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UNIVERSITY OF SOUTHAMPTON

FACULTY OF HUMANITIES

School of Modern Languages

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

by

Van Nhan Luong

Thesis for the degree of Doctor of Philosophy

December_2014

UNIVERSITY OF SOUTHAMPTON

ABSTRACT

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**TRANSLATION IN VIETNAM: A CASE STUDY OF
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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 sematic 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

ST	Source text
TT	Target text
SC	Source culture
TC	Target culture
SL	Source language
TL	Target language
SLT	Source language text
TLT	Target language text
BT	Back translation
OED	Oxford English Dictionary

1.1. 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 intellectual 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; Miremedi, 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 (Miremedi, 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

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 Miremedi (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'.

(OED)⁵. 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

⁵Oxford 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 theory⁶, 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

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 Jampelt (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:

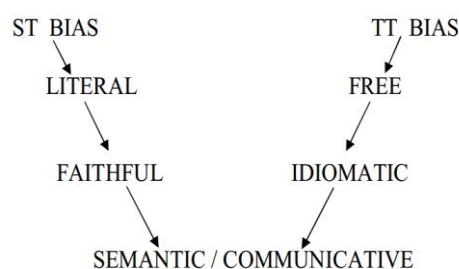


Figure 1 : Newmark's Two Approaches to Translation

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-Manttari. 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. 'Audiomedial 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 hybrids, 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:

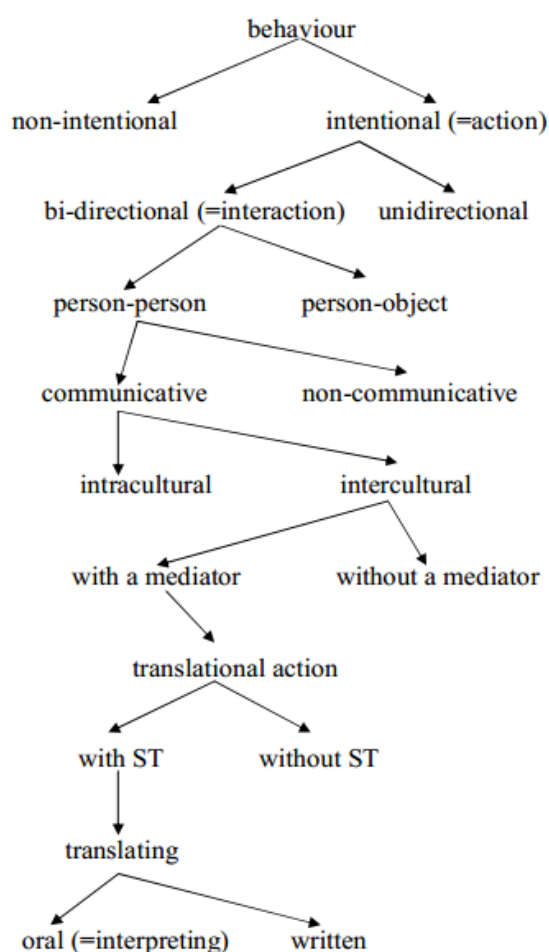


Figure 2 . Translation as a form of Mediated Communication

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 gaps⁷. 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'.

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;

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 *cũ* (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 mechanical 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):

English:	Take one
French:	Prenez-en un

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 of 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 style⁹, 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 semiotifies 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’.

semiotic, system that is, the parts of a literary text 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 isactable, 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 Wechlser (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

¹⁰ Cf. Aaltonen (1993b:26-27): rewriting, transplanting, naturalising, neutralising; Michèle Laliberté (1995:519-21): transposer complètement, adaptation, récréation; Koustas (1988:129,132): traduction-assimilation, déplacement, déraciner de son contexte; Koustas (1995:529): Integrating foreign works, transpose, reappropriate, adaptation; Ladouceur (1995:31, 36): adaptation, traduction ethnocentrique; Bassnett and Lefevere (1991:101-102): large-scale amendments, rewriting, adaptation. This list is not even exhaustive.

negative connotation to normal views on this term¹¹. 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 investigated¹². 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 merits¹³.

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

¹¹ Read more at: Laliberté, M. (1995).

¹² Laliberté (1995 : 520): ‘faut-il traduire le discours des personnages de pièces de theatre en québécois, ou même en joual selon le cas? Il apparaît que les opinions sont partagées’

¹³ Koustas (1988 : 122-123): ‘Il est évident qu’en ce qui concerne la traduction de la mise en scène les deux démarches - “déraciner” la pièce de son contexte culturel et “n’y rien toucher” - ont toutes les 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 transcendental 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 Lefevere (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 Lefevere (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.

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 Filippo’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', Aaltonen (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, stag space, or gesticulation of characters, the

whole content then is expressed in dialogues (Übersfeld, 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 oeuvre 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’oeuvre 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.

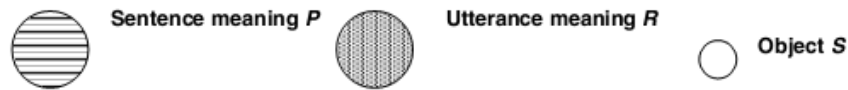
+ **Substitution**: The vehicle of the SL is replaced by an equivalent one in the TL, but the tenor is more or less kept.

+ **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.

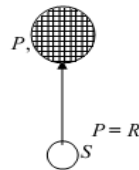
Searle uses graphic pictures:

¹⁶ These two terms are suggested by Richards (1936: 96-97). He said that a metaphor is combined of tenor and vehicle.

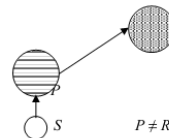


to compare the relations between sentence meaning and utterance meaning, in which he supposes that ‘the sentence meaning is “S is P” and the utterance meaning is “S is R”’, that is, where the speaker utters a sentence that means literally that the object S falls under the concept P, but where the speaker means by the utterance that the concept S falls under the concept R’.

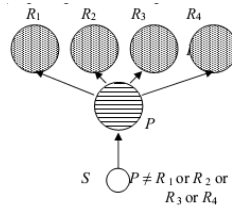
- **Literal utterance:** A speaker says S is P and means S is P. Thus the speaker places object S under the concept P, where $P = R$. Sentence meaning and utterance meaning coincide.



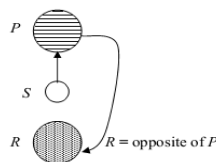
- **Metaphorical Utterance (simple):** Speaker says S is P, but means metaphorically that S is R. Utterance meaning is arrived at by going through literal sentence meaning.



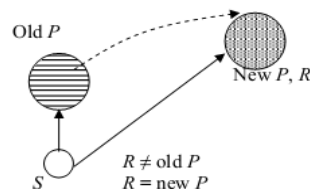
- **Metaphorical Utterance (open ended):** Speaker says S is P, but means metaphorically an indefinite range of meanings, S is R1, S is R2, etc. As in the simple case, metaphorical meaning is arrived at by going through literal meaning.



- **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.

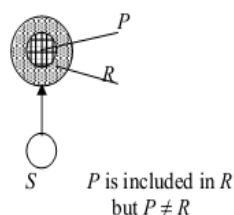


- **Dead Metaphor:** Original sentence meaning is by-passed and the sentence acquires a new literal meaning identical with the former metaphorical utterance meaning. This is a shift from the metaphorical utterance diagram above to the literal utterance diagram.



- **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.



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 follows¹⁸:

- 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 methods¹⁹ and procedures²⁰:

- **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 retrouvée 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: *nước 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

¹⁹ Newmark, Peter. (1988a: 45-48).

²⁰ Newmark, Peter. (1988a: 82-92).

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 profundo*; abstract for concrete: *sleep in the open* → *dormir 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: 'Voilà 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 pere 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 ethnodeviant 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 Tran²¹, a talented singer in the royal palace. This is the most typical type of stage of Vietnam. The historical opera legend of **Tuồng** 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 Long²² (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 knowledgeable 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

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 Mạn Lục – 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 Phụ 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 *vận 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 sai*
 - * *Tuijciam biêt* is equal to *Tui Chẳng Biết*
 - * *Mocaij* is equal to *một cái*
- Lacking some simple consonants: đ, x, v:
 - * d = đ (đói – hungry = doiij)
 - * 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 verse²³ 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 Jeronjimo 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 Kỳ Mạn Lục* - *Collection of Strange Tales* of Nguyễn Dữ (the sixteenth century); and a part of the writing *Cổ Châu 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:

- + *Chỉ Nam Ngọc Âm Giải Nghĩa* in the seventeenth century
- + *Tam Thiên Tự Giải Âm* in the seventeenth century
- + *Nhật Dụng Thường Đàm* of Phạm Đình Hổ in the eighteenth century
- + *Tự Học Giải Nghĩa Ca*, in Tự Đức period, in the nineteenth century
- + *Dại 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 quốc 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 forces*²⁴ 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 Nguyen (1974: 29-30): ‘...làm tiêu tan dần dần chữ nho mà việc dùng thứ chữ đó chỉ có thể có một ảnh hưởng tai hại đối với công trình đồng hoá mà chính phủ [Pháp] đang dồn mọi nỗ 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)²⁶, 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)²⁷ and later in Quang Trung Nguyen Hue²⁸ 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.

²⁶ See also: Le (1995: 148-173).

²⁷ Tran (1975, (Volume 1, p.233): ‘Hồ Quý 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 Nôm to teach kings and royal people.’

²⁸ Tran (1975), (Volume 1, p.233): ‘Đặc 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-chính để dịch sách chữ Hán ra chữ Nôm. Các văn kiện của nhà nước dần dần viết bằng chữ nôm. Chữ Hán không còn chiếm địa vị độc tôn nữa. Đó là một thắng lợi 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)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 way³⁰. 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 Truong Vinh Ky (1837-1898) and Huynh Tinh 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 ½ to 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)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)

³⁰ Nguyen, V.T. (1974: 103).

³¹ Nguyen, N. (2002) explains that ‘Qua việc tìm hiểu việc lưu hành các ấn 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 interrelations 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 *Tứ Thư*³² and *Ngũ 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.

³² Four classic literary books in China, including: Đại Học (大學 *Dà Xué*); Trung Dung (中庸 *Zhōng Yóng*); Luận Ngữ (論語 *Lùn Yǔ*); Mạnh Tử (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 Qiū*).

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 Binh³⁴ (1875-1921) and Nguyen Do Muc (1866-1948)³⁵, the two famous translators of that time, the following amateur translators contributed significant parts (Yan, 1987)³⁶:

- + Hoa Nhân Lý Ngọc Hưng – Chinese-Vietnamese
- + Nguyễn Thành Ký – Lord of jewellery magnate in Tân An (Southern area)
- + Huyền Trí Phú – Businessman in Mỹ Tho
- + Nguyễn Hữu Sanh – Official at the Studying Union of Indochina
- + Trần Phong Sắc – Teacher of Kanji at Tân An school
- + Nguyễn Chánh Sắc – General editor of *Nông Cổ Mìn Đàm* newspaper
- + Huỳnh Thái 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 - Một Khoa Học, Một Nghệ Thuật – Translating from Kanji into Vietnamese: A Science, An Art* published in 1982³⁷ 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 Vietnam³⁸. 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

³⁴ Phan Ke Binh was the first person to translate *Tam Quoc Chi Dien Nghia – 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.

See also: Vu, N. P. (2008: 71-77).

³⁵ Nguyen Do Muc (1882-1951), pen-name: Hi Dinh Nguyen Van Toi, was a writer and translator.

³⁶ Yan, B. (1987), In: Salmon, C. (1987: 278-284).

³⁷ Institute of Kanji-Nôm Studies (1982).

³⁸ See also:

- Truong, D. D. (1998: 81-90).
- Bang Giang (1992: 234-281).
- Vietnam Linguistics Union (1993).
- Le, P. (1998).
- Nguyen, T. H. (1996).
- Ngo, V. P. (1996).
- Nguyen, N. (1998: 15-28).

Chuyện Giải Buồn – Stories to Release Sadness by Huỳnh Tịnh Của³⁹ 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)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).

Time	Literature	History	Philosophy, Religion	Education	Medicine	Geography	Others	Total
1900-1905	4		1				1	6
1906-1910	5	2		2				9
1911-1915	7	4	1	3			3	18
1916-1920	13	8	3	2			8	34
1921-1925	28	9	6	7			6	56
1926-1930	52	12	8	5			9	76
1931-1935	34	12	11	5		4	7	73
1936-1940	20	6	6	5	1		1	39
1941-1945	18	14	7	4	1		10	54
1946-1950	10	7	2	2	1		2	22
1951-1955	32	5	2	1			13	55
1956-1960	51	30	8		1	2	15	106
1961-1965	46	40	3	5	20	10	24	148
1966-1970	42	57	6	4	9	20	12	150
1971-1975	49	45	11	6	18	6	14	149
1976-1980	34	11	2			2	6	50
1981-1985	30	10	1			1	2	44
1986-1990	26	10	3				1	40
1991-1995	25	29	2	6	5	2	11	80
1996-2000	68	21	4	1	6	8	24	138
Total	579	332	87	58	62	55	174	1347

Table 1: Total number of translated books from 1900 to 2000

³⁹ See also:

- Nguyen, H. C. (1989).
- Cao, T. T. (1996: 7-20)
- Nguyen, V. H. (2001: 31-36).

⁴⁰ Cao, T. T. (1996: 17): ‘Nó [Liêu Trai Chí Di] được phổ biến rộng rãi tới mức đã hội nhập vào nhiều truyện kể dân gian Việt Nam 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:

Fields	Number of translations
Literature	579
History	332
Philosophy	87
Education	58
Medicine	62
Geography	55
Others	174

Table 2: Figures of Kanji-Nôm translations through disciplines

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

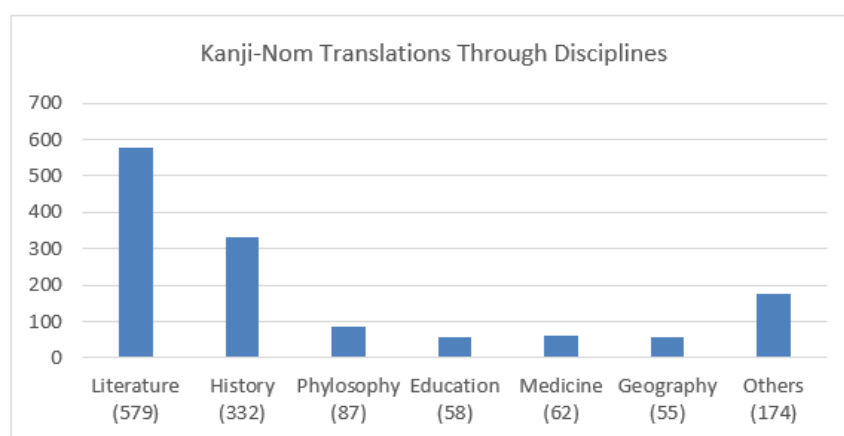


Figure 3: Number of Kanji-Nôm translations into Chữ quốc ngữ with disciplines

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.

Fields	Number of books
Literature	2500
History	1000
Philosophy	600
Education	450
Medicine	300
Geography	300

Table 3: Figures for Kanji-Nôm in the Institute of Han- Nôm Studies

Fields	Number of translations/ Number of books	Percentage
Literature	579/2500	23.16%
History	332/1000	33.20%
Philosophy	87/600	14.50%
Education	58/450	12.89%
Medicine	62/300	21%
Geography	55/300	18.33%

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:

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

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*.

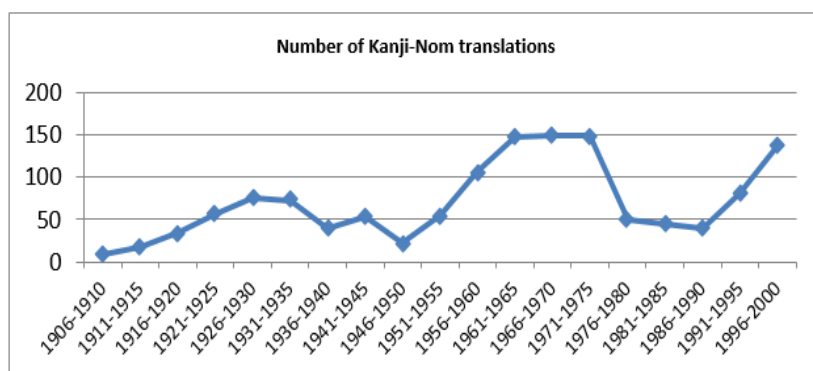


Figure 4: Number of Kanji-Nôm translations into *Chữ quốc ngữ* through time

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 Thế Đây - Как закалялась сталь!* – *How the Steel Was Tempered* by Nikolai A. Ostrovsky translated by Ha Van Loc under his pen-name Thep Moi⁴². 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; *Đất vỡ 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 air 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 Moi, 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)⁴³. 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.Nikulín, who a year later translated the short stories of Nguyen Cong Hoan, and M.N.Tkachev who translated the novel *Bỉ Vỏ* 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 Đông Êm Dềm - Тихий 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)⁴⁴. 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

Developing spontaneously, translation in the South is underestimated in the eyes of some writers and literature critics; for example, Vo Phien published his book *Literature in the South: An Overview* with more than 2000 pages but gave only two pages to introducing the field of translation (Nguyen, 2010). Unlike the North, where Russian and Soviet literature functioned as

⁴³ Nguyen, D. T. (1967: 22-26).

⁴⁴ Nguyen, D.M. (2012).

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)⁴⁵ *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; *Tiền Phong là gì? - Quel est Pioneer?* by Le Huy Oanh⁴⁹; *Guồng máy - L'engrenage*; *Không một nắm mồ - Morts sans sépultures*⁵⁰ and *Sự đã rồi - Les jeux sont faits* by Trần Phong Giao⁵¹; *Ái giang hồ - La pute respectueuse* by Nguyễn Minh Hoàng⁵²; *Những ruồi - Les Mouches*⁵³ and *Buồn nôn - La nausée*⁵⁴ by Phùng Thăng⁵⁵; and *Bức tường - Le mur*⁵⁶ by Lê Thanh Hoàng Dân⁵⁷.

⁴⁵ Tran, T.D.D. (1990).

⁴⁶ Nguyen, D.M. (2012).

⁴⁷ Tạp chí Sang Tao – Creation Magazine was found in Sai Gon and existed from 1956 to 1961. More information see at: Thuy Khue (1995); and Lu (1981: 216-222).

⁴⁸ Critic - 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 Grillet, Albert Camus, Jean Paul Sartre ...

⁴⁹ Writer Le Huy Oanh was born in 1932 in Hanoi. His books before 1975 published in Saigon were: *Màu Hoa Đa Thu* – The Color of Da Thu Flower in 1961; *Hồi Chuông Báo Tử* - 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 *Khởi Hành 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).

⁵³ Phung, T. (1967a).

⁵⁴ Phung, T. (1967b).

See also: Nguyen, T. D. (1994).

⁵⁵ Phung Thang is shortened from her full name Công Tăng Tôn Nữ Phùng 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*.

⁵⁶ Le, T. H. D. and Mai, V. P. (1973).

⁵⁷ 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 Luu⁵⁸ with *Người Đàn Bà Ngoại Tình - La Femme Adultère*; Tran Thien Dao with the play *Bạo Chúa Caligula – Caligula*, *Ngộ Nhận - L'envers et l'endroit*, also translated as *The Wrong Side and the Right Side*, *Người nổi loạn - L'Homme révolté*, and *Mùa Hè Sa Mạc - 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)⁵⁹. 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)⁶⁰. She became famous in North Vietnam through the introduction of Nguyen Nam Chau in his book *Những Nhà Văn Hóa Mới – New 'Culturalists'*⁶¹. 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 Oi Chào Mi* which was changed into *Buồn Oi, Xin Chào – the translation of Le Huy Oanh*; and Nguyen Minh Hoang translated *Un certain sourire – Một Nụ Cười*. In 1973, Buu Y⁶² introduced his translation of *Dans un mois, Dans un an - Một Tháng Nữa, Một Năm Nữa*. Through the writings of Sagan, people could discover the different corners

University of Education Saigon, Can Tho University of Education, Cao Dai, Hoa Hao. He translated and wrote several books before 1975: *The Problem of Education*, *Philosophy of Education*, *The Political History of the Cold War ...*

⁵⁸ Vu, D. L. (1965).

⁵⁹ Nguyen, T.D. (2012).

⁶⁰ Nguyen, D.V. (2012).

⁶¹ Nguyen, N.C. (1958).

⁶² Writer-Translator Buu Y has his true name Nguyen Phuoc Buu Y, born in 1937 in Thua Thien Hue. He is now living in Hue city – Vietnam. See more at: <http://voque.org/index.php/nghe-s-hu-mainmenu-28/vn-hc-mainmenu-47/1192-nha-vn-bu-y>.

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)⁶³.

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*⁶⁴ which was named *Cậu Hoàng Con*⁶⁵ in the translation of Tran Thien Dao, and *Cõi Người - Terre Des Hommes*⁶⁶. Besides, Nha Dien introduced his translation *Chuyến Thư Miền Nam - Lettres de Jeunesse*⁶⁷. Hemingway came to Vietnamese readers through some of his translated works *Ông Già và Biển Cả - The Old Man and the Sea*⁶⁸, *Giã Từ Vũ Khí - A Farewell to Arms*⁶⁹, and *Chuông Gọi Hồn Ai - For Whom the Bell Tolls*⁷⁰. Chinese feudal society described in the books of Pearl Buck were introduced to readers by Tran An with *Tà Áo Xanh*⁷¹, Van Hoa-Phuong Tan with *Ba Người Con Gái của Lương phu nhân - The Three Daughters of Madam Liang*⁷², Vu Minh Thieu with *Người Mẹ - The Mother*⁷³, and Vu Kim Thu with *Người Yêu Nước - The Patriot*⁷⁴.

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 Điêu* published in the Dan Viet newspaper, and Vu Tai Luc-Hai Au Tu translated *Thần Điêu 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 *Tiểu Ngạo 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)⁷⁵. According to Tran (2009), there are three main reasons explaining the popularity of Kim Dung's writings in

⁶³ Nguyen, T.D. (2012).

⁶⁴ Bui, G. (1973).

⁶⁵ Tran, T. D. (1966).

⁶⁶ Bui, G. (1966).

⁶⁷ Nha Dien, (1967).

⁶⁸ Huy Phuong, (1962).

⁶⁹ Nguyen, L. S. (1967).

⁷⁰ Huynh, P. A. (1972).

⁷¹ Tran, A. (1973).

⁷² Van Hoa and Phuong Tan, (1974).

⁷³ Vu, M. T. (1967).

⁷⁴ Vu, K. T. (1973).

⁷⁵ Vu, D.S.B. (2000).

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)⁷⁶. 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 cõi người* by Dazai Osamu, translated by Hoàng Long; *Bông hoa đỏ* 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

⁷⁶ Nguyen, D.M. (2012).

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

⁷⁷ Nguyen, T.D. (2012).

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 *Từ 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 *Mật Mã Da Vinci* – *The Da Vinci Code* of Dan Brown, Cao Viet Dung with *Hạt Cơ Bản* – *Les Particules élémentaires*, and *Bản Đồ và Vùng Đất*⁷⁸ – *La Carte et le Territoire* of Michel Houellebecq, *Vô Tri*⁷⁹ – *L'ignorance* of Milan Kundera; and Duong Tuong with *Lolita* of Vladimir Nabokov are all also mentioned as the translation disasters. For example, Cao Viet Dung who translated the famous work of Michel Houellebecq *Les Particules elementaires* into Vietnamese *Hạt Cơ Bản* translates to Vietnamese:

“Bố em chết cách đây một tuần”, nàng nói, “ung thư tử cung”

While the ST is:

Mon père est mort il y a une semaine, dit-elle. Un cancer de l'intestin. (p. 93)⁸⁰

Using back translation of the Vietnamese translation above will show the difference between the ST and the translated one:

“My father died a week ago”, she said, “Uterus cancer”

The creation here is *Bố em* – *My father*: male being but having the sexual organ from female being: *tử cung* – *Uterus*. Dung is also notorious for his translation of another well-known writing of Michel Houellebecq *La Carte et le Territoire* named *Bản 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,

⁷⁸ Cao, V. D. (2010a).

⁷⁹ Cao, V. D. (2010b).

⁸⁰ Houellebecq, M. (2010).

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 Thứ họ 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 mắt lớn ngu đão bao giờ trả lời* (Tran, 2011: 95) in which the word *lớn* referring to the female sexual organ is considered as an 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*⁸¹ by Drake and Fabozzi was published in 2010 and its Vietnamese translation was first introduced in 2012⁸². 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,

⁸¹ Drake and Fabozzi (2010).

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 out 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 thùng 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*

⁸³ Roy, D. Molière IN: Banham, M. (ed.) (1995).

Malade Imaginaire (The Imaginary Invalid), in which *Le Malade Imaginaire* was the first play performed in the Vietnamese language on 25/04/1920 at the Central Theatre in Ha Noi city.

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 (1902-1984) 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 tắc Việt Nam hóa của chúng tôi là dịch sát nguyên văn hay dịch tự do tùy tiện, cố gắng giữ lấy thật nhiều cái đẹp, cái hay của nguyên tác, thêm bớt, thay đổi, cắt xén... biến vở kịch nước ngoài thành vở kịch Việt Nam. Một vở 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 thông cảm hơn, truyền cảm hơn, sâu sắc hơn và dễ diễn xuất hơn là kịch dịch thẳng theo nguyên bản... Nếu thể hiện không đúng, nếu màu mè điệu bộ cử chỉ đáng dấp... của nghệ sĩ diễn viên còn có chỗ lại căng, thì sẽ làm rò cười cho khán giả ngoại quốc.

[The rule of *Vietnamise* strategy is no matter to translate closely to the original or freely, the priority is try to keep as many as possible the beautiful, nice details of the original text; add, change, and cut... to make the foreign play

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 trùng 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 – Thunderstorm* 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: *tín* = *faithfulness*, *đạt* = *closeness*, *nhã* = *beautiffulness* (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* (beautiffulness) 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 *tín-đạt-nhã* but to keep only the feature *tín* = *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 *dịch 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

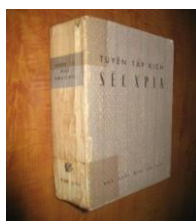
acting, translation in Vietnam has recently established a group of Literary Translation belonging to Writers' Union. Steiner (2004) has emphasised the differences between translating text for an audience and translating text for readers, because translation in this case 'requires great elasticity of 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 poetes, il faut savoir se montrer poete'. 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 Vanit* 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 Thammapiban 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 *Tuyển 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).



Dang The Binh et al, (1963). *The Collection of Shakespeare's Plays*. Publisher: Culture

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 Stebbings (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, sạp 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 nhớ*⁸⁷, *Sáu mươi năm cuộc đời*⁸⁸. Romeo and Juliet date on the Y Bridge⁸⁹, and then dance Sạp at their wedding party. On the stage, Romeo rides his bike and Juliet comes on her motorbike in a background of hò

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 applauds 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 *Romeo 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.

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** / com**PARE** / 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:

Two households, both alike in dignity, A
 In fair Verona, where we lay our scene, B
 From ancient grudge break to new mutiny, A
 Where civil blood makes civil hands unclean. B
 From forth the fatal loins of these two foes C
 A pair of star-cross'd lovers take their life; D
 Whose misadventured piteous overthrows C
 Doth with their death bury their parents' strife. D
 The fearful passage of their death-mark'd love, E
 And the continuance of their parents' rage, F
 Which, but their children's end, naught could remove, E
 Is now the two hours' traffic of our stage; F
 The which if you with patient ears attend, G
 What here shall miss, our toil shall strive to mend. G

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 *ove* 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 /lʌv/ then got its variant /lu:v/ 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 *ove* 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 /lu:v/, he still keeps /lAv/ and changes *remove* /remu:v/ to /remAv/. 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 Vêrôna tươi đẹp,
 Có hai nhà thuộc dòng thế phiệt trâm **anh**
 Mối thù xưa bỗng gây cánh bất **bình**
 Máu lương thiện, tay người lành nhuộm **đỏ**.
 Số phận éo le, thâm thù hai **họ**
 Lại khéo xui sinh hạ đôi tình **nhân**,
 Mối tình ai thê thảm muôn **phần**
 Chôn cừu hận, chỉ còn đành một **thác**.
 Tình lứa đôi thâm thương tan **nát**
 Trên xác con cha mẹ mới quên **thù**.
 Chuyện thương lắm, trình diễn đôi **giờ**,
 Xin quý vị kiên tâm chiếu **cổ**
 Sức mọn tài hèn, chúng tôi xin gắng **trở**.
 Ban 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; đỏ/ họ; nhân/ phần; thác/ nát; thù/giờ/cổ/ trở**. 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: **thiết/miết; ngùi/lùi; cổ/khổ; and nao/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 Now old desire doth in his deathbed lie, And young affection gapes to be his heir. That fair for which love groaned for and would die With tender Juliet matched, is now not fair. Now Romeo is beloved and loves again, Alike ewitched by the charm of looks, But to his foe supposed he must complain, And she steal love's sweet bait from fearful hooks. Being held a foe, he may not have access To breathe such vows as lovers use to swear. And she as much in love, her means much less To meet her new beloved anywhere. But passion lends them power, time means, to meet, Tempering extremities with extreme sweet.	Tình cũ giờ nay đã tắt Say sưa duyên mới vừa nhen Người đẹp xưa khiến chàng mê mết, héo hon Sánh với Juliet chẳng còn là người đẹp. Rômêo yêu, và được yêu tha thiết Đôi mắt cùng nhìn, đôi lòng cùng mãi miết. Nhưng tưởng đâu yêu đương gặp cừu hận Mùi ái ân pha trăm nỗi ngậm ngùi Là người thù, chàng chẳng thể tới lui Để hẹn biển thề non như tình nhân từ vạ cổ Nàng Juliet yêu đương trong đau khổ Gặp bạn tình, biết tìm đến nơi nao? Song tình yêu, thời gian, giúp họ vượt gian lao Qua khổ ải tới niềm vui ngày ngát.
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(Line 295-Appendix)

While the rhymes in the TT of the Prologues flow in a free poetic form⁹⁰, 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 **anh** whose the eighth ending syllable **ao** again matches the ending of six-syllable line **ao**.

JULIET (aside) My only love sprung from my only hate! Too early seen unknown, and known too late! Prodigious birth of love it is to me, That I must love a loathed enemy.	JULIET - Một mối thù sinh một mối tình, Vội chi sớm gặp, biết đành muộn sao! Tình đâu trắc trở gian lao Hận thù mà hóa khát khao <u>ân</u> tình!
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(Line 287 - Appendix)

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:

BENVOLIO See, where he comes. So please you, step aside . I'll know his grievance or be much denied .	BENVÔLIÔ - Anh ấy tới đây rồi. Xin hai bác hãy lui gót. Một là cháu được biết vì sao anh ấy âu sầu buồn bã, hai là sẽ bị nhiều lần từ chối đây.
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(Line 89 – Appendix)

Or the following saying of the Nurse: *say* - *away*

NURSE Is your man secret? Did you ne'er hear say , "Two may keep counsel, putting one away "?	NHỮ MẪU - Anh người nhà của công tử có kín đáo không đấy? Công tử chẳng thường nghe nói: muốn giữ được bí mật, chẳng nên có đến người thứ ba.
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(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 irony⁹¹ 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:

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 jaunting up and down !	NHỮ MẪU - Trời đất ơi, nhức đầu quá! Đầu ơi là đầu! Nó đập thình thịch như muốn vỡ ra từng mảnh. Lại còn cái lưng nữa! Ôi trời, lưng ơi là lưng! Có gọi là lòng lim dạ sắt mới bắt tôi chạy khắp nơi thế này để cho tôi chóng xuống mà!
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(Line 505 – Appendix)

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.	NHỮ MẪU - Thế thì mau mau đến tu phòng của tu sĩ Lô-ran đi..... Phải, tôi phải nai lưng ra cho cô vui thú đây, nhưng chi đêm nay thôi là gánh nặng của cô thì cô gánh lấy. Thôi, ta đi ăn trưa đây, còn em thì hãy ba chân bốn cẳng mà đến tu viện.
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(Line 513 – Appendix)

⁹¹ More discussion on Irony and Translation: Pelsmaekers & Fred (2002).

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 audiences⁹², this is an important matter to consider.

4.2. 'Vietnamisation' with Cultural Substitutions

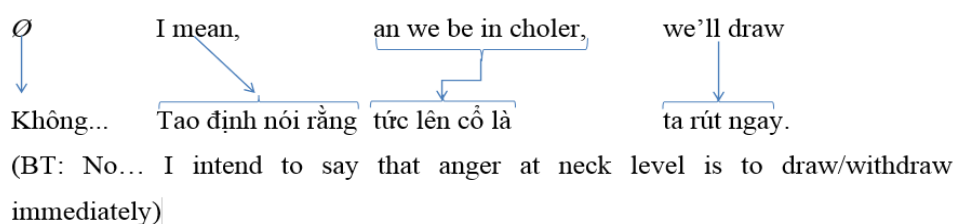
Venuti (1995) states that cultural gaps in translation can be dealt with using a domestication strategy because this method helps to produce readable, natural, and comprehensible translation so that the target audience and reader are easier to understand the text with familiarised language and images.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

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:

SAMPSON I mean, <u>an</u> we be in choler, we'll draw.	XAMXON - Không... Tao định nói rằng tức lên cổ là ta rút ngay.
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(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:

CAPULET God's bread! It makes me mad. ... <i>Thursday is near. Lay hand on heart, advise.</i> ... Trust to 't, bethink you. I'll not be forsworn.	CAPIULET - Trời đất ơi, đến phát điên lên mắt! ... <i>Gần đến thứ năm rồi. Vắt tay lên trán mà nghĩ cho chín.</i> ...Chắc chắn là như vậy, mi suy nghĩ đi. Ta sẽ nói sao làm vậy.
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(Line 750 – Appendix)

The cultural difference remains in the line:

Thursday is near. Lay hand on heart, advise

→ *Gần đến thứ năm rồi. Vắt 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 *Vắt 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 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:

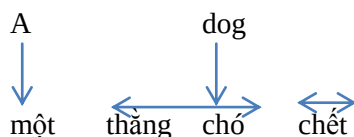
SAMPSON A dog of that house shall move me to stand. I will take the wall of any man or maid of Montague's.	XAMXON - Khi một thằng chó chết nhà Montaghiu trêu gan tao thì tao đứng vững như thành ấy chứ lì! Dù gặp trai hay gái nhà nó, tao cũng giành lấy lề đường sát tường tao đi.
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(Line 26 - Appendix)

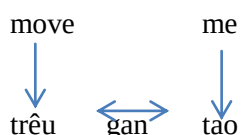
(BT: *When a dead-dog Montague guy teases my liver, I stand as firmly as the fortress. no matter meeting its male or female, I still take the close-wall sidewalk to go*)

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

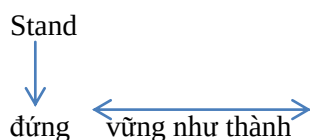
of street-urchins *một thằng chó chết* = *a death-dog guy* is used as the equivalent for *A dog*. This kind of expansion with *thằng* = *guy* and *chết* = *death* brings a unusually close image to the audience who interact with this kind of slang everyday. In fact, the language used in the TT was domesticated 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.



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.



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.



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 lẻ đường 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 Elizabethian 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:

BENVOLIO Madam, an hour before the worshipped sun Peered forth the golden window of the east, A troubled mind drove me to walk abroad, ... I, measuring his affections by my own, ... And gladly shunned who gladly fled from me.	BENVÔLIÔ - Thừa bác, một giờ trước khi vầng nhật thiêng liêng hiện ra trước khung cửa dát vàng của phương Đông, cháu thấy trong dạ bồi hồi, bèn ra ngoài dạo chơi. Suy bụng ta ra bụng người, Thấy anh ấy có ý lẩn, thì cháu cũng vui lòng tránh.
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(Line 82 – Appendix)

There are two Vietnamisations in the translation of line 82-Appendix. Firstly, the translator uses the cultural substitution *dạ bồi hồi* in which *dạ* = *stomach* and *bồi hồi* = *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 lẽ tràng 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.

BENVOLIO The date is out of such proximity We'll measure them a measure and be gone .	BENVÔLIÔ - Những lời lẽ tràng giang đại hải bây giờ quá thời rồi. ...Cứ để tùy họ đánh giá chúng ta thế nào mặc ý, ta nhảy vài điệu cho họ xem rồi cáo thoái thôi.
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(Line 198 – Appendix)

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 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 berhyme her— Dido a dowdy, Cleopatra a gypsy, Helen and Hero hildings and harlots, Thisbe a grey eye or so, but not to the purpose.—Signior Romeo, <i>bonjour</i> ! There's a French salutation to your French slop. You gave us the counterfeit fairly last night.	MƠKIUXIÔ Chi còn da bọc xương! Gầy đét như mắm mòi ! Ồi, thịt da, máu huyết đi đâu cả? ... Giờ hắn đã thành đồ đệ của nhà thơ muôn điệu Pêtorac rồi. So với người yêu của hắn, hắn coi nàng Lôra như một mụ bếp (nhưng nàng đã có một người tình có tài hơn hắn để làm thơ ca tụng nàng) , nàng Đi đông như một à lô lem, nàng Clêôpat như gái giang hồ, nàng Hêlen và Hêrô như hai con đĩ! Còn nàng Titxbê thì được đôi mắt xám đầy, nhưng cũng chẳng ra cái gì... Kia Rômêô tiên sinh, <i>bonjour</i> ! Trước cái quần kiêu Pháp của tiên sinh, xin có một lời chào tiếng Pháp! Đêm qua tiên sinh chơi một bài hay lắm.
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(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 mắm mòi* = *as thin/slim as a salted fish* (*mắm 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*

coi nàng Lôra như một mụ bếp = 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 *mụ bếp* is not a popular Vietnamese expression in which the word *mụ* (= 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:

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.	MƠIUXIÔ - Thôi đi, cái tính hổ mang, hổ lửa của anh còn thua ai ở cái đất Ý này nữa; còn ai dễ nổi nóng hơn anh, còn ai sẵn sàng nổi nóng hơn anh.
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(Line 532 - Appendix)

The translator uses the expression *cái tính hổ mang, hổ 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 strategy⁹³. 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:

⁹³ More discussion on Allusive Proper Names: section 4.4.

CAPULET How, how, how, how? Chopped logic! What is this? “Proud,” and “I thank you,” and “I thank you not,” And yet “not proud”? Mistress minion you, Thank me no thankings, nor proud me no prouds, But fettle your fine joints 'gainst Thursday next To go with Paris to Saint Peter's Church, Or I will drag thee on a hurdle thither. Out, you green sickness, carrion! Out, you baggage! You tallow face!	CAPULET - Ái chà, lý lẽ gớm nhi! Nhưng ta không hiểu mi định nói gì? Tạ ân cha, với chẳng tạ ân cha! Sung sướng với chẳng sung sướng!... Này cô ả kia, xin cô tha cho tôi những chuyện tạ ân với sung sướng, và cô hãy sắp sẵn cặp giò để đến thứ năm này theo Parit đến nhà thờ thánh Pitơ, kéo tôi sẽ xò chạc vào mũi cô mà dắt đi. Đồ chết giấm, đồ đĩ đại, đồ mặt xanh nanh vàng!
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(Line 739 – Appendix)

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:

SAMPSON A dog of the house of Montague moves me.	XAMXON - Cứ thấy một thằng chó nhà Montaghiu là tao ngứa ngứa chân tay.
(Line 24 - Appendix)	
Vietnamese Cứ thấy một thằng chó nhà Montaghiu là tao ngứa ngứa chân tay.	Back translation to English Just see a doggy Montague's guy makes my hands and feet : itchy.

