồi lên nhìn sắc của ta. Trả lời cho ra người nhé:  
Hát:  
Khí tìm ta đấu  
Khi lòng ta buôn  
Khi dỗ tiếng to đồng...Tại sao lại to đồng? Tại sao lại  
giờ âm nhạc là tiếng to đồng nào?  
Trả lồi đi, bác Nguyệt này! |
| 902  | FIRST MUSICIAN  
Marry, sir, because silver hath a sweet sound.  
NHAC CÔNG I - A, vù tiếng đứng nên nghe ẻm tài lâm. |
| 903  | PETER  
Prates,—What say you, Hugh Rebeck?  
PITO - Hay, còn bác Nhtl nữa, trả lồi đi! |
| 904  | SECOND MUSICIAN  
I say, “silver sound” because musicians sound for silver.  
NHAC CÔNG II - Gởi là tiếng to đồng vì các nhạc sĩ có bâm gây to thì cùng chỉ vì đồng tiến. |
| 905  | PETER  
Prates too.—What say you, James Soundpost?  
PITO - Cùng hay đây! Còn bác Phạm này, trả lồi đi. |
| 906  | THIRD MUSICIAN  
Faith, I know not what to say.  
NHAC CÔNG III - Tôi chưa ẻm, chẳng biết trả lời thế nào. |
| 907  | PETER  
Oh, I cry you mercy, you are the singer. I will say for you. It is “music with her silver sound” because musicians have no gold for sounding.  
(sings)  
Then music with her silver sound  
With speedy help doth lend redress.  
PITO - A chét, xin lồi bác, bác lại chỉ biết hát.  
Thơi thế để tôi trả lồi hóa bác vậy: Gởi là tiếng to đồng là vị cái hàng người như các anh thì mặt kiếm công chúng có vang có bác.  
Hát:  
Khi dỗ tiếng to đồng  
Tời xoa dầu nói sa thượng |
| 908  | Exit PETER  
Vào |
| 909  | FIRST MUSICIAN  
What a pestilent knife is this same!  
NHAC CÔNG I - Thâng phải gió! |
| 910  | SECOND MUSICIAN  
Hang him, Jack! Come, we’ll in here, tarry for the mourners and stay dinner.  
NHAC CÔNG II - Thâng lên vật... Tôi chúng ta ra thời. Chớ nhà dầm một ít, thế nào cũng được bà chơn. |
| 911  | Exeunt  
Càng vỡ |
| 912  | Act 5, Scene 1  
HOI VỌNG  
Một phổ ẻ tham Manthua |
| 913  | Enter ROMEO  
Rómêo ra |
| 914  | ROMEO  
If I may trust the flattering truth of sleep,  
My dreams presage some joyful news at hand.  
My bosom’s lord sits lightly in his throne,  
ROMEO - Nếu ẻ th thực thụ với trong giấc ngủ kia mà tốn được, thì những giấc mơ của ta đã bảo trước tiên vui đây.  
Bà chúng của tim ta vẫn yên vui trên ngạc vàng. Và suốt ngày hôm nay, một nơi vui khác thường hình |
And all this day an unaccustomed spirit
Lifts me above the ground with cheerful thoughts.
I dreamt my lady came and found me dead—
Strange dream, that gives a dead man leave to think—
And breathed such life with kisses in my lips
That I revivified and was an emperor.
Ah me! How sweet is love itself possessed
When but love’s shadows are so rich in joy!
**Enter ROMEO’s man BALTHASAR**

**News from Verona!**—How now, Balthasar?
Dost thou not bring me letters from the friar?
How doth thy lady? Is my father well?
How fares my Juliet? That I ask again,
For nothing can be ill if she be well.

**BALTHASAR**
Then she is well, and nothing can be ill.
Her body sleeps in Capell’s monument,
And her immortal part with angels lives.
I saw her laid low in her kindred’s vault
And presently took post to tell it you.
O, pardon me for bringing these ill news,
Since you did leave it for my office, sir.

**ROMEO**
Is it e’en so? Then I defy you, stars!
Thou know’st my lodging. Get me ink and paper, And hire post horses. I will hence tonight.

**BALTHASAR**
I do beseech you, sir, have patience.
Your looks are pale and wild, and do import
Some misadventure.

**ROMEO**
Tush, thou art deceived.
Leave me and do the thing I bid thee do.
Hast thou no letters to me from the friar?

And that the trunk may be discharged of breath
That the life’s weary taken may fall dead,
And that the trunk may be discharged of breath.

**BANTHA**
—Nuey thú tiêu thụ thật bình yên, và mọi sự đều tốt lành.
Thi thể thiếu thời hiện tương an nhí trong hàm mồ nhà Capiulet, và linh hồn bất diệt của nàng đã lên ở vị thiên thần. Chính mặt tối đã nhìn thấy người ta đặt nặng xuống hàm mồ, và tối đã lập tức phi ngu tầm tối đây để báo tin công tử Rô. Chết nói, tôi xin lời công từ vị đã mang tin chẳng lành đến, nhưng công tử đã giao cho nhiệm vụ thì tôi phải làm tròn.

**ROMEO**
- Thất vậy ư? Nếu vậy thì, hồn các vị sao, ta thích các người đó!... Chớ ở của ta người đã biết; hãy đi kiến giám mục cho ta và đi thư ngự trảm. Dêm nay ta sẽ đi ngay.