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, tớ, 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 ngứa 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-Appendix,

PRINCE	VƯƠNG CHƯ
Rebellious subjects, enemies to peace,	- Quân làm loạn, lũ phá rối trị an kia!
...	...
One more, on pain of death, all men depart.	Một lần nữa, ta truyền tất cả phải lui ngay, kẻ nào trái lệnh sẽ phải tội chết.

(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 *Quân* = *troop* – used to describe enemies with negative expressive meaning (for example: *a troop of thieves* = *quân ăn cắp/quân trộm 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.	PARIT - Nhiều người còn ít tuổi hơn tiểu thư mà đã là những bà mẹ đầy hạnh phúc rồi.
---	---

(Line 131 - Appendix)

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.	JULIET - Thôi, u ơi, tôi cũng xin u im đi cho.
--	--

(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 *vú*. 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 hadst sucked wisdom from thy teat.	NHỮ MẪU Vinh hạnh!... Nếu không chỉ có mình u là vú nuôi em thôi thì u đã tưởng em bú được sữa người khôn rồi đó!
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(Line 181 - Appendix)

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 *tiểu 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.	TIBÂN - Bộ mặt ấy thích hợp lắm nếu có thằng khôn ấy là khách. Tôi quyết không để cho nó yên.
--	--

(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,

JULIET Well, do not swear. Although I joy in thee , ... Come to thy heart as that within my breast.	JULIET - Nhưng thôi chàng ôi, đừng thề thốt nữa. ... Em cầu cho sự thanh thân êm đềm của lòng em cũng sẽ đến với trái tim chàng.
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(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.

ROMEO Nurse , commend me to thy lady and mistress. I protest unto thee —	RÔMÊÔ - Nhũ mẩu ơi, nhũ mẩu hãy nói tốt cho ta với tiểu thư, với nữ chủ nhân của mụ . Ta xin thề với mụ ...
ROMEO Bid her devise Some means to come to shrift this afternoon. And there she shall at Friar Lawrence' cell Be shrived and married. (<i>gives her coins</i>) Here is for thy pains.	RÔMÊÔ - Mụ hãy thưa cùng tiểu thư là tiểu thư hãy tìm cách chiều nay đi xưng tội. Tiểu thư sẽ xưng tội và làm lễ cưới tại tu phòng tu sĩ Lô-rân. Đây gọi là một chút để đền công mụ .
ROMEO Warrant thee , my man's as true as steel.	RÔMÊÔ - Mụ cứ yên tâm. Tên hầu của ta vững như thép luyện.

(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 a 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 **Nhũ mẩu** 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 *my* as the equivalent of *thầy* (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.

PARIS My <i>lord</i> , I would that Thursday were tomorrow.	PARIT - Thừa <i>tướng công</i> , <i>tiểu tử</i> chỉ mong rằng ngày mai đã là thứ năm rồi.
---	--

(Line 683 - Appendix)

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* = *tướng 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,

Is now the two hours' traffic of our stage	Chuyện thương lắm, trình diễn đôi giờ,
--	--

(Appendix – Line 13)

The first impression in the translation is the addition with unrelated words *Chuyện thương lắm* = *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*. *đôi 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,

The which, if you with patient ears attend,	Xin quý vị kiên tâm chiếu cố
---	------------------------------

(Appendix – Line 14)

Ø	The	which,	if	you	with	patient	ears	attend
↑		↓		↓	↓	↓		↓
Xin		Ø		quý vị	Ø	kiên tâm		chiếu cố

(BT: Please you patient consider)

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 *chiếu cố* = *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 *chiếu cố* 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.

What here shall miss, our toil shall strive to mend.	Sức mọn tài hèn, chúng tôi xin gắng trở
--	---

(Appendix – Line 15)

What	here	shall	miss,	our	toil	shall	strive	to	mend.
	↓			↓		↓			
	Sức mọn tài hèn,			chúng tôi		xin	gắng	trở	

(BT: Tiny ability, we will try to perform)

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* = *gắng*, *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 transmission 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 Many a morning hath he there been seen, ... The shady curtains from Aurora's bed, ... Unless good counsel may the cause remove.	MONTAGHIU - Nhiều buổi sáng người ta đã bắt gặp nó ở đó, ...vừa kéo màn đêm khỏi giường ngủ của Nữ thần Bình minh ... Nếu không khéo khuyên giải cho tiêu tan nguyên nhân sâu muộn đi, thì e sẽ nguy hại đến thân.
--	--

(Line 83-Appendix)

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,

ROMEO Well, in that hit you miss. She'll not be hit With Cupid's arrow. She hath Dian's wit. ... That when she dies, with beauty dies her store.	RÔMÊÔ - Lần này thì anh bắn trượt rồi. Mũi tên của thần Kiupit đừng hòng tới được người nàng. Tâm hồn nàng là tâm hồn của nữ thần Dian. ... vì khi nàng chết thì kho báu vật của nàng cũng chẳng còn.
---	--

(Line 117-Appendix)

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:

BENVOLIO The date is out of such prolixity. We'll have no Cupid hoodwinked with a scarf, Bearing a Tartar's painted bow of lath, ... We'll measure them a measure and be gone.	BENVÔLIÔ - Những lời lẽ tràng giang đại hải bây giờ quá thời rồi. Chẳng ai còn chuộng cái lối giả trang thần Kiupit, mắt bịt khăn, tay cầm cung quét sơn sắc sỡ kiểu Tácta để dọa các bà các cô như bù nhìn xưa chim nữa. ... tạ nhảy vài điệu cho họ xem rồi cáo thoái thôi.
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(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 footnote⁹⁴ 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 ethnic 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 tình = god of love**:

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'.

MERCUTIO You are a lover. Borrow Cupid's wings And soar with them above a common bound.	MỎI UỖ - Anh đang say đắm vì tình. Vậy anh hãy mượn thần Ái tình đôi cánh mà tung bay ra khỏi cõi phàm tục.
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(Line 202 – Appendix)

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 – Appendix⁹⁵ 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 gods⁹⁶.

FRIAR LAWRENCE The gray-eyed morn smiles on the frowning night, ... From forth day's path and Titan's fiery wheels. ... Full soon the canker death eats up that plant.	TU SĨ LỖ RĂN Bình minh có đôi mắt xám đang mỉm cười với bóng đêm còn hờn dỗi, ... rút khỏi đường đi của ban ngày, trước bánh xe rực lửa của thần Tai Tân Và nơi nào mà Ác thắng thì chẳng mấy lúc người sẽ bị thần Chết tiêu hủy như con sâu kia đục rỗng cây non.
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(Line 375-Appendix)

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 Cophetua and his love for the

⁹⁵ Lines 219-220-221, See Appendix.

⁹⁶ Burket, W. (1995).

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! ... Young Abraham Cupid, he that shot so true When King Cophetua loved the beggar maid. — ... That in thy likeness thou appear to us.	MOKIUXIÔ - Tôi còn gọi hồn hẩn lên ấy chứ! ... thằng Kiupit, thằng bé bắn tên giỏi đến nỗi khiến hoàng đế Cophetua chết mê chết mệt vì một cô gái ăn mày ... Xin anh hiện nguyên hình.
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(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 Ý 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* = Ý Lan). This love at first sight encouraged the emperor to get married to the maid who then was given the name Ý 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*:

MERCUTIO More than Prince of Cats. ... Ah, the immortal <i>passado</i> , the <i>punto reverso</i> , the <i>hai</i> !	MOKIUXIÔ - Nó hơn đứt Chúa Mèo. ... Chà! Miếng patsadô bắt từ, miếng puntô rêvecxô, trúng này?
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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:

MERCUTIO Without his roe, like a dried herring. O flesh, flesh, how art thou fishified! Now is he for the numbers that Petrarch flowed in. Laura to 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 hildings and harlots, Thisbe a grey eye or so, but not to the purpose.— Signior Romeo, <i>bonjour!</i> There's a French salutation to your French slop. You gave us the counterfeit fairly last night.	MOKIUXIỐ - Chỉ còn da bọc xương! Gãy đứt như mắt mèo! Ôi, thịt da, máu huyết đi đâu cả?... Giờ hắn đã thành đồ đệ của nhà thơ muôn điệu Pêtrac rồi. So với người yêu của hắn, hắn coi nàng Lôra như một mụ bếp (nhưng nàng đã có một người tình có tài hơn hắn để làm thơ ca tụng nàng), nàng Đi đong như một ả lơ lem, nàng Clêôpat như gái giang hồ, nàng Hêlen và Hêrô như hai con đĩ! Còn nàng Titxbê thì được đôi mắt xám đầy, nhưng cũng chẳng ra cái gì... Kìa Rômêô tiên sinh, <i>bonjour!</i> Trước cái quần kiêu Pháp của tiên sinh, xin có một lời chào tiếng Pháp! Đêm qua tiên sinh chơi một bài hay lắm.
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(Line 412-Appendix)

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 a lot 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 phượng*⁹⁷ in which *Nem* and *Chả* are the traditional and popular starters of a meal in Vietnam; *công* = *peacock* and *phượng* = *phoenix*. *Nem công chả phượng* is an idiom describing delicious and beautifully decorated food. Although the two terms *Lenten pie* and *Nem công chả phượng* do not share the same meaning, the sense and function of the ST are maintained. This transfer creates expressive meaning for the TT audience.

MERCUTIO No hare, sir, unless a hare, sir, in a Lenten pie —that is, something stale and hoar ere it be spent. ... Romeo, will you come to your father's? We'll to dinner, thither.	MOKIUXIÔ - Chẳng phải nem công chả phượng gì đâu, thưa anh. Của thiêu của thối đấy thôi. ... - Này Rômêô, anh có về chỗ ông cụ không? Chúng tôi đến ăn trưa đằng ấy đấy.
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(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 đểu* = *rogue*, and line 532-Appendix with the sense of hot-tempered mood *tính hổ mang, hổ lửa* = *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 explicative to the Vietnamese audience who cannot know who Jack is and the history of Jack:

NURSE <u>An</u> he speak any thing against me, I'll take him down, an he were lustier than he is, and twenty such Jacks	NHỮ MẪU - Nó mà nói đụng đến tôi thì tôi sẽ cho nó biết tay, dù cho nó có khỏe bằng hai chục thằng đểu loại nó...
--	--

(Line 469-Appendix)

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.	MOKIUXIÔ - Thôi đi, cái tính hổ mang, hổ lửa của anh còn thua ai ở cái đất Ý này nữa; còn ai dễ nổi nóng hơn anh, còn ai sẵn sàng nổi nóng hơn anh.
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(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*:

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

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 together* 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 Kiuipit, 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*.

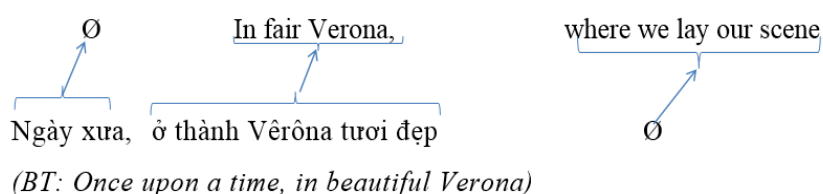
4.5.1. Omission

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	Ngày xưa, ở thành Vêrôna tươi đẹp,
(In fair Verona, where we lay our scene),	Có hai nhà thuộc dòng thế phiệt trâm anh

(Line 2 – Appendix)



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:

From forth the fatal loins of these two foes	Số phận éo le, thâm thù hai họ
--	--------------------------------

(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

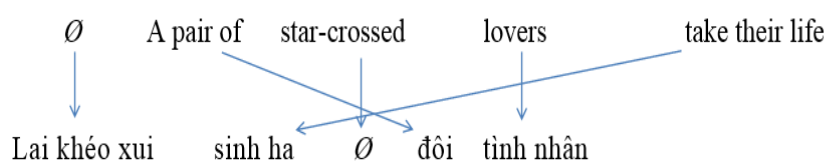
(BT: *star-crossed fate, two families' hatred*)

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:

A pair of star-crossed lovers take their life,	Lại khéo xui sinh hạ đôi tình nhân,
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(Line 7 – Appendix)

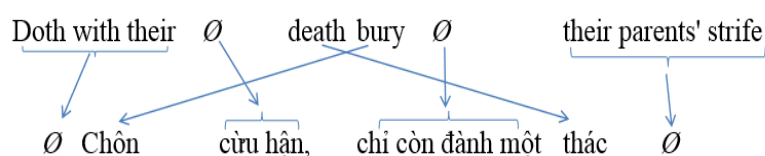


The translator adds new verbal phrase *Lại khéo xui* = *wisely incite* which does not exist in the ST. Besides this, he also omits the adjective *star-crossed* which describes the tragic fate in love of the couple. This loss becomes more serious because the missing of the key adjective *star-crossed* 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 11/09/1973⁹⁸, 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:

Doth with their death bury their parents' strife.	Chôn cừ hận, chỉ còn đánh một thác.
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(Line 9 – Appendix)



(BT: Bury hatred, only to die)

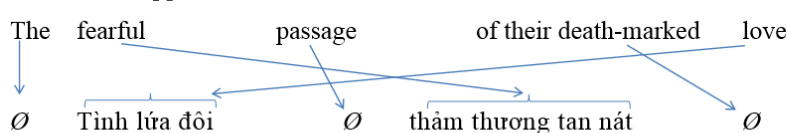
⁹⁸ Introduction at the official website of The Embassy of the Socialist Republic of Vietnam in the United Kingdom of Great Britain and Northern Ireland. Available at <http://www.vietnamembassy-england.org/en/> [Accessed 24/05/2014].

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 *cừ hận* = *extreme hatred* and *chỉ còn dành một* = *only one thing* diversifies 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 *cừ* (in *cừ 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,

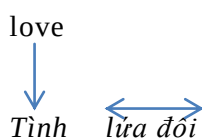
The fearful passage of their death-marked love	Tình lứa đôi thảm thương tan nát
--	----------------------------------

(Line 10 – Appendix)



(BT: *Couple's love is tragic and ragged*)

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 lứa đôi* (*Tình* = *love* + *lứa 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*, *thảm 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

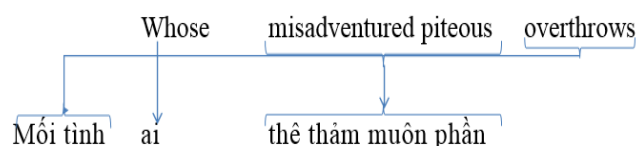
According to Baker (1992), paraphrasing is a procedure in which the translator uses unrelated words, more neutral or less expressive words, or more general words to clarify the ST’s words for which the TL does not have close equivalents. The translator, depending on the availability of equivalence in 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:

Whose misadventured piteous overthrows	Mối tình ai thể thảm muôn phần
---	--------------------------------

(Line 8 - Appendix)



The translator uses unrelated word *Mối 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 *thê thảm muôn phần* in which *thê thảm* = *misadventured/piteous* and *muôn phần* = *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:

What here shall miss, our toil shall strive to mend.	Sức mọn tài hèn, chúng tôi xin gắng trở.
--	--

(Line 15 - Appendix)

What here shall miss,	our toil	shall strive to mend.
↓	↓	↘
Sức mọn tài hèn,	chúng tôi	xin gắng trở

(BT: *Tiny ability and bad talent, we try to perform*)

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* 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 gắng trở*, the translator again uses unrelated words that do not convey the presuppositional meaning of the ST. Except the word *strive* = *gắng*, *Xin* = *please* does not appear in the English and *trở* 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:

SAMPSON '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.	XAMXƠN - Kệ! Tao phải ra tay bạo chúa mới được. Tao sửa cho bọn đàn ông xong thì bọn đàn bà con gái liệu hồn. Cứ gọi là không còn sót một á!
---	---

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:

Vietnamese	Back translation to English
Tao sửa cho bọn đàn ông xong thì bọn đàn bà con gái liệu hồn. Cứ gọi là không còn sót một á!	(When) I have finished teaching/ fixing/ correcting/ repairing the men, the women/ maids will get their turns. It shouldn't miss anyone.

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 sót một á* = *don't miss anyone*. The word *á* in the Vietnamese language also refers to women in an informal situation with a contemptuous attitude (Line 31 - Appendix).

GREGORY The heads of the maids?	GRIGÔRI - Không một á nào còn sống ấy á?
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Vietnamese	Back translation to English
Không một á nào còn sống ấy á?	Is none of them alive?

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).

SAMPSON Ay, the heads of the maids, or their maidenheads. Take it in what sense thou wilt.	XAMXON - Hay là còn nguyên. Muốn hiểu thế nào thì hiểu.
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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:

SAMPSON Me they shall feel while I am able to stand, and 'tis known I am a pretty piece of flesh.	XAMXON - Tao mà còn đứng vững thì tao còn cho các ả nếm mùi. Tao là tay có sừng có mỏ chứ có phải vừa!
--	---

(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*, *nếm mùi* = *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:

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, <i>And hear the sentence of your moved prince.</i> Three civil brawls, bred of an airy word, By thee, old Capulet, and Montague, Have thrice disturbed the quiet of our streets And made Verona's ancient citizens Cast by their grave-beseeming ornaments, To wield old partisans in hands as old, Cankered with peace, to part your cankered hate. If ever you disturb our streets again, <i>Your lives shall pay the forfeit of the peace.</i> 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.	VƯƠNG CHỦ - Quân làm loạn, lũ phá rối trị an kia! Sao bay nỡ gây cảnh gươm đao dây máu láng giềng!...Chúng không nghe thấy ta nói gì chẳng?... Này lũ kia, lũ bay là người hay thú vật, mà nỡ đem máu đào ra rửa mỗi thù hằn độc hại. Ta ra lệnh cho lũ bay phải vứt ngay những vũ khí hung hăng trên những bàn tay vấy máu kia xuống và <i>nghe ta phán truyền đây, nếu cưỡng lời ta sẽ cho dùng đến nhục hình!</i> Đã ba lần rồi, chỉ vì những chuyện không đâu, mà hai người - Capiulet và Montaghiu kia - đã làm náo loạn phố phường. Đã ba lần rồi, những công dân kỳ cụ thành Vêrôna đã phải cời bỏ những bộ quần áo trang nghiêm để rồi với bàn tay già cầm ngọn mác gỉ xông ra dẹp mỗi thù sâu độc của bọn người. Nếu từ nay các người còn gây rối loạn trong thành, <i>ta quyết sẽ không tha cho tội chết.</i> Lần này ta cho phép tất cả các người lui. Capiulet, đi theo ta. Còn người, Montaghiu, chiều nay hãy tới lâu đài Tự do là nơi ta thường xử án, để nghe ta truyền phán thêm về việc này. Một lần nữa, ta truyền tất cả phải lui ngay, kẻ nào trái lệnh sẽ phải tội chết.
--	--

(Line 77 – Appendix)

The concern is about the word choice in the translation of the line *And hear the sentence of your moved prince* = *nghe ta phán truyền đây, nếu cưỡng lời ta sẽ cho dùng đến nhục hình*:

Vietnamese	Back translation to English
<i>nghe ta phán truyền đây, nếu cưỡng lời ta sẽ cho dùng đến nhục hình</i>	Listen to my declaration, if you protest my words I will use corporal punishment

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 truyền* 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 cưỡng 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 sẽ không tha cho tội 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 đài = 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 Alas, that love, whose view is muffled still, Should, without eyes, see pathways to his will! 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 chaos 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?	RÔMÊÔ - Than ôi, Ái tình mắt bị bịt kín mà sao vẫn tìm được lối đi tới đích đã nhắm?... Chúng ta sẽ ăn tối ở đâu đây?... Trời! Lại có cuộc đánh lộn nào mới xảy ra ở đây thế này?... Thôi anh chẳng cần nói nữa, tôi biết cả rồi! Căm thù gây ra biết bao éo le rắc rối, mà ái tình lại còn gây ra lắm chuyện éo le rắc rối hơn... Ôi, ái tình cuồng loạn! Ôi, căm thù si mê! Người từ côi hư vô mà ra nhưng người lại là tất cả! Ôi, tưởng người nhẹ tênh mà hóa nặng trĩu, vật hư phù mà quan trọng xiết bao! Côi hồn mang mà đầy hình ảnh đẹp tươi! Ôi, lông chim mà nặng như chì, khói đen mà tỏa ánh sáng, lửa rừng rực mà lạnh ngắt, khỏe mà lại ốm yếu tật bệnh! Ngủ mà vẫn thức, mình nhưng chẳng phải là mình! Đấy, tôi yêu thế đấy, nhưng tôi chẳng được yêu đâu. Anh lại cười à?
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(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 rắc rối = trouble* which is repeated twice in the Vietnamese translation *Căm thù gây ra biết bao éo le rắc rối, mà ái tình lại còn gây ra lắm chuyện éo le rắc rối hơn* (BT: *Hatred causes many troubles, but love causes many more troubles*). In regards to language, the repetition of phrase *éo le rắc rối = troubles* is an explication (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 *nhẹ tựa 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 *lời khẩn cầu* = *begging/insistence* as the equivalent for *suit*.

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 ?	PARIT - Cả hai vị đều là thế gia vọng tộc cả, mà hiềm kị lâu như thế thật là đáng tiếc... Thế còn lời khẩn cầu của chúng tôi thì tướng công nghĩ sao?
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(Line 129 - Appendix)

Vietnamese	Back translation to English
Cả hai vị đều là thế gia vọng tộc cả, mà hiềm kị lâu như thế thật là đáng tiếc... Thế còn lời khẩn cầu của chúng tôi thì tướng công nghĩ sao?	Both of you are royal members while the long lasting conflict is so regretful. What do you think about our insistence/begging?

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:

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 wither in 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 bá tước : con ta mới bước vào đời , nó chưa đầy mười bốn tuổi đầu. Hãy để cho cảnh huy hoàng của hai mùa hạ nữa tàn đi, mới đến lúc tính chuyện chồng con .
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(Line 130 - Appendix)

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 bá tước* = *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 *tính chuyện 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).

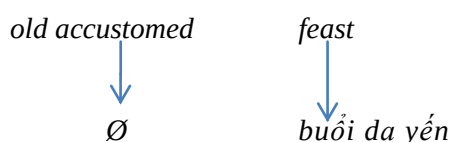
Despite living in feudal society in the Elizabethan period, Capulet seems to be quite modern in thinking about marriage when appreciating Juliet's young age and her choice. This stream of thought in Line 130 – Appendix analysed above, produced to a different understanding for the audience in Line 132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

CAPULET And too soon marred are those so early made. ... But woo her, gentle Paris, get her heart. <i>My will to her consent is but a part.</i> <i>An she agreed within her scope of choice,</i> <i>Lies my consent and fair according voice.</i> This night I hold an old accustomed feast, Whereto I have invited <i>many a guest</i> ... May stand in number, <i>though in reckoning none,</i> Come, go with me. ... My house and welcome on their pleasure stay.	CAPULET - Chồng nò thì lại chồng tòn... ... Bá tước hãy gắng chinh phục trái tim của con ta đi, ý ta tùy thuộc vào ý nó. Nếu nó ưng thuận ai, thì sự đồng ý của ta cũng chỉ nằm trong vòng chọn lựa của nó mà thôi... Tồi nay, theo tục lệ, ta đặt một buổi dạ yến, và đã mời <i>nhiều bà con thân</i>. ... nhưng nếu nhìn cho tinh thì may ra <i>con ta cũng chẳng đến nổi quá thua kém</i>. Bá tước hãy theo ta. ... nhà ta đang chờ mong được tiếp đón các vị, nghe!
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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 thân* = *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 deprecated 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 cũng chẳng đến nỗi quá thua kém* = *my daughter is not really inferior* which describes Capulet's pride in his daughter.

The translator omits the phrase *old accustomed* in *old accustomed feast* in his translation *buổi dạ yến*:



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 MẪU - Thật rõ ràng tôi đã bảo cô ấy ra phu nhân gọi, gõ ràng như là tôi hãy còn đồng trinh... năm tôi 12 tuổi. Thế nào, con cừ non của vú đầu! Con cánh cam của vú đầu! Xin Chúa tha tội!... Thế nào em bé đầu, Juliet đầu?...
---	---

(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 đồng 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:

PETER 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.	GIA NHÂN - Thưa phu nhân, các quý khách đã đến, tiệc đã dọn. Mọi người đang hỏi phu nhân, đang chờ tiểu thư ra, còn nhũ mẫu thì trong bếp người ta đang nguyền rủa. Ai cũng bận tới cả mắt lại. Tôi phải ra hầu đây. Xin mời phu nhân ra ngay cho.
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(Line 191 - Appendix)

The translation is ambiguous when the translator uses phrase *nhũ mẫu thì trong bếp người ta đang nguyền rủa* = *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 mẫu thì trong bếp* (*The Nurse is in the kitchen*) and *người ta đang nguyền rủa* (*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:

LADY CAPULET Speak briefly. Can you like of Paris, love?	CAPULET PHU NHÂN - Hãy nói vắn tắt cho mẹ nghe, con có đáp lại mối tình của Parit không?
---	---

(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 mối 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 Nay, I'll conjure too! ... Cry but "Ay me!" Pronounce but "love" and "dove." ... By her <i>fine foot, straight leg, and quivering thigh,</i> <i>And the demesnes that there adjacent lie,</i> That in thy likeness thou appear to us.	MOKIUXIÔ - Tôi còn gọi hồn hẩn lên ấy chứ! Rômêô! ... chỉ cần anh đọc lên một vắn "yêu đương", "uỳnh ương" chi chi đó! ... Ôi Rômêô, tôi xin lấy đôi mắt sáng, vùng trán cao, đôi môi thắm, cặp gót sen, ổng chân thon thon, cặp đùi núng nính và mọi địa phận lân cận của ả Rôdalín mà khấn hồn anh lên. Xin anh hiện nguyên hình.
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(Line 303 – Appendix)

The translation conveys the whole meaning of the original by the way the translator chooses the equivalent for *dove* with *uỳnh ương* = *couple in love*, which is a hugely successful translation. The language to describe the *straight leg* of Rosaline, however, is not poetic because *ổng* = *tube* in *ổng 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:

MONTAGUE Thou villain Capulet! Hold me not. Let me go.	MONTAGHIU - À tên khốn kiếp Capiulet! - Bỏ ta ra nào, đừng giữ ta lại nữa!
--	--

(Line 74 - Appendix)

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

(1) Hold me not → Bỏ ta ra nào = Let me be free

(2) Let me go → 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 *đứng lặng* = *stay* as the equivalent for *do not move*:

JULIET Saints do not move , though grant for prayers' sake.	JULIET - Các nữ thánh thường đứng lặng , nhưng vẫn là ung chuẩn.
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(Line 264 – Appendix)

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

ROMEO I am too sore enpierced with his shaft To soar with his light feathers, and so bound, I cannot bound a pitch above dull woe. Under love's heavy burden do I sink.	RÔMÊÔ - Tôi đã bị trọng thương vì mũi tên của Kiupit rồi, còn mượn đôi cánh nhẹ của hắn mà bay sao được. Số mệnh đã buộc tôi không thể tránh được cảnh khổ não. Gánh nặng của Ái tình đè lên tôi nặng trĩu.
---	--

(Line 203 - Appendix)

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 khổ não* = *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 hồng đẹp tươi lọt vào*:

MONTAGUE Many a morning hath he there been seen, ... Shuts up his windows, locks fair daylight out , ... Unless good counsel may the cause remove.	MONTAGHIU - Nhiều buổi sáng người ta đã bắt gặp nó ở đó, ..., đóng chặt cửa, không cho ánh hồng đẹp tươi lọt vào , ... Nếu không khéo khuyên giải cho tiêu tan nguyên nhân sầu muộn đi, thì e sẽ nguy hại đến thân.
---	--

(Line 83 – Appendix)

Vietnamese	Back translation to English
<i>không cho ánh hồng đẹp tươi lọt vào</i>	Not to let beautiful pink light in

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 *ánh 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:

SECOND SERVINGMAN You shall have none ill , sir, for I'll try if they can lick their fingers.	GIA NHÂN II - Thừa tướng công, tướng công sẽ được toàn bếp khéo cả, vì tôi sẽ thử trước xem họ có biết mút ngón tay không đã.
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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 *tướng công sẽ được toàn bếp khéo cả* = *You shall have all skilful cooks* in which *skilful* 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.

ROMEO '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.	RÔMÊÔ - Như thế sẽ chỉ càng làm nổi bật thêm sắc đẹp tuyệt vời của nàng thôi! Hãy xem những mặt nạ được điểm phúc hôn vàng trán người đẹp: ... Thôi chào anh, anh không thể dạy tôi quên được.
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(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 *hôn vùng trán người đẹp = kiss the fair ladies' forehead* and *chúng đen nên càng nhắc nhở ta rằng chúng che những gì trắng muốt = 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 *vùng trán = 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:

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.	BENVÔLIÔ - Đây là buổi dạ yến theo tục lệ cũ của họ nhà Capiulet. Cô nàng Rôdalín xinh đẹp, mà anh đang chết mê chết mệt, cũng tới dự. Lại thêm đủ mặt hoa khôi thành Vêrôna nữa. Anh hãy tới dự đi, rồi đem con mắt vô tư mà so sánh dung nhan nàng 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 chỉ là con quạ.
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(Line 156-Appendix)

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:

LADY CAPULET Well, think of marriage now. Younger than you Here in Verona, ladies of esteem Are made already mothers. By my count, I was your mother much upon these years That you are now a maid. Thus then in brief: The valiant Paris seeks you for his love.	CAPIULET PHU NHÂN - Con ơi, bây giờ là lúc phải nghĩ đến chuyện nhân duyên rồi. Nhiều người còn ít tuổi hơn con, ở ngay thành Vêrôna này, mà toàn là những người được trọng vọng cả, cũng đã tay bồng tay mang. Tính ra thì bằng trạc tuổi con bây giờ mẹ đã sinh con rồi, vậy mà con thì vẫn còn là con gái. Thôi để mẹ nói vắn tắt cho con hay: Chàng Parit tài năng muốn hỏi con làm vợ đấy.
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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

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:

ROMEO <i>(gives APOTHECARY money)</i> There is thy gold, worse poison to men's <u>souls</u>..... Farewell. Buy food, and get thyself in flesh.—... To Juliet's grave, for there must I use <u>thee</u>.	RÔMÊÔ - Vàng trả anh đây. ...Thôi, chào anh, mua cao lương mỹ vị mà chén cho đầy. ... Hãy cùng ta tới mộ Juliet, đó là nơi ta phải dùng đến người.
--	---

(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:

<i>Strategy</i>	<i>Tokens</i>	<i>Percentage</i>
Translation by using omission	156	47.3%
Translation by paraphrase using a more general word/ less expressive words	64	19.4%
Translation by using cultural substitution	56	17%
Translation by paraphrase using unrelated word	34	10.3%
Translation by using hyponym or superordinate	10	3%
Translation by using modulation	7	2.1%
Translation by using compensation	2	0.9%
	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 giấm, đồ đĩ 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* → *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:

MERCUTIO 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?	MOKIUXIÔ - Ái tình mà mù quáng, thì bắn trúng đích sao được... Chắc hiện giờ hắn đang ngồi dưới gốc lê để mơ màng tới những quả mà các cô gái khi cười một mình thường gọi là quả tuyết lê. Ôi Rômêô, ước gì nàng như quả mít trên cây và chàng thì là cọc nhọn nhỉ! Thôi chào anh Rômêô, tôi đi về giường ngủ đây, màn trời chiếu đất thế này lạnh quá, tôi xin chịu. Nào, chúng mình đi chứ?
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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 tuyết 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

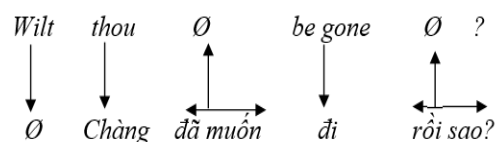
Act III – Scene 5 is considered as the most romantic scene in *Romeo and Juliet*, which encouraged Bich Nhu and Truong Tung, whose translation of *Romeo and Juliet* is a 3000 word summary, to undertake a detailed translation of this dialogue between the couple. The translation of Bich Nhu and Truong 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:

Wilt thou be gone? it is not yet near day:	Chàng đã muốn đi rồi sao? Đêm hãy còn dài, ngày vẫn chưa tới
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(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.



The translators omit the word *Wilt* in the Vietnamese and add two other phrases:

<i>target text</i>	<i>Back translation</i>
<i>đã muốn</i>	<i>Wanted</i>

<i>target text</i>	<i>Back translation</i>
<i>rồi</i>	<i>Already</i>

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.

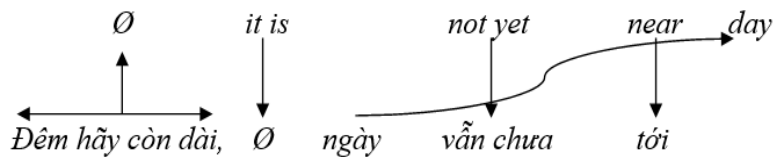
According to Baker (1992), tense is among the five categories of grammatical equivalence that the translators should focus on when dealing with grammar in translation. She states that there is no compulsory rule forcing the translators to follow the ST's grammatical regulations because grammar is varied from language to language. Tense in the Vietnamese translation is 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 tới đã là ngày cưới của em rồi

Vietnamese	English back translation
<i>Tháng tới</i> ↓ <i>Next month</i> <i>đã là</i> ↓ <i>was</i> <i>ngày cưới</i> ↓ <i>wedding</i> <i>của em</i> ↓ <i>my</i> <i>rồi</i> ↓ <i>already</i>	<i>My wedding will be in the next month</i>

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 hãy 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.

<i>Vietnamese</i>	<i>Back translation</i>
<i>Đêm hãy còn dài</i>	<i>The night is still long</i>

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.

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>Near</i>	<i>tới</i>	<i>Come</i>

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

Wilt thou be gone? It is not yet near day.	Anh đi ư? Trời còn lâu mới sáng
--	---------------------------------

(Line 688-Appendix)

<i>Vietnamese</i>	<i>Back translation</i>
Anh đi ư?	Do you go?
Trời còn lâu mới sáng	It is still long to day

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

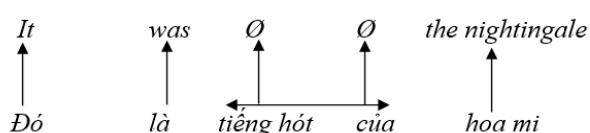
seeing the day is coming. The audience, therefore, cannot understand the real feelings Romeo and Juliet have experienced. Combining the omissions analyzed above, the suggested translation of this line should be another choice compared to the other two translations:

Wilt thou be gone? It is not yet near day.	Chàng sẽ 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 sơn 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 sơn ca-
---	--

(Line 2 – Appendix 2)



By adding the phrase *tiếng hót* and the preposition *của*, 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.

Target text	Back translation
<i>tiếng hót</i>	<i>singing/twitter</i>
<i>của</i>	<i>Of</i>

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:

Vietnamese	Back translation
Là Họa mi, chẳng phải Sơn ca đang hát	It was the Nightingale, not the Lark singing.

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,

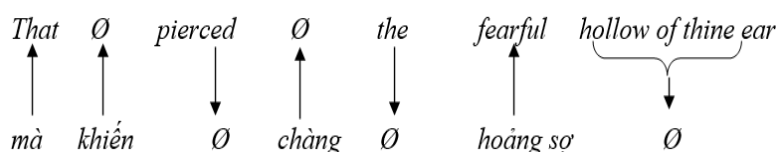
That pierced the fearful hollow of thine ear;	mà khiến chàng hoảng sợ
--	-------------------------

(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* → *hoảng sợ*. 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.

Target text	Back translation
mà khiến chàng hoảng sợ	that made/makes you fearful

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 hoảng hốt là tiếng họa mi đấy, 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:

<i>Target text</i>	<i>Back translation</i>
Tiếng chim đã làm anh hoảng hốt là tiếng họa mi đấy, không phải tiếng sơn ca đâu.	The bird sound that frightens you is the nightingale's, not the lark's.

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:

<i>Target text</i>	<i>Back translation</i>
Những âm thanh đến bên tai buốt xót	The sounds comes to ears sharply/fiercely.

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*.

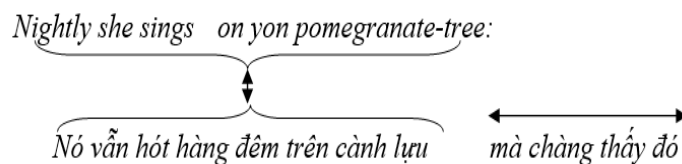
Gender is one of the five factors that Baker (1992) examines equivalence at word level. In Line 4 – Appendix 2, the two translations basically transfer the meaning of the ST but the way they use the pronoun *Nó* = *It* is not properly relevant to the personalization *She* in the ST.

Nightly she sings on yon pomegranate-tree:	Nó vẫn hát hàng đêm trên cành lựu mà chàng thấy đó
---	---

(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 (*thấy* = *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 *thấy* = *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 *thấy* = *see* is to confirm the day. It is wondered if the translators in this case use the ironical expression *thấy* which means that if Romeo hears the singing of the nightingale, then he can *see* the truth that the day has come.

<i>Target text</i>	<i>Back translation</i>
<i>mà chàng thấy đó</i>	<i>that/which you see/hear</i>

This is the translation of Dang The Binh:

Nightly she sings on yon pomegranate tree.	Đêm nào nó cũng hát trên cây lựu đắng kia.
--	---

(Line 688-Appendix 1)

<i>Target text</i>	<i>Back translation</i>
Đêm nào nó cũng hát trên cây lựu đắng kia.	Nightly/Every night it sings on that pomegranate tree.

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:

<i>Suggested translation</i>	<i>Back translation</i>
Từng đêm trên cành lựu hát vang.	Nightly/Every night singing on pomegranate tree.

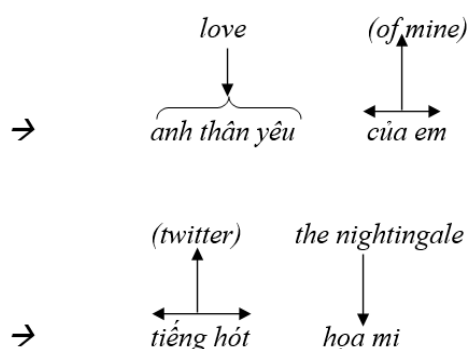
The suggested translation decides to omit the word *she* because the audience has been introduced to the nightingale and the lark already in the line above. In addition, although the word *that* is also omitted, the overall meaning of the line is preserved.

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 nightingale.	Tin em đi, anh thân yêu của em, đó là 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:

Target text	Back translation
Anh ơi, cứ tin lời em nói, đúng là tiếng họa mi.	Love, believe in what I say, it is the nightingale's voice.

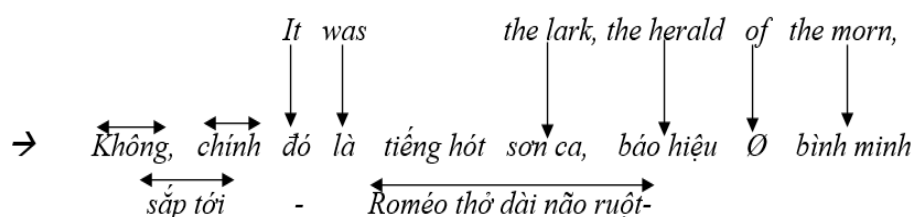
Newmark (1988a) suggests that using adaptation is a free way to convert the ST culture to the TT culture when translating plays or poetry. Gentzler (1990), in the light of polysystem theories, argues that preserving the cultural features of the ST is also the preservation of the ST traditional forms 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:

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,

(Line 6 – Appendix 2)

<i>Target text</i>	<i>Back translation</i>
<i>Roméo thở dài nỗi ruột</i>	<i>Romeo sighs sadly</i>



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 *đầy* 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:

<i>Target text</i>	<i>Back translation</i>
Son ca, sứ giả của bình minh đây! Không phải họa mi đâu.	Lark, the herald of the morn, not Nightingale.

The suggested translation of this line adds the pronoun *kẻ* (before the work *báo tin*) which in the Vietnamese language refers to an unknown person (*kẻ lạ* = *stranger*) or enemy (*kẻ 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:

<i>Suggested translation</i>	<i>Back translation</i>
Là Son ca, kẻ báo tin bình minh. Đâu phải Họa mi.	It was the lark, the herald of the morn, no Nightingale.

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:

No nightingale. Look, love, what envious streaks	chứ nào phải họa mi. Nhìn kìa, em yêu, những luồng ánh sáng hờn ghen,
--	---

(Line 7 – Appendix 2)

Do lace the severing clouds in yonder east.	phía trời Đông đang viền quanh những cụm mây tan tã
---	---

(Line 8 – Appendix 2)

Firstly, the translators omit the adjective *yonder*, so the image of the coming dawn in the East is not maintained in the TT:

<i>in</i>	<i>yonder</i>	<i>east</i>
↓	↓	↓
<i>phía</i>	<i>Ø</i>	<i>trời Đông</i>

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.

<i>Target text</i>	<i>Back translation</i>
<i>tan tác</i>	<i>Scattered</i>

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

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

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:

<i>Suggested translation</i>	<i>Back translation</i>
Nhìn, Nàng ơi, những vệt sáng đang dâng tràn. Xuyên qua áng mây phía đằng Đông kia.	Look, love, the streaks are escalating. Over the clouds in the East.

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,

Night's candles are burnt out, and jocund day	Vàng trăng đã nhạt nhòa, và đỉnh núi mù sương,
Stands tiptoe on the misty mountain tops.	rạng Đông vừa nhóm dậy

(Line 9,10 – 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.

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>Night's candles</i>	<i>Vàng trăng</i>	<i>the Moon</i>

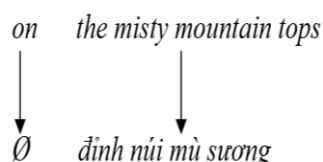
Second, they use the Couplets strategy that combines two other methods in translating a word (Newmark, 1988b): an unrelated, and more neutral, less expressive word *nhạt nhòa* = *fade* to choose the equivalent for *burnt out*.

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>burnt out</i>	<i>nhạt nhòa</i>	<i>Fade</i>

Third, in the same way as the second case, they also use general, less expressive words *rạng 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.

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>jocund day</i>	<i>rạng Đông</i>	<i>dawn</i>

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):

<i>Target text</i>	<i>Back translation</i>
Những ngọn bạch lạp trên trời đêm đã tắt, và bình minh tươi vui đang kiễng chân rón rén trên đỉnh núi xa mờ.	The candles in the night sky have burned out, and joyful dawn is standing tiptoe on the faraway and hazy mountain.

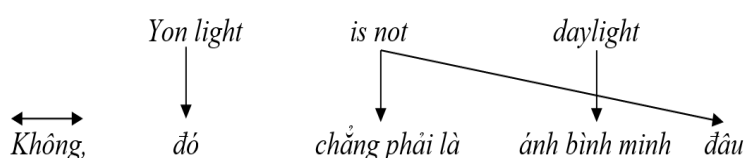
The suggested translation tries to keep as close as possible to the ST. In doing so, the word *rón ràng* is chosen to express the ironic meaning of the word *jocund* in the ST. In addition, the phrase *night's candles* is fully preserved in the Vietnamese equivalent phrase *Những ngọn nến đêm*.

<i>Suggested translation</i>	<i>Back translation</i>
Những ngọn nến đêm đang cháy lụi tàn Và ngày mới đang rón ràng trên đỉnh núi	Night's candles are burned out And new day is cheering on the top mountain.

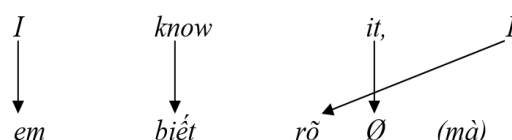
Venuti (1995) states that domestication strategy is the naturalization the language of the TT for the audience to feel familiar to the text thanks to the filling of cultural gaps. Bích Nhu and Truong Tung apply domestication in their translation by adding words that the Vietnamese often use in daily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

Yon light is not daylight, I know it, I:	Không, đó 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 *đó* = *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:

<i>Target text</i>	<i>Back translation</i>
Vệt sáng kia không phải ánh bình minh, em biết!	That streak/light is not the dawn light, I know.

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

<i>Suggested translation</i>	<i>Back translation</i>
Vệt sáng kia đâu phải ánh mặt trời, Em biết!	Yon light is not sunlight, I know.

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.

It is some meteor that the sun exhal'd,	Đó là đám vân thạch nào đó, trời gửi xuống
---	--

(Line 14 – Appendix 2)

The translators use unrelated words to set the Vietnamese equivalents for the ST. While *Meteor* is the equivalent of *shooting star*, the Vietnamese translation is *vân thạch* = *white cloud*.

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>Meteor</i>	<i>vân thạch</i>	<i>white cloud</i>

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

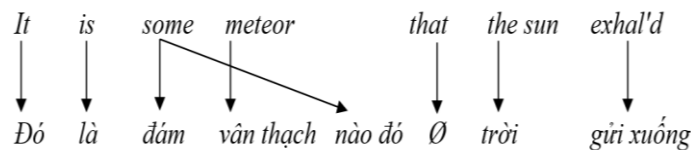
<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>the sun</i>	<i>trời</i>	<i>Sky</i>

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

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>exhal'd</i>	<i>gửi xuống</i>	<i>send down</i>

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 băng*. 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.

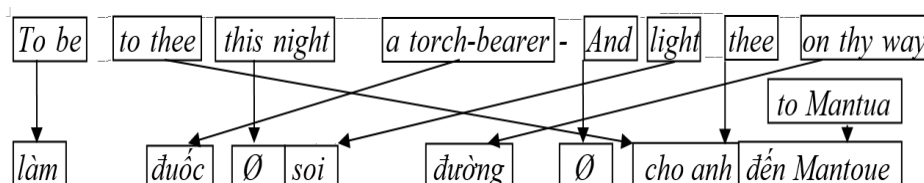
<i>Suggested translation</i>	<i>Back translation</i>
Là sao băng do vàng Dương thở ra	It is some meteor that the sun exhal'd

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,

To be to thee this night a torch-bearer, And light thee on thy way to Mantua.	làm đuốc soi đường cho anh đến Mantoue
--	---

(Line 15 – Appendix 2)

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 Bich Nhu and Truong, despite omitting two words shown in the model above, preserves the key connotative meaning of the ST. Dang The Binh makes the translation of these two lines clear by combining them into one sentence in the TT as follows:

<i>Target text</i>	<i>Back translation</i>
để làm ngọn đuốc đưa anh tới Mantua	To be a torch leading you to Mantua

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:

<i>Suggested translation</i>	<i>Back translation</i>
Sẽ là ngọn đuốc trong đêm soi sáng Con đường đưa Chàng đến Mantua	It is the torch in ~~the~~ night lighting The way leading you to Mantua

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 Bich Nhu and Truong Tung in Line 16 – Appendix 2 matches Baker's suggestion, but they are certainly not able to preserve the whole ST's prepositional meaning.

Therefore stay yet; thou need'st not to be gone.	Nán lại chút nữa, anh cần chi phải vội.
--	---

(Line 16 – Appendix 2)

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.

<i>Target text</i>	<i>Back translation</i>
Nán lại chút nữa, anh cần chi phải vội.	Stay some more moments, you don't need to hurry.

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

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
Yet	<i>chút nữa</i>	<i>some moments</i>

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>Gone</i>	<i>vội</i>	<i>Hurry</i>

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*.

Therefore stay yet. Thou need'st not to be gone.	Anh hãy ở lại, chưa đến lúc anh phải ra đi.
--	---

(Line 690 – Appendix)

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:

<i>Suggested translation</i>	<i>Back translation</i>
Thế nên Chàng ở lại, đừng vội rời xa.	Therefore you stay, don't hurry to leave (me).

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,

Let me be ta'en, let me be put to death;	Dù anh có bị bắt, dù anh phải chết,
--	-------------------------------------

(Line 17 – Appendix 2)

In terms of semantics, the translators use a dynamic and more expressive word *bắt* = *caught/attacked* to set the Vietnamese equivalent for the verb *ta'en* = *taken*.

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>ta'en</i>	<i>bắt</i>	<i>caught/attacked</i>

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

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>be put</i>	<i>phải</i>	<i>must be</i>

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

<i>Target text</i>	<i>Back translation</i>
Được, cứ để họ bắt, cứ để họ giết!	Ok, let them catch, let them kill.

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 *giết* = *kill* instead of *death* as in the ST.

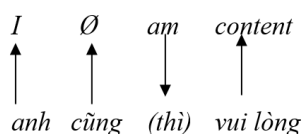
In contrast to the translators above, the suggested translation maintains fully the structure, as well as the lexical meaning:

<i>Suggested translation</i>	<i>Back translation</i>
Đề Ta bị đưa đi! Đề Ta bị đưa vào cái chết	Let me be ta'en. Let me be put to death.

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 *content* in the phrase *I am content* does not carry its denotative meaning *happy with* but *ready (to welcome the death)*,

I am content, so thou wilt have it so.	anh cũng vui lòng vì em đã muốn thế
--	-------------------------------------

(Line 18 – Appendix)



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:

<i>Target text</i>	<i>Back translation</i>
anh cũng vui lòng vì em đã muốn thế.	I am happy because you want it.

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:

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

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*:

<i>Suggested translation</i>	<i>Back translation</i>
Ta chấp nhận, và Nàng sẽ như thế	I accept, and you will have it so

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.

I'll say yon grey is not the morning's eye,
'Tis but the pale reflex of Cynthia's brow;
Nor that is not the lark, whose notes do beat
The vaulty heaven so high above our heads.

(Line 19 to 23 – Appendix 2)

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 *vùng trán* = *forehead*, and *pale* is omitted.

Vietnamese	Back translation
Vật sáng mờ kia đâu phải ánh mắt của bình minh, đó chỉ là tia phản chiếu của vùng trán ả Hằng. Tiếng hót vang bầu trời trên đầu chúng ta cũng chẳng phải tiếng sơn ca.	~~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.

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

<i>Suggested translation</i>	<i>Back translation</i>
Ta sẽ nói: Vật xám xa không phải ánh mặt trời	I'll say yon grey is not the sunlight
Là lấp lánh ánh Nguyệt đang chiếu rọi	It is the Moonlight sparkling
Chẳng phải chim Sơn ca đang từng hồi giục gọi	It is not the lark's notes urging
Dưới vòm trời vợi vợi bao la	In the vaulty heaven so high

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,

I have more care to stay than will to go	Anh thiết tha muốn ở lại hơn là mong ước ra đi
--	--

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.

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>have more care</i>	<i>thiết tha muốn</i>	<i>heartily wants</i>

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, solitudes.

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

Vietnamese	Back translation
Anh thiết tha muốn ở lại nơi đây, chẳng còn lòng nào cất bước.	I heartily want to stay here, no need to go.

(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*:

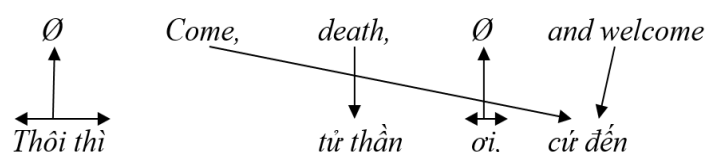
<i>Suggested translation</i>	<i>Back translation</i>
Ta có nhiều bình an khi ở, hơn đi xa	I have more safety when staying than leaving

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,

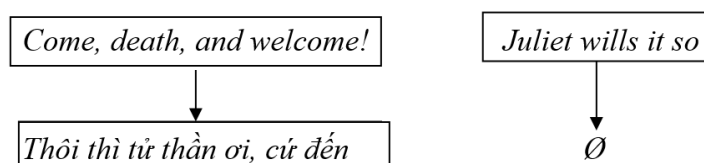
Come, death, and welcome! Juliet wills it so.	Thôi thì tử thần ơi, cứ đến.
--	------------------------------

(Line 25 – Appendix 2)

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 *oi* = *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 *đến*.



Juliet with the same feelings 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:

Vietnamese	Back translation
Tử thần hỡi, cứ lại đây, ta vui lòng chờ mi, vì nàng Juliet muốn như vậy	Death, come here, I am happy to wait for you, because Juliet wants so.

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 Bích Nhu and Truong Tung, as well as those Dang The Binh uses, such as *Thôi* = *Then*, *hỡi* = *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):

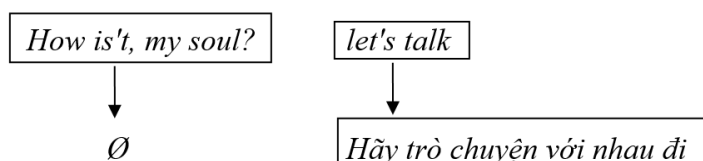
Suggested translation	Back translation
Cứ đến đây, cái chết, Ta và Juliet chào đón	Come here, death, I and Juliet welcome you

Both translations of Bich Nhu and Truong Tung, and Dang The Binh have the same expression for the following line,

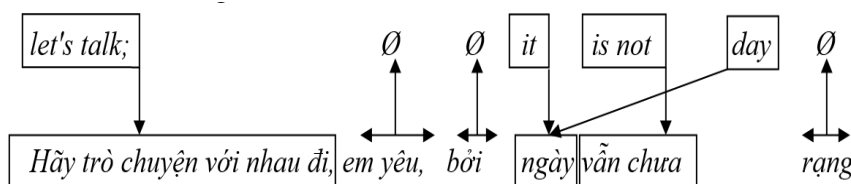
How is't, my soul? let's talk; it is not day.	Hãy trò chuyện với nhau đi, em yêu, bởi ngày vẫn chưa rạng
---	--

(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 *rạng* = *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:

Vietnamese	Back translation
Hỡi tâm hồn của anh, chúng ta đang nói gì nhỉ? Chúng ta hãy tiếp tục chuyện trò đi, trời đã sáng đâu.	My soul, what are we talking? Let's continue our talk, it has not been day.

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:

<i>Suggested translation</i>	<i>Back translation</i>
Hỡi lòng này, hãy nói: Đêm chưa qua!	My soul, let's talk, night hasn't gone.

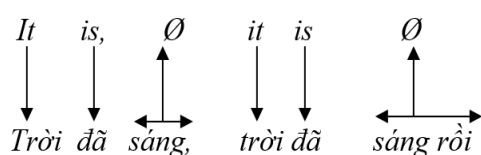
The suggested translation also modulates the phrase *it is not day* in the ST by using the phrase *Đêm chưa qua* = *night hasn't gone* which has the same meaning and matches the ending syllable *a* of the previous line.

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:

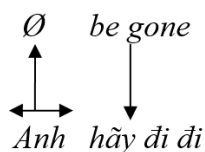
It is, it is: hie hence, be gone, away!	Trời đã sáng, trời đã sáng rồi! - Juliette chợt bàng hoàng bật khóc nước nỡ - Anh hãy đi đi! Trốn xa chỗ này.
---	---

(Line 27 – Appendix 2)

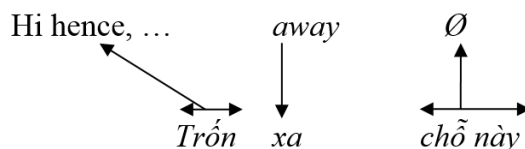
In terms of semantics, firstly, the translators expand and clarify the hidden meaning in the English original that when Juliet says *It is, it is*, it means the day has come, the sky has become bright. They add the adjective *sáng* = *bright*.



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.



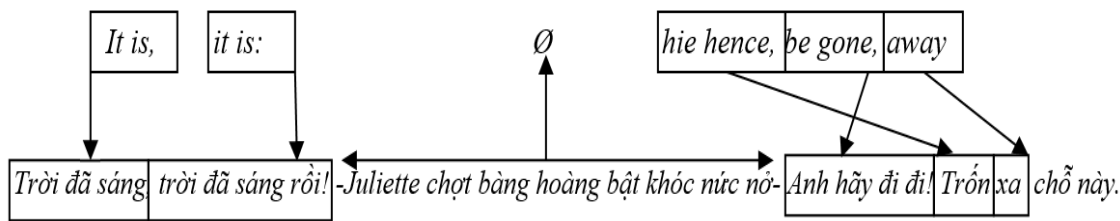
Thirdly, they add the adverbial phrase *chỗ này* = *this place* to make the meaning clearer for Vietnamese readers.



Fourthly, to explain the feeling of Juliet, the translators expand the line by adding this explanation:

<i>Target text</i>	<i>Back translation</i>
<i>Juliette chợt bàng hoàng bật khóc nước nỡ</i>	<i>Juliet shockingly sobs</i>

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 nước nỡ*.



Dang The Binh clarifies the ST in his translation of this line (Line 692 – Appendix):

<i>Target text</i>	<i>Back translation</i>
Trời sáng rồi, trời sáng rồi! Anh ơi, đi đi, đi ngay đi	It is day already, it is day already! Darling, go go, go right now

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 times¹⁰⁰ 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:

<i>Suggested translation</i>	<i>Back translation</i>
Thôi đến rồi! Đến rồi! Chàng mau trốn xa	It has come, has come! You hide away right now

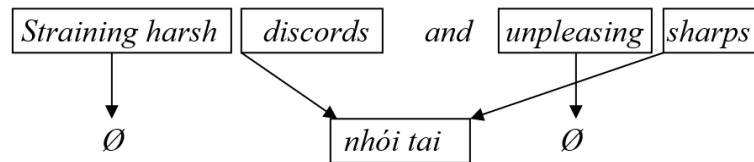
Crystal (2010) comments that language of Shakespeare is so literary and poetic that it challenges with unknown vocabulary and sentence structures. Shakespeare's language is a great challenge to the Vietnamese translators who understand what Shakespeare says but the language itself prevents them from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

It is the lark that sings so out of tune, Straining harsh discords and unpleasing sharps.	Chính sơn ca vừa cất cao tiếng hát lạc điệu, nhói tai
---	--

(Line 28 – Appendix 2)

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 đi* = 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:

<i>Target text</i>	<i>Back translation</i>
Đúng là con sơn ca đang cất tiếng hót lạc điệu; giọng nó mới chói tai làm sao!	It is the lark singing out of tune; how sharp it is to the ear!

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:

<i>Suggested translation</i>	<i>Back translation</i>
Tiếng Sơn ca đang gào lên buốt nhói Thật sắc nhọn, thịnh nộ và cãi vã.	The lark is crying fiercely Unpleasing sharps, straining harsh discords

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 thánh thót, êm đềm, để chào đón bình minh
--	--

(Line 29 – Appendix 2)

Bich Nhu and Truong Tung use unrelated words to translate the ST. First, although *thánh 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.

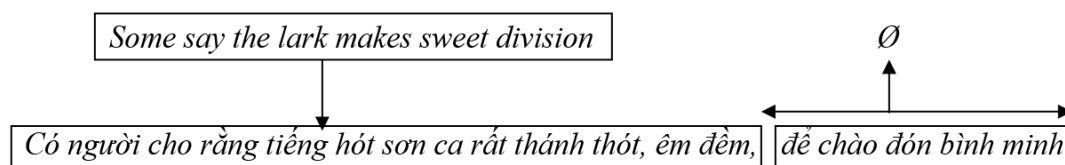
<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>Sweet</i>	<i>thánh thót, êm đềm</i>	<i>pure, gentle</i>

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 hát* = *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 hát tiếng ngọt ngào*. However, in terms of word structure, *Division* is the combination of these two free morphemes:

Division = *Melody* + *Divide* = *Giai điệu* + *Chia ly* (*separation*)

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>Division</i>	<i>tiếng hát</i>	<i>Singing</i>

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.

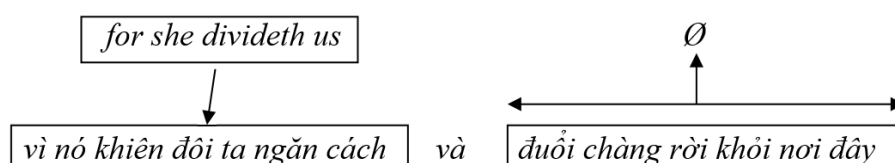


Bich Nhu and Truong Tung use the same procedure in translating Line 30 – Appendix 2,

This doth not so, for she divideth us.	Không phải thế đâu, vì nó khiến đôi ta ngăn cách và đuổi chàng rời khỏi nơi đây
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(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 *đuổi 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:

<i>Target text</i>	<i>Back translation</i>
Người ta bảo tiếng sơn ca êm ái, thánh thót, bởi nó khéo phân chia cung bậc , nhưng chẳng phải vậy đâu, bởi nó chỉ chia lia anh và em thôi	People say the lark's singing is gentle and pure, because it is wisely divided in tunes , but it is not, because it only divides you and me.

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:

<i>Suggested translation</i>	<i>Back translation</i>
Em nghe rằng Sơn ca hát véo von mời gọi Sao bây giờ lại chia cắt đội ta?	I've heard that the Lark sings sweetly and attractively Why does it divide us now?

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

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.
More light and light; more dark and dark our woes!

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

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, Hunting thee hence with hunt's-up to the day. O, now be gone. More light and light it grows.	Người ta bảo sơn ca xưa đã đổi mắt với giống cóc nhái; sao chúng chẳng đổi cả giọng cho nhau, vì tiếng hát hôm nay chỉ bắt chúng ta phải kinh hoảng rời nhau; nó như tiếng kèn phùng sấn đuổi bắt anh rời khỏi nơi đây. Anh ơi, anh đi đi. Trời mỗi lúc một sáng.
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There is one line in the translation of Dang The Binh unmatched with the ST:

<i>Target text</i>	<i>Back translation</i>
nó như tiếng kèn phùng sấn đuổi bắt anh rời khỏi nơi đây.	It is like the sound of hunters asking you to leave here

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:

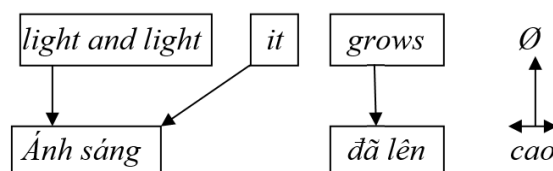
<i>Suggested translation</i>	<i>Back translation</i>
Ai đó bảo Cóc đã đổi mắt đẹp cho Sơn ca Sao bây giờ không đổi luôn giọng nói? Từ tiếng hót làm ta áo dạt tay rời tay Và những kẻ săn tìm chàng đang vui đón ban ngày	Someone says Frog changed beautiful eyes with Lark, Why don't they change their voices now? Since that voice doth us affray from arm to arm, Those hunting you are hence with hunt's-up to the day,

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:

O, now be gone; more light and light it grows.	Bây giờ anh hãy đi đi! Ánh sáng đã lên cao rồi!
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(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.



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 một 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:

<i>Suggested translation</i>	<i>Back translation</i>
Thôi đi mau, ánh sáng đang dâng đầy.	O, be gone quick, the light is rising up.

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:

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
More light and light, more dark and dark our woes!	Mỗi lúc một sáng ư? Nỗi đau thương của chúng ta mỗi lúc một chìm thêm vào tăm tối.	Is it brighter every moment? Our pain is sinking to the darkness.

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:

<i>Suggested translation</i>	<i>Back translation</i>
Ánh sáng dâng đầy! Bóng tối bủa vây nổi thống khổ đôi ta.	Light rises up, dark surrounds our woes.

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 trắng = the Moon* (Line 9 – Appendix 2); or they visualise that Romeo is sadly sighing = *Roméo thở dài nào ruột* (Line 6 – Appendix 2) and Juliet is nervously bursting into tears = *Juliette chợt bàng hoàng bật khóc nước mắt* (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 Elizabethan 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.

Juliet

Chàng sẽ đi sao? Trời đã sáng đâu!
Là Họa mi, chẳng phải Sơn ca đang hát
Những âm thanh đến bên tai buốt xót
Từng đêm trên cành lựu hát vang
Tin Em đi, là Họa mi, hỡi Chàng!

Romeo

Là Sơn ca, kẻ báo tin bình minh. Đâu phải Họa mi
Nhìn, Nàng ơi, những vệt sáng đang dăng tràn
Xuyên qua áng mây phía đằng Đông kia
Những ngọn nến đêm đang cháy lụi tàn
Và ngày mới đang rộn ràng trên đỉnh núi
Ta phải đi để sống hoặc sẽ chết nếu ở lại.

Juliet

Vệt sáng kia đâu phải ánh mặt trời, Em biết!
Là sao băng do vàng Dương thờ ra
Sẽ là ngọn đuốc trong đêm soi sáng
Con đường đưa Chàng đến Mantua
Thế nên Chàng ở lại, đừng vội rời xa.

Romeo

Để Ta bị đưa đi! Để Ta bị đưa vào cái chết
Ta chấp nhận, miễn là Nàng muốn thế
Ta sẽ nói: Vệt xám xa không phải ánh mặt trời
Là lấp loáng ánh Nguyệt đang chiếu rọi
Chẳng phải chim Sơn ca đang từng hồi giục gọi
Dưới vòm trời vời vọi bao la
Ta có nhiều bình an khi ở, hơn đi xa
Cứ đến đây, cái chết, Ta và Juliet chào đón
Hỡi lòng này, hãy nói: Đêm chưa qua!

Juliet

Thôi đến rồi! Đến rồi! Chàng mau trốn xa
Tiếng Sơn ca đang gào lên buốt nhói
Thật sắc nhọn, thịnh nộ và căi vĩa.

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!⁽³⁾
 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 rằng Sơn ca hát véo von mời gọi
 Sao bây giờ lại chia cắt đội ta?
 Ai đó bảo Cóc đã đổi mắt đẹp cho Sơn ca
 Sao bây giờ không đổi luôn giọng nói?
 Từ tiếng hát làm ta dáo dạt tay rời tay
 Và những kẻ săn tìm chàng đang vui đón ban ngày
 Thôi đi mau, ánh sáng đang dâng đầy.

Romeo

Ánh sáng dâng đầy! Bóng tối bủa vây nổi thống khổ đôi
 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/trần/tàn/sáng;

sao/đâu;

ra/mantua/xả/la/qua/ta/ca;

ròi/ròi/gọi/nhói/nói;
tay/ngày/đây.

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.

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 on online, printed newspapers, forums, seminars, and conferences mentioned the translation of *La Carte et Le Territoire* by Cao Viet Dung because of this 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-Appendix). 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 bồi hồi* 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 lửa 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 = mother*, some other times called *vú = babysitter*, and in other cases called *mụ = 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 *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 *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 thần Ái tình = 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

the ST. 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 thảm muôn phần* in which *thê thảm* = *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 ta 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 *đứng lặng* = *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

Line	English	Vietnamese
1	PROLOGUE	TỰ NGÔN
2	Two households, both alike in dignity	Ngày xưa, ở thành Vêrôna tươi đẹp,
3	(In fair Verona, where we lay our scene),	Có hai nhà thuộc dòng thể phiệt trâm anh
4	From ancient grudge break to new mutiny,	Mối thù xưa bỗng gây cảnh bất bình
5	Where civil blood makes civil hands unclean.	Máu lương thiện, tay người lành nhuộm đỏ.
6	From forth the fatal loins of these two foes	Số phận éo le, thâm thù hai họ
7	A pair of star-crossed lovers take their life,	Lại khéo xui sinh hạ đôi tình nhân,
8	Whose misadventured piteous overthrows	Mối tình ai thể thảm muôn phần
9	Doth with their death bury their parents' strife.	Chôn chửu hận, chỉ còn dành một thác.
10	The fearful passage of their death-marked love	Tình lứa đôi thảm thương tan nát
11	And the continuance of their parents' rage,	Trên xác con cha mẹ mới quên thù.
12	Which, but their children's end, naught could remove,	Chuyện thương lắm, trình diễn đôi giờ,
13	Is now the two hours' traffic of our stage—	Xin quý vị kiên tâm chiêu cổ
14	The which, if you with patient ears attend,	Sức mọn tài hèn, chúng tôi xin gắng trở.
15	What here shall miss, our toil shall strive to mend.	Ban đồng ca vào
16	Act 1, scene 1	Cảnh 1
17	<i>Enter SAMPSON and GREGORY of the house of Capulet, with swords and bucklers</i>	Xamxon và Grigôri ra, cầm kiếm, đeo mộc
18	SAMPSON Gregory, on my word, we'll not carry coals.	XAMXON - Grigôri này, ta không thể nào chịu nhọ mặt được.
19	GREGORY No, for then we should be colliers.	GRIGÔRI - Ủ, mình có làm lái than đâu.
20	SAMPSON I mean, an we be in choler, we'll draw.	XAMXON - Không... Tao định nói rằng tức lên cổ là ta rút (1) ngay.
21	GREGORY Ay, while you live, draw your neck out of collar.	GRIGÔRI - Ủ, thông lọng(2) chẹn cổ thì phải rút ra mới sống được chứ!
22	SAMPSON I strike quickly, being moved.	XAMXON - Tao mà sôi tiết lên là tao giã ngay.
23	GREGORY But thou art not quickly moved to strike.	GRIGÔRI - Khốn nhưng tiết mảy thì đợi đến bao giờ cho sôi!
24	SAMPSON A dog of the house of Montague moves me.	XAMXON - Cứ thấy một thằng chó nhà Montaghiu là tao ngứa ngứa chân tay.
25	GREGORY To move is to stir, and to be valiant is to stand. Therefore if thou art moved thou runn'st away.	GRIGÔRI - Ay! Ngứa chân là muốn co cẳng rồi! Đứng yên mới chính thị là tay can trường. Mày mà ngứa chân là muốn co giò chuồn thẳng đấy!
26	SAMPSON A dog of that house shall move me to stand. I will take the wall of any man or maid of Montague's.	XAMXON - Khi một thằng chó chết nhà Montaghiu trên gan tao thì tao đứng vững như thành ấy chứ lị! Dù gặp trai hay gái nhà nó, tao cũng giành lấy lễ đường sát tường tao đi(3).
27	GREGORY That shows thee a weak slave, for the weakest goes to the wall.	GRIGÔRI - Thế là mày hèn rồi. Chỉ có đứa nào yếu mới tìm tường mà dựa lưng.
28	AMPSON 'Tis true, and therefore women, being the weaker vessels, are ever thrust to the wall. Therefore I will push Montague's men from the wall, and thrust his maids to the wall.	XAMXON - Đúng! Đàn bà là giống yếu đuối nên bao giờ cũng bị ép vào tường. Tao là tao cứ gạt bần bọn đàn ông nhà Montaghiu ra khỏi tường mà ép bọn đàn bà con gái nhà nó vào đấy.
29	GREGORY The quarrel is between our masters and us their men.	GRIGÔRI - Chuyện hiềm khích này chỉ dính dáng đến các ông chủ và trai tráng hai nhà thôi chứ.
30	SAMPSON '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.	XAMXON - Kệ! Tao phải ra tay bạo chúa mới được. Tao sửa cho bọn đàn ông xong thì bọn đàn bà con gái liệu hồn. Cứ gọi là không còn sót một á!
31	GREGORY The heads of the maids?	GRIGÔRI - Không một á nào còn sống ấy à?
32	SAMPSON Ay, the heads of the maids, or their maidenheads. Take it in what sense thou wilt.	XAMXON - Hay là còn nguyên. Muốn hiểu thế nào thì hiểu.
33	GREGORY They must take it in sense that feel it.	GRIGÔRI - Á nào ném mùi thì sẽ hiểu.
34	SAMPSON Me they shall feel while I am able to stand, and 'tis known I am a quite piece of flesh.	XAMXON - Tao mà còn đứng vững thì tao còn cho các á ném mùi. Tao là tay có sừng có mỏ chứ có phải vừa!
35	GREGORY 'Tis well thou art not fish. If thou hadst, thou hadst been poor-john.	GRIGÔRI - Ủ, may đấy, chứ giả mày có vây có vẩy thì thật hết con cá mắm.
36	<i>Enter ABRAM and another SERVINGMAN</i>	Abraham và Bantoda ra
37	Draw thy tool! Here comes of the house of Montagues.	Thôi rút đồ lê ra đi... hai thằng nhà Montaghiu đến kia kia.

38	SAMPSON My naked weapon is out. Quarrel! I will back thee.	XAMXƠN - Gươm tao đã tuốt trần rồi đây. Gây sự đi, đã có tao đằng sau.
39	REGORY How? Turn thy back and run?	GRIGÔRI - Thế nào? Đứng sau để chuồn cho dễ phòng?
40	SAMPSON Fear me not.	XAMXƠN - Đừng sợ gì tao nhé!
41	REGORY No, marry. I fear thee.	GRIGÔRI - Mẹ kiếp, tao mà lại sợ mày!(1)
42	SAMPSON Let us take the law of our sides. Let them begin.	XAMXƠN - Phải nắm phần phải về mình. Để chúng gây sự trước.
43	GREGORY I will frown as I pass by, and let them take it as they list.	GRIGÔRI - Qua mặt chúng, tao sẽ cau mày, để xem chúng muốn giờ trò gì.
44	SAMPSON Nay, as they dare. I will bite my thumb at them, which is a disgrace to them, if they bear it. (<i>bites his thumb</i>)	XAMXƠN - Để xem chúng dám giờ trò gì chứ lì! Còn tao, tao sẽ nhổ nước bọt.(2) Chúng im thì chúng nhục.
45	ABRAM Do you bite your thumb at us, sir?	ABRAHAM - Quý ông nhổ nước bọt vào chúng tôi đấy phải không?
46	SAMPSON I do bite my thumb, sir.	XAMXƠN - Vâng, đúng là tôi nhổ nước bọt đấy, thưa quý ông.
47	ABRAM Do you bite your thumb at us, sir?	ABRAHAM - Quý ông nhổ nước bọt vào chúng tôi phải không?
48	SAMPSON (<i>aside to GREGORY</i>) Is the law of our side if I say “ay”?	XAMXƠN hỏi nhỏ G. - Nhận thì có trái luật không?
49	GREGORY (<i>aside to SAMPSON</i>) No.	GRIGÔRI – Trái
50	SAMPSON No, sir. I do not bite my thumb at you, sir, but I bite my thumb, sir.	XAMXƠN - Không, tôi không nhổ vào quý ông. Nhưng đúng là tôi nhổ đấy.
51	GREGORY Do you quarrel, sir?	GRIGÔRI - Quý ông định gây sự chẳng?
52	ABRAM Quarrel, sir? No, sir.	ABRAHAM - Gây sự ấy à? Không! Thưa quý ông.
53	SAMPSON But if you do, sir, I am for you. I serve as good a man as you.	XAMXƠN - Nếu quý ông định gây sự thì tôi sẵn sàng tiếp chuyện. Chủ tôi chẳng kém gì chủ các quý ông.
54	ABRAM No better.	ABRAHAM - Nhưng cũng chẳng hơn.
55	SAMPSON Well, sir.	XAMXƠN - À... thưa quý ông...
56	<i>Enter BENVOLIO</i>	Benvôliô ra; rồi đến Tibân.
57	GREGORY (<i>aside to SAMPSON</i>) Say “better.” Here comes one of my master’s kinsmen.	GRIGÔRI báo nhỏ X. - Cứ báo là hơn đi. Có bà con ông chủ tới kia rồi!
58	SAMPSON (<i>to ABRAM</i>) Yes, better, sir.	XAMXƠN báo A. - À... chủ tao hơn chứ
59	ABRAM You lie.	ABRAHAM - Anh nói láo!
60	SAMPSON Draw, if you be men.—Gregory, remember thy washing blow.	XAMXƠN - Các anh có giỏi thì tuốt kiếm ra! - Này Grigôri, nhớ đánh miếng bỏ thương của mày nhé!
61	<i>They fight</i>	Cả bọn đánh nhau
62	BENVOLIO (<i>draws his sword</i>) Part, fools! Put up your swords. You know not what you do.	BENVÔLIÔ - Mấy thằng rô có thôi đi không? Tra gươm vào vỏ nào! Chúng mày mất trí rồi! Gạt kiếm của cả bọn xuống
63	<i>Enter TYBALT</i>	Tibân từ sau xông lên
64	TYBALT What, art thou drawn among these heartless hinds? Turn thee, Benvolio. Look upon thy death.	TIBÂN - Thế nào? Người lại đi so gươm với bọn đây tớ nhút nhát này à? Quay lại đây, Benvôliô, trông cái chết đến với người đây!
65	BENVOLIO I do but keep the peace. Put up thy sword, Or manage it to part these men with me.	BENVÔLIÔ - Ta đang dàn hòa đấy chứ! Hãy tra gươm vào vỏ, hoặc hãy dùng gươm giúp ta can bọn này ra.
66	TYBALT	TIBÂN - Gươm trần cầm tay mà miệng lại nói