**BANTHA**
- Tôi xin công tử hãy bình tĩnh. Sắc mặt công tử tài ngắt và hoàng hờ, rõ ràng trước chuyến chẳng lành.

**ROMEO**
- Chá, người nhận rồi!... Cùng ta, và ta bảo gì thì cử tử mà làm. Có thư của ta số không?

**BANTHA**
- Thận công tử, không.

**ROMEO**
Không có thư, và ta thuê những con ngựa.

**Exit BALTHASAR**

**ROMEO**
Không có thư, người cử đi thư ngự đi. Ta sẽ tới ngay.
Bantada vào
Ô! Juliet, đêm nay anh sẽ nên ben em... Để ta thú nghét xem phải dùng cách nào đây... Ông, sao kẻ tuyệt vọng được nên đến chuyện diệt rỗi!... Ta nhờ gian dây có một thịt lang. Mỗi dây ta có thấy hän an mặc râu rói, đối máy răm rí, đằng hai thuộc.
Trồng hàng gai cùng, sự nghệ hồ cùng cực đã gian hân chỉ còn xướng. Trong cái cửa hiện tiểu tuý tự của hän, thế theo một con râu, một con ca sâu hơn, và da các thứ cã hành trình quá điểm.
Trên giang hàng chỉ thể cho chong những hổ rừng, chầu đạt xanh rêu, bong bông suyệt, hạ cây mê thech, vai mưa dạy thưa và đầm thi hoa hồng động bất, giờ la có chút mất hàng. Trông thả canh hän cùng quân như vậy, ta được tự nghĩ: giả ai cần thuộc độc bày giờ thì anh chết đói nay bán ngay, mặc đầu bạn thủ đó sẽ bị luật pháp thành Mạnh hùng kế phó tử hinh, Ông, chẳng qua là ta đã lệnh cảm thấy sự cần dùng hình giống vậy tối. Và chừng kẻ cùng khó này sẽ bạn thuộc cho ta... Hình như hận ở đay thê phải; hôm này là ngày lẽ nên cửa hiện của chúng cha an này đây đồng... Này, thấy lang!

**Enter APOTHECARY**

**APOTHECARY**
Thấy lang ra

**ROMEO**
Come hither, man. I see that you art poor.
Hold, there is forty ducats. Let me have
A dram of poison, such soon-speeding gear As will disperse itself through all the veins That the life-weary taker may fall dead, And that the trunk may be discharged of breath

**ROMEO**
- Này chớ linh, lại đây... Qua tình chữ mình nghệ hồ khó thật. Cắm lấy hồn cười dùng tiến vàng ngày. Dưa cho ta một tiểu thuộc độc, một tiểu thuộc thực mạnh có thể truyền nhanh đi khắp các mạch máu, kê nào chân đón uống vào là lan ra ngay, một tiểu thuộc dưới hơi thở ra khởi cơ thể nhanh và mạnh như lửa thuộc sung lọc ra khởi nóng đầu bác vậy!
As violently as hasty powder fired  

Dost hurry from the fatal cannon’s womb.

924 APOTHECARY  
Such mortal drugs I have, but Mantua’s law  
Is death to any he that utter them.  

THAY LANG - Tôi có loại thuốc ấy. Nhưng bản thi bị luật pháp Mantua không转移 từ hình.

925 ROMEO  
Art thou so bare and full of wretchedness,  
And fear’st to die? Famine is in thy cheeks.  
Need and oppression starvest in thine eyes.  
Contempt and beggary hangs upon thy back.  
The world is not thy friend nor the world’s law.  
The world affords no law to make thee rich.  
Then be not poor, but break it, and take this.  
(holds out money)

ROMEO - Sao? Cũng cục thê này mà sợ chết à? Mất anh học hành vì đời, mất anh đầy về đau khổ của kế nghiệp từng và bị áp bức, lung anh mạng chiec áo rách tả như áo của kẻ ăn may bị kính rể; thể giới này không phải là bạn anh đầu, luật pháp của nó không thương gi anh đầu. Thế giới này làm gì có luật nào khởi anh có thể giải được. Dùng cam chịu nghèo nàn, hãy hát luật phải đi, cắm lấy tiễn này!

926 APOTHECARY  
My poverty, but not my will, consents.  

THAY LANG - Sự nghèo đói của tôi thì thuận duy, nhưng ý chỉ tôi không thuận.

927 ROMEO  
I pay thy poverty and not thy will.  

ROMEO - Ta trả tiền cho sự nghèo đói của anh, chứ chính mua chúa chỉ anh đầu.

928 APOTHECARY  
(gives ROMEO poison)  
Put this in any liquid thing you will  
And drink it off; and, if you had the strength  
Of twenty men, it would dispatch you straight.

THAY LANG - Ông hãy đọc thuốc này vào một thứ nước gì đó mà uống. Ông có khoe bằng hai chac nguội cũng quay lở ra ngay.

930 Exeunt  
Cùng vào

931 Act 5 Scene 2  
CÂNH  
Tu phòng của tu sĩ Lorraine

932 Enter FRIAR JOHN  
Tu sĩ Romain

933 FRIAR JOHN  
Holy Franciscan Friar! Brother, ho!  

JON, gọi - Hội vj tu sĩ đạo đức của dòng thành Franxit!  
Hội đạo huynh!

934 Enter FRIAR LAWRENCE  
Tu sĩ Lorraine ru

935 FRIAR LAWRENCE  
This same should be the voice of Friar John.  
Welcome from Mantua. What says Romeo?  
Or, if his mind be writ, give me his letter.

LÔRÂN - Nghe như tiếng tu sĩ Jón. Chào hỏi đế; hiện đế ở Mantua đã về. Thế nào, Rômêô nói sao?  
Hay nuevos chung có viết thư thì hãy đưa thư cho ta.

936 FRIAR JOHN  
Going to find a barefoot brother out,  
One of our order, to associate me,  
Here in this city visiting the sick,  
And finding him, the searchers of the town,  
Suspecting that we both were in a house  
Where the infectious pestilence did reign,  
Sealed up the doors and would not let us forth,  
So that my speed to Mantua there was stayed.


937 FRIAR LAWRENCE  
Who bare my letter, then, to Romeos?

LÔRÂN - Thế ai mang thư của ta cho Rômêô?

938 FRIAR JOHN  
I could not send it—here it is again—  
(gives FRIAR LAWRENCE a letter)  
Nor get a messenger to bring it thee,  
So fearful were they of infection.