	What, drawn, and talk of peace? I hate the word, As I hate hell, all Montagues, and thee. Have at thee, coward!	chuyện dàn hòa! Sao mà ta căm ghét hai tiếng dàn hòa thế, cũng như ta căm ghét âm ti địa ngục, căm ghét cả họ Montaghiu, căm ghét chính người nữa. Coi chừng gươm ta đây, đồ hèn!
67	<i>They fight Enter three or four CITIZENS, with clubs or partisans</i>	Đánh nhau. Thêm gia nhân hai nhà kéo đến, cùng xông vào loạn đả. Rồi một số công dân thành Vêrôna và một võ quan tuần cảnh đến, tay cầm gậy gộc, giáo mác.
68	CITIZENS Clubs, bills, and partisans! Strike! Beat them down! Down with the Capulets! Down with the Montagues!	VÕ QUAN - Gậy đầu, giáo mác đầu, đánh đi! Choảng cho chúng một trận đi! Đánh cho chết họ nhà Capiulet! Đánh cho chết họ nhà Montaghiu!
69	<i>Enter old CAPULET in his gown, and his wife, LADY CAPULET</i>	Capiulet ra, mặc áo dài, đi cùng Capiulet phu nhân.
70	CAPULET What noise is this? Give me my long sword, ho!	CAPULET - Cái gì ồn ào thế? Bay, đưa thanh trường kiếm cho ta!
71	LADY CAPULET A crutch, a crutch! Why call you for a sword?	CAPULET PHU NHÂN - Đưa cho ông cái nạng, cái nạng! Ông đòi kiếm để làm cái trò gì?
72	<i>Enter old MONTAGUE and his wife, LADY MONTAGUE</i>	Montaghiu và Montaghiu phu nhân ra
73	CAPULET My sword, I say! Old Montague is come, And flourishes his blade in spite of me.	CAPULET - Đã bảo đưa kiếm cho ta mà! Lão già Montaghiu đã đến kia. Lão đang vung kiếm thách ta đó.
74	MONTAGUE Thou villain Capulet! Hold me not. Let me go.	MONTAGHIU - A tên khốn kiếp Capiulet! - Bỏ ta ra nào, đừng giữ ta lại nữa!
75	LADY MONTAGUE Thou shalt not stir one foot to seek a foe.	MONTAGHIU PHU NHÂN giữ chồng lại - Ông đừng hòng nhích được một bước mà đi gây lộn.
76	<i>Enter PRINCE ESCALUS, with his train</i>	Vương chủ ra, quần thần theo sau
77	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, By thee, old Capulet, and Montague, Have thrice disturbed the quiet of our streets And made Verona's ancient citizens Cast by their grave-beseeming ornaments, To wield old partisans 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.	VƯƠNG CHỦ - Quân làm loạn, lũ phá rối trị an kia! Sao bay nỡ gây cảnh gươm đao dây máu lằng giềng!... Chúng không nghe thấy ta nói gì chẳng?... Này lũ kia, lũ bay là người hay thú vật, mà nỡ đem máu đao ra rửa mỗi thù hằn độc hại. Ta ra lệnh cho lũ bay phải vứt ngay những vũ khí hung hăng trên những bàn tay vấy máu kia xuống và nghe ta phán truyền đây, nếu cưỡng lời ta sẽ cho dùng đến nhục hình! Đã ba lần rồi, chỉ vì những chuyện không đâu, mà hai người - Capiulet và Montaghiu kia - đã làm náo loạn phố phường. Đã ba lần rồi, những công dân kỳ cựu thành Vêrôna đã phải cởi bỏ những bộ quần áo trang nghiêm để rồi với bàn tay già cầm ngọn mác gì xông ra dẹp mỗi thù sâu độc của bọn người. Nếu từ nay các người còn gây rối loạn trong thành, ta quyết sẽ không tha cho tội chết. Lần này ta cho phép tất cả các người lui. Capiulet, đi theo ta. Còn người, Montaghiu, chiều nay hãy tới lâu đài Tự do là nơi ta thường xử án, để nghe ta truyền phán thêm về việc này. Một lần nữa, ta truyền tất cả phải lui ngay, kẻ nào trái lệnh sẽ phải tội chết.
78	<i>Exeunt all but MONTAGUE, LADY MONTAGUE, and BENVOLIO</i>	Tất cả vào, trừ Montaghiu, Montaghiu phu nhân và Benvôliô
79	MONTAGUE Who set this ancient quarrel new abroach? Speak, nephew. Were you by when it began?	MONTAGHIU - Ai đem bới cái chuyện hiềm khích cũ này ra thế? Lúc việc xảy ra cháu có đây không, hãy kể lại ta nghe.
80	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 withal, hissed him in scorn. While we were interchanging thrusts and blows, Came more and more and fought on part and part, Till the Prince came, who parted either part.	BENVÔLIÔ - Khi cháu tới đây thì gia nhân hai nhà đang đánh nhau rồi. Cháu bèn tuốt gươm để can chúng ra thì vừa lúc ấy thằng Tiban hung hăng kia xông đến, gươm trần lăm lăm cầm tay. Miệng nó hò hét thách thức, tay nó múa vung tàn tạn, nhưng chỉ đánh gió. Gió kêu vì vu như chế giễu sự bất lực của nó. Trong lúc cháu và nó trao đổi vài đường kiếm thì mỗi lúc lại thêm người hai phe đến loạn đả, cho tới khi vương chủ tới ngăn đôi bên ra.
81	LADY MONTAGUE Oh, where is Romeo? Saw you him today? Right glad I am he was not at this fray.	MONTAGHIU PHU NHÂN - Còn Rômêô đâu? Hôm nay cháu có thấy nó đâu không? Nó không dính líu đến chuyện này, thật ta mừng quá.
82	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	BENVÔLIÔ - Thưa bác, một giờ trước khi vầng nhật thiên liêng hiện ra trước khung cửa dát vàng của phương Đông, cháu thấy trong dạ bối rối, bèn ra ngoài dạo chơi. Đến rừng sung ở phía tây thành, cháu thấy anh Rômêô đã ở đấy rồi. Cháu đi tới gặp anh, nhưng anh đã

	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.	trông thấy cháu, và lẫn ngay vào rừng. Suy bụng ta ra bụng người, cháu thấy khi một mình thơ thẩn lại là lúc tâm tư bận rộn nhất, nên cũng tiếp tục suy nghĩ chuyện riêng mà chẳng tìm biết chuyện của anh ấy nữa. Thấy anh ấy có ý lẫn, thì cháu cũng vui lòng tránh.
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.	MONTAGHIU - Nhiều buổi sáng người ta đã bắt gặp nó ở đó, hạt lệ đầm đìa làm thêm ẩm ướt giọt sương mai, rồi lại náo nức chờ dài khiến đám mây mù thêm u ám. Nhưng mặt trời vui tươi ở phương Đông xa xa - vừa kéo màn đêm khỏi giường ngủ của Nữ thần Bình minh thì đứa con ảo não của ta đã buồn bã trở về để lẫn tránh ánh dương. Nó tự giam mình trong phòng riêng, đóng chặt cửa, không cho ánh hồng đẹp tươi lọt vào, tự tạo cho mình một cánh đêm tối âm u. Nếu không khéo khuyên giải cho tiêu tan nguyên nhân sâu muộn đi, thì e sẽ nguy hại đến thân.
84	BENVOLIO My noble uncle, do you know the cause?	BENVÔLIÔ - Thưa bác, bác có rõ vì đâu anh ấy ủ rũ như vậy không?
85	MONTAGUE I neither know it nor can learn of him.	MONTAGHIU - Ta nào có biết, mà hỏi thì nó không nói.
86	BENVOLIO Have you importuned him by any means?	BENVÔLIÔ - Nhưng bác đã hết sức gắng hỏi chưa?
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 bit 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.	MONTAGHIU - Cả ta lẫn mấy ông bạn đều đã ân cần hỏi han, nhưng lòng ham mê của nó chỉ biết nghe có nó. Bạn tâm sự của nó lại là chính nó, một người bạn không rõ đáng tin cậy được bao nhiêu nhưng thật là kín đáo, bí mật, khó thâm dò. Nó như nụ hoa kia bị một con sâu ghét ghen đục khoét trước khi được phô hương khoe sắc dưới ánh mặt trời. Chỉ cần biết được nguyên nhân nỗi buồn của nó là ta sẵn sàng tìm mọi phương cứu chữa.
88	<i>Enter ROMEO</i>	Rômêô từ xa đi tới
89	BENVOLIO See, where he comes. So please you, step aside. I'll know his grievance or be much denied.	BENVÔLIÔ - Anh ấy tới đây rồi. Xin hai bác hãy lui gót. Một là cháu được biết vì sao anh ấy âu sầu buồn bã, hai là sẽ bị nhiều lần từ chối đây.
90	MONTAGUE I would thou wert so happy by thy stay To hear true shrift.—Come, madam, let's away.	MONTAGHIU - Chúc cháu may mắn được nó dốc cả nỗi lòng!... Này bà, ta đi thôi!
91	<i>Exeunt MONTAGUE and LADY MONTAGUE</i>	Montaghiu và Montaghiu phụ nhân vào
92	BENVOLIO Good morrow, cousin.	BENVÔLIÔ - Xin chúc anh một buổi sớm tươi vui!
93	ROMEO Is the day so young?	RÔMÊÔ - Còn sớm thế kia ư?
94	BENVOLIO But new struck nine.	BENVÔLIÔ - Chín giờ vừa điểm.
95	ROMEO Ay me! Sad hours seem long. Was that my father that went hence so fast?	RÔMÊÔ - Chao ôi, khi trong lòng phiền muộn thì thời gian trôi mới chậm làm sao!... Người vừa vội bỏ đi có phải là cha tôi đấy không?
96	BENVOLIO It was. What sadness lengthens Romeo's hours?	BENVÔLIÔ - Vâng, chính bác đấy... Nỗi buồn nào khiến chàng Rômêô thấy ngày giờ chậm quá thế vậy!
97	ROMEO Not having that which, having, makes them short.	RÔMÊÔ - Tôi buồn vì chẳng được cái điều nó làm cho ngày giờ thành ngắn ngủi.
98	BENVOLIO In love?	BENVÔLIÔ - Anh yêu?
99	ROMEO Out.	RÔMÊÔ - Không..
100	BENVOLIO Of love?	BENVÔLIÔ - Không yêu?
101	ROMEO Out of her favor, where I am in love.	RÔMÊÔ - Yêu nhưng không được yêu.
102	BENVOLIO Alas, that love, so gentle in his view, Should be so tyrannous and rough in proof!	BENVÔLIÔ - Than ôi, Ái tình bề ngoài trông thật hiền dịu mà sao vương vào mới thấy quá nghiệt ngã khắt khe!
103	ROMEO Alas, that love, whose view is muffled still, Should, without eyes, see pathways to his will!	RÔMÊÔ - Than ôi, Ái tình mắt bị bịt kín mà sao vẫn tìm được lối đi tới đích đã nhắm?... Chúng ta sẽ ăn tối ở đâu đây?... Trời! Lại có cuộc đánh lộn nào mới xảy ra

	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 chaos 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?	ở đây thế này?... Thôi anh chẳng cần nói nữa, tôi biết cả rồi! Cầm thù gây ra biết bao éo le rắc rối, mà ái tình lại còn gây ra lắm chuyện éo le rắc rối hơn... Ôi, ái tình cuồng loạn! Ôi, cầm thù si mê! Người từ cõi hư vô mà ra nhưng người lại là tất cả! Ôi, tương người nhẹ tênh mà hóa nặng trĩu, vật hư phù mà quan trọng xiết bao! Cõi hỗn mang mà đầy hình ảnh đẹp tươi! Ôi, lông chim mà nặng như chì, khói đen mà tỏa ánh sáng, lửa rừng rực mà lạnh ngắt, khỏe mà lại ốm yếu tật bệnh! Ngủ mà vẫn thức, mình nhưng chẳng phải là mình! Đấy, tôi yêu thế đấy, nhưng tôi chẳng được yêu đâu. Anh lại cười à?
104	BENVOLIO No, coz, I rather weep	BENVÔLIÔ - Không, có lẽ tôi đang muốn khóc đấy.
105	ROMEO Good heart, at what?	RÔMÊÔ - Vì sao vậy, hỡi anh bạn đa cảm?
106	BENVOLIO At thy good heart's oppression.	BENVÔLIÔ - Vì thấy trái tim đa cảm của anh đau.
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.	RÔMÊÔ - Tình thương yêu tệ hại như vậy đó. Lòng tôi đã trĩu nặng nỗi buồn riêng, nay lại nặng thêm vì nỗi phiền muộn của anh! Tình thân yêu của anh đối với tôi chỉ khiến tôi thêm sầu não. Ái tình cũng như làn khói tụ lại bằng hơi thở dài; được gan trong thì thành ngọn lửa sáng rực trong mắt đôi lứa yêu nhau; bằng trái nguyền thì hóa ra biển thâm đầy nước mắt. Ái tình còn là gì nữa nhi? Là sự điên cuồng thật trọng nhất, là nỗi ghen ngào đặng cay, mà cũng là sự sáng khoái êm dịu(1)... Thôi chào anh.
108	BENVOLIO Soft! I will go along. And if you leave me so, you do me wrong.	BENVÔLIÔ - Khoan đã. Cho tôi đi theo với. Anh vội bỏ tôi mà đi thế thật là không phải.
109	ROMEO Tut, I have lost myself. I am not here. This is not Romeo. He's some other where.	RÔMÊÔ - Chà, hôn vía tôi đã bay mất rồi. Tôi có còn ở đây đâu. Có phải Rômêô đứng trước mặt anh đâu, hẳn ở đâu đâu kia đấy.
110	BENVOLIO Tell me in sadness, who is that you love.	BENVÔLIÔ - Này, nói thực(2) đi, anh yêu ai?
111	ROMEO What, shall I groan and tell thee?	RÔMÊÔ - Sao? Tôi phải rên rĩ mà nói với anh sao?
112	BENVOLIO Groan! Why, no. But sadly, tell me who.	BENVÔLIÔ - Rên rĩ ư? 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.	RÔMÊÔ - Thật là thấy người đang ốm còn bắt phải trối trăng cho thực. Tôi đau đớn thế này mà anh còn nỡ lòng thúc bách... Thôi, nói thực, anh ạ, tôi quả có yêu một người đàn bà.
114	BENVOLIO I aimed so near when I supposed you loved.	BENVÔLIÔ - Ta bắn chơi vậy mà trúng!
115	ROMEO A right good markman! And she's fair I love.	RÔMÊÔ - Anh thật là tay thiện xạ!... Tôi xin nói thêm rằng nàng là một trang tuyệt sắc.
116	BENVOLIO A right fair mark, fair coz, is soonest hit.	BENVÔLIÔ - Đích càng chỏi lợi thì bắn càng dễ trúng chứ 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.	RÔMÊÔ - Lần này thì anh bắn trượt rồi. Mũi tên của thần Kiupit đừng hòng tới được người nàng. Tâm hồn nàng là tâm hồn của nữ thần Dian. Đức kiên trinh của nàng che chở cho nàng như áo giáp, cung tên trò trẻ của thần Ái tình phạm sao được tới người nàng. Miệng lưỡi rào đón tán tỉnh, nàng chẳng dễ lọt tai, sóng tình đưa đẩy cũng chẳng khiến được nàng liếc mắt, vàng ngọc châu báu xưa nay thường làm xiêu lòng cả đến bậc thánh nhân, nàng cũng chẳng coi vào đâu! Ôi, nàng thật giàu có vô cùng, giàu có về sắc đẹp; nhưng đồng thời nàng cũng thật nghèo, vì khi nàng chết thì kho báu vật của nàng cũng chẳng còn.
118	BENVOLIO Then she hath sworn that she will still live chaste?	BENVÔLIÔ - Nàng nguyện suốt đời khép cửa phòng thu hay sao?
119	ROMEO She hath, and in that sparing 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.	RÔMÊÔ - Vâng, nàng đã thế như vậy. Gìn giữ như thế thật là quá phí hoài. Nàng quá cay nghiệt với sắc đẹp của mình nên hậu thế sẽ chẳng được thấy sắc đẹp nữa(2). Nàng đẹp quá, đoan trang quá, nàng đẹp một cách đoan trang quá, nàng dồn tôi vào cảnh tuyệt vọng để riêng mình được hưởng phúc lành trời ban. Nàng đã thế sẽ chẳng yêu ai; lời thề này thực đã làm cho tôi sống cũng như chết, có sống chẳng chỉ vì còn thuật được cho anh nghe câu chuyện

		này mà thôi!
120	BENVOLIO Be ruled by me. Forget to think of her.	BENVOLIO - Anh hãy nghe tôi, hãy quên đi đừng nghĩ đến nàng nữa.
121	ROMEO O, teach me how I should forget to think!	RÔMÊÔ - Ôi, làm sao cho quên nghĩ được, anh hãy dạy tôi đi!
122	BENVOLIO By giving liberty unto thine eyes. Examine other beauties.	BENVOLIO - Hãy trả lại tự do cho đôi mắt anh: hãy ngắm nhìn những dung 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 stricken 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.	RÔMÊÔ - Như thế sẽ chỉ càng làm nổi bật thêm sắc đẹp tuyệt vời của nàng thôi! Hãy xem những mắt nạ(3) được điểm phước hôn vùng trán người đẹp: chúng đen nên càng nhắc nhở ta rằng chúng che những gì trắng muốt! Dù bỗng nhiên đôi mắt bị mù, ai có thể quên được báu vật mà mắt mình đã được thấy! Dù anh chỉ cho tôi một người đẹp tuyệt vời, nhan sắc ấy có nghĩa gì nếu, như một lời chú bên lề trang sách, nó chỉ nhắc cho tôi nhớ tới một vẻ đẹp còn tuyệt vời hơn nữa? Thôi chào anh, anh không thể dạy tôi quên được.
124	BENVOLIO I'll pay that doctrine or else die in debt.	BENVOLIO - Vậy mà tôi quyết tâm làm cho kỳ được điều đó, nếu không đến chết vẫn còn nợ anh.
125	<i>Exeunt</i>	Cùng vào
126	Act 1, Scene 2	CẢNH II
127	<i>Enter CAPULET, County PARIS, and PETER, a servant</i>	Capiulet, 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 - Montaghiu cũng bị buộc như ta: nếu không giữ được lời cam kết thì sẽ cùng chịu một hình phạt. Tuổi tác như ta với hần thì giữ điều hòa mục chắc cũng chẳng 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?	PARIT - Cả hai vị đều là thế gia vọng tộc cả, mà hiềm kị lâu như thế thật là đáng tiếc... Thế còn lời khẩn cầu của chúng tôi thì tưởng công nghĩ 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 wither in 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 bá tước: con ta mới bước vào đời, nó chưa đầy mười bốn tuổi đâu. Hãy để cho cảnh huy hoàng của hai mùa hạ nữa tàn đi, mới đến lúc tính chuyện chồng con.
131	PARIS Younger than she are happy mothers made.	PARIT - Nhiều người còn ít tuổi hơn tiểu thư mà đã là những bà mẹ đầy hạnh phúc rồi.
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. Such comfort as do lusty young men feel When well-appareled 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 - Chóng nờ thì lại chóng tàn... Mọi hy vọng của ta đã vùi sâu dưới đất, chỉ còn một mình Juliet là nguồn hy vọng độc nhất của ta. Bá tước hãy gắng chinh phục trái tim của con ta đi, ý ta tùy thuộc vào ý nó. Nếu nó ưng thuận ai, thì sự đồng ý của ta cũng chỉ nằm trong vòng chọn lựa của nó mà thôi... Tối nay, theo tục lệ, ta đặt một buổi dạ yến, và đã mời nhiều bà con thân. Nếu bá tước đến dự được thì ta rất hoan nghênh. Đêm nay, tại tể xá, bá tước sẽ được thấy những ngôi sao tuy ở trần gian nhưng còn làm mờ cả hào quang nơi thượng giới. Đêm nay, ở nhà ta, giữa những nụ hoa tươi thắm, bá tước sẽ được hưởng những phút say mê thường đến với các chàng trai mỗi khi mùa đông tập tễnh ra đi, nhường chỗ cho tháng tư lộng lẫy. Hãy nghe cho kỹ, nhìn cho tường mà chọn cô nào xứng đáng nhất. Mặc dầu một bông hoa chẳng đáng kể trong đám muôn hồng nghìn tía, nhưng nếu nhìn cho tinh thì may ra con ta cũng chẳng đến nỗi quá thua kém. Bá tước hãy theo ta. Bảo gia nhân - Còn người, hãy chạy khắp thành Vêrôna điếm lệ, đến các vị có tên trên mảnh giấy đây nói rằng nhà ta đang chờ mong được tiếp đón các vị, nghe!
133	<i>Exeunt CAPULET and PARIS</i>	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 mảnh giấy này ư? Sách có chữ: thợ giày dùng thước, thợ may dùng dùi, ngư ông cầm bút vẽ còn họa sĩ thì đi kéo lưới! Sai mình đi tìm những người có tên trên giấy, mà

	But I am sent to find those persons whose names are here writ, and can never find what names the writing person hath here writ. I must to the learned in good time!	mình thì ngay đến tìm trên giấy cũng chịu. Lại phải đi nhờ các tay thông văn tự mới được... May quá, đây rồi.
135	Enter <i>BENVOLIO</i> and <i>ROMEO</i>	Benvôliô và Rômêô ra
136	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. Take thou some new infection to thy eye, And the rank poison of the old will die.	BENVÔLIÔ - Thôi anh ơi! Ngọn lửa này dập tắt ngọn lửa kia, đau bệnh này thì đỡ bệnh khác. Quay chiều này chóng mặt thì cứ quay ngược lại sẽ khỏi. Đau buồn này mà có một nỗi buồn khác thì cũng quên. Bây giờ mà mắt anh bị một bùa mê mới nào thì bùa mê cũ nhặt ngay.
137	ROMEO Your plantain leaf is excellent for that.	RÔMÊÔ - Thế thì dùng lá mã đề tốt quá.
138	BENVOLIO For what, I pray thee?	BENVÔLIÔ - Dùng làm gì kia?
139	ROMEO For your broken shin.	RÔMÊÔ - Để chữa cái chân bị gãy.
140	BENVOLIO Why Romeo, art thou mad?	BENVÔLIÔ - Ô kia, anh Rômêô, anh điên chẳng?
141	ROMEO Not mad, but bound more than a madman is, Shut up in prison, kept without my food, Whipped and tormented and—Good e'en, good fellow.	RÔMÊÔ - Tôi không điên đâu, nhưng còn bị giam cầm quá là người điên: bị tù tội, bị nhện đói, bị đánh đập, bị hành hạ khổ sở, bị..., nói với gia nhân - Chào chú mình!
142	PETER God 'i' good e'en. I pray, sir, can you read?	GIA NHÂN - Xin chào công tử! Công tử có biết đọc chẳng?
143	ROMEO Ay, mine own fortune in my misery.	RÔMÊÔ - Chà, ta đọc được cả số mệnh ta trong nỗi buồn của ta.
144	PETER Perhaps you have learned it without book. But I pray, can you read anything you see?	GIA NHÂN - Cái đó thì chắc chẳng có sách nào dạy công tử. Nhưng công tử có đọc được bất kỳ văn thư nào không?
145	ROMEO Ay, if I know the letters and the language.	RÔMÊÔ - Được, nếu ta biết chữ, biết tiếng.
146	PETER Ye say honestly. Rest you merry.	GIA NHÂN - Công tử thật thà quá. Chúa ban phúc cho công tử - định quay đi.
147	ROMEO Stay, fellow. I can read. (<i>he reads the letter</i>) "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 Capulet, his wife and daughters; My fair niece Rosaline and Livia; Seigneur Valentio and his cousin Tybalt; Lucio and the lively Helena." A fair assembly. Whither should they come?	RÔMÊÔ - Chú cứ đứng đây, ta đọc được. Đọc - Mactinô tiên sinh, phu nhân và các tiểu thư; bá tước Anxelm và các cô em gái diễm lệ của người; bà quả phụ Vitruviô; Plaxensô tiên sinh và các cô cháu gái xinh tươi của người; Mokiuxiô công tử và bảo đệ là Valântainô công tử; thúc phụ ta là cụ Capiulet cùng phu nhân và tiểu thư; Valenxiô tiên sinh và biểu đệ là Tibân công tử; Luxiô công tử và Hêlêna tiểu thư. Toàn người lịch sự cả! Mời đi đâu thế này?
148	PETER Up.	GIA NHÂN - Lên trên kia.
149	ROMEO Whither? To supper?	RÔMÊÔ - Đâu kia?
150	PETER To our house.	GIA NHÂN - Đi dự dạ yến; ở nhà chúng tôi.
151	ROMEO Whose house?	RÔMÊÔ - Đó là nhà ai?
152	PETER My master's.	GIA NHÂN - Nhà chủ tôi.
153	ROMEO Indeed, I should have asked thee that before.	RÔMÊÔ - Đáng lẽ ta phải hỏi câu này trước mới phải.
154	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!	GIA NHÂN - Công tử không cần phải hỏi, để tôi xin nói: Chủ tôi là Capiulet tướng công, vừa giàu lại vừa sang. Nếu công tử không phải họ nhà Montaghiu thì mời công tử đến xơi chén rượu... Xin chào công tử!
155	Exit <i>PETER</i>	Vào
156	BENVOLIO At this same ancient feast of Capulet's Supps 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.	BENVÔLIÔ - Đây là buổi dạ yến theo tục lệ cũ của họ nhà Capiulet. Cô nàng Rôdalín xinh đẹp, mà anh đang chết mê chết mệt, cũng tới dự. Lại thêm đủ mặt hoa khôi thành Vêrôna nữa. Anh hãy tới dự đi, rồi đem con mắt vô tư mà so sánh dung nhan nàng 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 chỉ là con quạ.
157	ROMEO When the devout religion of mine eye Maintains such falsehood, then turn tears to fires,	RÔMÊÔ - Nếu mắt tôi từ bỏ đức tin thiêng liêng mà công nhận một điều hư ngụy như vậy, thì xin Chúa hãy bắt nước mắt tôi biến thành 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.	mắt này, đôi mắt đã bao phen đắm lệ nhưng vẫn chưa mờ, đôi mắt trong suốt mà lại tin theo tà thuyết, đôi mắt này xin chịu hóa hình như những quân tà ngục! Một người đẹp hơn người yêu của tôi ư? Từ ngày khai thiên lập địa, vừng dương soi thấu suốt muôn vật kia chưa từng được thấy ai sánh kịp nàng.
158	BENVOLIO Tut, you saw her fair, none else being by, Herself poised 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 - Chẳng qua là không có ai đứng bên nên anh tưởng cô nàng đẹp lắm. Mắt bên này nhìn thấy cô nàng, mắt bên kia cũng chỉ nhìn thấy cô nàng thôi. Nhưng đến buổi dạ yến này, tôi sẽ chỉ cho anh một trang tuyệt thế giai nhân để anh bắc lên hai cái đĩa cân pha lê kia mà so thì anh sẽ thấy người mà giờ đây tưởng là đẹp nhất thật ra chẳng đẹp là bao.
159	ROMEO I'll go along, no such sight to be shown, But to rejoice in splendor of mine own.	ROMEO - Được, tôi sẽ tới dự buổi dạ yến, không phải để nhìn ngắm người anh nói, nhưng để sung sướng trước vẻ diễm lệ của người mà tôi yêu.
160	<i>Exeunt</i>	Cùng vào
161	Act 1, Scene 3	CẢNH III Trong nhà Capulet
162	<i>Enter LADY CAPULET and NURSE</i>	Capiulet phu nhân và nữ hầu ra
163	LADY CAPULET Nurse, where's my daughter? Call her forth to me.	CAPULET PHU NHÂN - Nay nữ hầu, tiểu thư đâu, gọi ra đây cho ta báo.
164	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 MẪU - Thật rõ ràng tôi đã báo cô ấy ra phu nhân gọi, gõ rằng như là tôi hãy còn đồng trinh... năm tôi 12 tuổi. Thế nào, con cừ non của vú đâu! Con cánh cam của vú đâu! Xin Chúa tha tội!... Thế nào em bé đâu, Juliet đâu?... Juliet ra
165	<i>Enter JULIET</i>	Juliet ra
166	JULIET How now, who calls?	JULIET - Cái gì thế? Ai gọi tôi thế?
167	NURSE Your mother.	NHỮ MẪU - Phu nhân gọi đấy.
168	JULIET Madam, I am here. What is your will?	JULIET - Thừa mẹ, con đây. Mẹ dạy gì ạ?
169	LADY CAPULET This is the matter.—Nurse, give leave awhile, We must talk in secret.—Nurse, come back again. I have remembered me. Thou's hear our counsel. Thou know'st my daughter's of a quite age.	CAPULET PHU NHÂN - Có chuyện này... Vú hãy lui cho ta nói chuyện riêng một lát... À thôi, vú cứ ở đây, ta đã nghĩ lại, vú cứ ở đây mà nghe câu chuyện. Vú biết là con ta đã đến tuổi...
170	NURSE Faith, I can tell her age unto an hour.	NHỮ MẪU - Thực đấy! Tôi nhớ tuổi cô ấy cả từng giờ.
171	LADY CAPULET She's not fourteen.	CAPULET PHU NHÂN - Con ta chưa đến mười bốn tuổi.
172	NURSE I'll lay fourteen of my teeth—and yet, to my teen be it spoken, I have but four—she is not fourteen. How long is it now to Lammastide?	NHỮ MẪU - Tôi xin cuộc ngay mười bốn cái răng của tôi - mặc dầu tôi chỉ còn có bốn chiếc thôi, khổ thân tôi! - là cô ấy chưa đến mười bốn tuổi. Còn bao lâu nữa thì tới ngày Hội Mùa nhỉ?
173	LADY CAPULET A fortnight and odd days.	CAPULET PHU NHÂN - Phải còn hơn nửa tháng nữa là ít.
174	NURSE Even or odd, of all days in the year, Come Lammas Eve at night shall she be fourteen. Susan and she—God rest all Christian souls!— Were of an age. Well, Susan is with God. She was too good for me. But, as I said, On Lammas Eve at night shall she be fourteen. That shall she. Marry, I remember it well. 'Tis since the earthquake now eleven years, And she was weaned—I never shall forget it— Of all the days of the year, upon that day. For I had then laid wormwood to my dug, Sitting in the sun under the dovehouse wall. My lord and you were then at Mantua.— Nay, I do bear a brain.—But, as I said, When it did taste the wormwood on the nipple Of my dug and felt it bitter, quite fool, To see it tetchy and fall out with the dug! "Shake!" quoth the dovehouse. 'Twas no need, I trow, To bid me trudge. And since that time it is eleven years, For then she could stand alone. Nay, by the rood, She could have run and waddled all about, For even the day before, she broke her brow.	NHỮ MẪU - Là ít, là nhiều, mặc dầu! Cứ biết là đến đêm hôm trước ngày Hội Mùa này là cô ấy mười bốn tuổi. Con cháu Xudan và cô ấy - cầu Chúa ban phúc cho mọi kẻ ngoan đạo - bằng tuổi nhau... Cháu Xudan thì về với Chúa rồi, tôi không có phúc giữ được cháu ở với tôi; nhưng dù sao cứ biết đến đêm hôm trước ngày Hội Mùa là cô ấy mười bốn tuổi, đúng là thế rồi. Tôi nhớ rõ lắm. Từ cái ngày động đất đến nay là mười một năm rồi. Và đúng cái hôm ấy là cô cai sữa, tôi quên làm sao được. Ngày nào chẳng cai lại cai đúng ngay cái ngày hôm ấy. Tôi đã bôi chất đắng vào đầu vú, và ngồi ngoài nắng dựa lưng vào chuồng chim. Hôm ấy tưởng công và phu nhân đi Mantua... Chà! Trí nhớ của tôi tốt thật... Ấy thế mà khi ngâm vào mồm thấy đắng là cái cô mình xinh xinh cẩu ngay lên với cái đầu vú. Cái chuồng chim lúc ấy rung chuyển cả lên, chẳng phải ai bảo tôi cũng chạy cho nhanh... Thế mà đã mười một năm rồi đấy. Mà dạo ấy cô đã chơi một mình được rồi. Lay Chúa! Cô chạy chững chạy khắp đó đây rồi ấy chứ lại! Ngày hôm trước cái hôm đó, cô ngã bươu cả trán. Bố cháu - cầu Chúa phù hộ cho vong hồn bố cháu, con người thật là vui tính! - bố cháu mới đỡ cô dậy vào báo: Úi chà, ngã sấp à?

	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, Wilt 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.”	Lớn khôn rồi thì ngã ngựa nhé, phải không Juliet! Thế mà, lạy Đức Bà, con bé nín bật rồi trả lời ngay rằng: Ừ đây! Đây, phu nhân xem, đùa thế mà bây giờ hóa thật! Tôi mà có sống đến nghìn năm cũng chẳng bao giờ quên được. Phải không, Juliet! Bỏ cháu nó bảo thế là cái cô mình xinh xinh nín bật rồi trả lời ngay: Ừ đây!
175	LADY CAPULET Enough of this. I pray thee, hold thy peace.	CAPULET PHU NHÂN - Thôi đủ rồi, vú im đi cho.
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’st upon thy face? Thou wilt fall backward when thou comest to age. Wilt thou not, Jule?” It stinted and said “ay.”	NHỮ MẪU - Thừa phu nhân, vâng. Nhưng cứ nghĩ đến lúc cô ấy nín bật rồi trả lời bỏ cháu: Ừ đây! là tôi không nhịn cười được. Mà cái lúc ấy, trán đã bươu lên bằng quả cật gà. Gớm, ngã một cái ra dáng, khóc nức khóc nỡ!... Ừ chà, ngã sắp à, bao giờ lớn khôn rồi thì ngã ngựa nhé, phải không, Juliet? Bỏ cháu nó bảo thế một cái là con bé im bật và trả lời ngay: Ừ đây!
177	JULIET And stint thou too, I pray thee, Nurse, say I.	JULIET - Thôi, u ơi, tôi cũng xin u im đi cho.
178	NURSE Peace, I have done. God mark thee to his grace! Thou wast the prettiest babe that e’er I nursed. An I might live to see thee married once, I have my wish.	NHỮ MẪU - Ừ, thì thôi, im. Cầu Chúa phù hộ cho em. Em là đứa bé xinh nhất mà u đã nuôi từ trước đến nay. U mà sống được để thấy em lấy chồng thì thật là hả dạ.
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?	CAPULET PHU NHÂN - Thì ta đang định nói về việc chồng con của nó đây... Juliet con, chuyện hôn nhân con nghĩ thế nào?
180	JULIET It is an honor that I dream not of.	JULIET - Thừa mẹ, con chưa dám nghĩ đến vinh hạnh đó.
181	NURSE An honor! Were not I thine only nurse, I would say thou hadst sucked wisdom from thy teat.	NHỮ MẪU - Vinh hạnh!... Nếu không chỉ có mình u là vú nuôi em thôi thì u đã tưởng em bú được sữa người khôn rồi đó!
182	LADY CAPULET Well, think of marriage now. Younger than you Here in Verona, ladies of esteem Are made already mothers. By my count, I was your mother much upon these years That you are now a maid. Thus then in brief: The valiant Paris seeks you for his love.	CAPULET PHU NHÂN - Con ơi, bây giờ là lúc phải nghĩ đến chuyện nhân duyên rồi. Nhiều người còn ít tuổi hơn con, ở ngay thành Vêrôna này, mà toàn là những người được trọng vọng cả, cũng đã tay bồng tay mang. Tính ra thì bằng trắc tuổi con bây giờ mẹ đã sinh con rồi, vậy mà con thì vẫn còn là con gái. Thôi để mẹ nói vắn tắt cho con hay: Chàng Parit tài năng muốn hỏi con làm vợ đấy.
183	NURSE A man, young lady! Lady, such a man As all the world. Why, he’s a man of wax.	NHỮ MẪU - Tiều thư ơi, người này mới thật!... Ừ chào, để chừng cả thế gian này... Chà, con người cứ như là sáp nặn ấy!
184	LADY CAPULET Verona’s summer hath not such a flower.	CAPULET PHU NHÂN - Mùa hạ ở Vêrôna cũng chẳng có bông hoa nào bằng.
185	NURSE Nay, he’s a flower. In faith, a very flower.	NHỮ MẪU - Vâng, đẹp như hoa thật đấy!
186	LADY CAPULET What say you? Can you love the gentleman? This night you shall behold him at our feast. Read o’er 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.	CAPULET PHU NHÂN - Con nghĩ sao? Con liệu có ưng chàng quý tộc này không? Tối nay, con sẽ thấy chàng ở buổi dạ yến nhà ta. Con hãy ngắm nhìn dung mạo của chàng Parit trẻ tuổi như nhìn vào trang sách quý, con sẽ thấy vẻ thanh tao hiện ra dưới nét bút tuyệt trần. Con hãy nhìn kỹ từng nét cân đối của chàng, nét nọ như làm tăng vẻ đẹp của nét kia. Và nếu trên trang sách đó còn nét nào chưa rõ, thì như lời chú ghi bên lề sách, đôi mắt chàng sẽ làm sáng tỏ. Chàng chưa từng gắn bó với một ai, chàng như một tập tình ca quý giá chỉ cần một tấm bìa bọc lại là nên thiên tuyệt tác! Chàng như cá kia cần vẫy vùng nơi biển cả, và nếu vẻ đẹp bên trong lại được thêm vẻ đẹp bên ngoài áp ù thì thật là cảnh tuyệt vời. Quyển sách cũng được dụphần vinh hạnh dưới mắt bao người, khi cái móc gài bằng vàng của nó được ôm ấp những áng văn chương cũng quý giá như vàng. Kết duyên cùng chàng, con được chung hưởng mọi kho tàng quý báu của chàng, mà riêng phần con chẳng thiệt thòi sút kém gì.
187	NURSE	NHỮ MAU - Sút à? Gái phải hơi giai có phình ra thì có.