JON - Thưa, thư ấy, Ngư đề không giù đi được, mà tìm người mang về trả đạo huynh cũng không tìm được ai, vì ai cũng sợ dịch.

939 FRIAR LAWRENCE  
Unhappy fortune! By my brotherhood,  
The letter was not nice but full of charge,  
Of dear import, and the neglecting it  
May do much danger. Friar John, go hence.  
Get me an iron crook and bring it straight  
Unto my cell.

LÔRÂN - Thất là bài bất hạnh! Trời, không phải thư thường dâu, mà là một là thư tới của tròn trong. Sự chuẩn trọng này có thể gây tai nạn. Từ sĩ Jón, hiện đế hãy đi tìm một cái dân dê bằng sáng vật mà mang ngay vào tu phòng cho ta.

940 FRIAR JOHN  
Brother, I’ll go and bring it thee.

JON - Thưa đạo huynh, ngữ đề xin đi lấy ngay.

941 Exit FRIAR JOHN  
Vào

942 FRIAR LAWRENCE  
Now must I to the monument alone.  
Within this three hours will fair Juliet wake.  
She will beshow me much that Romeo  
Hath had no notice of these accidents.  
But I will write again to Mantua,

LÔRÂN - Bây giờ ta phải một mình đi tới hâm mộ ngay. Tôi trong ba tiếng đồng hồ nữa, nàng Juliet cùng như kiến kia sẽ tỉnh dậy. Nàng sẽ ngủy nạn ta về Rômêô không được biết tin gì về những việc đã xảy ra. Nhưng ta sẽ sứ vui tươi đi Mantua lần nữa, và sẽ giữ năng trong tu phòng chờ Rômêô lời. Thường thay cho cái thay
Enter PARIS and his PAGE

PARIS
Give me thy torch, boy. Hence, and stand aloof.
Yet put it out, for I would not be seen.
Under yon yew trees lay thee all along.
Holding thine ear close to the hollow ground—
So shall no foot upon the churchyard tread,
Being loose, unfirm, with digging up of graves,
But thou shalt hear it. Whistle then to me.
As signals that thou hearst something approach.
Give me those flowers. Do as I bid thee, go.

PARIT - Tierdón, dura ta bò dóc. Còn mi thì
hây tránh xa ra... Thôi, tát đúc đi, vi ta không
muốn để ai nom thây. Mi ra nám đơ trằng thuy
từng dăng kia, ấp tai xuong mắt đất xop, lâm sao
cho không bàn chán nào đên đất nghe dia này
mã mi không nghe thây, vi đát ở đay möm và bò
do nguô ra ta dào xoái mãi lơn. Nếu nghe thây ai lái
gân thì huýt cói làm hiếm cho ta biết... Dura hoa
dây. Và hãy làm theo đúng lôi ta đăn.

PAGE extinguishes torch, gives PARIS flowers

TIỂU ĐỒNG, nói riêng - Dòng một mình trong cái nghe dia
đày khá sò đay. Nhưng ta cùng liêu.

PARIS (scatters flowers at JULIET'S closed tomb)
Sweet flower, with flowers thy bridal bed I strew—
O woe! Thy canopy is dust and stones—
Which with sweet water nightly I will dew.
Or, wanting that, with tears distilled by moans,
The obsequies that I for thee will keep
Nightly shall be to strew thy grave and weep.

PAGE whispers
The boy gives warning something doth approach.
What cursed foot wanders this way tonight
To cross my obsequies and true love’s rite?
What with a torch! Muffle me, night, awhile.

PARIS moves away from the tomb
Enter ROMEO and BALTHASAR

ROMEO
Give me that mattock and the wenching iron.
(takes them from BALTHASAR)
Hold, take this letter. Early in the morning
See thou deliver it to my lord and father.
(gives letter to BALTHASAR)
Give me the light.
(takes torch from BALTHASAR)
Upon thy life I charge thee,
What’er thou hear’st or seest, stand all aloof,
And do not interrupt me in my course.

BALTHASAR
I will be gone, sir, and not trouble you.

ROMEO
So shalt thou show me friendship. Take thou that.
(gives BALTHASAR money)
Live and be prosperous, and farewell, good fellow.

BALTHASAR (aside) For all this same, I’ll hide me hereabout.
His looks I fear, and his intents I doubt.

BANTODA - Thua công tự, tôi xin đi ngay, và sẽ không
dâm gắn trò công tự?

ROMEO - Ú, thế mới là một lòng một đa với ta. Đầy, ta
thương cho: ta chắc cho người được may mắn. Thời,über
biết nguô, hô nghia bóc.

BALTHASAR moves aside; falls asleep

Vào

ROMEO
Thou detestable maw, thou womb of death,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
And in despite I’ll cram thee with more food!
958 PARIS
(aise) This is that banished haughty Montague,
That murdered my love’s cousin, with which grief,
It is supposed the fair creature died.
And here is come to do some villainous shame
To the dead bodies. I will apprehend him.
(to ROMEO) Stop thy unhallowed toil, vile Montague!
Can vengeance be pursued further than death?
Condemned villain, I do apprehend thee.
Obey and go with me, for thou must die.

959 ROMEO
I must indeed, and therefore came I hither.
Good gentle youth, tempt not a desperate man.
Fly hence and leave me. Think upon these gone.
Let them affright thee. I beseech thee, youth,
Put not another sin upon my head
By urging me to fury. O, be gone!
By heaven, I love thee better than myself,
For I come hither armed against myself.
Stay not, be gone. Live, and hereafter say
A madman’s mercy bid thee run away.

960 PARIS
I do defy thy combination
And apprehend thee for a felon here.

961 ROMEO
Will thou provoke me? Then have at thee, boy!

962 ROMEO and PARIS fight

963 PAGE
O Lord, they fight! I will go call the watch.

964 Exit PAGE

965 PARIS
(falls) Oh, I am slain! If thou be merciful,
Open the tomb. Lay me with Juliet.

966 PARIS dies

967 ROMEO
In faith, I will.—Let me perseve this face.
Mercutio’s kinsman, noble County Paris.
What said my man, when my betossed soul
Did not attend him as we rode? I think
He told me Paris should have married Juliet.
Said he not so? Or did I dream it so?
Or am I mad, hearing him talk of Juliet,
To think it was so?—O, give me thy hand, one
Writ with me in sour misfortunes’s book.
I’ll bury thee in a triumphant grave.

ROMEO opens the tomb to reveal JULIET inside

A grave? Oh, no. A lantern, slaughtered youth,
For here lies Juliet, and her beauty makes
This vault a feasting presence full of light.
Death, die thou here, by a dead man interred.
(lays PARIS in the tomb)
How oft when men are at the point of death
Have they been merry, which their keepers call
A lightning before death? Oh, how may I
Call this a lightning?—O my love, my wife!
Death, that hath sucked the honey of thy breath,
Hath had no power yet upon thy beauty.
Thou art not conquer’d. Beauty’s ensign yet
Is crimson in thy lips and in thy cheeks,
And death’s pale flag is not advanced there.—
Tybalt, liest thou there in thy bloody sheet?—O,
What more favor can I do to thee,
Than with that hand that cut thy youth in twain
To sunder his that was thine enemy?
Forgive me, cousin.—Ah, dear Juliet,
Why art thou yet so fair? Shall I believe
That unsubstantial death is amorous,
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that, I will still wait with thee,
And never from this palace of dim night
Depart again. Here, here I will remain
With worms that are thy chamber maids. Oh, here

PARÍT - Thị ra đây là cái thành Montaghuê kiện
căng đã bị tội phát lưu, cái thành đã giết biểu
huynh của người ta yêu. Có lẽ chính vì sự đâu
buồn này mà nang đã chết. Nay nó lại đến đây xúc
pham và chém giết người quá cớ. Ta phải bắt nó.
Tiên ra- Thằng Montaghuê hên ha kia! Hãy ngông
ông cùng việc trái đạo nghĩa của người lai! Người ta
chết rồi mà mình còn mạo báo thú nữa u? Thằng đã
bị kết an kia, ta quyết bắt người. Hãy tuần lén và
dì theo ta, vì người sẽ phải chết.

ROMÉO - Dùng là ta sẽ phải chết, nên ta môn tôi
day... Chăng thành tiên tuyên nhà kia ơi, đừng trở
vào một kẻ tuyệt vọng. Hãy đi đi, mức ta o... Hãy
ngạy tôi nỗi thù hận mà kia, hãy run sọ mà đi,
Ta van người, hôm chẳng te tuôi, đừng khiến ta
nỗi giận, đừng thốt thêm ai lên đầu ta nữa
Thôi, đi đi. Ta thể với rôi là ta còn quỷ nhà
hơn chính bận than ta. Ví khi giới ta mang theo
dây chính là đánh cho ta bày thờ. Dừng ở lại
nữa, đi đi. Người hãy sông, và sau này hãy nói
rằng lòng thương của một kẻ điên rồ đã gieo giã
người chay trốn.
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last.
Arms, take your last embrace. And, lips, O you
The doors of breath, seal with a righteous kiss
A deathless bargain to engrossing death.
(kisses JULIET, takes out the poison)
Come, bitter conduct, come, unsavoury guide.
Thou desperate pilot, now at once run on
The dashing rocks thy seawack, weary bark.
Here’s to my love! (drinks the poison) O true apothecary,
Thy drugs are quick. Thus with a kiss I die.
xương thịt đà chấn mủi tàn thể này! Đối mặt ta
oi, hãy nhìn một lần cuối; đối cánh tay ta ở, hãy
óm một lần cuối! Và họ đối mủi của ta, nơi họ
tho vao ra, hãy nhìn một cái hy vọng trung thực để ký
kết viên viên với tôi thắm lăm. Cam cài lo
thước đóc - Nào, lại đây, hỏi người chi neo đang
cay! Nào, lại đây, hỏi kẻ đưa đường chua chết!
Hỏi anh lại đố tuyệt vọng, hãy dưa ngày vào
dà cho tan tánh chiếc thuận anh đã mới một chấn
chưởng! Họ người yêu quý, anh xin năng chến vì
em! Ước mong đóc
Oi thì lang thang thật thà, thuộc của thấy hay thật...
Thế là ta được hồn năng mà chờ!

968 ROMEO dies
Hồn Juliet rơi chết

969 Enter FRIAR LAWRENCE with lantern, crow, and spade
Tu sĩ Lôrân ra, cầm đèn, xa beng và mai

970 FRIAR LAWRENCE
Sanct Francis be my speed! How oft tonight
Have my old feet stumbled at graves!—Who’s there?
TU SĨ - Xin thành Francis phụ trợ cho tôi! Dêm nay
dã bao lần chân giả này vô phát hai các năm mới. Vấp
phải Bantoda năm dưới đất
Ai thế này?

971 BALTHASAR
Here’s one, a friend, and one that knows you well.
BANTODA, đúng đây - Tôi đây, một người bạn! Một
người bạn biết rõ người làm đày!

972 FRIAR LAWRENCE
Bliss be upon you! Tell me, my good friend,
What torch is yond that vainly lends his light
To grubs and eyeless skulls? As I discern,
It burneth in the Capels’ monument.
TU SĨ - Cháu bạn phúc lên cho anh! Ý ah bạn
oi, ngôn duc nào đăng xa kia đăng chạy xäng vọ
ích giữa dám giờ bỏ và xưởng số không có mắt
vậy? Hình như được thế trong hâm mộ
nha Capuleto thì phải?

973 BALTHASAR
It doth so, holy sir, and there’s my master,
One that you love.
BANTODA - Chính phải đây, thua tu sỉ. Cộng tử đón
ở trong đó. Tu sỉ thường vân quyền nên công tử tā làm.