	No less? Nay, bigger. Women grow by men.	
188	LADY CAPULET Speak briefly. Can you like of Paris, love?	CAPIULET PHU NHÂN - Hãy nói vắn tắt cho mẹ nghe, con có đáp lại mối tình của Parit không?
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.	JULIET - Con sẽ để ý ngắm nhìn chàng để quý mến chàng, nếu ngắm nhìn nhau có thể khiến người ta quý mến nhau. Nhưng tầm mắt con cũng như mũi tên, mẹ ung cho sức nó được bay tới đâu thì nó cắm sâu tới đó thôi.
190	<i>Enter</i> PETER	Một gia nhân ra
191	PETER 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.	GIA NHÂN - Thưa phu nhân, các quý khách đã đến, tiệc đã dọn. Mọi người đang hỏi phu nhân, đang chờ tiêuthư ra, còn nhũ mẫu thì trong bếp người ta đang nguyên rủa. Ai cũng bận tới cả mắt lại. Tôi phải ra hầu đây. Xin mời phu nhân ra ngay cho.
192	LADY CAPULET We follow thee.—Juliet, the county stays	CAPIULET PHU NHÂN - Chúng ta ra ngay đây. Juliet con, bá tước đang đợi.
193	NURSE Go, girl, seek happy nights to happy days.	NHŨ MẪU - Đi đi em. Đi tìm lấy những đêm vui để thêm vào chuỗi ngày vui của em.
194	<i>Exeunt</i>	Cùng vào
195	Act 1, Scene 4	CANHIV Ngoài phố
196	<i>Enter</i> ROMEO, MERCUTIO, BENVOLIO , with five or six other MASKERS and TORCHBEARERS	Rômêô, Mokiuxiô, Benvôliô, năm sáu người đeo mặt nạ, một số người mang đuốc và một số nhạc công ra.
197	ROMEO What, shall this speech be spoke for our excuse? Or shall we on without apology?	RÔMÊÔ - Thế nào, có phải dài dòng xin lỗi rồi hãy vào, hay cứ vào tự nhiên thôi?
198	BENVOLIO The date is out of such prolixity. We'll have no Cupid hoodwinked with a scarf, Bearing a Tartar's painted bow of lath, Scaring the ladies like a crowkeeper, Nor no 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.	BENVÔLIÔ - Những lời lẽ tràng giang đại hải bây giờ quá thời rồi. Chẳng ai còn chuồng cái lối giả trang thần Kiupit, mắt bịt khăn, tay cầm cung quét sơn sắc sỡ kiểu Tácta để dọa các bà các cô như bù nhìn xưa chim nữa. Chẳng cần phải có một bài giáo đầu học thuộc lòng, vừa đọc vừa phải có người nhắc, để dọn đường vào. Cứ để tuy họ đánh giá chúng ta thế nào mặc ý, ta nhảy vãi điệu cho họ xem rồi cáo thoái thôi.
199	ROMEO Give me a torch. I am not for this ambling. Being but heavy, I will bear the light.	RÔMÊÔ - Đưa cho ta một bó đuốc đây. Ta chẳng nhảy nhót gì cả. Lòng ta âm u thế này, để ta cầm đuốc sáng.
200	MERCUTIO Nay, gentle Romeo, we must have you dance.	MÔKIUXIÔ - Chàng Rômêô hào hoa phong nhã phải khiêu vũ chứ!
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.	RÔMÊÔ - Không, anh ạ. Đôi giày khiêu vũ của anh nhẹ như bấc, còn lòng tôi nặng như chì, nó kéo tôi xuống không sao mà nhích bước được.
202	MERCUTIO You are a lover. Borrow Cupid's wings And soar with them above a common bound.	MÔKIUXIÔ - Anh đang say đắm vì tình. Vậy anh hãy mượn thần Ái tình đôi cánh mà tung bay ra khỏi cõi phạm tục.
203	ROMEO I am too sore enpiercèd 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.	RÔMÊÔ - Tôi đã bị trọng thương vì mũi tên của Kiupit rồi, còn mượn đôi cánh nhẹ của hân mà bay sao được. Số mệnh đã buộc tôi không thể tránh được cảnh khổ nào. Gánh nặng của Ái tình đè lên tôi nặng trĩu.
204	MERCUTIO And to sink in it, should you burthen love— Too great oppression for a tender thing.	MÔKIUXIÔ - Thế thì anh cứ đề lên Ái tình là hân thua chứa gì: hân dịu dàng thế ắt chẳng chịu nổi sự đè né này đâu!
205	ROMEO Is love a tender thing? It is too rough, Too rude, too boisterous, and it pricks like thorn.	RÔMÊÔ - Ái tình mà dịu dàng ư? Hân thô lỗ, tàn nhẫn, hung bạo, hân xuyên vào thịt như chông gai.
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? Here are the beetle brows shall blush for me.	MÔKIUXIÔ - Nếu Ái tình thô bạo với anh thì anh cũng thô bạo trở lại với hân. Hân xuyên vào anh thì anh cứ chọc vào hân. Cứ thế là anh sẽ thắng Ái tình. Bảo gia nhân. Đưa ta một cái mặt nạ đây, đeo mặt nạ. Mặt nạ lại phủ lên mặt nạ. Giờ thì mặc cho những con mắt tò mò muốn dòm ngó những nét xấu xí của ta! Đã có đôi lông mày sâu róm này nó xấu hổ hộ ta.
207	BENVOLIO Come, knock and enter. And no sooner in But every man betake him to his legs.	BENVÔLIÔ - Thôi, ta gõ cửa mà vào. Vào trong nhà là khiêu vũ luôn.
208	ROMEO A torch for me. Let wantons light of heart Tickle the senseless rushes with their heels. For I am proverbed with a grandsire phrase,	RÔMÊÔ - Đưa đuốc đây cho ta. Cứ để cho các anh chàng mê chơi vô tâm nhảy nhót trên những bộ chiếu vô tình. Về phần ta, ta sẽ theo câu nói của cổ nhân mà cầm đuốc đứng nhìn... Buổi dạ yến tưng bừng thế này mà lòng ta

	I'll be a candle holder, and look on. The game was ne'er so fair, and I am done.	xám ngắt.
209	MERCUTIO Tut, dun's the mouse, the constable's own word. If thou art dun, we'll draw thee from the mire, Or—save your reverence—love, wherein thou stick'st Up to the ears. Come, we burn daylight, ho!	MOKIUXIÔ - Chà, ban đêm thì ai chả xám. Nếu anh xám thế thì chúng tôi sẽ lôi anh ra khỏi - xin anh thứ lỗi -cái vũng bùn ái tình đen sì này mà anh đã ngã vào ngập đến mang tai... Thôi, nhanh lên, phí phạm cả ánh sáng ban ngày...
210	ROMEO Nay, that's not so.	RÔMÊÔ - Ban ngày là thế nào?
211	MERCUTIO I mean, sir, in delay. We waste our lights in vain, like lights by day. Take our good meaning, for our judgment sits Five times in that ere once in our fine wits.	MOKIUXIÔ - Nghĩa là cứ chần chừ thế này thì đuốc đốt mất toi, như đốt đèn ban ngày vậy... Cứ nên hiểu lấy ý thôi, vì trong bụng có năm phần khôn ngoan tôi chỉ nói ra có một.
212	ROMEO And we mean well in going to this mask, But 'tis no wit to go.	RÔMÊÔ - Đi làm cái trò đeo mặt nạ này, chúng ta có khôn nhưng thật chẳng ngoan tí nào.
213	MERCUTIO Why, may one ask?	MOKIUXIÔ - Sao vậy?
214	ROMEO I dreamt a dream tonight.	RÔMÊÔ - Đêm qua tôi vừa nằm mơ.
215	MERCUTIO And so did I.	MOKIUXIÔ - Tôi cũng vậy.
216	ROMEO Well, what was yours?	RÔMÊÔ - Thế anh mơ thấy gì?
217	MERCUTIO That dreamers often lie.	MOKIUXIÔ - Mơ thấy những anh mơ ngủ thường hay nói chuyện tầm phào.
218	ROMEO In bed asleep while they do dream things true.	RÔMÊÔ - Trên giường ngủ, họ mê chuyện thực cả đấy.
219	MERCUTIO Oh, then, I see Queen Mab hath been with you.	
220	BENVOLIO Queen Mab, what's she	
221	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 atomi Over men's noses as they lie asleep. Her wagon spokes made of long spinners' legs, The cover of the wings of grasshoppers, Her traces of the smallest spider's web, Her collars of the moonshine's watery beams, Her whip of cricket's bone, the lash of film, Her wagoner a small gray-coated gnat, Not half so big as a round little worm Pricked from the lazy finger of a maid. Her chariot is an empty hazelnut Made by the joiner squirrel or old grub, Time out o' mind the fairies' coachmakers. And in this state she gallops night by night Through lovers' brains, and then they dream of love; On courtiers' knees, that dream on curtsies straight; O'er lawyers' fingers, who straight dream on fees; O'er ladies' lips, who straight on kisses dream, Which oft the angry Mab with blisters plagues, Because their breaths with sweetmeats tainted are. Sometime she gallops o'er a courtier's nose, And then dreams he of smelling out a suit. And sometime comes she with a tithe-pig's tail Tickling a parson's nose as he lies asleep, Then he dreams of another benefice. Sometime she driveth o'er a soldier's neck, And then dreams he of cutting foreign throats, Of breaches, ambuscadoes, Spanish blades, Of healths five fathom deep, and then anon Drums in his ear, at which he starts and wakes, And being thus frighted swears a prayer or two And sleeps again. This is that very Mab That plaits the manes of horses in the night And bakes the elflocks in foul sluttish hairs, Which once untangled, much misfortune bodes. This is the hag, when maids lie on their backs, That presses them and learns them first to bear, Making them women of good carriage.	MOKIUXIÔ - À, thế thì đúng là Vương mẫu Mabơ đã đến thăm anh. Vương mẫu là bà tiên đỡ đẻ trong số các nàng tiên. Người Vương mẫu nhỏ bé như một viên mã não trên ngón tay một vị trưởng quan. Người đi một cỗ xe do những anh lùn bé tí kéo, lướt trên sống mũi những kẻ ngủ mê. Thân xe làm bằng vỏ hạt dẻ, do chú thợ mộc Sóc hoặc một chú côn trùng nào đó nạo rỗng; từ thượng cổ đến giờ, chúng vẫn là thợ đóng xe cho các nàng tiên. Nan hoa bánh xe làm bằng chân nhện, mũi xe bằng cánh cào cào, dây cương bằng tơ nhện, dây thắng bằng tơ trắng. Roi ngựa làm bằng xương dẻ, buộc phát phơ một sợi tơ mảnh. Xà ịch là một chú muỗi mắt mặc áo xám, chỉ bé bằng nửa con sâu tí tí khêu được ở đầu ngón tay một cô gái lười. Cứ thế, đêm này qua đêm khác, Vương mẫu lướt đi, lướt qua trí não các cặp tình nhân là họ mơ thấy ái tình, lướt trên đầu gối bọn triều thần là chúng mơ thấy công lưng uốn gối, lướt trên ngón tay các luật sư là họ mơ thấy tiền thù lao, lướt trên môi các vị phụ nhân là họ mơ thấy hôn hít yêu đương. Nhưng nhiều khi hơi thở của họ quá nồng hương kẹo bánh thì bà Mabơ nổi giận khiến họ mụn nhọt khắp người. Có khi Vương mẫu phóng xe qua mũi một anh nịnh thần, thế là hần mơ thấy đánh hơi được một việc xin xỏ béo bờ. Có khi bà lấy đuôi một con lợn nộ thuế cho Nhà Thờ cù vào mũi một cha đạo đang ngủ say, thế là ngài mongay thấy được hưởng thêm một lộc vị nữa; có khi xe bà phi trên cổ một chiến binh, thế là anh này mơ thấy đâm chém kẻ thù, xung sát, phục kích, thấy gươm bén rền rền tận Tây Ban Nha, thấy những cốc rượu sâu hàng năm sai tay; rồi bà lại gõ trống bên tai anh khiến anh giật mình choàng dậy, hoảng hốt lâm râm vài câu cầu nguyện rồi lại nằm vật xuống ngủ. Cũng chính bà Mabơ này đêm đêm thường tết bờm ngựa lại và buộc những mớ tóc bấn thiêu hôi hám thành những nút ma, ai gỡ ra là bị rui ro ngay. Chính cái bà quý quái này, khi thấy các cô gái nằm ngửa, thường đề lên họ cho họ quen chịu nặng và trở thành những tay lão luyện...Chính bà ấy...

	This is she—	
222	ROMEO Peace, peace, Mercutio, peace! Thou talk'st of nothing.	RÔMÊÔ - Thôi, thôi anh Mokiuxiô ơi! Anh chỉ nói những chuyện vắn vớ!
223	MERCUTIO True, I talk of dreams, Which are the children of an idle brain, Begot of nothing but vain fantasy, Which is as thin of substance as the air And more inconstant than the wind, who woos Even now the frozen bosom of the north, And, being angered, puffs away from thence, Turning his face to the dew-dropping south.	MOKIUXIÔ - Đứng, tôi nói về những giấc mơ, những đứa con của một bộ óc nhàn rỗi, sinh ra do trí tưởng tượng không đâu, một thứ trí tưởng tượng loãng như không khí và hay thay đổi như ngọn gió kia, lúc này thì vuốt ve bộ ngực lạnh giá của phương Bắc, nhưng lát nữa lại thờ phào giận dỗi quay mặt về phương Nam ẩm ướt hơi sương.
224	BENVOLIO This wind you talk of, blows us from ourselves. Supper is done, and we shall come too late.	BENVÔLIÔ - Trận gió của anh lôi chúng ta đi xa quá: người ta đã xong tiệc rồi, ta đến sẽ quá trễ.
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 he that hath the steerage of my course, Direct my sail. On, lusty gentlemen.	RÔMÊÔ - Tôi thì lại e rằng chúng ta đến quá sớm, vì tôi linh cảm rằng một định mệnh nào đây, mà hiện nay còn treo lơ lửng trên các vì sao, sẽ lấy đêm vui này làm màn đầu cho một tấn thảm kịch; và đến màn chót thì cái số kiếp chẳng ra gì ứ áp trong lồng ngực tôi đây cũng sẽ sớm tàn. Nhưng thôi, cũng tùy ở Đấng tối cao chỉ neo giương buồm!... Các bạn vui chơi ơ, ta tiến thôi.
226	BENVOLIO Strike, drum.	BENVÔLIÔ - Nổi trống lên nào!
227	<i>March about the stage and exeunt</i>	Cùng vào
228	Act 1, Scene 5	CẢNH Trong nhà họ Capiulet
229	<i>PETER and other SERVINGMEN come forth with napkins</i>	Các nhạc công đứng đợi. Một số gia nhân ra
230	PETER Where's Potpan, that he helps not to take away? He shift a trencher? He scrape a trencher!	GIA NHÂN I - Cái thằng Pôtpan đâu, không giúp ta dọn dẹp một tí? Bộ cái thằng ấy mà không thêm dọn bàn chắt! Bộ cái thằng ấy mà không thêm rửa đĩa chắt!
231	FIRST SERVINGMAN When good manners shall lie all in one or two men's hands, and they unwashed too, 'tis a foul thing.	GIA NHÂN II - Phép tắc lịch sự đem giao phó cho một hai người mà lại vào loại tay chân nhem nhuốc thì hay hơn gì!
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!	GIA NHÂN I - Dọn những cái ghế đầu này đi! Nhắc cái tủ bát này ra! Và coi chừng bát vàng đĩa bạc đấy... bảo bạn - Này, thủ cho tớ một cái bánh hạnh nhân nhé, và nếu đấng ấy quý tớ thì bảo hộ anh canh công cho hai nàng Xudan Graixtôn và Neli vào... Antôni đâu! Pôtpan đâu!
233	SECOND SERVINGMAN Ay, boy, ready.	GIA NHÂN III - Có đây!
234	PETER You are looked for and called for, asked for and sought for, in the great chamber.	GIA NHÂN I - Người ta đòi, người ta gọi, người ta hỏi, người ta tìm ở trong phòng lớn kia kia!
235	FIRST SERVINGMAN We cannot be here and there too. Cheerly, boys. Be brisk awhile, and the longer liver take all.	GIA NHÂN IV - Chỗ này cũng gọi, chỗ kia đòi thì làm thế nào!... Nhanh lên các cậu, nhanh tay nhanh chân lên một tí... Vui xuân kéo hết xuân đi!
236	<i>Exeunt PETER and SERVINGMEN</i>	Cùng vào
237	<i>Enter CAPULET with CAPULET'S COUSIN, TYBALT, LADY CAPULET, JULIET, and others of the house, meeting ROMEO, BENVOLIO, MERCUTIO, and other GUESTS and MASKERS</i>	Capiulet ra, theo sau là khách khứa, có cả Tibân, Juliet, Nhữ mẫu; sau cùng là Rômêô, cái trang làm người hành hương, và các bạn, tất cả đều đeo mặt nạ.
238	CAPULET Welcome, gentlemen! Ladies that have their toes Ah, my mistresses! Which of you all Unplagued 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. <i>(music plays and they dance)</i> A hall, a hall, give room!—And foot it, girls.— More light, you knaves! And turn the tables up, And quench the fire. The room is grown too hot.— Ah, sirrah, this unlooked-for sport comes well.— Nay, sit, nay, sit, good cousin Capulet, For you and I are past our dancing days.	CAPULET - Chào chư vị! Phen này thì mấy tiểu thư mà ngón chân không bị chai sẽ thử sức với các vị! Nào các cô, cô nào từ chối không khiêu vũ? Cô nào còn ông ẹo không chịu ra nhảy thì đúng là có chai chân nhé! Lão nói có đúng không? Nói với bọn người mới đến - Chào chư vị! Có một thời lão cũng đã đeo mặt nạ, cũng đã thủ thi bên tai người đẹp những lời êm ái ngọt ngào, nhưng cái thời ấy đã qua rồi, qua rồi... nói với khách nữa mới đến - Chào chư vị! Nhạc công đâu, tấu nhạc đi! Dọn chỗ đi để khiêu vũ! Nào các cô, nhảy đi! Nhạc nổi, mọi người khiêu vũ Bảo gia nhân - Thắp thêm đèn lên, chúng bay. Dọn bàn đi, dập tắt lò sưởi đi, trong phòng nóng quá rồi. Thênào, chú mình, tình cờ khiêu vũ thể này cũng thú đấy chứ nhỉ? Mời ông ngồi, ông Capiulet. Ông và tôi thì qua cái thời nhảy với nhót rồi. Cái lần cuối cùng chúng mình

	How long is 't now since last yourself and I Were in a mask?	đeo mặt nạ khiêu vũ là cách đây bao năm rồi nhỉ?
239	CAPULETS' COUSIN By'r Lady, thirty years.	CAPULET II - Lạy Đức Bà, ba mươi năm rồi.
240	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 - Ông ơi, làm gì đến, làm gì đến. Điệp đó là ăn cưới Luxenxiô. Lễ Thánh linh giáng lâm có đến nhanh chẳng nữa cũng chỉ mới là hai mươi năm năm. Mà dạo đó chúng ta đeo mặt nạ đấy thôi.
241	CAPULET'S COUSIN 'Tis more, 'tis more. His son is elder, sir. His son is thirty.	CAPULET II - Lâu hơn chứ. Lâu hơn. Con hấn còn nhiều tuổi hơn. Con hấn đã ba mươi rồi còn gì.
242	CAPULET Will you tell me that? His son was but a ward two years ago.	CAPULET I - Làm gì đến! Con hấn cách đây hai năm còn chưa thành niên.
243	ROMEO (to a SERVINGMAN) What lady is that which doth enrich the hand Of yonder knight?	RÔMÊÔ, hỏi gia nhân - Tiểu thư nào kia đang làm lộng lẫy bàn tay người khiêu vũ với nàng?
244	SERVINGMAN I know not, sir.	GIA NHÂN - Thưa công tử, tôi không biết.
245	ROMEO Oh, she doth teach the torches to burn bright! It seems she hangs upon the cheek of night Like a rich jewel in an Ethiop's ear, Beauty too rich for use, for earth too dear. So shows a snowy dove trooping with crows As yonder lady o'er her fellows shows. The measure done, I'll watch her place of stand, And, touching hers, make blessed my rude hand. Did my heart love till now? Forswear it, sight! For I ne'er saw true beauty till this night.	RÔMÊÔ - Chao ôi, thật là nàng dạy cho những bó đuốc như thế nào mới là chói sáng! Nàng lộng lẫy trên gò má của nàng Đêm, khác nào viên ngọc quý óng ánh bên tai một thiếu nữ xứ Êtiôpi! Báu vật này, ai có thể chiếm được làm của riêng! Về tuyệt thế kia, sao cỏi trần lại có? Nàng ở giữa đám phụ nữ này như bồ câu trắng ở giữa đàn quạ. Khi bản đàn này dứt, ta sẽ tìm đến chỗ nàng để bàn tay phạm tục này được điểm phúc nắm tay người đẹp. Tim ta tới nay đã yêu ai chưa nhỉ? Không, không, hồi đôi mắt ta ơi, hãy nói là chưa đi! Vì chỉ tới đêm nay ta mới được thấy một con người thật là tuyệt sắc!
246	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.	TIBÂN - Giọng này nghe đúng là giọng một thằng Montaghiu. Bảo gia nhân - Mì đi lấy cho ta thanh kiếm.Gỡm thật, quân khốn kiếp dám đeo mặt nạ phường hề tới đây nhạo báng ngày lễ trang nghiêm của nhà ta.Vì danh dự của họ nhà, cho thằng này về âm phủ cũng chẳng mắc tội gì với Chúa!
247	CAPULET Why, how now, kinsman? Wherefore storm you so?	CAPULET, tới gần - Cái gì thế cháu? Việc gì khiến cháu giận dữ thế?
248	TYBALT Uncle, this is a Montague, our foe, A villain that is hither come in spite To scorn at our solemnity this night.	TIBÂN - Thưa chú, kia là một thằng Montaghiu, một tên tù thù của chúng ta, một tên khốn kiếp dám nghe ngang láo xược đến đây nhạo báng lễ tôn nghiêm của họ nhà ta.
249	CAPULET Young Romeo is it?	CAPULET - Ta trông như Rômêô, có phải không?
250	TYBALT 'Tis he, that villain Romeo.	TIBÂN - Đích là thằng khốn Rômêô đó!
251	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.	CAPULET - Cháu hãy bình tĩnh, để mặc nó. Nó đi đứng đàng hoàng lịch sự lắm. Mà nói thực, thành Vêrôna này cũng tự hào vì có một chàng thanh niên công tử đức hạnh và mực thước như nó. Cho ta tất cả của cải trong thành Vêrôna này ta cũng không muốn xảy ra trong nhà ta điều gì xúc phạm tới danh dự nó. Vậy cháu hãy nhẫn nại, đừng để ý đến nó nữa. Ý ta như vậy đó. Nếu cháu tôn trọng ý ta thì hãy tươi tinh lên, hãy bỏ cái bộ mặt hùng hổ kia đi; trong một buổi dạ hội, cái bộ mặt ấy thật chẳng thích hợp.
252	TYBALT It fits when such a villain is a guest. I'll not endure him.	TIBÂN - Bộ mặt ấy thích hợp lắm nếu có thằng khốn ấy là khách. Tôi quyết không để cho nó yên.
253	CAPULET He shall be endured. What, Goodman boy! I say, he shall. Go to. Am I the master here, or you? Go to. You'll not endure him! God shall mend my soul, You'll make a mutiny among my guests. You will set cock-a-whoop. You'll be the man!	CAPULET - Anh phải để cho nó yên! Anh nghe chưa, hờ anh chưa ráo máu đầu kia! Tôi đã bảo anh phải để cho nó yên. Thế nào, tôi là chủ ở đây, hay anh? Thế nào, anh không thể để cho nó yên à? Xin Chúa cứu vớt linh hồn tôi! Anh định gây náo loạn giữa khách khứa của tôi hả? Anh định giương vẫy giương cánh, anh định làm ra ta đây kẻ giờ phải không?
254	TYBALT Why, uncle, 'tis a shame.	TIBÂN - Nhưng, thưa chú, thật là một điều sỉ nhục.

255	CAPULET Go to, go to. You are a saucy boy. Is 't so, indeed? This trick may opportunity to scathe you, I know what. You must contrary me. Marry, 'tis time.— Well said, my hearts!—You are a princely, go. Be quiet, or—More light, more light!—For shame! I'll make you quiet.—What, cheerly, my hearts!	CAPIULET - Thôi đi, thôi đi, anh là thằng láo. A, anh định làm thế phải không? Anh liệu hồn, đừng có giờ trở ra mà tôi sẽ cho anh biết tay. Phải, anh làm trái được ý tôi thì anh mới thích! Hừ, thật là đúng lúc!... Nói với khách đương khiêu vũ - Tốt lắm, các cô các cậu! Nói với Tibân - Anh là đồ láo... Anh mà giờ trở thì có mà...Bao gia nhân - Đèn dóm thêm vào chúng bay! Bao Tibân - Tôi sẽ bắt anh phải yên... Bao khách - Nào, vui lên nào, các cô các cậu!
256	<i>Music plays again, and the quests dance</i>	
257	TYBALT Patience perforce 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.	TIBÂN - Lừa giận ngùn ngụt mà phải nhẫn nại chịu đựng, khiến ta rung chuyển cả thịt da. Ta đành rút lui vậy. Việc thẳng khốn này vác mặt đến đây, đêm nay tưởng là thú vị, nhưng rồi sẽ đưa đến những hậu quả chua cay.
258	<i>Exit TYBALT</i>	Tibân vào
259	ROMEO (taking JULIET's hand) If I profane with my unworhiest 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.	RÔMÊÔ, cầm tay Juliet - Nếu tay hèn này đã xúc phạm đến báu vật linh thiêng thì tôi xin chịu một hình phạt êm êm: đôi môi tôi như hai kẻ hành hương rụt rè xin sẵn sàng xoa vết bàn tay thô bạo kia bằng một cái hôn triu mến.
260	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 palmers' kiss.	JULIET - Hỡi kẻ hành hương lương hảo, người quá khắt nghiệt với bàn tay của người. Bàn tay này làm thế chi là để tỏ lòng sùng đạo thành kính thôi! Kẻ hành hương có thể nắm tay các nữ thánh. Tay cầm tay, đó là cái hôn của người hành hương.
261	ROMEO Have not saints lips, and holy palmers too?	RÔMÊÔ - Thế các nữ thánh chẳng có môi đó sao? Và các người hành hương nữa?
262	JULIET Ay, pilgrim, lips that they must use in prayer.	JULIET - Có, có môi để tụng kinh cầu Chúa.
263	ROMEO O, then, dear saint, let lips do what hands do. They pray; grant thou, lest faith turn to despair.	RÔMÊÔ - Ôi, nếu vậy thì, hỡi nữ thánh thân yêu, hãy cho phép môi làm công việc của tay. Chúng đang cầu xin đó. Nàng hãy ưng chuẩn đi, kéo đức tin lại biến thành nỗi tuyệt vọng.
264	JULIET Saints do not move, though grant for prayers' sake.	JULIET - Các nữ thánh thường đứng lặng, nhưng vẫn là ưng chuẩn.
265	ROMEO Then move not, while my prayer's effect I take. <i>Kisses her</i> Thus from my lips, by thine, my sin is purged.	RÔMÊÔ - Vậy thì xin nàng cứ đứng lặng, để tôi được hưởng kết quả của lời cầu xin. Hôn Juliet - Thế là đôi môi tôi đã được môi nàng gột sạch tội lỗi.
266	JULIET Then have my lips the sin that they have took.	JULIET - Như vậy tội lỗi lại sang môi tôi sao?
267	ROMEO Sin from thy lips? O trespass sweetly urged! Give me my sin again.	RÔMÊÔ - Tội lỗi từ môi tôi sang môi nàng! Lời trách mới đáng yêu sao! Vậy xin nàng hãy trả lại tôi tội lỗi ấy.
268	<i>They kiss again</i>	Lại hôn Juliet.
269	JULIET You kiss by th' book.	JULIET - Công từ hôn đúng phép sách dạy nài.
270	NURSE Madam, your mother craves a word with you.	NHỮ MẪU - Thưa tiểu thư, phu nhân muốn dạy điều gì.
271	<i>JULIET moves away</i>	Juliet đi.
272	ROMEO What is her mother?	RÔMÊÔ, hỏi nhũ mẫu - Mẹ nàng là ai vậy?
273	NURSE Marry, bachelor, Her mother is the lady of the house, And a good lady, and a 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 MẪU - Công tử ơi, mẹ nàng là bà chủ nhà này, một bậc mệnh phụ khôn ngoan và đức hạnh. Tôi là vú nuôi của con gái bà, tức là tiểu thư vừa tiếp chuyện công tử đó. Nay tôi báo công tử: chàng nào vớ được món này là lắm cái xứng xoàng lắm đấy nhé!
274	ROMEO (aside) Is she a Capulet? O dear account! My life is my foe's debt.	RÔMÊÔ - Nàng là người họ Capiulet sao? Ôi oan trái yêu quý, đời sống của ta nay nằm trong tay người thù.
275	BENVOLIO (to ROMEO) Away, begone. The sport is at the best.	BENVÔLIÔ - Thôi, ta đi thôi! Cái hay cái đẹp nhất đã thấy cả rồi.
276	ROMEO Ay, so I fear. The more is my unrest.	RÔMÊÔ - Có lẽ đúng thế đấy. Lòng tôi chỉ thêm ngổn ngang bối rối.
277	CAPULET Nay, gentlemen, prepare not to be gone. We have a trifling foolish banquet towards.— Is it e'en so? Why, then, I thank you all. I thank you, honest gentlemen. Good night.— More torches here!—Come on then, let's to bed.	CAPIULET - Thế nào, chư vị, đã vội về làm gì: chúng tôi đang sửa soạn bữa tiệc mọn khách cáo từ ra về -Chư vị nhất định về ư?... Thôi thế thì cảm ơn tất cả các vị... Tôi xin cảm ơn tất cả các quý vị, chúc các vị về ngủ yên giấc. Mang thêm đuốc lại đây chúng bay!... Thôi ta đi nghỉ thôi, gia nhân cầm đuốc

	Ah, sirrah, by my fay, it waxes late. I'll to my rest.	tiễn khách ra. Chà, khuya rồi đó, ta đi nằm đây.
278	<i>All but JULIET and NURSE move to exit</i>	Tất cả vào, trừ Juliet và nữ hầu
279	JULIET Come hither, Nurse. What is yond gentleman?	JULIET - Nữ hầu ơi, lại đây: ai đây kia nhi?
280	NURSE The son and heir of old Tiberio.	NHỮ MẪU - Đó là con trai nối dõi của ông già Tiberiô.
281	JULIET What's he that now is going out of door?	JULIET - Còn ai đang ra cửa kia?
282	NURSE Marry, that, I think, be young Petruchio.	NHỮ MẪU - Tôi trông như cậu Pêtruckiô ấy.
283	JULIET What's he that follows here, that would not dance?	JULIET - Còn ai đi sau kia, người không chịu khiêu vũ ấy mà?
284	NURSE I know not.	NHỮ MẪU - Tôi không biết.
285	JULIET Go ask his name.—If he be married. My grave is like to be my wedding bed.	JULIET - U thử đi hỏi xem. Nữ hầu đi - Nếu chàng đã có vợ rồi thì có lẽ nấm mộ kia sẽ là giường cưới của ta.
286	NURSE His name is Romeo, and a Montague, The only son of your great enemy.	NHỮ MẪU, trở lại - Tên người đó là Rômêô, họ nhà Montaghiu. Anh ta là con một của kẻ thù họ nhà ta.
287	JULIET (aside) My only love sprung from my only hate! Too early seen unknown, and known too late! Prodigious birth of love it is to me, That I must love a loathèd enemy.	JULIET - Một mối thù sinh một mối tình, Vội chi sớm gặp, biết đành muộn sao! Tình đầu trắc trở gian lao Hận thù mà hóa khát khao ân tình!
288	NURSE What's this? What's this?	NHỮ MẪU - Gì cơ? Cái gì cơ?
289	JULIET A rhyme I learned even now Of one I danced withal.	JULIET - À, đó là mấy câu thơ tôi vừa học được của một bạn khiêu vũ.
290	<i>One calls within "Juliet!"</i>	Có tiếng bên trong gọi Juliet
291	NURSE Anon, anon! Come, let's away. The strangers all are gone.	NHỮ MẪU - Vào đây, vào đây!... Thôi ta vào thôi, khách khứa về cả rồi.
292	<i>Exeunt</i>	Cùng vào
293	Act 2, Prologue	HỒI II
294	<i>Enter CHORUS</i>	Ban đồng ca ra
295	CHORUS Now old desire doth in his deathbed lie, And young affection gapes to be his heir. That fair for which love groaned for and would die With tender Juliet matched, is now not fair. Now Romeo is beloved and loves again, Alike bewitchèd by the charm of looks, But to his foe supposed he must complain, And she steal love's sweet bait from fearful hooks. Being held a foe, he may not have access To breathe such vows as lovers use to swear. And she as much in love, her means much less To meet her new beloved anywhere. But passion lends them power, time means, to meet, Tempering extremities with extreme sweet.	Tình cũ giờ nay đã tắt Say sưa duyên mới vừa nhen Người đẹp xưa khiến chàng mê mệt, héo hon Sánh với Juliet chẳng còn là người đẹp. Rômêô yêu, và được yêu tha thiết Đôi mắt cùng nhìn, đôi lòng cùng mãi miết. Nhưng tưởng đâu yêu đương gặp cừu hận Mùi ái ân pha trầm nổi ngậm ngùi Là người thù, chàng chẳng thể tới lui Đề hẹn biển thề non như tình nhân từ vạn cổ Nàng Juliet yêu đương trong đau khổ Gặp bạn tình, biết tìm đến nơi nao? Song tình yêu, thời gian, giúp họ vượt gian lao Qua khổ ái tới niềm vui ngây ngất.
296	<i>Exit</i>	Ban đồng ca vào
	Act 2, Scene 1	CẢNH I
297	<i>Enter ROMEO alone</i>	Một khoảng trống ven tường nhà Capiulet Rômêô ra
298	ROMEO Can I go forward when my heart is here? Turn back, dull earth, and find thy center out.	RÔMÊÔ - Chân bước đi sao nổi, khi con tim nằm lại nơi đây? Thôi hỡi cái xác nặng nề này, hãy quay trở lại mà tìm lấy linh hồn của mi.
299	<i>Moves away Enter BENVOLIO with MERCUTIO</i>	Chàng vượt tường nhảy vào trong - Benvôliô và Mokiuxiô ra.
300	BENVOLIO Romeo, my cousin Romeo! Romeo!	BENVÔLIÔ gọi - Rômêô! Anh Rômêô!
301	MERCUTIO He is wise, And, on my life, hath stol'n him home to bed.	MOKIUXIÔ - Anh chàng thế mà láu, tôi cuộc là hấn chuẩn về đi ngủ rồi.
302	BENVOLIO He ran this way and leapt this orchard wall. Call, good Mercutio.	BENVÔLIÔ - Hấn chạy ngã này, và đã vượt tường vào vườn rồi. Anh Mokiuxiô, anh gọi hấn đi.
303	MERCUTIO Nay, I'll conjure too! Romeo! Humours, madman, passion, lover! Appear thou in the likeness of a sigh!	MOKIUXIÔ - Tôi còn gọi hồn hấn lên ấy chứ! Rômêô! Con người hay thay đổi, con người điên rồ, con người yêu đương đắm say, con người si tình kia ơi! Hãy hiện hình lên thành một tiếng thở dài. Chỉ cần anh đọc lên một vần

	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 demesnes that there adjacent lie, That in thy likeness thou appear to us.	thơ là tôi vừa lòng rồi. Chỉ cần anh kêu lên một tiếng “than ôi!”, chỉ cần anh đọc lên một vãn “yêu đương”, “uyên ương” chỉ chi đó! Nào thử nói lên một lời êm ái với bà bạn tôi là thần Vệ nữ nào! Nào, thử gọi đùa một cái tên ba lon nào đó cho thằng con thừa tự mù dờ của bà ta là thằng Kiupit, thằng bé bắn tên giỏi đến nỗi khiến hoàng đế Cophetua chết mê chết mệt vì một cô gái ăn mày... Quái, không thấy hấn tỏ vẻ gì là nghe thấy, không thấy hấn ho he đùng đặng gì cả! Thằng khi chết toi rồi sao, phải gọi hồn hấn lên mới được. Ôi Rômêô, tôi xin lấy đôi mắt sáng, vùng trán cao, đôi môi thắm, cặp gót sen, ống chân thonthon, cặp đùi núng nính và mọi địa phận lân cận của ả Rôdalín mà khấn hồn anh lên. Xin anh hiện nguyên hình.
304	BENVOLIO An if he hear thee, thou wilt anger him.	BENVÔLIÔ - Hấn nghe thấy thì hấn giận đấy.
305	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.	MÔKIUXIÔ - Giận thế nào! Giả như tôi khấn cho hiện lên trong vòng phép màu của tình nhân hấn một con yêu quái nào lạ lùng rồi cứ để cho nó đứng sừng sững đấy cho tới khi cô ả đem bùa ra hạ được nó xuống thì hấn giận tôi mới có lý. Chứ đằng này tôi phù phép thằng thần lương thiện kia mà. Nhân danh tình nhân hấn, tôi chỉ phù phép cho độc một mình hấn lên thôi.
306	BENVOLIO Come, he hath hid himself among these trees, To be consorted with the humorous night. Blind is his love and best befits the dark.	BENVÔLIÔ - Thôi, hấn lần trốn trong đám cây kia để tìm bóng đêm hợp với tâm trạng hấn. Mỗi tình của hấn mù quáng, chỉ có đêm tối là hợp.
307	MERCUTIO 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?	MÔKIUXIÔ - Ái tình mà mù quáng, thì bắn trúng đích sao được... Chắc hiện giờ hấn đang ngồi dưới gốc lê để mơ màng tới những quả mà các cô gái khi cười một mình thường gọi là quả tuyết lê. Ôi Rômêô, ước gì nàng như quả mít trên cây và chàng thì là cọc nhọn nhè! Thôi chào anh Rômêô, tôi đi về giường ngủ đây, màn trời chiếu đất thế này lạnh quá, tôi xin chịu. Nào, chúng mình đi chứ?
308	BENVOLIO Go, then, for 'tis in vain To seek him here that means not to be found.	BENVÔLIÔ - Ừ, đi thôi. Hấn đã chẳng muốn cho ta thấy thì kiếm hấn làm gì?
309	<i>Exeunt</i>	Cùng vào
310	Act 2, Scene 2	CẢNH II Vườn nhà Capulet
311	ROMEO returns	Rômêô ra
312	ROMEO He jests at scars that never felt a wound. <i>(JULIET appears in a window above)</i> 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!	RÔMÊÔ - Kẽ chưa từng bị thương thì há sợ gì sẹo! Juliet xuất hiện trên cửa sổ Áy nhè nhẹ chứ nào! Ánh sáng nào vừa lóe trên cửa sổ kia? Đó, phương Đông đó, và nàng Juliet là mặt trời. Vùng đông đẹp tươi ời, hãy hiện ra đi, hãy giết chết ả Hằng Nga đồ kỵ, héo hon và nhợt nhạt vì đau buồn khi thấy kẻ hầu của ả lại đẹp hơn ả. À ghen với em thế thì em theo ả làm gì? Bộ cánh đồng cốt của ả xanh xao nhợt nhạt, chỉ hợp với những đồ ngu xuẩn, em hãy vứt nó đi... Ôi người mà ta sùng kính, người mà ta yêu đương! Ôi, giá nàng biết nhè!... Nàng đang nói... Không, nàng im lặng... Gì kia? Đôi mắt nàng như lên tiếng, và ta nóng lòng muốn đáp lại ánh mắt nàng... Ta liều quá, nàng có nói với ta đâu. Nguyên là hai ngôi sao đẹp nhất bầu trời có việc phải đi vắng, đã tha thiết nhờ mắt nàng lấp lánh chờ đến lúc sao về. Ừ, nếu mắt nàng lên thay cho sao, và sao xuống nằm dưới đôi mày kia thì sao nhè? Về rực rỡ của đôi gò má nàng sẽ làm cho các vì tinh tú nọ phải hổ ngươi, như vùng dương làm ánh đèn phải thẹn thùng; còn cặp mắt kia trên bầu trời sẽ rọi khắp khoảng không một làn ánh sáng tung bùng đến nỗi chim chóc sẽ lên tiếng hót vang vì tưởng là đêm đã tàn. Kia nàng tì má lên tay! Ước gì ta là chiếc bao tay nhè, để được mơn trớn má đào!
313	JULIET Ay me!	JULIET - Ôi chào!