974 FRIAR LAWRENCE
Who is it?
TU SĨ - Ai là?

975 BALTHASAR
Romeo.
BANTODA - Rômêô công tử.

976 FRIAR LAWRENCE
How long hath he been there?
TU SĨ - Công tử tā đờ từ bao lâu?

977 BALTHASAR
Full half an hour.
BANTODA - Già nửa giờồng đồng hồ rồi.

978 FRIAR LAWRENCE
Go with me to the vault.
TU SĨ - Đi với ta thì chớ phân mướt đi!

979 BALTHASAR
I dare not, sir.
My master knows not but I am gone hence,
And fearfully did menace me with death
If I did stay to look on his intents.
BANTODA - Tòi chẳng dám, thua tu sỉ. Chủ tớ tương tā
dài khi rời. Công tử đón những lời lẽ gì gớm đi
dọa tā lại nếu đang là nhắm trộm thì sế giet chệt.

980 FRIAR LAWRENCE
Stay, then. I’ll go alone. Fear comes upon me.
Oh, much I fear some ill unthrifty thing.
TU SĨ - Nếu vậy thì anh cú đăng đay. Ta đi một
mình vậy... Ta lo quá. Trớ! Ta sỡ có điều gì
chằng lành xảy ra.

981 BALTHASAR
As I did sleep under this yew tree here,
I dreamt my master and another fought,
And that my master slew him.
BANTODA - Lạc này, nắm ngư đồi độc thay từng ngày,
tớ moi thấy chủ tớ đành nhau với một người rồi giet chệt
người ấy.

982 FRIAR LAWRENCE
(approaches the tomb)
Romeo!—
Alack, alack, what blood is this, which stains
The stony entrance of the sepulcher?
What mean these masterless and gory swords
To lie discolored by this place of peace?
(looks inside the tomb)
Romeo! O, pale!—Who else? What, Paris too?
And steeped in blood?—Ah, what an unkind hour
Is guilty of this lamentable opportunity!
The lady stirs.
TU SĨ, di vị phỉa nhà mồ - Rômêô! Chao ạ, mầu
nâo hoen ngương của đã nhà mã thì này? Còn
những lười quen vọ chủ cảnh mầu đăng chiều án
nhot nhạt nói tich mic này là nghĩa thế nào?
Vào trong nhà mã
Ô, kìa Rômêô! Sao mà tā thấy vậy!... Có aia
nha? Sao, lại ça Parit u? Minh mày đâm mầu ra
thể này! Chao ạ, gió ph fluent ac ngọt ngào đó gây ra
tai họa tham thể?... Kia Juliet đã tỉnh!

983 JULIET wakes
Juliet tỉnh dậy, của mình

984 JULIET
O confortable Friar! Where is my lord?
I do remember well where I should be,
And there I am. Where is my Romeo?
JULIET - Tu sỉ nhận tự ông, chúng tôi đâu rồi? Tôi
rất nhớ là hiện nay tôi phải ở đâu, và nói đay dùng
lại hồ rõ... Nhưng Rômêô của tôi đâu?

985 A noise sounds from outside the tomb
Cô tiếng ôn áo xa xa

986 FRIAR LAWRENCE
I hear some noise. Lady, come from that nest
Of death, contagion, and unnatural sleep.
A greater power than we can contradict
Hath thwarted our intents. Come, come away.
LÔRAN - Cô tiếng gi lao xao... Tiếu thương, hai
rồi nói nơi đay, nói đay là ở chết chốc, ở truyền
bến, lại nói có những giấc ngủ trái tự
nhiên. Một quencion lúc mà chúng ta không thể nào
cưởng lại được đã khiến đủ định của chúng ta tan
Thy husband in thy bosom there lies dead, 
And Paris too. Come, I’ll dispose of thee 
Among a sisterhood of holy nuns. 
Stay not to question, for the watch is coming. 
Come, go, good Juliet. I dare no longer stay.

vô. Thi, ta đi thôi! Chúng nặng nề chết trong lòng nặng ngày, còn kia là Parit! Đôi thì, ta sẽ đưa người vào khuôn thân trong nhà tu kín. Đừng hỏi nữa, linh tần tôn nổi rồi! Nào, hãy đi với ta, hô! Những Juliet... 
Lại có tiếng động.
Thôi, ta chẳng dám ở lại Hơn nữa...

JULIET 
Go, get thee hence, for I will not away.— 
Exit FRIAR LAWRENCE 

What’s here? A cup, closed in my true love’s hand? 
Poison, I see, hath been his timeless end.— 
O churl, drunk all, and left no friendly drop 
To help me after? I will kiss thy lips. 
Harpy some poison yet doth hang on them, 
To make me die with a restorative. 
(kisses ROMEO) 
Thy lips are warm.

vào JULIET - Phải đeo, thời óng đã đi, còn tôi, tôi chẳng dại đâu cả. Giết thế này? Một cái ihm, người yêu của ta nằm chết trong tay! A, ra là thuốc độc đã châm dứt wonderfully hàng quà som. Khí khi chưa, nắng hắt cả, chẳng để lại một giọt nào làm người bạn giúp ta theo chúng! Em muốn hồi anh, ngay may mắn trên một anh còn gì tốt nào khiêm em được ứng thuở bố mà chết... 
Hồn Rômêô. Mối ai anh hãy còn este!

Enter CHIEF WATCHMAN and PARIS’ PAGE 
(to PAGE) Lead, boy. Which way?

LINH TUAN I, trong hữu trung - Tiêu động, hãy dẫn chúng ta đi... Nha nào đây?

JULIET 
Yea, noise? Then I’ll be brief. O happy dagger, 
This is thy sheath. There rust and let me die. 
(stabs herself with ROMEO’s dagger and dies)

JULIET - Có tiếng động thật! Ta phải nhẫn tay! 
Cậm lấy con dao của Rômêô. 
Oi, con dao quý báu, đấy, vỡ của người đấy! 
Tư dân! 
Người hãy nam nhất nơi đây, để cho ta được chết! 
Chết gục trên người Rômêô; linh tần racco tiêu đừng của Parit dân đức.