314	ROMEO <i>(aside)</i> 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, upturnèd, 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.	RÔMÊÔ - Kia, nàng vừa lên tiếng! Hỡi nàng tiên lộng lẫy hãy nói nữa đi! Đêm nay trên đầu ta, nàng tỏa ánh hào quang như một sứ giả nhà trời có đôi cánh, đang cười những áng mây lười nhẽ lướt trên không trung, khiến kẻ trần tục phải cổ ngược đôi mắt thịt mà chiêm ngưỡng.
315	JULIET O Romeo, Romeo! Wherefore art thou Romeo? Deny thy father and refuse thy name. Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.	JULIET - Ôi Rômêô, hỡi Rômêô! Sao chàng lại mang tên đó nhỉ? Chàng hãy từ bỏ thân phụ đi, từ bỏ tên họ đi; hoặc không thì chàng hãy thề là chàng yêu em đi, em sẽ không còn là con cháu nhà Capiulet nữa.
316	ROMEO <i>(aside)</i> Shall I hear more, or shall I speak at this?	RÔMÊÔ, nói một mình - Ta cứ đứng nghe thêm nữa, hay nên lên tiếng nhỉ?
317	JULIET 'Tis but thy name that is my enemy. Thou art thyself, though not a Montague. What's Montague? It is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What's in a name? That which we call a rose By any other word would smell as sweet. So Romeo would, were he not Romeo called, Retain that dear perfection which he owes Without that title. Romeo, doff thy name, And for that name, which is no part of thee Take all myself.	JULIET - Chỉ có tên họ chàng là thù địch của em thôi. Nhưng nếu chàng không phải là người họ Montaghiu thì chàng cũng vẫn là chàng. Chàng ơi! Hãy mang tên họ nào khác đi! Thề nào là họ Montaghiu nhỉ? Cái tên đó đâu có phải là bàn tay, bàn chân, cánh tay, bộ mặt, một bộ phận nào của thân thể con người... Cái tên nào có nghĩa gì? Bông hồng kia, giá gọi bằng một tên khác, thì hương thơm cũng vẫn ngát ngào. Vậy nếu chàng Rômêô chẳng mang tên Rômêô nữa, thì mười phần chàng cũng vẫn vẹn mười... Rômêô chàng ơi, chàng hãy từ bỏ tên họ đi. Cái tên kia đâu có phải xương thịt của chàng, chàng hãy đổi nó lấy cả tâm thân em.
318	ROMEO I take thee at thy word. Call me but love, and I'll be new baptized. Henceforth I never will be Romeo.	RÔMÊÔ - Đúng là từ miệng nàng nói ra nhé! Chỉ cần được nàng gọi là người yêu là tôi xin tức thì nhận tên thánh mới; từ nay trở đi, tôi không muốn bao giờ là Rômêô nữa.
319	JULIET What man art thou that, thus bescreened in night, So stumblest on my counsel?	JULIET - Người là ai, mà nhờ đêm tối, chợt biết được điều tôi ấp ủ trong lòng vậy?
320	ROMEO By a name I know not how to tell thee who I am. My name, dear saint, is hateful to myself Because it is an enemy to thee. Had I it written, I would tear the word.	RÔMÊÔ - Tôi không biết xưng danh cùng nàng thế nào. Nàng tiên yêu quý của tôi ơi, tôi thù ghét cái tên của tôi, vì nó là kẻ thù của nàng. Nếu chính tay tôi đã viết tên đó, thì tôi xin xé nát nó ra.
321	JULIET My ears have not yet drunk a hundred words Of that tongue's uttering, yet I know the sound. Art thou not Romeo, and a Montague?	JULIET - Tai nghe chưa trọn một trăm chữ từ miệng đó nói ra mà đã nhận ra tiếng ai rồi. Chẳng phải chàng Rômêô, họ nhà Montaghiu đó ư?
322	ROMEO Neither, fair maid, if either thee dislike.	RÔMÊÔ - Hỡi nàng tiên kiều diễm, nếu nàng chẳng ưa tên họ đó, thì tôi chẳng phải Rômêô mà cũng chẳng thuộc họ Montaghiu.
323	JULIET How camest thou hither, tell me, and wherefore? The orchard walls are high and hard to climb, And the place death, considering who thou art, If any of my kinsmen find thee here.	JULIET - Chàng làm thế nào mà tới được chốn này? Và chàng tới làm gì? Tường vườn này cao, vượt qua thật khó. Và chàng thử nghĩ lại xem mình là ai? Nếu bị họ hàng nhà em bắt gặp nơi đây thì chàng khó long thoát chết.
324	ROMEO With love's light wings did I o'erperch these walls, For stony limits cannot hold love out, And what love can do, that dares love attempt. Therefore thy kinsmen are no stop to me.	RÔMÊÔ - Tôi vượt được tường này là nhờ đôi cánh của tình yêu; mấy bức tường đá ngăn sao được ái tình. Mà cái gì tình yêu dám làm là làm được. Người nhà nàng ngăn sao nổi tôi.
325	JULIET If they do see thee they will murder thee.	JULIET - Họ mà bắt gặp chàng thì họ giết chàng mất.
326	ROMEO Alack, there lies more peril in thine eye Than twenty of their swords. Look thou but sweet, And I am proof against their enmity.	RÔMÊÔ - Nàng ơi, ánh mắt kia còn nguy hiểm cho tôi hơn hai chục lưỡi kiếm của họ. Nàng hãy nhìn tôi với khoe mắt yêu thương là tôi chẳng ngại gì hằn thù của họ nữa.
327	JULIET I would not for the world they saw thee here.	JULIET - Em cầu mong cho họ đừng bắt gặp chàng nơi đây.
328	ROMEO I have night's cloak to hide me from their eyes, And but thou love me, let them find me here. My life were better ended by their hate Than death prorogued, wanting of thy love.	RÔMÊÔ - Đã có áo choàng của nàng Đêm che cho tôi khỏi bị họ nom thấy. Và chẳng, nếu chẳng được nàng đoái hoài thì thà cứ để họ bắt gặp. Thà để cho lòng căm thù của họ chấm dứt đời tôi còn hơn kéo dài kiếp sống mà thiếu tình nàng.
329	JULIET By whose direction found'st thou out this place?	JULIET - Ai đưa lối cho chàng tới đây?
330	ROMEO	RÔMÊÔ - Ái tình, ái tình đã xui tôi tìm kiếm. Ái

	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.	tình đã cho tôi lời khuyên, và tôi đã cho ái tình đôi mắt. Tôi chẳng phải là tay thủy thủ, nhưng giá nàng có ở nơi bờ biển xa xăm nhất, thì tôi cũng sẵn sàng liều mình vì báu vật.
331	JULIET Thou know'st the mask of night is on my face, Else would a maiden blush bepaint 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 that 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 chẳng có màn đêm che phủ thì chàng đã thấy má em ửng đỏ vì những lời em nói cùng chàng đêm nay. Chàng ơi, em muốn chẳng vượt vòng lễ giáo, em muốn... em muốn chối những lời vừa nói... Nhưng thôi, khách sáo làm gì? Chàng có yêu em không? Em biết là chàng sẽ trả lời "có", và em tin chàng ngay. Nhưng xin chàng đừng thề thốt, chắc đâu chàng giữ được lời thề: những chuyện tình nhân bội ước chẳng đã khiến Thượng đế tức cười sao... Chàng Rômêô phong nhã hời, nếu chàng yêu em thì xin cứ thẳng thắn nói lên; và nếu chàng cho em là dễ xiêu lòng quá, thì em sẽ cau mày, em sẽ làm cao, em sẽ nói "không" để chàng phải sớm khuya theo đuổi; nhưng nếu chàng chẳng nghĩ vậy thì em cũng chẳng khi nào làm thế... Thật vậy, chàng Montaghiu tuần tú ơi, em yêu chàng say đắm; có lẽ chàng sẽ cho em là gái lăng lơ, nhưng hãy tin em hỡi người quân tử, em sẽ giàu lòng chung thủy hơn những kẻ giả bộ kiêu kỳ, và em cũng xin thú thật là nếu chàng chẳng bắt gặp em đương thổ lộ mối tình tha thiết thì em cũng đã dè dặt hơn cùng chàng. Vậy em xin chàng hãy tha thứ cho em và đừng vì nỗi lòng yếu đuối bị bắt chột trong đêm tối mà ngờ em là kẻ trắng hoa.
332	ROMEO Lady, by yonder blessed moon I vow, That tips with silver all these fruit-tree tops—	RÔMÊÔ - Thưa tiểu thư, tôi xin thề có mảnh trăng thiêng liêng kia đương dát bạc trên những ngọn cây trầu quả...
333	JULIET O, swear not by the moon, th' inconstant moon, That monthly changes in her circle orb, Lest that thy love prove likewise variable.	JULIET - Em xin chàng đừng lấy trăng kia thề thốt, vầng trăng nghiêng ngả mà mỗi tháng lại thay đổi đường đi lối về. Em sợ tình chàng cũng sẽ như trăng kia thay đổi.
334	ROMEO What shall I swear by?	RÔMÊÔ - Vậy tôi phải lấy gì mà thề?
335	JULIET Do not swear at all. Or, if thou wilt, swear by thy gracious self, Which is the god of my idolatry, And I'll believe thee.	JULIET - Xin chàng đừng thề nguyện chi cả: hay nếu chàng muốn thì chàng hãy đem tấm thân tuần nhả kia ra mà thề; đó là vị thần mà em thờ phụng, và em sẽ tin chàng.
336	ROMEO If my heart's dear love—	RÔMÊÔ - Nếu tình yêu tha thiết của trái tim tôi...
337	JULIET Well, do not swear. Although I joy in thee, I have no joy of this contract tonight. It is too rash, too unadvised, too sudden, Too like the lightning, which doth cease to be Ere one can say "It lightens." Sweet, good night. This bud of love, by summer's ripening breath, May prove a beauteous flower when next we meet. Good night, good night! As sweet repose and rest Come to thy heart as that within my breast.	JULIET - Nhưng thôi chàng ôi, đừng thề thốt nữa. Mặc dầu em sung sướng được gặp chàng, nhưng đêm nay lời thề của chàng cũng chẳng mang lại niềm vui cho em đâu. Sự việc xảy ra nhanh chóng quá, bất ngờ quá, tình linh quá, như ánh chớp kia vội tắt trước khi ta kịp nói: "Kia chớp lòe!"... Bạn yêu quý hỡi, xin chào bạn nhé! Được hơi thở của mùa hạ ve vuốt, có thể lần sau gặp nhau, nụ ái tình này đã nở thành một đóa hoa lộng lẫy... Em xin chào chàng!... Em cầu cho sự thanh thản êm đềm của lòng em cũng sẽ đến với trái tim chàng.
338	ROMEO O, wilt thou leave me so unsatisfied?	RÔMÊÔ - Ôi! Nàng chẳng cho tôi được thỏa nguyện sao?
339	JULIET What satisfaction canst thou have tonight?	JULIET - Chàng muốn thỏa ước nguyện gì đêm nay?
340	ROMEO Th' exchange of thy love's faithful vow for mine.	RÔMÊÔ - Tôi ước ao được cùng nàng trao lời thề chung thủy.
341	JULIET I gave thee mine before thou didst request it, And yet I would it were to give again.	JULIET - Em đã gửi chàng lời thề trước khi chàng hỏi. Vậy mà em ước gì còn giữ lại chưa trao.
342	ROMEO Wouldst thou withdraw it? For what purpose, love?	RÔMÊÔ - Nàng muốn lấy lại lời thề chẳng? Để làm gì vậy, hỡi người yêu quý?
343	JULIET But to be frank, and give it thee again. And yet I wish but for the thing I have. My bounty is as boundless as the sea, My love as deep. The more I give to thee, The more I have, for both are infinite. <i>NURSE calls from within</i>	JULIET - Em chỉ muốn được rộng lòng hào phóng, và tặng chàng lần nữa. Thật ra thì điều em ước, em đã có rồi: lòng em mênh mông, tình em thâm thắm như biển cả. Em càng tặng chàng thì em lại càng có nhiều, vì cả hai đều là vô tận. Có tiếng nhũ mẫu 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.	nhé!... Tôi vào đây, vú ạ... Chàng Montague đáng yêu hời, xin chàng hãy giữ lòng chung thủy. Chàng đợi em một chút, em sẽ trở lại ngay.
344	<i>Exit JULIET, above</i>	Juliet vào
345	ROMEO O blessed, blessed night! I am afeard, Being in night, all this is but a dream, Too flattering sweet to be substantial.	RÔMÊÔ - Ôi đêm thần tiên, đêm thần tiên! Vì trong đêm tối nên ta sợ đây chỉ là một giấc mơ, một giấc mơ quá êm dịu để có thể là sự thật.
346	<i>Enter JULIET, above</i>	Juliet trở ra
347	JULIET 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 chàng hời, em xin ngỏ cùng chàng vài lời, rồi xin tạm biệt. Nếu tình ái kia là của người chính nhân quân tử, nếu ý chàng là muốn cùng em xe tơ kết tóc, thì ngày mai em sẽ cho người đến gặp chàng; chàng sẽ cho biết chàng muốn hôn lễ cử hành ngày nào, chỗ nào. Lúc đó em xin trao thân gửi phận trong tay chàng và nguyện theo phu quân tới nơi chân trời góc biển.
348	NURSE (<i>from within</i>) Madam!	NHỮ MẪU, trong hậu trường - Tiểu thư ơi!
349	JULIET I come, anon.—But if thou mean'st not well, I do beseech thee—	JULIET - Tôi vào ngay đây!... Nhưng ví bằng chàng chẳng phải chính tâm thì em xin chàng...
350	NURSE (<i>from within</i>) Madam!	NHỮ MẪU, trong hậu trường - Tiểu thư ơi!
351	JULIET By and by, I come.— To cease thy strife and leave me to my grief. Tomorrow will I send.	JULIET - Vào ngay đây!... đừng theo đuổi nữa, để mặc em với nỗi khổ đau. Ngày mai, em sẽ cho người...
352	ROMEO So thrive my soul—	RÔMÊÔ - Tôi xin thề trên linh hồn...
353	JULIET A thousand times good night!	JULIET - Xin nghìn lần chúc chàng một đêm tốt lành!
354	<i>Exit JULIET, above</i>	Juliet rời cửa sổ
355	ROMEO A thousand times the worse to want thy light. Love goes toward love as schoolboys from their books, But love from love, toward school with heavy looks.	RÔMÊÔ - Thiếu ánh sáng của nàng thì đêm chỉ thành nghìn lần xấu xa. Bước chậm chạp vào Tình yêu đi tìm tình yêu vui như cậu học sinh được rời sách vở; tình yêu phải xa tình yêu buồn như chú bé trở lại nhà trường.
356	<i>Moves to exit Reenter JULIET, above</i>	Juliet lại xuất hiện ở cửa sổ
357	JULIET Hist! Romeo, hist!—Oh, for a falconer's voice, To lure this tassel-gentle back again! Bondage is hoarse, and may not speak aloud, Else would I tear the cave where Echo lies, And make her airy tongue more hoarse than mine, With repetition of "My Romeo!"	JULIET - Rômêô chàng ơi! Sao em chẳng được như người dạy chim săn bắt cao giọng gọi con chim ưng của mình quay trở lại! Những kẻ bị giam cầm thường khản giọng không cất cao tiếng được. Nếu không, em đã làm rung chuyển nơi động phủ nữ thần Tiếng Vang nằm nghỉ, và làm cho giọng trong trẻo của nữ thần phải khản hơn cả giọng em vì nhắc đi nhắc lại tên chàng Rômêô yêu quý.
358	ROMEO 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 đêm thanh tiếng người yêu thánh thót xiết bao, khác nào một bản nhạc êm dịu nhất cho đôi tai tha thiết lắng nghe.
359	JULIET Romeo!	JULIET - Rômêô chàng 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 tới gặp chàng được?
362	ROMEO By the hour of nine.	RÔMÊÔ - Chín giờ.
363	JULIET I will not fail. 'Tis twenty year till then. I have forgot why I did call thee back.	JULIET - Em xin y hẹn: Từ giờ đến lúc đó đặng đặng như hai chục năm trường!... Em quên mất không biết em gọi chàng lại để làm gì.
364	ROMEO Let me stand here till thou remember it.	RÔMÊÔ - Em cứ để anh đứng đây cho tới 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 chàng đứng đây mãi mãi, nhắc cho em thấy lòng em tha thiết gắn chàng xiết bao.
366	ROMEO	RÔMÊÔ - Còn anh, anh sẽ cứ mãi mãi đứng lại

	And I'll still stay, to have thee still forget, Forgetting any other home but this.	nơi đây, để em cứ quên mãi mãi. Anh sẽ quên hết mọi nơi nào khác nơi này.
367	JULIET 'Tis almost morning. I would have thee gone. And yet no further than a wanton's bird, That lets it hop a little from his hand Like a poor prisoner in his twisted gyves, And with a silken thread plucks it back again So loving-jealous of his liberty.	JULIET - Trời đã gần sáng. Em muốn chàng đi khỏi chốn này, nhưng không đi xa hơn con chim non của một em bé đang chơi: em bé để chim nhảy khỏi lòng bàn tay một chút, như một tù nhân còn vướng vâu xích xiềng, rồi lại kéo sợi dây tơ lồi chim trở lại, vì em yêu chim quá nên ghen cả với tự do của chim.
368	ROMEO I would I were thy bird.	RÔMÊÔ - Anh ước gì được làm con chim của em.
369	JULIET Sweet, so would I. Yet I should kill thee with much cherishing. Good night, good night! Parting is such sweet sorrow That I shall say good night till it be morrow.	JULIET - Em cũng ước mong như vậy, hỡi người yêu quý! Nhưng em ve vuốt quá nhiều thì chàng đến chết mất. Thôi, em xin chào chàng. Nỗi buồn của lúc chia tay êm đềm đến nỗi em có thể cứ nói "chào chàng" cho đến sáng.
370	<i>Exit JULIET, above</i>	Juliet vào
371	ROMEO Sleep dwell upon thine eyes, peace in thy breast. Would I were sleep and peace, so sweet to rest. Hence will I to my ghostly friar's close cell, His help to crave and my dear hap to tell.	RÔMÊÔ, còn một mình - Cầu mong cho giấc ngủ đến với mắt em, cho sự thanh thản đến với lòng em... Ước gì ta được là giấc ngủ và sự thanh thản để được nghỉ ngơi êm đềm như vậy! Ta phải đến ngay tu phòng của cha linh hồn của ta để cầu người giúp đỡ và ngó cùng người nỗi vui sướng tràn trề.
372	<i>Exit</i>	Rômêô vào
373	Act 2, Scene 3	CANH III Tu phòng của tu sĩ Lôrân
374	<i>Enter FRIAR LAWRENCE, with a basket</i>	Tu sĩ Lôrân ra, tay cầm một cái giỏ
375	FRIAR LAWRENCE The gray-eyed morn smiles on the frowning night, Checkering the eastern clouds with streaks of light, And fleckled darkness like a drunkard reels From forth day's path and Titan's fiery wheels. Now, ere the sun advance his burning eye, The day to cheer and night's dank dew to dry, I must upfill this osier cage of ours With baleful weeds and precious-juicèd flowers. The earth, that's nature's mother, is her tomb. What is her burying, grave that is her womb. And from her womb children of divers kind We sucking on her natural bosom find, Many for many virtues excellent, None but for some and yet all different. Oh, mickle is the powerful grace that lies In herbs, plants, stones, and their true qualities. For naught so vile that on the earth doth live But to the earth some special good doth give. Nor aught so good but, strained from that fair use Revolts from true birth, stumbling on abuse. Virtue itself turns vice, being misapplied, And vice sometime by action dignified. <i>Enter ROMEO</i> Within the infant rind of this small flower Poison hath residence and medicine power. For this, being smelt, with that part cheers each part; Being tasted, stays all senses with the heart. Two such opposèd kings encamp them still, In man as well as herbs—grace and rude will. And where the worser is predominant, Full soon the canker death eats up that plant.	TU SĨ LÔRÂN - Bình minh có đôi mắt xám đang mỉm cười với bóng đêm còn hờn dỗi, và vạch lên những đám mây ngoài phương Đông những tia sáng muôn màu. Bóng đêm sần sùi, lão đảo như một chàng say, rút khỏi đường đi của ban ngày, trước bánh xe rực lửa của thần Tai Tân. Trước khi vòng ô giương con mắt lửa đánh thức ngày dậy và làm khô sương đêm, ta phải lấy đầy giỏ mây này vừa có độc, vừa hoa có nhựa quý. Đất là mẹ của muôn loài mà cũng là nắm mồ của muôn loài. Chúng sinh ra từ lòng đất và mồ của chúng cũng lại chính là lòng đất. Những đứa con từ lòng đất sinh ra, chúng ta thấy cùng bú nơi vú mẹ. Nhiều đứa thật giàu tính tốt, không đứa nào không có đôi chút tính hay, mà chẳng đứa nào giống đứa nào. Ồi! Có cây, đất đá, trong những đức tính sâu xa của chúng, ân trạch của Hóa công mới nặng là bao! Không có vật gì dù hèn mọn đến đâu, khi đã sống trên mặt đất lại không cống hiến chút gì cho đất; cũng không có vật gì, dù tốt lành đến đâu, khi bị dùng trái lẽ, lại không phản lại nguồn gốc, trở thành xấu xa. Nết hay cũng thành tật xấu nếu đem dùng không đúng; tật xấu nhiều khi nhờ hành động mà trở thành cao quý. Rômêô ra, tu sĩ không nhìn thấy trong cái đài non của đóa hoa này có chất độc mà cũng đồng thời có thuốc trị bệnh; nưêi nó thì qua khứu giác toàn thân được mạnh mẽ khoan khoái, mà ném nó thì lúc phủ ngũ tạng đều lâm nguy. Trong con người cũng như trong giống cỏ cây, lúc nào cũng có hai sức mạnh đối lập: Thiện và Ác. Và nơi nào mà Ác thắng thì chẳng mấy lúc người sẽ bị thần Chết tiêu hủy như con sâu kia đục ruỗng cây non.
376	ROMEO Good morrow, Father.	RÔMÊÔ - Con xin chào cha.
377	FRIAR LAWRENCE Benedicite. What early tongue so sweet saluteth me? Young son, it argues a distempered head So soon to bid good morrow to thy bed. Care keeps his watch in every old man's eye, And where care lodges, sleep will never lie. But where unbruised youth with unstuffed brain Doth couch his limbs, there golden sleep doth reign. Therefore thy earliness doth me assure Thou art uproused by some distemperature. Or if not so, then here I hit it right: Our Romeo hath not been in bed tonight.	TU SĨ LÔRÂN - Cầu Chúa ban ân cho người! Tiếng nói ban mai nào chào ta nghe dễ thương làm vậy?... À, con, ra khỏi giường ngủ sớm như thế này là triệu chứng tâm thần bất an đấy. Nỗi lo âu thường đứng canh trước mắt người già và nơi đâu có sự lo âu thì giấc ngủ chẳng vào. Còn nơi nào mà tuổi thanh xuân vô tư lự nằm nghỉ là nơi đó giấc vàng ngự trị. Con đến thăm ta sớm thế này, ắt có điều gì khiến tâm thần chẳng ổn định. Nếu không phải thế thì, cha đoán hẳn không sai, đêm qua chú mình Rômêô không ngủ.

378	ROMEO That last is true. The sweeter rest was mine.	RÔMÊÔ - Thừa cha quả có thể. Nhưng chính do đó mà con đã càng được nghỉ ngơi một cách khoan khoái m đêm.
379	FRIAR LAWRENCE God pardon sin! Wast thou with Rosaline?	TU SĨ - Lay Chúa, Chúa khoan dung cho kẻ tội lỗi! Thế đêm qua con đến với Rôdalín ư?
380	ROMEO With Rosaline, my ghostly Father? No. I have forgot that name and that name's woe.	RÔMÊÔ - Với Rôdalín ư, thừa cha linh hồn của con? Không đâu, con đã quên cái tên đó, và cũng đã quên cả nỗi đau thương đi theo nó rồi.
381	FRIAR LAWRENCE That's my good son. But where hast thou been, then?	TU SĨ - Thế thì tốt lắm... Nhưng đêm qua con ở đâu?
382	ROMEO I'll tell thee ere thou ask it me again. I have been feasting with mine enemy, Where on a sudden one hath wounded me, 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.	RÔMÊÔ - Con xin nói ngay để khỏi phiền cha phải gặng hỏi. Đêm qua con đi dự yến ở nhà kẻ thù. Ở bữa yến, thỉnh linh một người làm con bị thương, và con cũng làm người ấy bị thương; muốn khỏi thì cả hai chúng con đều phải nhờ đến sự giúp đỡ và thuốc thánh của cha. Hỡi thánh nhân, người xem đây, lòng con không muốn oán thù, con xin cha cứu giúp cho cả người thù cũng như cho con.
383	FRIAR LAWRENCE Be plain, good son, and homely in thy drift. Riddling confession finds but riddling shrift.	TU SĨ - Con ơi, hãy nói cho rõ ràng mình bạch, đừng úp mở quanh co. Xưng tội mà mập mờ, thì rửa tội cũng chỉ qua quýt mà thôi.
384	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, And all combined, save what thou must combine By holy marriage. When and where and how We met, we wooed and made exchange of vow, I'll tell thee as we pass, but this I pray: That thou consent to marry us today.	RÔMÊÔ - Vậy con xin thừa cha rõ là lòng con đã mang nặng mối tình cùng người con gái yêu kiều của nhà Capiulet giàu có. Tim con đã gửi nàng, và tim nàng cũng đã trao cho con. Để chúng con được hoàn toàn gắn bó cùng nhau chỉ còn thiếu nhờ cha xe duyên cho chúng con bằng hôn lễ thiêng liêng. Trong khi đi đường, con sẽ xin thừa cha rõ chúng con gặp nhau, yêu nhau, thề thốt với nhau ra sao, khi nào và ở đâu;nhưng xin cha hãy đồng ý làm lễ kết hôn cho chúng con ngay ngày hôm nay.
385	FRIAR LAWRENCE 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 sorrowful 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.	TU SĨ - Lay thánh Franxit! Thay đổi nhanh chưa! Con yêu Rôdalín thiết tha như vậy mà đã vội quên người ta sao? Chà, tình yêu của những chàng trai trẻ thật chẳng nằm trong con tim mà chỉ ở ngoài khéo mắt. Giêsu Maria! Vì Rôdalín mà biết bao giọt lệ đã làm ướt đầm đôi má nhợt nhạt của con! Biết bao nước muối mặn đổ ra để giữ cho tình yêu được đậm đà, mà rút cục cũng chẳng còn hương vị yêu đương gì cả. Mặt trời chưa kịp làm tan hơi thở dài của con còn đọng lại trên không; lời than thở của con còn văng vẳng bên đôi tai già này; trên má kia ngấn lệ cũ vẫn chưa phai! Nếu trước kia con đúng thật là con, và những nỗi khổ đau kia cũng thật là của con, thì cả con và những đau thương ấy đều là của Rôdalín; ấy thế mà giờ đây con đã đổi thay ư? Vậy con hãy đọc câu ngạn ngữ: "Còn trách gì đàn bà không chung thủy, khi đàn ông dễ thay dạ đổi lòng".
386	ROMEO Thou chid'st me oft for loving Rosaline.	RÔMÊÔ - Cha chẳng thường mắng con vì tội yêu đương Rôdalín đó sao?
387	FRIAR LAWRENCE For dotting, not for loving, pupil mine.	TU SĨ - Cha mắng vì con si mê, chứ có phải vì con yêu đương đâu, hỡi trò nhỏ của cha!
388	ROMEO And badest me bury love.	RÔMÊÔ - Cha chẳng thường khuyên con đào sâu chôn chặt mối tình đó là gì?
389	FRIAR LAWRENCE Not in a grave, To lay one in, another out to have.	TU SĨ - Cha có khuyên con chôn mối tình này để đào mối tình khác lên đâu?
390	ROMEO I pray thee, chide not. Her I love now Doth grace for grace and love for love allow. The other did not so.	RÔMÊÔ - Thôi, cha đừng mắng con nữa. Người yêu của con hiện giờ thì ân trả lại ân, tình đáp lại tình.Chẳng như cô ả kia đâu.
391	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.	TU SĨ - Chà, cô ta biết thừa là tình yêu của con chỉ có ngoài đầu lưỡi, khác nào chú bé kia miệng đọc liền thoảng, nhưng kỳ thực chưa biết đánh vần. Nhưng thôi, này chàng trai trẻ dễ thay dạ đổi lòng kia, hãy đi theo ta. Ta sẵn lòng giúp con vì một lý do: có thể vì mối duyên lành này mà oán thù giữa hai họ đổi thành tình sâu nghĩa nặng chẳng!
392	ROMEO Oh, let us hence. I stand on sudden haste.	RÔMÊÔ - Vâng, thừa cha, ta đi thôi, con nóng lòng sốt ruột quá.
393	FRIAR LAWRENCE Wisely and slow. They stumble that run fast.	TU SĨ - Cứ khôn ngoan từ tốn con ạ; chạy mau thì dễ vấp đấy.
394	<i>Exeunt</i>	Cùng vào
395	Act 2, Scene 4	CẢNH 4

		Một đường phố
396	Enter <i>BENVOLIO</i> and <i>MERCUTIO</i>	Benvôliô và Mokiuxiô ra
397	MERCUTIO Where the devil should this Romeo be? Came he not home tonight?	MOKIUXIÔ - Cái anh chàng Rômêô không biết chui vào chỗ quái quỷ nào nhỉ? Đêm qua hắn có về nhà không?
398	BENVOLIO Not to his father's. I spoke with his man.	BENVÔLIÔ - Không, hắn không về nhà thân phụ; tôi đã hỏi người hầu.
399	MERCUTIO Why, that same pale hard-hearted wench, that Rosaline, Torments him so, that he will sure run mad.	MOKIUXIÔ - Cái con bé Rôdalín mặt tái mét mà lòng lim dạ đá ấy giày vò hắn ta đến phát điên mất.
400	BENVOLIO Tybalt, the kinsman to old Capulet, Hath sent a letter to his father's house.	BENVÔLIÔ - Thằng Tibân, họ nhà Capiulet, vừa gửi một lá thư đến nhà thân phụ Rômêô.
401	MERCUTIO A challenge, on my life.	MOKIUXIÔ - Chỉ có thách thức; chứ còn gì!
402	BENVOLIO Romeo will answer it.	BENVÔLIÔ - Thế nào Rômêô cũng trả lời.
403	MERCUTIO Any man that can write may answer a letter.	MOKIUXIÔ - 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.	MOKIUXIÔ - Không, Rômêô sẽ trả lời cho chính kẻ viết thư đó biết, khi bị thách thức thì hắn 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?	MOKIUXIÔ - Thương thay cho Rômêô, hắn chết rồi còn đâu! Con mắt đen lầy của cô ả trắng nõn kia đã cho hắn một nhát; bản tình ca như viên đạn đã xuyên thủng mang tai hắn, còn tim kia thì đã trúng tên của chú xạ thủ mù rồi. Người vớ ngợm thế thì liệu địch nổi Tibân không?
406	BENVOLIO Why, what is Tybalt?	BENVÔLIÔ - Sao? Thằng Tibân này là đứa thế nào nhỉ?
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 minim 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 <i>passado</i> , the <i>punto reverso</i> , the <i>hai</i> !	MOKIUXIÔ - Nó hơn đứt Chúa Mèo. Thật là một tay vũ dũng, nắm vững mọi thủ tục, nghi lễ. Nó đánh gươm như anh hát một bản nhạc đã chép lên giấy, giữ đúng nhịp, quãng, phách; nó nghi đúng một dấu lặng móc, giữa hai nhát gươm đâm thứ... một, hai, rồi đến ba là gươm nó đã chọc giữa tim anh. Thật là một tên đồ tể có thể đâm trúng một cái khuy lụa trên áo người ta, một tay kiếm cừ khôi; một tay quý tộc vào bậc nhất. Nó thuộc lòng cả thứ nhất lẫn thứ hai để gây sự đánh nhau! Chà! Miếng patsadô bắt từ, miếng punto rêvecxô, trúng này?
408	BENVOLIO The what?	BENVÔLIÔ - Miếng gì?
409	MERCUTIO The pox of such antic, lisping, affecting fantasmies, these new tuners of accents! "By Jesu, a very good blade! A very tall man! A very good whore!" Why, is not this a lamentable thing, grandsire, that we should be thus afflicted with these strange flies, these fashion-mongers, these "pardon me's," who stand so much on the new form, that they cannot sit at ease on the old bench? Oh, their bones, their bones!	MOKIUXIÔ - Thôi kệ cha mấy cái thằng lỗ bịch, lúc nào cũng uốn lười lấy giọng nói những chữ câu kỳ lạ tai!(Nhại) "Lạy Chúa, tay kiếm khá đấy! Con người đẹp trai đấy! Con dĩ xinh đấy!"... Ông nội ơi, khổ cho chúng ta sao lại có những đàn ruồi nhặng đi tha về những mót mới, lúc nào cũng lái nhái mấy câu pardonnez-moi; chúng lên mặt lên mũi đến nỗi giá đặt đít ngồi lên cổ ghế ngựa cũ kỹ của ông cha thì nhăn nhó! Úi chà, chà là sợ đau xương mà!
410	Enter <i>ROMEO</i>	Rômêô ra
411	BENVOLIO Here comes Romeo, here comes Romeo.	BENVÔLIÔ - Rômêô đến đây rồi!
412	MERCUTIO Without his roe, like a dried herring. O flesh, flesh, how art thou fishified! Now is he for the numbers that Petrarch flowed in. Laura to 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 hildings and harlots, Thisbe a grey eye or so, but not to the purpose.— Signior Romeo, <i>bonjour</i> ! There's a French salutation to your French slop. You gave us the counterfeit fairly last night.	MOKIUXIÔ - Chỉ còn da bọc xương! Gầy dẹt như mắm mèi! Ôi, thịt da, máu huyết đi đâu cả?... Giờ hắn đã thành đồ đệ của nhà thơ muôn điệu Pêtorac rồi. So với người yêu của hắn, hắn coi nàng Lôra như một mụ bếp (nhưng nàng đã có một người tình có tài hơn hắn đề làm thơ ca tụng nàng), nàng Đi đồng như một ả lợ lem, nàng Clêôpat như gái giang hồ, nàng Hêlen và Hêrô như hai con đi! Còn nàng Titxbê thì được đôi mắt xám đấy, nhưng cũng chẳng ra cái gì... Kia Rômêô tiên sinh, bonjour! Trước cái quần kiêu Pháp của tiên sinh, xin có một lời chào tiếng Pháp! Đêm qua tiên sinh chơi một bài hay lắm.
413	ROMEO Good morrow to you both. What counterfeit did I give you?	RÔMÊÔ - Xin chào hai anh. Bài gì nhỉ?
414	MERCUTIO The slip, sir, the slip. Can you not conceive?	MOKIUXIÔ - Bài tàu mã, thưa tiên sinh, bài tàu mã. Tiên sinh chưa hiểu chăng?
415	ROMEO	RÔMÊÔ - Xin lỗi nhé, anh Mokiuxiô thân mến! Đêm

	Pardon, good Mercutio, my business was great, and in such a case as mine a man may strain courtesy.	qua, tôi có việc bận, và trong trường hợp như vậy, người ta có thể sơ suất đôi chút về mặt lễ độ.
416	MERCUTIO That's as much as to say, such a case as yours constrains a man to bow in the hams.	MOKIUXIÔ - Nghĩa là gặp trường hợp như của anh, người ta có thể khom khom cất...
417	ROMEO Meaning "to curtsy"?	RÔMÊÔ - ...Để chào cho thêm lễ độ ư?
418	MERCUTIO Thou hast most kindly hit it.	MOKIUXIÔ - Anh nói thật đúng quá.
419	ROMEO A most courteous exposition.	RÔMÊÔ - Đó là lối trình bày hợp lễ độ nhất.
420	MERCUTIO Nay, I am the very pink of courtesy.	MOKIUXIÔ - Thưa anh, bản thân tôi là hiện thân của sự lễ độ tươi đẹp nhất.
421	ROMEO Pink for flower.	RÔMÊÔ - Tươi đẹp như hoa phải không?
422	MERCUTIO Right.	MOKIUXIÔ - Đúng đấy.
423	ROMEO Why, then is my pump well flowered.	RÔMÊÔ, chỉ cái nơ hoa trên mũi giày của mình - Nếu vậy, thưa anh, chiếc giày của tôi cũng đủ hoa lắm.
424	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.	MOKIUXIÔ - Trả lời khá đầy. Xin anh cứ tiếp tục khôi hài cái kiểu giày dép ấy đi. Bao giờ giày đã há mõm, vẫn còn mở miệng khôi hài được.
425	ROMEO O single-soled jest, solely singular for the singleness.	RÔMÊÔ - Ôi, khôi hài kiểu giày há mõm, thiên hạ chẳng kịp gót chân!
426	MERCUTIO Come between us, good Benvolio. My wits fain.	MOKIUXIÔ - Ông bạn Benvôliô ơi, tới tiếp sức cho nhau với! Trí óc tôi đuối rồi.
427	ROMEO Switch and spurs, switch and spurs, or I'll cry a match.	RÔMÊÔ - Cưỡi quắt mạnh, thúc khỏe vào, quắt mạnh thúc khỏe vào. Không là tôi tuyên bố thắng cuộc đấy.
428	MERCUTIO Nay, if our wits run the wild-geese chase, I am done, for thou hast more of the wild-geese in one of thy wits than, I am sure, I have in my whole five. Was I with you there for the goose?	MOKIUXIÔ - Thôi, thì đuổi ngỗng trời với anh thì tôi xin chịu. Cái tài ngỗng của anh thì tôi chỉ bằng một gốc. Anh có thấy tôi nói ngỗng với anh bao giờ không?
429	ROMEO Thou wast never with me for anything when thou wast not there for the goose.	RÔMÊÔ - Đi với tôi thì bao giờ anh chẳng đực ra như ngỗng.
430	MERCUTIO I will bite thee by the ear for that jest.	MOKIUXIÔ - Đùa thế, tôi lại cắn tai cho bây giờ.
431	ROMEO Nay, good goose, bite not.	RÔMÊÔ - Chớ, ngỗng khôn chớ cắn càn.
432	MERCUTIO Thy wit is a very bitter sweeting. It is a most sharp sauce.	MOKIUXIÔ - Anh nói cay như ớt.
433	ROMEO And is it not well served into a sweet goose?	RÔMÊÔ - Chấm thịt ngỗng ngọt thì phải có ớt cay chứ.
434	MERCUTIO Oh, here's a wit of cheveril, that stretches from an inch narrow to an ell broad!	MOKIUXIÔ - Góm chưa, cái lưỡi thật dẻo dai như da dê non. Đang ngắn một phân cũng kéo dài ngay ra được một gang đấy.
435	ROMEO I stretch it out for that word "broad," which, added to the goose, proves thee far and wide a broad goose.	RÔMÊÔ - Vậy tôi xin gang con ngỗng lúc này để to bằng anh cho giống.
436	MERCUTIO Why, is not this better now than groaning for love? Now art thou sociable. Now art thou Romeo. Now art thou what thou 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.	MOKIUXIÔ - Thôi này, đùa chơi một tí chẳng hơn rên rĩ vì tình ư? Bây giờ thì anh lại thích đùa nghịch với anh em rồi; lại trở lại đúng là chàng Rô-mê-ô rồi. Cả về hai phương diện bản tính và cách xử thế, anh phải như thế mới đúng là anh. Chứ còn cái thứ ái tình chảy rãi chảy rớt kia thì khác nào như một anh chàng ngẩn ngơ, cứ thè lưỡi ra chạy hết chỗ này chỗ nọ để tìm cái hang cái lỗ mà giấu của quý vào.
437	BENVOLIO Stop there, stop there.	BENVÔLIÔ - Thôi, thôi, xin ông thôi đi cho.
438	MERCUTIO Thou desirest me to stop in my tale against the hair.	MOKIUXIÔ - Sắp đến đoạn thú vị anh lại bắt tôi thôi à?
439	BENVOLIO Thou wouldst else have made thy tale large.	BENVÔLIÔ - Tôi sợ cái chuyện khi của anh dài quá.
440	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.	MOKIUXIÔ - Anh nhầm rồi, nó sẽ thành ngắn, vì tôi cũng hết hơi rồi, và cũng chẳng cảm cụ được lâu hơn nữa.
441	Enter NURSE and her man PETER	Nhữ mẫu và Pítơ ra
442	ROMEO Here's goodly gear.	RÔMÊÔ - Chuyện trò lịch sự nhì.
443	BENVOLIO	MOKIUXIÔ - Một cánh bướm! Một cánh bướm!

	A sail, a sail!	
444	MERCUTIO Two, two—a shirt and a smock.	BENVÔLIÔ - Hai cánh, hai cánh: cả áo, cả váy!
445	NURSE Peter!	NHỮ MẪU - Này Pítơ!
446	PETER Anon!	PITƠ - Có tôi!
447	NURSE My fan, Peter.	NHỮ MẪU - Đưa cái quạt đây.
448	MERCUTIO Good, Peter, to hide her face, for her fan's the fairer face.	MOKIUXIÔ - Phải đấy, Pítơ, đưa quạt cho bà ấy che mặt, vì đem so mặt với quạt thì cái quạt dễ coi hơn.
449	NURSE God ye good morrow, gentlemen.	NHỮ MẪU - Kính chào các quý ông, cầu Chúa ban cho các quý ông một buổi sáng tốt lành.
450	MERCUTIO God ye good e'en, fair gentlewoman.	MOKIUXIÔ - Kính chào quý bà, cầu Chúa ban cho quý bà một buổi chiều tốt lành.
451	NURSE Is it good e'en?	NHỮ MẪU - Chiều rồi kia ư?
452	MERCUTIO 'Tis no less, I tell you, for the bawdy hand of the dial is now upon the prick of noon.	MOKIUXIÔ - Đúng rồi, thưa bà. Vì lúc này cái bàn tay lằng lờ của một đồng hồ đã đặt lên cái cọc của buổi trưa.
453	NURSE Out upon you! What a man are you?	NHỮ MẪU - Gớm khiếp! Ông là người thế nào vậy?
454	MERCUTIO One, gentlewoman, that God hath made, himself to mar.	MOKIUXIÔ - Thưa bà, ông ta là một người được trời sinh ra và rồi tự mình lại hủy hoại mình.
455	NURSE By my troth, it is well said. "For himself to mar," quoth he? Gentlemen, can any of you tell me where I may find the young Romeo?	NHỮ MẪU - Lời nói hay đấy! "và rồi lại tự hủy hoại cái thân mình à?" Thưa các ông, có ông nào chỉ giúp 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.	RÔMÊÔ - Để tôi xin chỉ giúp bà. Nhưng khi bà tìm thấy y thì chàng trai trẻ Rômêô không còn trẻ bằng lúc bà mới đi tìm đâu. Tôi là người trẻ nhất mang cái tên đó, vì chẳng còn cái tên nào tồi hơn.
457	NURSE You say well.	NHỮ MẪU - Tốt lắm!
458	MERCUTIO Yea, is the worst well? Very well took, i' faith, wisely, wisely.	MOKIUXIÔ - Tồi hơn mà lại là tốt à? Nhận xét hay quá, thật là sáng suốt, sáng suốt.
459	NURSE If you be he, sir, I desire some confidence with you.	NHỮ MẪU - Nếu đúng công tử là Rômêô thì tôi có một câu chuyện riêng muốn nói.
460	BENVOLIO She will indite him to some supper.	BENVÔLIÔ - Bà ấy mời đi chén đấy.
461	MERCUTIO A bawd, a bawd, a bawd! So ho!	MOKIUXIÔ - Đúng rồi, mụ Tú, mụ Tú, mụ Tú! Hô hô!
462	ROMEO What hast thou found?	RÔMÊÔ - 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) <i>An old hare hoar, And an old hare hoar, Is very good meat in Lent. But a hare that is hoar Is too much for a score When it hoars ere it be spent.</i> (speaks) Romeo, will you come to your father's? We'll to dinner, thither.	MOKIUXIÔ - Chẳng phải nem công chả phượng gì đâu, thưa anh. Của thiêu của thối đấy thôi. Hát: Một con thỏ già Một con thỏ già Ăn vụng tuần chay thì cũng ngon Nhưng một con thỏ già mồm Chưa ăn hết đã mốc meo Thì đến xin lấy cả nọn thôi! - Này Rômêô, anh có về chỗ ông cụ không? Chúng tôi đến ăn trưa đấy đấy.
464	ROMEO I will follow you.	RÔMÊÔ - Tôi đi ngay đây.
465	MERCUTIO Farewell, ancient lady. Farewell, lady, lady, lady.	MOKIUXIÔ - Thôi, xin chào lão bà cổ kính, xin chào hát - Lão ba, lão bá, lão bà...
466	<i>Exeunt MERCUTIO and BENVOLIO</i>	MOKIUXIÔ và BENVÔLIÔ vào
467	NURSE I pray you, sir, what saucy merchant was this that was so full of his ropery?	NHỮ MẪU - Không dám, chào ông!... Tôi xin phép hỏi công tử, cái thằng lái buôn nào mà ăn nói hỗn hào thế?
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.	RÔMÊÔ - Nhữ mẩu ơi, đó là một chàng quý tộc chỉ thích miệng mình nói cho tai mình nghe, mà miệng nói một phút thì tai nghe một tháng chưa hết.
469	NURSE An he speak any thing against me, I'll take him down, an he were lustier than he is, and twenty such Jacks. And if I cannot, I'll find those that shall. Scurvy knave! 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 knave to use me at his pleasure?	NHỮ MẪU - Nó mà nói đụng đến tôi thì tôi sẽ cho nó biết tay, dù cho nó có khỏe bằng hai chục thằng đều loại nó. Mà nếu tôi không trị được thì cũng sẽ có người trị nó. Thằng ba que! Tôi có phải gái chơi của nó đâu, có phải đồ mèo mà gà đồng đâu kia chứ! Nói với Pítơ - Còn chú nữa, cứ đứng đực ra như phỗng, để

		thằng cha căng chú kiết nào cũng tha hồ phạm đến tôi bằng thích được à?
470	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.	PÍTÔ - Nào tôi đã thấy ai tha hồ phạm được đến bà bằng thích! Nếu tôi thấy thì cam đoan với bà là gươm này đã ra khỏi vỏ rồi. Khi có dịp tốt để đánh lộn mà lại được pháp luật đứng về phía tôi, thì tôi rút gươm ra nhanh chẳng thua gì ai.
471	NURSE Now, afore God, I am so vexed that every part about me quivers. Scurvy knave! (to ROMEO) Pray you, sir, a word. And as I told you, my young lady bid 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 were a very gross kind of behavior, as they say. For the gentlewoman is young, and therefore, if you should deal double with her, truly it were an ill thing to be offered to any gentlewoman, and very weak dealing.	NHỮ MẪU - Lạy Chúa chứng giám! Tôi tức run cả chân tay lên đây!... Đồ khốn nạn, đồ ba que!... Thưa công tử, xin có đôi lời nói với công tử... Như tôi đã thưa với công tử, cô chủ tôi sai tôi đi tìm công tử... Những điều gì cô chủ tôi dặn nói với công tử thì tôi xin giữ kín trong lòng... Nhưng công tử cho phép tôi thưa trước: nếu công tử có ý định đưa cô chủ tôi tới côi, như người ta nói, thiên đường của thằng ngốc thì lỗi xử sự như vậy bị ôi lắm đó, như người đời thường nói, vì tiểu thư tôi còn trẻ người non dạ lắm. Nếu công tử định chơi cái trò xanh vỏ đồ lòng với tiểu thư tôi, thì đó thật là một hành vi xấu xa đối với một vị tiểu thư khuê các, và một cách ăn ở rất tồi.
472	ROMEO Nurse, commend me to thy lady and mistress. I protest unto thee—	RÔMÊÔ - Nhũ mẫu ơi, nhũ mẫu hãy nói tốt cho ta với tiểu thư, với nữ chủ nhân của mẹ. Ta xin thề với mẹ...
473	NURSE Good heart, and i' faith, I will tell her as much. Lord, Lord, she will be a joyful woman.	NHỮ MẪU - Ủi chà, quý hóa quá. Để tôi về thưa với tiểu thư. Lạy Chúa, tiểu thư hẳn sẽ vui mừng lắm.
474	ROMEO What wilt thou tell her, Nurse? Thou dost not mark me.	RÔMÊÔ - Mẹ định thưa gì với tiểu thư? Mẹ đã nghe ta đâu.
475	NURSE I will tell her, sir, that you do protest, which, as I take it, is a gentlemanlike offer.	NHỮ MẪU - Thưa công tử, tôi sẽ xin thưa với tiểu thư là... là công tử đã thề. Tôi cho đó đúng là cách xử sự của nhà quý phái.
476	ROMEO Bid her devise Some means to come to shrift this afternoon. And there she shall at Friar Lawrence' cell Be shrived and married. (<i>gives her coins</i>) Here is for thy pains.	RÔMÊÔ - Mẹ hãy thưa cùng tiểu thư là tiểu thư hãy tìm cách chiều nay đi xưng tội. Tiểu thư sẽ xưng tội và làm lễ cưới tại tu phòng tu sĩ Lô-rân. Đây gọi là một chút để đền công mẹ.
477	NURSE No, truly, sir. Not a penny.	NHỮ MẪU - Ấy chết! Thưa công tử, thực quả tôi không nhận một xu nhỏ nào đâu.
478	ROMEO Go to. I say you shall.	RÔMÊÔ - Thôi mà, đừng khách sáo nữa. Cứ cầm lấy!
479	NURSE (<i>takes the money</i>) This afternoon, sir? Well, she shall be there.	NHỮ MẪU - Thề chiều nay ư, thưa công tử? Được, được, tiểu thư tôi sẽ tới đó.
480	ROMEO And stay, good Nurse. Behind the abbey wall Within this hour my man shall be with thee And bring thee cords made like a tackled stair, Which to the high top-gallant of my joy Must be my convoy in the secret night. Farewell. Be trusty, and I'll quit thy pains. Farewell. Commend me to thy mistress.	RÔMÊÔ - Còn mẹ thì hãy đến đợi ở sau tu viện nhé. Nội một tiếng đồng hồ nữa, tên hầu của ta sẽ tới đưa cho mẹ một cái thang dây. Trong bí mật của đêm tối, thang ấy sẽ đưa ta tới tột đỉnh của hạnh phúc. Thôi chào mẹ. Cứ hết lòng giúp ta, ta sẽ đền công xứng đáng. Ta gửi lời chào tiểu thư nhé.
481	NURSE Now God in heaven bless thee! Hark you, sir.	NHỮ MẪU - Chúa trời ban phúc lành cho công tử... A, mà này, công tử!
482	ROMEO What sayst thou, my dear Nurse?	RÔMÊÔ - Gì đấy, nhũ mẫu thân mến?
483	NURSE Is your man secret? Did you ne'er hear say, "Two may keep counsel, putting one away"?	NHỮ MẪU - Anh người nhà của công tử có kín đáo không đấy? Công tử chẳng thường nghe nói: muốn giữ được bí mật, chẳng nên có đến người thứ ba.
484	ROMEO Warrant thee, my man's as true as steel.	RÔMÊÔ - Mẹ cứ yên tâm. Tên hầu của ta vững như thép luyện.
485	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 properer man. But, I'll warrant you, when I say so, she looks as pale as any clout in the versal world. Doth not <i>rosemary</i> and <i>Romeo</i> begin both with a letter?	NHỮ MẪU - Nếu vậy thì tốt lắm. Cô chủ tôi thật là một tiểu thư yêu kiều bậc nhất... Trời ơi! Cái ngày mà cô tôi còn là một đứa trẻ bị ba bị bỏ... Ô, mà trong thành có một chàng quý tộc tên là Parit, cũng rắp ranh giương cung bắn sê; nhưng cô tôi, cô em mới ngày thơ thật thà làm sao, cứ trông thấy hấn là như trông thấy một con cóc, thật thề, một con cóc, còn hơn phải trông thấy hấn. Đôi khi tôi bảo cô tôi rằng tiểu thư với chàng Parit xứng đôi vừa lứa lắm, thì cô tôi giận tãi người đi. Nói thật với công tử, khi nghe thấy tôi nói thế, thì mặt cô tôi cứ bệch ra như tờ giấy. À mà có phải Rômêô và Rôdomari cùng bắt đầu bằng một chữ cái không nhỉ?
486	ROMEO Ay, Nurse, what of that? Both with an <i>R</i> .	RÔMÊÔ - Phải, cùng bắt đầu bằng một chữ R. Thề thì sao?
487	NURSE	NHỮ MẪU - Công tử cứ nói đùa! Đó là tên gọi chó thì

	Ah, mocker, that's the dog's name. <i>R</i> 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.	có; R là để cho chó... Không, tôi biết tiếng đó bắt đầu bằng một chữ gì khác kia... Mà cô tôi nói về công tử và hoa Rôdomari những câu hay quá là hay; công tử mà nghe thấy thì chắc là há dạ lắm.
488	ROMEO Commend me to thy lady.	RÔMÊÔ - Nhớ có lời chào tiểu thư hộ ta nhé!
489	NURSE Ay, a thousand times.—Peter!	NHỮ MẪU - Vâng, nghìn vạn lần... Nào Pitor!
490	PETER Anon!	PITOR - Có tôi!
491	NURSE Before and apace.	NHỮ MẪU - Đi lên trước đi, nhanh lên.
492	<i>Exeunt</i>	Cùng vào
493	Act 2, Scene 5	CẢNH Vườn nhà Capiulet
494	<i>Enter JULIET</i>	Juliet ra
495	JULIET 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 louring hills. Therefore do nimble-pinioned doves draw love And therefore hath the wind-swift Cupid wings. Now is the sun upon the highmost hill 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. <i>Enter NURSE and PETER</i> O God, she comes.—O honey Nurse, what news? Hast thou met with him? Send thy man away.	JULIET - Khi sai nữ hầu đi thì đồng hồ vừa điểm chín giờ. Mụ có hứa là chỉ nửa giờ sẽ về... Hay là không tìm thấy chàng chẳng... Không có lẽ... Gớm cái mụ tập tễnh! Sứ giả của tình yêu phải là những ý nghĩ, vì chúng còn đi nhanh gấp mười ánh dương kia khi nó đẩy lui bóng đêm qua những rặng núi mờ. Vì vậy cho nên Tình yêu đi nhanh như ngựa trên cánh bồ câu, và thần Kiupit có đôi cánh lẹ như gió cuốn. Mặt trời hiện giờ đã lên tới đỉnh cao nhất của cuộc hành trình ngày hôm nay: từ chín giờ tới đúng Ngọ đã ba giờ đằng đằng mà mụ chưa chịu về cho. Nếu mụ có tình cảm và bầu máu hồi hổi của tuổi xuân thì mụ đã lẹ như quả cầu rồi. Muốn nói gì với người yêu là ta tung quả cầu cho chàng, và chàng sẽ tung trả ta ngay. Nhưng mấy người già nua này thì cứ như chết rồi! Kềnh cằng, chậm chạp, nặng nề, và xám ngoét như chì... A, mụ về đây rồi! Nhũ mẫu và Pitor ra U yêu quý của em ơi, chuyện ra làm sao? U có gặp chàng không? U bảo người hầu của u đi ra đi.
496	NURSE Peter, stay at the gate.	NHỮ MẪU - Pitor, chú ra đứng ở ngoài cửa kia.
497	<i>Exit PETER</i>	Pitor vào
498	JULIET Now, good sweet Nurse— O Lord, why look'st thou sad? Though news be sad, yet tell them merrily. If good, thou shamest the music of sweet news By playing it to me with so sour a face.	JULIET - Thế nào, u yêu, u quý... Trời ơi, sao trông u phờ phạc thế? Dù cho tin có chẳng lành thì u cũng cứ vui vẻ mà cho em biết chứ! Còn nếu là tin vui, thì u chẳng nên dạo cho em nghe một bản nhạc du dương với về mặt rười rượi kia.
499	NURSE I am weary. Give me leave awhile. Fie, how my bones ache! What a jaunt have I!	NHỮ MẪU - Một lữ người ra đây... Cho tôi thờ đã nào. Ủi chao, xương cốt như cá ra rồi! Gớm, đi một thôi đường dài!
500	JULIET I would thou hadst my bones and I thy news. Nay, come, I pray thee, speak. Good, good Nurse, speak.	JULIET - Em chỉ mong đôi gân xương của em lấy tin của u... Thôi, em xin u đây, nói đi nào... U yêu, u quý ơi, nói đi...
501	NURSE Jesu, what haste! Can you not stay awhile? Do you not see that I am out of breath?	NHỮ MẪU - Giêsuma, lạy Chúa tôi! Sao mà vội và thế! Cô không chờ một tí được sao? Không thấy tôi đang thở chẳng ra hơi đây à?
502	JULIET How art thou out of breath when thou hast breath To say to me that thou art out of breath? The excuse that thou dost make in this delay Is longer than the tale thou dost excuse. Is thy news good, or bad? Answer to that. Say either, and I'll stay the circumstance. Let me be satisfied. Is 't good or bad?	JULIET - Thở chẳng ra hơi mà lại đủ hơi để kêu là thở chẳng ra hơi! U cứ dài lời biện bạch làm gì. Lời biện bạch vì sao u về chậm lại còn dài hơn câu chuyện phải nói. Thế nào, tin lành hay dữ? U trả lời đi. Trả lời một tiếng là đủ, còn chi tiết em đợi sau cũng được. Nói đi nào: tin lành hay dữ?
503	NURSE Well, you have made a simple choice. You know not how to choose a man. Romeo! No, not he, though his face be better than any man's, yet his leg excels all men's, and for a hand and a foot and a body, though they be not to be talked on, yet they are past compare. He is not the flower of courtesy, but, I'll warrant him, as gentle as a lamb. Go thy ways, wench. Serve God. What, have you dined at home?	NHỮ MẪU - Em ơi, em chọn lầm rồi, em không biết nhìn người đâu. Rômêô ấy à? Không, không được. Mặc dầu diện mạo chàng khôi ngô nhất trần đời nhưng... thân hình chàng cũng lại chẳng ai ăn đứt. Bàn tay, bàn chân, vóc người... Chẳng có gì đáng nói, nhưng... thật quả chẳng ai có thể sánh cùng... Chàng chẳng phải là bông hoa của phép lịch sự, nhưng... u cam đoan là chàng hiền lành như một chú cừ non... Thôi, em ơi, cứ đường em đã chọn mà đi, hết lòng thờ Chúa... Thế nào, ở nhà ăn trưa rồi kia à?
504	JULIET	JULIET - Chưa, chưa... Những điều u kể, em biết

	No, no. But all this did I know before. What says he of our marriage? What of that?	cả rồi. Nhưng còn việc hôn nhân thì sao? Chàng định liệu thế nào về vấn đề ấy?
505	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 jaunting up and down!	NHỮ MẪU - Trời đất ơi, nhức đầu quá! Đầu ơi là đầu! Nó đập thành thịch như muốn vỡ ra từng mảnh. Lại còn cái lưng nữa! Ôi trời, lưng ơi là lưng! Có gọi là lòng lim dạ sắt mới bắt tôi chạy khắp nơi thế này để cho tôi chóng xuống mã!
506	JULIET I' faith, I am sorry that thou art not well. Sweet, sweet, sweet Nurse, tell me, what says my love?	JULIET - U ơi, thấy u mệt, thật em buồn lắm. U yêu, u quý ơi, nói cho em biết đi, người yêu của em nói thế nào?
507	NURSE Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous— Where is your mother?	NHỮ MẪU - Người yêu của em nói năng thật đúng là một chàng quý tộc trung thực, lễ độ, hiền hậu, lịch sự và có thể nói là đạo đức nữa. Mẹ em đâu?
508	JULIET Where is my mother? Why, she is within. Where should she be? How oddly thou repliest! “Your love says, like an honest gentleman, ‘Where is your mother?’”	JULIET - Mẹ em đâu à? Mẹ em trong nhà ấy chứ còn đâu nữa? U trả lời mới thật lạ: Người yêu của em nói năng như một chàng quý tộc trung thực, mẹ em đâu?
509	NURSE O God's lady dear, Are you so hot? Marry, come up, I trow. Is this the poultice for my aching bones? Henceforward do your messages yourself.	NHỮ MẪU - Đức Mẹ ơi! Sao nóng nẩy thế! Úi chà, cứ nóng nữa đi! Đây là thuốc cô cho tôi để bóp xương đấy phải không? Thôi, bận sau, có công có việc thì chạy lấy!
510	JULIET Here's such a coil. Come, what says Romeo?	JULIET - U lười thôi lắm!... Thôi nào, u nói đi, chàng Rômêô nói sao?
511	NURSE Have you got leave to go to shrift today?	NHỮ MẪU - Hôm nay em có được phép đi xưng tội không?
512	JULIET I have.	JULIET - Có.
513	NURSE Then hie you hence to Friar Lawrence's cell. There stays a husband to make you a wife. Now comes the wanton blood up in your cheeks. They'll be in scarlet straight at any news. Hie you to church. I must another way To fetch a ladder, by the which your love Must climb a bird's nest soon when it is dark. 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.	NHỮ MẪU - Thế thì mau mau đến tu phòng của tu sĩ Lô-rân đi, ở đó có người chờ, để mà nên vợ nên chồng. Kìa, máu đã dồn lên má rồi kìa! Rồi đây, cứ có tin gì thì hai má lại đỏ dừ lên cho mà xem. Mau chân đến Nhà thờ đi; ta còn phải đi nẻo khác, đi kiếm cái thang cho người yêu của em tối nay trèo lên tổ chim. Phải, tôi phải nai lưng ra cho cô vui thú đây, nhưng chỉ đêm nay thôi là gánh nặng của cô thì cô gánh lấy. Thôi, ta đi ăn trưa đây, còn em thì hãy ba chân bốn cẳng mà đến tu viện.
514	JULIET Hie to high fortune! Honest Nurse, farewell.	JULIET - Ba chân bốn cẳng mà đi tìm hạnh phúc!... U yêu quý, chào u nhé!
515	<i>Exeunt</i>	Cùng vào bằng hai nẻo khác nhau
516	Act 2, Scene 6	CẢNH VI Tu phòng của tu sĩ Lô-rân
517	<i>Enter FRIAR LAWRENCE and ROMEO</i>	Tu sĩ Lô-rân và Rômêô ra
517	FRIAR LAWRENCE So smile the heavens upon this holy act That after-hours with sorrow chide us not.	TU SĨ LÔ-RÂN - Cầu Trời thương cho công việc thành kính của chúng ta, để sau này khỏi gây cảnh buồn phiền.
518	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.	RÔMÊÔ - A men, a men! Nhưng buồn phiền đến thế nào chẳng nữa thì một phút ngắn ngủi bên nàng cũng đủ làm tiêu tan. Cha cứ làm lễ xe duyên cho chúng con. Sau đó thì dù cái kẻ tàn phá tình yêu là thần Chết kia có dám làm gì chẳng nữa, con chỉ cần được gọi Juliet là của mình, là đã thỏa nguyện.
519	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. <i>Enter JULIET, somewhat fast, and embraceth ROMEO</i> 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 fall. So light is vanity.	TU SĨ - Những con hoan lạc dữ dội thường cũng kết thúc một cách bạo liệt. Lúc đương đắc chí cũng là lúc hết đời. Như lửa và thuốc súng kia, hề bén nhau là cả hai chẳng còn. Mật ngọt mà ngọt quá cũng khiến người ta lợm giọng; ăn nhiều thì hết muốn ăn. Vậy con hãy yêu đương cho có chừng mực, có chừng mực mới bền. Hấp tấp quá cũng chậm tới đích như quá lè mê. Juliet ra - Tiêu thư đến đây rồi. Chao ôi, chân bước nhẹ như vậy mòn sao được đá đường đời. Kẻ si tình có thể cưỡi lên sợi tơ mảnh lửng lơ theo gió mùa hạ mà chẳng ngã, vì cái hư ảo của tình yêu có nặng được là bao!
520	JULIET Good even to my ghostly confessor.	JULIET - Kính chào cha xưng tội của con.
521	FRIAR LAWRENCE	TU SĨ - Rômêô sẽ nhận danh cả ta và chàng mà đáp

	Romeo shall thank thee, daughter, for us both.	lẽ.
522	JULIET As much to him, else is his thanks too much.	JULIET - Con cũng xin chào chàng, nếu không con chẳng xứng được chàng đáp lễ. Hai người hôn nhau
523	ROMEO Ah, Juliet, if the measure of thy joy Be heaped like mine, and that thy skill be more To blazon it, then sweeten with thy breath This neighbor air, and let rich music's tongue Unfold the visualised happiness that both Receive in either by this dear encounter.	RÔMÊÔ - Juliet em ơi, nếu lòng em cũng tràn ngập niềm vui như lòng anh, và nếu em diễn tả được niềm vui ấy khéo hơn anh, thì em hãy để không khí quanh đây ngát hương thơm hơi thở của em, hãy để điệu nhạc của tiếng nói em ca tụng hạnh phúc hằng mơ ước, mà chúng ta trao cho nhau trong buổi gặp gỡ quý báu này.
524	JULIET Conceit, more rich in matter than in words, Brag 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 sum of half my wealth.	JULIET - Ước mơ đẹp tự nó đã giàu, có cần gì đến lời nói; nó hãnh diện về thực chất chứ không về những cái tô điểm bên ngoài. Những kẻ còn đếm được của cải của mình thật hãy còn quá nghèo nàn. Mỗi tình chân thật của em lớn đến nỗi giá muốn đếm một nửa kho tàng của em, em cũng không đếm nổi.
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.	TU SĨ - Thôi hãy đi theo ta, việc xong ngay đây thôi. Xin lỗi hai con, ta chẳng thể để hai con đứng riêng một mình với nhau trước khi Nhà thờ thiêng liêng đã gắn hai người làm một.
526	<i>Exeunt</i>	Cùng vào
527	Act 3, Scene 1	HỘI III CÀNH Thành Vêrôna, một nơi công cộng
528	<i>Enter MERCUTIO, BENVOLIO, Mercutio's PAGE, and others</i>	Mokiuxiô, Benvôliô, một tiểu đồng và một số người ra
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.	BENVÔLIÔ - Anh Mokiuxiô ơi, ta về thôi, hôm nay nóng nực, bọn nhà Capiulet ra ngoài nhàn nhàn, gặp chúng không khỏi gây lộn dẫu. Những ngày nóng bức này, máu dễ sôi lắm.
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.	MOKIUXIÔ - Anh thật hết những thằng cha hề động đặt chân vào quán rượu là quảng gươm xuống bàn nói lớn: Cầu Chúa cho tao khỏi phải dùng đến mày, nhưng chỉ vừa cạn đến chén thứ hai là đã rút gươm ra cả khĩa với chủ quán vì những chuyện không đầu.
531	BENVOLIO Am I like such a fellow?	BENVÔLIÔ - Tôi mà vào loại những thằng cha ấy ư?
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.	MOKIUXIÔ - Thôi đi, cái tính hồ mang, hồ lừa của anh còn thua ai ở cái đất Ý này nữa; còn ai dễ nổi nóng hơn anh, còn ai sẵn sàng nổi nóng hơn anh.
533	BENVOLIO And what to?	BENVÔLIÔ - Thế nào kia?
534	MERCUTIO Nay, an 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 adde 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. Didst 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!	MOKIUXIÔ - Phải, cứ có hai thằng cha như anh thì chẳng mấy chốc chỉ còn một, vì thằng nọ đã giết thằng kia chết ngoẻo. Anh ấy à! Anh có thể cà nhau với một người chỉ vì người ta hơn anh hoặc kém anh một sợi râu. Anh có thể gây lộn với một người đang ăn hạt dẻ chỉ vì mất anh màu hạt dẻ; chỉ có mắt anh mới giới bới lông tìm vết kiếm cớ sinh sự thế thôi chứ! Đầu óc anh đầy ắp những chuyện để gây sự như một quả trứng đầy ắp lòng trắng lòng đỏ, nhưng vì cứ sinh sự va chạm luôn nên đầu óc mới lộn tung phèo như ruột trứng thối. Anh đã từng gây chuyện với một người đi đường chỉ vì người ta ho, khiến con chó của anh đang ngủ phải thức giấc. Chẳng phải chính anh đã kiếm chuyện với một người thợ may chỉ vì chưa đến ngày lễ Phục sinh mà anh ta đã mặc áo mới là gì? Chẳng anh thì ai đã sinh sự với một người khác chỉ vì giày mới mà anh ta lại buộc dây cũ? Thế mà anh còn định lên mặt dạy tôi đừng nên gây lộn à?
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.	BENVÔLIÔ - Tôi mà dễ sinh sự như anh thì bắt cứ thằng cha nào cũng chỉ mất một giờ mười lăm phút là mua đứt được cái đời tôi.
536	MERCUTIO The fee simple? O simple!	MOKIUXIÔ - Bán đứt cái đời anh ư? Cha đời!
537	<i>Enter TYBALT, PETRUCHIO, and other CAPULETS</i>	Tibân và một số người khác ra
538	BENVOLIO By my head, here comes the Capulets.	BENVÔLIÔ - Chà, bọn nhà Capiulet kia rồi!
539	MERCUTIO By my heel, I care not.	MOKIUXIÔ - Chắc, kệ thầy chúng.

540	TYBALT Follow me close, for I will speak to them. Gentlemen, good e'en. A word with one of you.	TIBÂN - Hãy theo sát ta, vì ta sắp nói chuyện với chúng đây. Nói với Benvôliô và Mokiuxiô - Chào các quý ông: tôi có một lời muốn nói với một trong hai quý ông.
541	MERCUTIO And but one word with one of us? Couple it with something. Make it a word and a blow.	MOKIUXIÔ - Chỉ một lời thôi? Và với một người thôi? Thêm vào cái gì cho đủ đôi chữ: cứ cho là một lời với một nhất đi!
542	TYBALT You shall find me apt enough to that, sir, an you will give me occasion.	TIBÂN - Tôi rất sẵn sàng nếu quý ông cho tôi dịp tốt.
543	MERCUTIO Could you not take some occasion without giving?	MOKIUXIÔ - Muốn có dịp tốt thì kiếm lấy, việc gì phải đợi.
544	TYBALT Mercutio, thou consort'st with Romeo.	TIBÂN - Mokiuxiô! Anh với thằng Rômêô hợp điệu lắm...
545	MERCUTIO Consort? What, dost thou make us minstrels? An thou make minstrels of us, look to hear nothing but discords. Here's my fiddlestick. Here's that shall make you dance. Zounds, "consort"!	MOKIUXIÔ - Hợp điệu à? Ái chà, anh cho chúng tôi là phường hát rong chăng? Được, nếu anh cho chúng tôi là đồ hát rong thì anh sẽ được nghe những cung đàn lạc điệu! (Đặt tay lên chuôi gươm) Vĩ để kéo đàn đây! Cho anh tha hồ mà nhảy nhót! Chà, hợp điệu à?
546	BENVOLIO We talk here in the public haunt of men. Either withdraw unto some private place, And reason coldly of your grievances, Or else depart. Here all eyes gaze on us.	BENVÔLIÔ - Chỗ này là nơi người ta đi lại. Ta hãy rút lui vào nơi nào vắng vẻ nói chuyện bình tĩnh với nhau hoặc là chia tay nhau thôi. Nơi đây, trăm mắt nhìn vào.
547	MERCUTIO Men's eyes were made to look and let them gaze. I will not budge for no man's pleasure, I.	MOKIUXIÔ - Người ta có mắt để nhìn. Ai muốn nhìn mặc người ta. Chẳng ai bắt được tôi đi nơi nào khác.
548	Enter ROMEO	Rômêô ra
549	TYBALT Well, peace be with you, sir. Here comes my man.	TIBÂN - Thôi, chẳng phiền đến quý ông nữa, người của ta đây rồi.
550	MERCUTIO But I'll be hanged, sir, if he wear your livery. Marry, go before to field, he'll be your follower. Your worship in that sense may call him "man."	MOKIUXIÔ - Người này mà mang chế phục người nhà của quý ông thì thật lạ. Có họa là quý ông đi ra trường đấu gươm thì người ta sẽ theo sau quý ông ngay. Chỉ với nghĩa ấy, quý ông mới có thể gọi anh ta là "người" của quý ông được.
551	TYBALT Romeo, the love I bear thee can afford No better term than this: thou art a villain.	TIBÂN - Rômêô, lòng yêu của tao đối với mày không cho tao dùng chữ nào khác chữ này: Mày là một thằng khốn nạn!
552	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.	RÔMÊÔ - Anh Tibân hỡi! Tôi có đủ lý do để yêu mến anh đến nỗi chẳng còn lòng nào giận dữ trước lời chào hỏi này. Anh ơi, tôi chẳng phải loài khốn nạn đâu. Anh đã chẳng biết rõ tôi, thì thôi... Xin chào!
553	TYBALT Boy, this shall not excuse the injuries That thou hast done me. Therefore turn and draw.	TIBÂN - Thằng nhãi kia, dù có thế tao cũng không thể tha thứ những lời nhục mạ trước đây của mày. Quay lại đây, và rút gươm ra.
554	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.	RÔMÊÔ - Tôi xin phân bua rằng chưa từng bao giờ tôi nhục mạ anh; trái lại, trước khi anh biết vì sao tôi quý mến anh thì anh chưa thể hiểu tôi quý anh đến chừng nào. Vậy thì chàng Capulet kia hỡi (tôi quý tên họ này chẳng khác gì tên họ của chính tôi)! Xin chàng hãy nguôi giận.
555	MERCUTIO O calm dishonourable, vile submission! <i>Alla stoccata carries it away. (draws his sword)</i> Tybalt, you ratcatcher, will you walk?	MOKIUXIÔ - Thật là cú mình một cách nhẫn nhục, hèn hạ, bần tiện. Lò kiếm kiểu Ý thắng cuộc chăng? Rút gươm khỏi vỏ Tibân, thằng săn chuột kia, mày dám nói chuyện riêng với tao chăng?
556	TYBALT What wouldst thou have with me?	TIBÂN - Mày muốn gì?
557	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 pilcher by the ears? Make haste, lest mine be about your ears ere it be out.	MOKIUXIÔ - Thưa ông Chúa Mèo, tôi chỉ xin ông một trong số chín vía của ông thôi. Tôi hãy tạm xoi một vía, còn tùy thái độ ông sau này đối với tôi thế nào tôi sẽ tha hay thật nốt tám vía kia. Bây giờ mời ông nắm tai kiếm mà rút ra khỏi vỏ, mau kéo kiếm của tôi sát ngay bên tai ông lập tức bây giờ.
558	TYBALT I am for you. <i>(draws his sword)</i>	TIBÂN rút kiếm - Tôi xin tiếp chuyện ông.
559	ROMEO Gentle Mercutio, put thy rapier up.	RÔMÊÔ - Anh Mokiuxiô, xin anh hãy ngừng tay.
560	MERCUTIO Come, sir, your <i>passado</i> .	MOKIUXIÔ nói với Tibân - Nào, xin tôn ông cho xem đường kiếm pátxadô!
561	MERCUTIO and TYBALT fight	Hai bên đánh nhau
562	ROMEO <i>(draws his sword)</i> Draw, Benvolio. Beat down their weapons. Gentlemen, for shame! Forbear this outrage.	RÔMÊÔ - Anh Benvôliô, hãy rút kiếm ra, ta phải ngăn họ lại. Nay hai ông ơi, thật xấu hổ, xin hai ông đừng phạm luật thế! Tibân! Mokiuxiô! Vương chủ

	Tybalt, Mercutio! The Prince expressly hath Forbidden bandying in Verona streets. Hold, Tybalt! Good Mercutio!	đã nghiêm cấm không được xung đột trong đường phố thành Vêrôna kia mà! Thôi nào, Tibân! Mokiuxiô hiền huynh!
563	ROMEO tries to break up the fight TYBALT stabs MERCUTIO under ROMEO 's arm	Rômêô giờ kiếm ngăn hai người. Tibân luôn kiếm dưới cánh tay Rômêô đâm trúng Mokiuxiô rồi cùng thù hạ bỏ chạy.
564	PETRUCHIO Away, Tybalt.	
565	<i>Exeunt</i> TYBALT , PETRUCHIO , and the other CAPULETS	
566	MERCUTIO I am hurt. A plague o' both your houses! I am sped. Is he gone and hath nothing?	MOKIUXIÔ - Ta trúng thương rồi... Hai họ chết tiết nhà các anh!... Ta hết đời rồi! Thằng đó đi rồi à? Chẳng bị vết nào ư?
567	BENVOLIO What, art thou hurt?	BENVÔLIÔ - Anh ơi, anh bị thương sao?
568	MERCUTIO Ay, ay, a scratch, a scratch. Marry, 'tis enough. Where is my page?—Go, villain, fetch a surgeon.	MOKIUXIÔ - Phải, phải, sây da một chút thôi. Chà! Thế cũng quá đủ rồi. Tên hầu của ta đâu, đi kiếm thầy thuốc mau.
569	<i>Exit</i> MERCUTIO'S PAGE	Người hầu vào
570	ROMEO Courage, man. The hurt cannot be much.	RÔMÊÔ - Can đảm lên anh! Chắc vết thương cũng không đến nỗi nặng.
571	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.	MOKIUXIÔ - Không, vết thương đâu đến nỗi sâu như miệng giếng, mà cũng chẳng thể to bằng cửa nhà thờ. Nhưng thế cũng đủ lắm rồi, đủ hiệu quả rồi: mai mời anh lại thăm tôi, anh sẽ thấy tôi nghiêm trang như nấm mộ. Tôi hết nợ thế giới này rồi... Hai họ chết tiết nhà các anh!... Mẹ cha đời! Một con chó, một con chuột, một con chuột nhắt, một con mèo, mà cào người ta chết được à?... Một thằng du côn, một thằng khôn nạn, một thằng bần tiện, đánh kiếm mà chỉ li tính toán như người cộng số... Tại sao anh lại xông vào giữa thế? Nó luôn kiếm dưới cánh tay anh mà đâm tôi đấy.
572	ROMEO I thought all for the best.	RÔMÊÔ - Tôi ngờ can ra là phải.
573	MERCUTIO 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!	MOKIUXIÔ - Benvôliô, đưa tôi vào một cái nhà nào nghỉ tạm, không tôi sắp chết đi đây... Hai họ chết tiết nhà các anh!... Vì hai họ nhà các anh mà thịt tôi sẽ nuôi béo dòi bọ đây... Tôi bị với nó rồi, bị thật rồi... A, hai họ nhà các anh!...
574	<i>Exeunt</i> MERCUTIO and BENVOLIO	Benvôliô đỡ Mokiuxiô vào
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 temper softened valor's steel!	RÔMÊÔ - Thế là vì ta mà chàng thanh niên quý tộc này, thân thích của vương chủ, bạn chí thân của ta, đã bị trọng thương; danh dự của ta bị Tibân bôi nhọ, Tibân mà từ một tiếng đồng hồ đã là biểu huynh của ta... Ôi, nàng Juliet yêu kiều, sắc đẹp của nàng đã làm ta mềm yếu như phụ nữ, đã làm nhụt chí khí rắn như thép của ta.
576	<i>Enter</i> BENVOLIO	Benvôliô lại ra
577	BENVOLIO O Romeo, Romeo, brave Mercutio is dead! That gallant spirit hath aspired the clouds, Which too untimely here did scorn the earth.	BENVÔLIÔ - Rômêô, anh Rômêô! Chàng Mokiuxiô dũng cảm đã không còn nữa. Anh linh của chàng đã sớm cọt giễu chốn trần thế này, mà về nơi thượng giới.
578	ROMEO This day's black fate on more days doth depend. This but begins the woe others must end.	RÔMÊÔ - Số mệnh ảm đạm của ngày hôm nay sẽ còn trĩu nặng lên những ngày sắp tới. Đau thương mới chỉ bắt đầu. Phải bao ngày nữa nó mới chấm dứt.
579	<i>Enter</i> TYBALT	Tibân ra
580	BENVOLIO Here comes the furious Tybalt back again.	BENVÔLIÔ - Thằng Tibân điên khùng lại trở lại kia.
581	ROMEO Alive in triumph—and Mercutio slain! Away to heaven, respective lenity, And fire-eyed fury be my conduct now. Now, Tybalt, take the "villain" back again That late thou gavest me, for Mercutio's soul Is but a little way above our heads, Staying for thine to keep him company. Either thou or I, or both, must go with him.	RÔMÊÔ - Nó trở lại, và dương dương tự đắc! Còn Mokiuxiô thì chết uống mạng sao! Hỡi Độ lượng hiền từ, người hãy quay trở về thượng giới, còn người, Thịnh nộ có đôi mắt lửa, hãy vạch đường chỉ lối cho ta đi! Tibân, ta trả lại người chữ thẳng khôn mà người tặng ta lúc nãy. Hồn Mokiuxiô còn vờn trên đây, chờ đợi hồn người cùng đi. Hoặc người, hoặc ta, hoặc cả người và ta, sẽ phải đi theo chàng.
582	TYBALT Thou, wretched boy, that didst consort him here Shalt with him hence.	TIBÂN - Oắt con, mày là bạn nó, thì mày sẽ đi theo nó.
583	ROMEO This shall determine that.	RÔMÊÔ, rút gươm - Cái này sẽ quyết định điều đó.