This is the place. There, where the torch doth burn.

LÍNH ĐÔNG - Dạy kia, chỉ ngon ngục chây chảy ấy!

CHIEF WATCHMAN 
The ground is bloody.—Search about the churchyard. 
Go, some of you. Whoe’er you find, attach. 
Excuse some WATCHMAN 
Pitiful sight! Here lies the county slain, 
And Juliet bleeding, warm and newly dead, 
Who here hath lain these two days buried.— 
Go, tell the Prince. Run to the Capulets. 
Raise up the Montagues. 
Some others search. 
Excuse more WATCHMAN 
We see the ground whereon these woes do lie, 
But the true ground of all these piteous woes 
We cannot without circumstance descry.

LÍNH TUÀN I - Mất đät đấy mất! Phái lúc soát ngay nghĩa địa! Một số anh đi ngay đi, thấy ai bắt tát! 
Một số linh tần vào 
Thất là một cảnh tượng thấm thương! Bát tức nằm chết ở đây... Và kia là Juliet, mất me dám đi!... 
Người còn nóng ngày!... Chọn hain ngày rối mà vía đây mới chết!... Hãy đi bảo ngay chưa社会各界... 
Chay đến nhà Capulet... Dùng nhà Montaghieu đây... Thêm người tiếp tục tìm kiếm nữa đi! 
Thêm một số linh tần vào. 
Không thậm hóa ngày xảy ra ở đâu thì rõ ràng rồi, nhưng vì đâu thì còn phải điều tra mới có thể biết.

SECOND WATCHMAN 
Here’s Romeo’s man. We found him in the churchyard 
Hold him in safety till the Prince come hither.

LÍNH TUÀN II - Dạy là gian nhân của Rômêô; chúng tôi thấy y ở trong nghĩa địa.

THIRD WATCHMAN 
Here is a friar that trembles, sighs and weeps. 
We took this mattock and this spade from him 
As he was coming from this churchyard’s side.

LÍNH TUÀN III - Ở đấy thấy y nữa run, vừa thở dài, vừa khóc. Bắt được cuộc và mai này mang theo người, lúc ông ta ở phà nghĩa địa này đi. 

CHIEF WATCHMAN 
A great suspicion. Stay the friar too.

LÍNH TUÀN I - Khá nghi tâm! Giữ cả thấy y ta.

Enter the PRINCE with ATTENDANTS 

Vương chú và quan thần ra

PRINCE 
What misadventure is so early up 
That calls our person from our morning rest?

VƯƠNG CHU - Tai họa nào bất ta sớm tỉnh sớm đã phải trở dậy thấy này?

Enter CAPULET and LADY CAPULET 

Capulet, Capulet phu nhân, và một số người ra

LADY CAPULET 
Oh, the people in the street cry “Romeo,” 
Some “Juliet,” and some “Paris,” and all run 
With open outcry toward our monument.

CAPULET PHU HÀN - Ngoài phổ, người thì kêu tên Rômêô, người thì kêu tên Juliet, người thì kêu tên Parit,vừa kêu vừa vela chạy về phía hôm mất nhà ta. 

PRINCE 
What fear is this which startles in our ears?

VƯƠNG CHU - Nỗi lo sợ nào khiến ta ta woff vây?

Sovereign, here lies the County Paris slain, 
And Romeo dead, and Juliet, dead before, 
Warm and new killed.


PRINCE 

VƯƠNG CHU - Các người hãy đi tìm kiếm, lúc

277
Search, seek, and know how this foul murder comes. soát khắp mọi nơi, xem vì sao mà xảy ra chuyểnChem giải hệ thống này.

**1007**

**CHIEF WATCHMAN**
Here is a friar, and slaughtered Romeo’s man, 
With instruments upon them fit to open These dead men’s tombs. 
LỊNH TUẦN I - Đây là một thầy tu, và đây là gia nhân của Rómêô, người bị giết. Họ có mạng theo trong người được cụ để cày của nhà mới này.

**1008**

**CAPULET**
O heavens! O wife, look how our daughter bleeds! This dagger hath mista’en—for, lo, his house 
Is empty on the back of Montague, And this mis-sheathe’d in my daughter’s bosom. 
CAPULET - Trời ơi! Bà hãy nhìn kìa, con gái chúng ta mình đầy máu! Con dao này đã làm Vương gia Rómêô, vị nọ do sa lùng lên Tông Montaghiu, mà lui nói nó lại cảm vào ngốc con ta!

**1009**

**LADY CAPULET**
O me! This sight of death is as a bell, 
That warms my old age to a sepulcher. 
CAPULET PHÚ NHÂN - Chào ơi, cảnh trường này là tiếng công gỡ thân глаз này về cõi chết.

**1010**

**Montaghiu**
Come, Montague, for thou art early up To see thy son and heir now early down. 
VƯƠNG - Một si em giá cách đây.

**1011**

**PRINCE**
To help to take her from her borrowed grave, That he should hither come as this dire night, A sleeping potion, which 
Or in my cell there would she kill herself. 
PRINCE - Tôi giúp đỡ, hãy đưa con gái qua đêm tối này, để cho anh ta đi vào cell và ngủ với mình.

**1012**

**MONTAGUE**
Asal, my liege, my wife is dead tonight. 
MONTAGHIU - Thưa chúa công, vợ thằng mới chết đêm nay. Thấy con phải tiếp tục luôn đêm suốt đêm mới chết. Lại còn nói đau khổ nào định mệnh này tai giặc này vậy?

**1013**

**PRINCE**
Look, and thou shalt see. 
PRINCE - Điều này, hãy nhìn.

**1014**

**MONTAGUE** (to ROMEO) O thou untaught! What manners is in this, To press before thy father to a grave! 
MONTAGHIE - Chào ơi, phương pháp tốt tú! Có lẽ nào người lại tranh bước cha xuống trước đường mò!

**1015**

**PRINCE**
Seal up the mouth of outrage for a while, Till we can clear these ambiguities And know their spring, their head, their true descent, And then will I be general of your woes, And lead you even to death. Meantime forbear, And let misopportunity be slave to patience.— 
Bring forth the parties of suspicion. 
PRINCE - Đừng với bỏ lời nói nữa, hãy việc xay ra đều bước cho thân tôi a có gì thế này. Hãy đợi, thăm thân sự tử tù và cùng giữ tỏ, tử lên mình mà cùng tử bào chứa.

**1016**

**Friar Lawrence**
I am the greatest, able to do least, Yet most suspected, as the time and place 
Doth make against me, of this direful murder. And here I stand, both to impeach and purge, Myself condemned and myself excused. 
TU SĨ - Thân là kẻ bất lực nhất, mà cũng là kẻ khả nghi nhất, vì gió phút cũng như nói việc xay ra đều bước cho thân tôi a có gì thế này. Hãy đợi, thăm thân sự tử tù và cùng giữ tỏ, tử lên mình mà cùng tử bào chứa.

**1017**

**Friar Lawrence**
I will be brief, for my short date of breath Is not so long as is a tedious tale. 
Romeo, there dead, was husband to that Juliet, And she, there dead, that Romeo’s faithful wife. 
I married them, and their stigmatized name 
Was Tybalt’s doomsday, whose unlively death Banished the new-made bridegroom from the city— 
For whom, and not for Tybalt, Juliet pined. 
Of her awakening, here untimely lay
The noble Paris and true Romeo dead.
She wakes, and I entreated her to come forth,
And bear this work of heaven with patience.
But then a noise did scare me from the tomb,
And she, too desperate, would not go with me,
But, as it seems, did violence on herself.
All this I know, and to the marriage
Her Nurse is privy. And if aught in this
Miscarried by my fault, let my old life
Be sacrificed some hour before his time
Unto the rigor of severest law.

1020 PRINCE
We still have known thee for a holy man.—
Where’s Romeo’s man? What can he say in this?

1021 BALTHASAR
I brought my master news of Juliet’s death,
And then in post he came from Mantua
To this same place, to this same monument.
(shows a letter) This letter he early bid me give his father,
And threatened me with death, going in the vault,
If I departed not and left him there.

1022 PRINCE
Give me the letter. I will look on it.
(takes letter from BALTHASAR)
Where is the county’s page, that raised the watch?—
Sirrah, what made your master in this place?

1023 PAGE
He came with flowers to strew his lady’s grave,
And bid me stand aloof, and so I did.
Anon comes one with light to ope the tomb,
And by and by my master drew on him,
And then I ran away to call the watch.

1024 PRINCE
(skims the letter) This letter doth make good the friar’s words,
Their course of love, the tidings of her death.
And here he writes that he did buy a poison
Of a poor ‘pothecary, and therewithal
Came to this vault to die and lie with Juliet.
Where be these enemies?—Capulet! Montague!
See what a scourgis is laid upon your hate,
That heaven finds means to kill your joys with love!
And I, for winking at your discords, too
Have lost a brace of kinsmen. All are punished.

1025 CAPULET
O brother Montague, give me thy hand.
This is my daughter’s jointure, for no more
Can I demand.

1026 MONTAGUE
But I can give thee more,
For I will raise her statue in pure gold.
That whiles Verona by that name is known,
There shall no figure at such rate be set
As that of true and faithful Juliet.

1027 CAPULET
As rich shall Romeo’s by his lady’s lie,
Poor sacrifices of our enmity.

1028 PRINCE
A glooming peace this morning with it brings.
The sun, for sorrow, will not show his head.
Go hence, to have more talk of these sad things.
Some shall be pardoned, and some punished.
For never was a story of more woe
Than this of Juliet and her Romeo.

1029 Exeunt


VƯƠNG - Ta vẩn biết tu sủa là người dao cáo đức trong. Còn gia nhân của Rómêo đâu? Người biết gì hãy nói mau!

BALTHASAR - Thưa chúa công, thần mang tin tiêu thư Juliet chết cho chúa thân biết. Thề là lập tức chúa thân đi nghĩa trang từ Mantua tới thành nghĩa địa, vào ngay nhà mô này. Chưa thân giao cho thân là thứ này, denn đầu tiên lành lão tướng công, và trước khi buông vào nhà mô đã ra lên cho thân phải nói với dot, nếu không sẽ bị chết.

VƯƠNG - Dưa ta xem là thưa... Thế có kẻ hâu của bả trước, tháng bả đã đi gởi linh túm đâu? Tiếp đồng, chư mi tôi dạy làm gì?

TIẾU ĐÔNG - Thưa chúa công, chúa thân mang hować trời rắc trên mơ tiêu thư. Chưa thân lên lên cho thân phải tránh xa, và thân đã tuần lên. Một chỗ có người mang đến định mình của nhà mô. Đỗ một lát thì chúa thân rủ kiến đành nhau với người ấy, thế là thân chây đì gởi linh túm.


CAPULET - Montaghiu huyễn ông hơi, hãy cho tiếp điểm cần may. Của nhà chúng cho con gái, tiếp điểm chỉ đám xin có thể.

CAPULET - Montaghiu huyễn ông hơi, hãy cho tiếp điểm cần may. Của nhà chúng cho con gái, tiếp điểm chỉ đám xin có thể.


CAPULET - Rómêo cũng sẽ ở bên vở chúng trong cảnh huy hoàng ấy. Cái hai là những nhân thân đang thương của mọi thứ thần hồn giữa chúng ta.

### 2. Appendix for Chapter VI (Appendix 2)

<table>
<thead>
<tr>
<th>Line</th>
<th>English</th>
<th>Vietnamese</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wilt thou be gone? it is not yet near day:</td>
<td>Chẳng dã muốn đi rồi sao? Để hãy còn dài, ngày vẫn chưa tới</td>
</tr>
<tr>
<td>2</td>
<td>It was the nightingale, and not the lark,</td>
<td>Đó là tiếng hót của hoa mắt -chủ nào phải con ca-</td>
</tr>
<tr>
<td>3</td>
<td>That pierced the fearful hollow of thine ear,</td>
<td>mà khiến chúng hoàng sợ</td>
</tr>
<tr>
<td>5</td>
<td>Believe me, love, it was the nightingale.</td>
<td>Tin em đi, anh thân yêu của em, đó là tiếng hót hoa mắt</td>
</tr>
<tr>
<td>6</td>
<td>It was the lark, the herald of the morn,</td>
<td>Không, chính đó là tiếng hót con ca, báo hiệu bình mình sấp tươi -Romeo thơ đai nào懦-</td>
</tr>
<tr>
<td>8</td>
<td>Do lace the severing clouds in yonder east.</td>
<td>phía trời Đông dăng viên quanh những đám mây tan tác</td>
</tr>
<tr>
<td>9</td>
<td>Night's candles are burnt out, and jocund day</td>
<td>Vằng tiếng đã thật nhiêu, và bình nữ mỉ sướng,</td>
</tr>
<tr>
<td>10</td>
<td>Stands tiptoe on the misty mountain tops.</td>
<td>rang Đông vững nhóm đẩy</td>
</tr>
<tr>
<td>11</td>
<td>I must be gone and live, or stay and die.</td>
<td>Anh phải ra đi đi sóng, hay ở lại đây rồi chết</td>
</tr>
<tr>
<td>12</td>
<td>You light is not daylight, I know it, I.</td>
<td>Đó là ánh bình mình đâu, em biết rõ mà</td>
</tr>
<tr>
<td>13</td>
<td>It is some meteor that the sun exhal'd,</td>
<td>Đó là đám mây thạch nào đó, trì gừng xưởng</td>
</tr>
<tr>
<td>14</td>
<td>To be to thee this night a torch-bearer, And light thee on thy way to Mantua.</td>
<td>làm được soi đường cho anh đến Mantoue</td>
</tr>
<tr>
<td>15</td>
<td>Therefore stay yet; thou need'st not to be gone.</td>
<td>Anh thì thá muôn ở lại hom là mong ước ra đi</td>
</tr>
<tr>
<td>16</td>
<td>Let me be ta'en, let me be put to death.</td>
<td>Dù anh có bị bắt, dù anh phải chết,</td>
</tr>
<tr>
<td>17</td>
<td>I am content, so thou wilt have it so.</td>
<td>anh cũng vui lòng vì em đã muốn thế</td>
</tr>
<tr>
<td>18</td>
<td>I'll say yon grey is not the morning's eye,</td>
<td>Đó là ánh sáng hồn của manhã</td>
</tr>
<tr>
<td>19</td>
<td>Tri the pale reflex of Cynthia's brow;</td>
<td>phế tröz Đông dăng viên quanh những đám mây tan tác</td>
</tr>
<tr>
<td>20</td>
<td>Nor that is not the lark, whose notes do beat</td>
<td>mà chúng hoàng sợ</td>
</tr>
<tr>
<td>21</td>
<td>The vaulty heaven so high above our heads.</td>
<td>chính sơn ca vĩ đại</td>
</tr>
<tr>
<td>22</td>
<td>I have more care to stay than will to go.</td>
<td>Đó là đám mây thạch nào đó, trì gừng xưởng</td>
</tr>
<tr>
<td>23</td>
<td>Come, death, and welcome! Juliet wils it so.</td>
<td>Thờ thì tử thần ơi, cứu đến</td>
</tr>
<tr>
<td>24</td>
<td>How is't, my soul? let's talk; it is not day.</td>
<td>Hãy trò chuyện với nhau đi, em yêu, bỏ ngày vẫn chưa sáng</td>
</tr>
<tr>
<td>25</td>
<td>It is, it is: hee hence, be gone, away!</td>
<td>Đó là ánh sáng hồn của mañana, để chào đón bình mình</td>
</tr>
<tr>
<td>26</td>
<td>It is the lark that sings so out of tune, Straining harsh discords and unpleasing sharps.</td>
<td>Chính sơn ca vĩ đại có tiếng hột lạc điệu, nhói tai</td>
</tr>
<tr>
<td>27</td>
<td>Some say the lark makes sweet division;</td>
<td>Có người cho rằng tiếng hót con ca rất thành thơ, em đêm., để chào đón bình mình</td>
</tr>
<tr>
<td>28</td>
<td>This doth not so, for she divideth us.</td>
<td>Không phải thế đâu, vì nó khiến đôi ta ngăn cách và đuổi chẳng rỗi khỏi đày</td>
</tr>
<tr>
<td>29</td>
<td>Some say the lark and loathed toad change eyes.</td>
<td>Một người cho rằng tiếng hót con ca rất thành thơ, em đêm., để chào đón bình mình</td>
</tr>
<tr>
<td>30</td>
<td>O, now I would they had changed voices too!</td>
<td>Đó là âm đắng, và em yêu resist</td>
</tr>
<tr>
<td>31</td>
<td>Since arm from arm that voice doth us affinity.</td>
<td>Em yêu nhất định với em yêu</td>
</tr>
<tr>
<td>32</td>
<td>Hunting thee hence with hunt's-up to the day.</td>
<td>Đi tìm em đi đi, em yêu</td>
</tr>
<tr>
<td>33</td>
<td>O, now be gone; more light and light it grows.</td>
<td>Hãy giờ anh hãy đi đi! Anh sáng đã lên cao rồi!</td>
</tr>
<tr>
<td>34</td>
<td>More light and light; more dark and dark our woes!</td>
<td>Hơn sáng và sáng, đen tối và tối em khổ!</td>
</tr>
</tbody>
</table>