584	<i>They fight. TYBALT falls</i>	Hai bên đánh nhau. Tibân ngã
585	BENVOLIO Romeo, away, be gone! The citizens are up, and Tybalt slain. Stand not amazed. The Prince will doom thee death If thou art taken. Hence, be gone, away!	BENVÔLIÔ - Rômêô! Trốn mau. Hàng phố đổ ra rồi, Tibân đã bị tử thương... Đừng đứng ngăn ra đó nữa...Anh mà bị bắt thì thế nào cũng bị vương chủ kết tội tử hình. Thôi, trốn mau đi!
586	ROMEO Oh, I am fortune's fool!	RÔMÊÔ - Than ôi! Ta chỉ là trò chơi của số mệnh.
587	BENVOLIO Why dost thou stay?	BENVÔLIÔ - Anh còn đứng đây làm gì?
588	<i>Exit ROMEO</i>	Rômêô vào.
589	<i>Enter CITIZENS OF THE WATCH</i>	Một đám đông công dân cầm khí giới ra
590	CITIZEN OF THE WATCH Which way ran he that killed Mercutio? Tybalt, that murderer, which way ran he?	CÔNG DÂN THỨ NHẤT - Kẻ giết Mokiuxiô chạy đằng nào rồi? Tên sát nhân Tibân chạy ngã nào?
591	BENVOLIO There lies that Tybalt.	BENVÔLIÔ - Tibân nằm đây này.
592	CITIZEN OF THE WATCH (to TYBALT) Up, sir, go with me. I charge thee in the Prince's name, obey.	CÔNG DÂN THỨ NHẤT - Dậy đi theo ta mau: nhân danh vương chủ ta bắt ngươi tuân lệnh.
593	<i>Enter PRINCE, MONTAGUE, CAPULET, LADY MONTAGUE, LADY CAPULET, and OTHERS</i>	Vương chủ, tùy tùng, Montaghiu, Capiulet, hai phu nhân và một số người khác ra
594	PRINCE Where are the vile beginners of this fray?	VƯƠNG CHỦ - Quân khốn kiếp nào đã gây ra chuyện đánh lộn này?
595	BENVOLIO O noble prince, I can discover all The unlucky manage of this fatal brawl. There lies the man, slain by young Romeo, That slew thy kinsman, brave Mercutio.	BENVÔLIÔ - Thừa chúa công, thần có thể trình bày cận kề tất cả câu chuyện thương tâm này. Người nằm đây, sau khi đã sát hại thân thích của chúa công là chàng Mokiuxiô dũng cảm, đã chết dưới tay Rômêô.
596	LADY CAPULET Tybalt, my cousin! O 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!	CAPULET PHU NHÂN, cúi xuống thấy chết - Trời ơi, Tibân cháu tôi! Con dè rút ruột của anh tôi!... Thừa chúa công!... Tướng công ơi!... Máu thân thích ruột thịt của tôi đã đổ!... Xin chúa công minh xét, bắt nhà Montaghiu phải lấy máu đền tội. Ôi cháu ơi, cháu ơi!
597	PRINCE Benvolio, who began this bloody fray?	VƯƠNG CHỦ - Benvôliô, ai đã gây ra chuyện đổ máu này?
598	BENVOLIO Tybalt here slain, whom Romeo's hand did slay. Romeo, that spoke him fair, bade him bethink How nice the quarrel was and urged withal Your high displeasure. All this uttered With gentle breath, calm look, knees humbly bowed, Could not take truce with the unruly spleen Of Tybalt deaf to peace, but that he tilts With piercing steel at bold Mercutio's breast, Who, all as hot, turns deadly point to point, And, with a martial scorn, with one hand beats Cold death aside and with the other sends It back to Tybalt, whose dexterity, Retorts it. Romeo, he cries aloud, "Hold, friends! Friends, part!" and, swifter than his tongue, His agile arm beats down their fatal points, And 'twixt them rushes—underneath whose arm An envious thrust from Tybalt hit the life Of stout Mercutio, and then Tybalt fled. But by and by comes back to Romeo, Who had but newly entertained revenge, And to 't they go like lightning, for ere I Could draw to part them was stout Tybalt slain. And, as he fell, did Romeo turn and fly. This is the truth, or let Benvolio die.	BENVÔLIÔ - Thừa, chính là Tibân, hiện nằm chết ở đây, dọ Rômêô hạ thủ. Rômêô đã hết lời tỏ bày cùng y rằng chuyện bất hòa thật là nhỏ nhặt, và van nài y hãy coi chừng cơn lôi đình của chúa công... Lời nói ôn hòa, vẻ mặt bình tĩnh, thái độ khiêm tốn ấy đã không làm Tibân bớt giận dữ điên cuồng; trước mọi lời cầu hòa, y làm ngậy giả điếc, và rút ngay kiếm chĩa vào ngực chàng Mokiuxiô anh dũng. Mokiuxiô cũng nổi nóng chẳng kém, rút kiếm ra quyết một trận thư hùng. Với vẻ khinh thường, đẩy dũng cảm, một tay chàng gạt lưỡi thép lạnh ngắt từ khí, một tay đánh trả lại Tibân, Tibân cũng lạnh tay trả miếng. Rômêô vội kêu lên: Các bạn ơi, thôi đi! Tay đưa lạnh hơn miếng nói, chàng gạt mũi kiếm của họ xuống và xông vào giữa; thế là luồn dưới cánh tay Rômêô, một mũi kiếm hiểm độc của Tibân đâm tử thương chàng Mokiuxiô hăng hái. Tibân chạy trốn, nhưng rồi lại quay trở lại tìm Rômêô, và Rômêô lúc đó cũng đang bừng bừng lửa hận. Họ xô vào nhau nhanh như ánh chớp; trước khi thần kịp rút kiếm can ngăn thì Tibân đã hết kiếp. Tibân ngã xuống, Rômêô trở mình chạy trốn. Sự thực là vậy, nếu thần nói sai, xin cam tội chết.
599	LADY CAPULET He is a kinsman to the Montague. Affection makes him false. He speaks not true. Some twenty of them fought in this black strife, And all those twenty could but kill one life. I beg for justice, which thou, Prince, must give. Romeo slew Tybalt. Romeo must not live.	CAPULET PHU NHÂN, chỉ Benvôliô - Hắn là thân thích nhà Montaghiu. Hắn vì tình họ hàng mà gian dối; hắn không nói đúng sự thật. Bọn chúng có tới hai chục tên dùng tay vào tội ác này, hai chục tên xúm vào mới giết nổi một người. Thần xin chúa công minh xét. Rômêô đã giết Tibân, Rômêô phải đền mạng.
600	PRINCE Romeo slew him; he slew Mercutio. Who now the price of his dear blood doth owe?	VƯƠNG CHỦ - Rômêô đã giết Tibân, nhưng Tibân đã giết Mokiuxiô: ai đền cho ta tính mạng người thân?
601	MONTAGUE Not Romeo, Prince, he was Mercutio's friend.	MONTAGHIU - Không thể là Rômêô, thừa chúa công, vì con thần và Mokiuxiô là bạn chí thân. Lỗi

	His fault concludes but what the law should end, The life of Tybalt.	của Rômêôchi là đã thay bàn tay công lý mà chấm dứt đời Tybalt.
602	PRINCE And for that offence Immediately we do exile 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.	VƯƠNG CHÚ - Vì tội này, ta ra lệnh phát lưu y lập tức. Đến cả ta cũng là nạn nhân của mối thù giữa các người; vì các người chém giết nhau nên máu thân thích của ta đã chảy. Nhưng ta sẽ bắt các người chịu một trừng phạt nặng đến nỗi các người sẽ phải hối hận vì đã làm ta đau khổ. Đừng van xin, đừng tạ lỗi; tội này không thể lấy nước mắt hoặc lời khẩn cầu mà chuộc lại được; vậy thì đừng khóc lóc van nài. Rômêô hãy mau mau rời khỏi nơi đây; giờ nào người ta thấy hắn ở chốn này, giờ đó sẽ là giờ cuối cùng của đời hắn. Mang cái xác này đi, và tuân theo lệnh ta. Dung thứ cho kẻ giết người cũng như giết người vậy.
603	<i>Exeunt</i>	Tất cả vào
604	Act 3, Scene 2 <i>Enter JULIET alone</i>	CANH II Trong nhà Capiulet Juliet ra
605	JULIET Gallop apace, you fiery-footed steeds, Toward Phoebus' lodging. Such a wagoner As Phaeton would whip you to the west And bring in cloudy night immediately. 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 learn me how to lose a winning match Played for a pair of stainless maidenhoods. Hood my unmanned blood bating in my cheeks, With thy black mantle, till strange love, grow bold, Think true love acted simple modesty. Come, 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. <i>Enter NURSE with cords</i> 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?	JULIET - Hồi bấy tuần mã móng như bốc lửa, hãy phi nhanh về động phủ của thần Mặt Trời. Giá phải tay chàng đánh xe Phê-tôn thì chắc chàng đã ra rồi đưa các người về đền phương Tây, khiến đêm tối đến ngay tức khắc. Hồi đêm tối dành cho tình yêu, hãy giăng tấm màn của người ra, để vầng ô kia nhắm mắt lại, và để chàng Rômêô tới nằm gọn trong đôi cánh tay này, không ai biết, không ai hay!... Để tiến hành những nghi lễ của tình yêu, những người yêu nhau không cần ánh sáng nào khác hơn là vẻ đẹp của nhau; và chẳng, nếu thần Ái tình mù quáng, thì bóng đêm lại càng thích hợp... Nào, hồi Đêm tối trang trọng, hồi bà tiên mặc áo đen tuyền, bà hãy dạy em làm sao vừa thua vừa được vãn bài mà tiền đặt cược là đôi tấm lòng trinh bạch. Bà hãy lấy tấm khăn choàng của bà che cho đôi gò má đỏ bừng của em, cho tới khi nào tình yêu đã khỏi ngỡ ngàng rụt rè và chỉ còn thấy sự trinh khiết trong việc đôi lứa yêu nhau. Nào, hồi Đêm tối, hãy lại đây. Rômêô anh, hãy lại với em! Anh là ánh dương trong đêm tối, vì anh sẽ nằm trên đôi cánh của Đêm, trắng ngần hơn tuyết đọng trên lưng quạ. Nào hồi Đêm hiền dịu, hồi nàng tiên triu mến có đôi mày đen láy, hãy mang lại cho em chàng Rômêô của em. Và khi chàng chết, hãy cắt xương thịt chàng ra thành muôn vụn ngôi sao bé nhỏ; chàng sẽ làm cho bầu trời tươi đẹp đến nỗi trần gian ai cũng sẽ say sưa đêm tối mà thờ ơ với ánh dương rạng rỡ... Ôi, ta đã mua được động phủ của tình yêu mà chưa được tới ở; thân này đã bán mà còn chưa được trao cho kẻ mua. Ngày hôm nay lê thê buồn tẻ, như đêm giao thừa mãi chưa hết đối với em nhỏ đang nóng lòng được mặc áo mới. A! Nhũ mẫu đây rồi... Nhũ mẫu vào, mang theo thang dây... Nhũ mẫu mang tin lại kia. Tiếng ai nói đến tên Rômêô cũng êm ái như từ thiên đường vắng tới... Thế nào, u, có tin gì mới không? U cầm gì đấy! Thang dây Rômêô dặn mang phải không?
606	NURSE Ay, ay, the cords.	NHŨ MẪU - Phải, thang dây đây. Ném phịch thang xuống đất
607	JULIET Ay me, what news? Why dost thou wring thy hands?	JULIET - Trời ơi! Tin lành dữ thế nào? Sao coi bộ u rầu rĩ làm vậy?
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!	NHŨ MẪU - Thương thay! Chàng chết rồi, chết thật rồi. Tiều thụ ơi, chúng ta tuyệt hy vọng rồi, tuyệt mọi hy vọng rồi! Ngày hôm nay là ngày gì mà thảm thương làm vậy! Chàng mất rồi, bị giết rồi! Chết rồi!
609	JULIET Can heaven be so envious?	JULIET - Trời, già cay độc thế sao?
610	NURSE Romeo can, Though heaven cannot. O Romeo, Romeo! Who ever would have thought it? Romeo!	NHŨ MẪU - Rômêô chứ trời nào... Ôi Rômêô, Rômêô! Ai mà ngờ được! Ôi Rômêô!
611	JULIET What devil art thou that dost torment me thus? This torture should be roared in dismal hell.	JULIET - U là ma quỷ hay sao mà hành tội em thế? Cực hình này làm cho kẻ chịu tội nơi địa ngục cũng phải rên la. Phải chăng Rômêô đã tự

	Hath Romeo slain himself? Say thou but “ay,” And that bare vowel <i>I</i> shall poison more Than the death-darting eye of cockatrice. I am not I if there be such an <i>I</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.	tử? U chỉ trả lời một chữ phải cũng đủ khiến em chết mau hơn là bị cái nhìn của con badilích; em chẳng thể sống được nếu mắt chàng Rômêô quá đã nhắm nghiền. Chàng chết hay sống? U trả lời đi. Chỉ một lời của u sẽ quyết định em được hưởng hạnh phúc hay phải chịu đau khổ.
612	NURSE 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 swoonèd at the sight.	NHỮ MẪU - Tôi trông thấy vết thương, chính mắt tôi đã trông thấy vết thương... Lạy Chúa cứu thế!... Ngay trên lồng ngực hùng tráng của chàng... Một cái xác thâm thương, một cái xác thâm thương đầm máu, nhợt nhạt như tro, máu me bết bết... Tôi trông thấy mà sợ chết ngất đi.
613	JULIET 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.	JULIET - Tim ta ơi, hãy tan vỡ đi! Người đã chẳng trả được nợ tình thì hãy tan nát đi. Đôi mắt ta ơi, hãy vào nơi tù ngục, đừng ngắm nhìn tự do nữa! Cái xác thịt bằng bùn đất này, hãy quay trở về với bùn đất; thôi đừng cựa quậy nữa, hãy xuống nằm chung với Rômêô một năm mộ.
614	NURSE O Tybalt, Tybalt, the best friend I had! O courteous Tybalt! Honest gentleman! That ever I should live to see thee dead.	NHỮ MẪU - Ôi Tibân, Tibân, người bạn quý nhất đời của tôi! Chàng Tibân lịch sự! Con người phong lưu tài đức! Sao ta lại phải sống để trông thấy chàng chết!
615	JULIET What storm is this that blows so contrary? Is Romeo slaughtered, and is Tybalt dead? My dearest cousin and my dearer lord? Then, dreadful trumpet, sound the general doom! For who is living if those two are gone?	JULIET - Con dông bão nào thổi xuôi rồi lại thổi ngược vậy? Rômêô bị giết, và Tibân cũng chết rồi chẳng?Ồi biếu huynh thân yêu; ôi phu quân thân yêu bội phần! Nếu quả vậy thì tiếng kèn khùng khiếp của ngày tận thế hãy nổi lên đi! Hai người ấy đã chết thì còn ai là kẻ sống nữa?
616	NURSE Tybalt is gone, and Romeo banishèd. Romeo that killed him—he is banishèd.	NHỮ MẪU - Tibân đã chết, còn Rômêô thì bị phát lưu. Rômêô đã giết Tibân và bị tội đầy biệt xứ!
617	JULIET O God, did Romeo's hand shed Tybalt's blood?	LULIET - Trời ơi! Chính bàn tay Rômêô đã hoen máu Tibân sao?
618	NURSE It did, it did. Alas the day, it did.	NHỮ MẪU - Chính vậy! Than ôi, chính vậy!
619	JULIET O serpent heart hid with a flowering face! Did ever dragon keep so fair a cave? Beautiful tyrant! Fiend angelical! Dove-feathered raven, wolvis-havening lamb! Despisèd substance of divinest show, Just opposite to what thou justly seem'st. A damnèd saint, an honorable villain! O nature, what hadst thou to do in hell When thou didst bower the spirit of a fiend In moral paradise of such sweet flesh? Was ever book containing such vile matter So fairly bound? Oh, that deceit should dwell In such a gorgeous palace!	JULIET - Ôi, tim rắn độc ẩn dưới mặt hoa! Có khi nào giống ác long lại ẩn nơi động phủ huy hoàng làm vậy!Ồi, quân cường bạo mà sao dễ thương, giống quý mà mà đẹp tựa thiên thần! Quạ đen nấp dưới cánh bồ câu, cừu non mà hung ác hơn sói dữ! Tâm hồn dê tiện trong một hình hài phong nhã! Ngoài trong trái ngược hoàn toàn. Phong thái thần tiên mà tội đáng đầy nơi hỏa ngục, kẻ thất phu mà cốt cách hào hoa!... Ôi Hóa công, Người định bày trò ma quái gì mà cho tâm hồn giống ác quỷ vào ẩn trong mảnh thịt da tươi đẹp tựa thiên đường? Có cuốn sách nào bìa gáy trang nhã mà trong ruột chép toàn chuyện xấu xa như vậy? Ôi, sao lòng xảo quyết lại được ngự nơi cung điện quá huy hoàng?
620	NURSE 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 sorrows make me old. Shame come to Romeo!	NHỮ MẪU - Tin gì được ở bọn đàn ông, họ có lương tâm, danh dự gì đâu. Toàn là những kẻ thề thốt gian dối, giờ mặt như giờ bàn tay, một lũ chẳng ra gì, thuần là quân giả đạo đức... Tên hầu của ta đâu rồi? Chocóc rượu mạnh đây. Buồn giận đau khổ làm ta già đi. Si nhục thay cho Rômêô!
621	JULIET 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!	JULIET - Mụ nguyên rủa thế thì lưỡi sùng phồng lên bây giờ đây! Chàng sinh ra có phải để chịu si nhục đâu. Si nhục đâu dám xâm phạm tới chàng, vì vầng trán chàng là ngai vàng của danh dự, vị chúa tể độc nhất trên thế gian này. Ôi, ta mà cũng nhục mạ chàng thì họa có là loài cầm thú!
622	NURSE Will you speak well of him that killed your cousin?	NHỮ MẪU - Tiểu thư tán dương kẻ đã giết anh tiểu thư đó phải không?
623	JULIET 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.	JULIET - Tôi lại đi nói xấu chồng tôi sao? Than ôi! Phu quân đáng thương của em, em mới là vợ chàng được ba tiếng đồng hồ mà đã lăng nhục chàng thì còn miệng lưỡi nào ca ngợi chàng nữa? Thế nhưng, hỡi kẻ tàn ác kia, sao người lại giết biếu huynh ta?... Vì tên anh họ hung bạo của ta định giết chồng ta... Thôi, hai hàng lệ ngu dại kia đừng tuôn rơi nữa. Những giọt châu đó để hiến cho đau khổ, các người đã lầm mà đem tặng nỗi

	My husband lives, that Tybalt would have slain, And Tybalt's dead, that would have slain my husband. All this is comfort. Wherefore weep I then? Some word there was, worser than Tybalt's death, That murdered me. I would forget it fain, But oh, it presses to my memory, Like damnèd guilty deeds to sinners' minds. "Tybalt is dead, and Romeo banishèd." That "banishèd," that one word "banishèd" Hath slain ten thousand Tybalts. Tybalt's death Was woe enough, if it had ended there. Or, if sour woe delights in fellowship And needly will be ranked with other griefs, Why followed not, when she said "Tybalt's dead," "Thy father" or "thy mother," nay, or both, Which modern lamentations might have moved? But with a rearward following Tybalt's death, "Romeo is banishèd." To speak that word, Is father, mother, Tybalt, Romeo, Juliet, All slain, all dead. "Romeo is banishèd." There is no end, no limit, measure, bound, In that word's death. No words can that woe sound. Where is my father and my mother, Nurse?	hân hoan. Chồng ta còn sống, chồng ta mà tên Tibân định hại. Tibân, tên định giết chồng ta, đã chết. Thật là vui sướng... Thế sao ta lại khóc nhi?... Thương thay, cõi lòng ta đã chết chỉ vì một chữ, một chữ còn ghê gớm hơn cái chết của Tibân. Ta muốn quên nó đi, nhưng nó trĩu nặng trên tâm trí ta như tội ác trĩu nặng trên lương tâm người có tội. Tibân chết, và Rômêô bị đày! Bị đày! Chỉ một chữ ấy cũng ngang một vạn mạng Tibân. Một mình Tibân chết cũng đủ đau đớn rồi; hay nếu họa vô đơn chí và chuyện đau buồn thường phải kéo tới hàng đàn, thì sao nhũ mẫu đã không nói với ta: "Cả cha cô cũng chết!" hoặc "Cả mẹ cô cũng chết!" hoặc "Cả cha lẫn mẹ cô đều đã chết"? Nhận tin ấy, ta sẽ khóc than như thể thường. Nhưng sau khi Tibân chết, mà tiếp ngay tin Rômêô bị đày thì khác nào giết một lúc cả cha, cả mẹ, cả Tibân, cả Rômêô, cả Juliet. Rômêô bị đày! Cái đau đớn giết người trong tin ấy, thật không cùng, không hạn, không lấy chỉ mà đo, mà định được. Không lời nói nào diễn tả được nó... U ời, hai thân em đâu?
624	NURSE Weeping and wailing over Tybalt's corse. Will you go to them? I will bring you thither.	NHỮ MẪU - Tướng công và phu nhân đang than khóc trên thi hài Tibân. Tiêu thư có muốn tới không? Tôi sẽ dẫn đến.
625	JULIET Wash their 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-widowed. Come, cords.—Come, Nurse. I'll to my wedding bed. And death, not Romeo, take my maidenhead!	JULIET - Để hai thân em nhỏ lệ trên những vết thương của anh em. Nước mắt của em để dành cho Rômêô, khi nước mắt của hai người đã khô cạn. U nhặt thang dây này lên. Tội nghiệp cái thang, người cũng bị thất vọng như ta vì Rômêô bị đi đày. Rômêô định dùng người làm đường dẫn đến phòng ta; nhưng tấm thân trinh nữ này đến thác cũng chỉ là gái góa còn trinh. Thôi, thang ời, u ời! Tôi đi vào giường cưới của tôi đây: tấm thân trinh bạch của tôi sẽ không trao tặng chàng Rômêô mà sẽ vào tay thần Chết.
626	NURSE Hie to your chamber. I'll find Romeo To comfort you. I wot well where he is. Hark ye, your Romeo will be here at night. I'll to him. He is hid at Lawrence's cell.	NHỮ MẪU - Em cứ vào buồng đi. U đi tìm Rômêô đến an ủi em... U biết chàng ở đâu rồi... Em cứ yên tâm, đêm nay Rômêô sẽ lại. U đi tìm chàng đây... Chàng trốn trong tu phòng của tu sĩ Lô-rân.
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 - Ôi! Thế thì u hãy đi tìm chàng đi. Đưa chiếc nhẫn này cho chàng hiệp sĩ trung thành của em, và bảo chàng hãy tới cùng em vĩnh biệt.
628	<i>Exeunt</i>	
629	Act 3, Scene 3	CẢNH III
630	<i>Enter FRIAR LAWRENCE</i>	Tu phòng của tu sĩ Lô-rân
631	FRIAR LAWRENCE Romeo, come forth. Come forth, thou fearful man. Affliction is enamoured of thy parts, And thou art wedded to calamity.	TU SĨ - Rômêô, lại đây con; tội nghiệp cho con, tài đức của con khiến đau khổ cũng phải mê say, và tai họa đã đến với con như vợ đến với chồng.
632	<i>Enter ROMEO</i>	
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? Vương chủ đã tuyên án thế nào? Nỗi đau khổ nào 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 SĨ - Con yêu của ta đã quá quen thuộc với những cảnh ngộ trở trêu rồi. Để ta cho con biết bản án của vương chủ.
635	ROMEO What less than doomsday is the Prince's doom?	RÔMÊÔ - Còn án nào khoan hồng hơn án tử hình được?
636	FRIAR LAWRENCE A gentler judgment vanished from his lips: Not body's death, but body's banishment.	TU SĨ - Người đã tuyên một án đỡ nghiêm khắc hơn: không phải tử hình mà là đày biệt xứ.
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 ơi! Đày biệt xứ! Cha ơi, cha hãy thương con mà nói là án tử hình đi! Đi đày còn ghê gớm hơn là chết! Cha ơi, đừng nói con phải đi đày!
638	FRIAR LAWRENCE Hence from Verona art thou banishèd. Be patient, for the world is broad and wide	TU SĨ - Con ơi, từ nay, con phải rời bỏ thành Vê-rô-na. Hãy can đảm lên. Thế giới rộng lắm.

639	ROMEO There is no world without Verona walls But purgatory, torture, hell itself. Hence “banishèd” is banished from the world, And world’s exile is death. Then “banishèd,” Is death mis termed. Calling death “banishment,” Thou cutt’st my head off with a golden ax And smilest upon the stroke that murders me.	RÔMÊÔ - Ngoài thành Vêrôna chẳng còn thế giới nào khác: chỗ nào cũng chỉ là nơi chịu đau khổ, chịu nhự chình, chỗ nào cũng chỉ là địa ngục. Bị trục xuất khỏi nơi đây là bị trục xuất khỏi trần gian, và rời khỏi trần gian là vào cõi chết. Tội đồ chỉ là tội chết trá hình. Cha gọi cái chết là tội đồ, chẳng qua cũng như cha cầm một cái rìu bằng vàng mà chặt đầu con, và mỉm cười khi giáng xuống lưỡi búa chấm dứt đời con.
640	FRIAR LAWRENCE O deadly sin! O rude unthankfulness! Thy fault our law calls death, but the kind Prince, Taking thy part, hath rushed aside the law, And turned that black word “death” to “banishment.” This is dear mercy, and thou seest it not.	TU SĨ - Ôi, thực là tội lỗi đáng chết! Thực là vong ân một cách phũ phàng! Theo luật thì tội con đáng chết, nhưng vương chủ bênh con mà gác luật pháp ra một bên. Đáng lẽ phải chết thì con chỉ phải đi đày. Thật là ơn trời bể, mà con không thấy.
641	ROMEO 'Tis 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 Romeo may not. More validity, More honorable state, more courtship lives In carrion flies than Romeo. 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 Romeo 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 ne’er so mean, But “banishèd” to kill me?—“Banishèd”! O Friar, the damnèd 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 me with that word “banishèd”?	RÔMÊÔ - Cha ơi, thế không phải thương con, mà là hành tội con đó! Thiên đường chính là nơi đây, nơi có nàng Juliet: mèo, chó, chuột, cho tới những sinh vật ti tiện nhất, đều được sống trong thiên đường này và được chiêm ngưỡng dung nhan nàng Juliet, nhưng Rômêô thì không được quyền đó. Giống ruồi nhặng nơi đồng rác còn được hưởng nhiều quyền lợi, vinh dự hơn Rômêô; chúng có thể phạm tới đôi tay trắng ngần của nàng, chúng có thể đánh cắp hạnh phúc vô vàn trên môi nàng, đôi môi trinh bạch, lúc nào cũng đỏ hồng như thẹn thùng vì e rằng tự hôn nhau như vậy là phạm tội. Vậy mà Rômêô thì không được làm thế! Vì Rômêô đã bị đày. Giống ruồi nhặng đến được, mà con thì bị xua đi. Vậy mà cha bảo con rằng đi đày không phải là chết! Cha ơi, cha không có thuốc độc, dao sắc, không có cách gì giết con nhạy hơn cái chữ đi đày này chăng? Cha ơi, chúng sinh bị hành tội nơi địa ngục nghe thấy chữ ấy cũng phải thét lên ai oán. Cha là người tu hành, người cha xưng tội và rửa tội cho con, người tự xưng là bạn của con, sao cha đang tâm xé nát lòng con bằng chữ đó?
642	FRIAR LAWRENCE Thou fond mad man, hear me a little speak.	TU SĨ - Kề điên rồi kia, hãy nghe ta đây...
643	ROMEO Oh, thou wilt speak again of banishment.	RÔMÊÔ - Cha lại nói đến chuyện đi đày chứ gì...
644	FRIAR LAWRENCE I’ll give thee armor to keep off that word— Adversity’s sweet milk, philosophy— To comfort thee though thou art banishèd.	TU SĨ - Ta sẽ cho con áo giáp để phòng hai chữ đó; triết lý, dòng sữa ngọt của nỗi gian truân, sẽ an ủi con trong cảnh đi đày.
645	ROMEO Yet “banishèd”? Hang up philosophy! Unless philosophy can make a Juliet, Displant a town, reverse a prince’s doom, It helps not, it prevails not. Talk no more.	RÔMÊÔ - Lại chuyện đi đày! Xin cha hãy cất triết lý đi! Nếu triết lý không tạo ra được một nàng Juliet, không đi chuyển được một thành phố, không lật lại được bản án của một vị vương chủ thì triết lý thật là vô dụng; cha đừng nói đến triết lý nữa.
646	FRIAR LAWRENCE Oh, then I see that madmen have no ears.	TU SĨ - Thôi, ta biết rồi, kẻ điên dại làm gì có tai...
647	ROMEO How should they, when that wise men have no eyes?	RÔMÊÔ - Họ có tai sao được khi người khôn ngoan không có mắt...
648	FRIAR LAWRENCE Let me dispute with thee of thy estate.	TU SĨ - Hãy để ta cùng con bàn về tình cảnh con hiện nay.
649	ROMEO Thou canst not speak of that thou dost not feel. Wert thou as young as I, Juliet thy love, An hour but married, Tybalt murderèd, Doting like me, and like me banishèd, Then mightst thou speak, then mightst thou tear thy hair And fall upon the ground, as I do now, Taking the measure of an unmade grave.	RÔMÊÔ - Cha bàn sao được về những điều cha không cảm thấy. Nếu cha cũng đang độ tuổi xuân như con, nếu Juliet là người yêu của cha, nếu chỉ một giờ sau khi cưới nàng cha đã giết Tibân, nếu cha cũng yêu say đắm như con rồi cũng bị đày biệt xứ như con, thì lúc đó cha có thể bàn, cha có thể, như con đây, vò đầu bứt tóc và lăn xuống đất mà đay đụa chôn mình.
650	<i>Knocking from within</i>	Có tiếng gõ cửa
651	FRIAR LAWRENCE Arise. One knocks. Good Romeo, hide thyself.	TU SĨ - Dậy ngay... Có tiếng gõ cửa. Rômêô con, hãy tìm chỗ ẩn mình.
652	ROMEO Not I, unless the breath of heartsick groans, Mistlike, infold me from the search of eyes.	RÔMÊÔ - Con chẳng đi trốn đâu cả... Trừ phi lời than thở của con biến thành mây mù che phủ cho con khỏi mọi con mắt tìm tòi.
653	<i>Knocking</i>	Lại có tiếng gõ
654	FRIAR LAWRENCE Hark, how they knock!—Who’s there?—Romeo, arise.	TU SĨ - Nghe đây, họ gõ cửa gấp chưa kia!... Ai đây?... Rômêô, dậy đi, người ta đến bắt con đó...

	Thou wilt be taken.—Stay awhile.—Stand up. <i>Knocking</i> Run to my study.—By and by!—God’s will, What simpleness is this!—I come, I come. <i>Knocking</i> Run to my study.—By and by!—God’s will, What simpleness is this!—I come, I come. <i>Knocking</i> Who knocks so hard? Whence come you? What’s your will?	Ai đó, chờ một chút nào... Dậy đi, tới thư phòng của ta mà nấp... Lại có tiếng gõ - Chờ một chút... Trời ơi, thật điên rồ chưa!... Lại có tiếng gõ -Tôi ra đây, tôi ra đây. Ai mà gõ gõ thế? Người ở đâu tới? Có việc gì?
655	NURSE <i>(from within)</i> Let me come in, and you shall know my errand. I come from Lady Juliet.	NHỮ MẪU đứng trong nói ra - Cho tôi vào thì sẽ biết. Tiểu thư Juliet sai tôi đến đây.
656	FRIAR LAWRENCE <i>(opens the door)</i> Welcome then.	TU SĨ - Nếu vậy thì xin mời vào.
657	<i>Enter NURSE</i>	Nhữ mẫu ra
658	NURSE O holy Friar, O, tell me, holy Friar, Where is my lady’s lord? Where’s Romeo?	NHỮ MẪU - Ôi tu sĩ đạo cao đức trọng! Xin người cho tôi biết phu quân của tiểu thư tôi đâu? Rômêô công tử đâu?
659	FRIAR LAWRENCE There on the ground, with his own tears made drunk.	TU SĨ - Đây, nằm lăn dưới đất đây này, đang say sưa với dòng lệ.
660	NURSE Oh, he is even in my mistress’ case, Just in her case. O woeful sympathy, Piteous predicament! Even so lies she, Blubbering and weeping, weeping and blubbering. Stand up, stand up. Stand, an you be a man. For Juliet’s sake, for her sake, rise and stand. Why should you fall into so deep an O?	NHỮ MẪU - Ôi, cũng như tiểu thư tôi vậy, cũng hết như tiểu thư tôi vậy. - Tiểu thư tôi cũng lăn khóc như vậy đó, khóc rồi lại than, than rồi lại khóc... Nhưng này hãy dậy đi công tử! Nếu công tử là bậc trượng phu thì hãy dậy đi. Vì tiểu thư Juliet, công tử hãy dậy nào! Đứng lên! Sao công tử lại quá tuyệt vọng thế?
661	ROMEO Nurse!	RÔMÊÔ - Ôi, nhữ mẫu!
662	NURSE Ah sir, ah sir. Death’s the end of all.	NHỮ MẪU - Ôi, công tử! Ôi, công tử!... Chết là chấm dứt mọi sự.
663	ROMEO Spakest thou of Juliet? How is it with her? Doth she not think me an old murderer, Now I have stained the childhood of our joy 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?	RÔMÊÔ - U nói về tiểu thư đó sao? Hiện nay nàng thế nào? Hân nàng coi ta là một kẻ giết người không ghê tay, vì ta đã làm nhơ hạnh phúc chớm nở của đôi lứa chúng ta bằng máu người thân thích? Nàng ở đâu hiện nay? Nàng khỏe yếu thế nào? Người vợ thâm kín của ta nghĩ gì về mối tình của chúng ta từ nay đứt đoạn?
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.	NHỮ MẪU - Thừa công tử, tiểu thư chẳng nói gì, tiểu thư chỉ khóc. Hết nằm vật xuống giường lại vùng ngồi dậy, rồi gọi Tibân, rồi gọi tên Rômêô mà khóc, rồi lại nằm vật xuống.
665	ROMEO As if that name, Shot from the deadly level of a gun, Did murder her, as that name’s cursed hand 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. <i>(draws his dagger)</i>	RÔMÊÔ - Như thế cái tên này, từ một nòng súng sát nhân nào bắn ra, đã giết nàng; cũng như cái bàn tay đáng nguyên rủa mang tên đó đã giết người thân thích của nàng!... Cha hãy cho con biết cái tên ấy nằm ở chỗ xấu xa nào trong cơ thể con; cha hãy nói đi, để con phá tan cái sào huyệt khốn nạn đó đi. Rút dao găm ra
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 damndèd hate upon thyself? Why rail’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 shamest thy shape, thy love, thy wit, Which, like a usurer, abound’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, Digressing from the valor of a man; Thy dear love sworn but hollow perjury, Killing that love which thou hast vowed to cherish;	TU SĨ - Hãy dừng bàn tay tuyệt vọng kia lại. Con có phải đường đường một đấng nam nhi không? Thật bẽ ngoài là trang nam tử mà than khóc như kẻ nữ nhi, và hành động điên cuồng như giống súc sinh. Hình dấp trượng phu mà lòng dạ như một mụ đàn bà tầm thường; vừa là đàn ông, vừa là đàn bà, thật đúng một con quái vật. Ôi, con quả đã làm ta kinh ngạc! Hỡi Chúa, ta tưởng con là con người gang thép hơn thế kia đây. Thế nào, con giết Tibân để rồi nay lại muốn tự tay mình giết mình ư? Và con phạm tội ác đối với con như thế để giết cả người thiếu nữ chỉ sống vì con ư? Tại sao con lại nặng lời trách cha sinh mẹ đẻ, trách trời, trách đất? Dòng máu mẹ cha, trời, đất, đã tạo ra con đó, tạo ra cái hình hài mà con muốn hủy hoại. Trời! Hồ thẹn thay cho vẻ người tuấn tú, cho mối tình sâu xa, cho trí thông minh sắc sảo. Con chẳng khác nào những quân cho vay hùt máu, của cải có thừa mà chẳng biết dùng làm gì cho xứng với người, với tình, với trí! Cái hình dung tuấn tú kia chỉ là tượng đất, trong lòng chẳng có chút gì là dũng khí nam nhi! Mối tình chỉ non thê biên kia chẳng qua là chuyện đổi trả lọc lừa, thề thốt yêu đương ngay đấy rồi lại đang tâm sát hại ngay đấy! Còn cái thông minh tài trí

	Thy wit, that ornament to shape and love, Misshapen 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 pout'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 set, 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.	kia, đáng lẽ để tô điểm thêm cho vẻ người trang nhã, cho mối tình keo sơn, thì rút cục chỉ dẫn cả người lẫn tình vào con đường lầm lạc. Khác nào như thuốc súng trong bao đạn của một anh lính vụng về, tài trí này đáng lẽ dùng để bảo vệ con thì con đã đốt nát làm cho bốc cháy khiến cho xương thịt tan tành! Thôi nào, dậy đi! Juliet, nàng Juliet mà con muốn hiến dâng tính mệnh, nàng Juliet còn sống, việc đó không khiến con sung sướng sao? Tibân muốn giết con, nhưng chính con lại giết được Tibân, việc đó cũng chẳng khiến con sung sướng sao? Luật pháp đáng lẽ bắt con phải chết, lại trở thành người bạn con và đổi án tử hình thành án biệt xứ, đó chẳng phải là hạnh phúc cho con sao? May mắn rơi xuống đầu con như mưa rào, hạnh phúc cười với con trong bộ cánh đẹp nhất, vậy mà như một cô ả được chiều quá hóa hư, con đề biu cả hạnh phúc lẫn tình yêu... Coi chừng! Hãy coi chừng! Những người như thế sẽ chết khôn chết nạn đấy. Thôi, đi mà tìm người yêu như đã hẹn ước; vào nơi khuê phòng mà an ủi nàng. Nhưng nhớ chia tay nhau trước giờ đặt gác, vì tới giờ đó thì con không đi Mantua được đâu. Con sẽ phải đợi ở thành đó cho tới khi có thể tuyên bố việc hôn nhân của hai con, giải hòa hai họ, xin vương chủ ân xá và gọi con về. Khi đi con khổ một phần, thì khi về con sẽ sung sướng nghìn, vạn, ức lần... Nhũ mẫu hãy đi trước đi. Ta gửi lời chào tiêu thư. Nhũ mẫu hãy dặn tiêu thư cho người nhà đi ngủ sớm. Việc đau buồn này chắc đã khiến họ đều mỏi mệt muốn đi nghỉ cả. Rômêô sẽ tới ngay.
667	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.	NHŨ MAU - Lạy Chúa, giá cứ ở đây cả đêm mà nghe người dạy bảo cũng được! Ừi chao, thật là người học rộng biết nhiều cũng có khác!... Thưa công tử, tôi sẽ báo với tiểu thư là công tử sẽ đến.
668	ROMEO Do so, and bid my sweet prepare to chide.	RÔMÊÔ - Ừ, u đi đi, và nói với tiểu thư hãy cứ sẵn sàng câu mắng.
669	NURSE Here, sir, a ring she bid me give you, sir. <i>(gives ROMEO JULIET's ring)</i> Hie you, make haste, for it grows very late.	NHŨ MẪU - Đây là nhẫn tiểu thư dặn trao tay công tử. Xin công tử mau chân, kéo muộn rồi.
670	<i>Exit NURSE</i>	Nhũ mẫu vào
671	ROMEO How well my comfort is revived by this!	RÔMÊÔ - Thật là con thấy tinh táo cả người!
672	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 - Thôi, con đi đi. Chúc con một đêm tốt lành. Nhưng hãy coi chừng, số mệnh con tùy thuộc ở điều này: nhớ rời khỏi Vêrôna trước giờ đặt gác, hoặc trước bình minh phải cải trang mà đi. Hãy ở yên ở Mantua; ta sẽ tìm người hầu của con, và mỗi khi có chuyện gì may mắn xảy ra ở đây, y sẽ đi báo cho con biết... Thôi, con đưa tay cho cha nắm; đêm đã khuya, thôi đi đi, chúc con một đêm tốt lành.
673	ROMEO But that a joy past joy calls out on me, It were a grief so brief to part with thee. Farewell.	RÔMÊÔ - Nếu chẳng vì một hạnh phúc hơn mọi hạnh phúc trên đời đời con phải đi ngay, thì con sẽ buồn phiền vì phải vội xa cha như vậy. Xin chào cha.
674	<i>Exeunt</i>	Cùng vào
675	Act 3, Scene 4	CẢNH Nhà Capulet
676	<i>Enter CAPULET, LADY CAPULET, and PARIS</i>	Capiulet, Capiulet phu nhân và Parit ra
677	CAPULET Things have fall'n out, sir, so unluckily, That we have had no time to move our daughter. Look you, she loved her kinsman Tybalt dearly, And so did I. Well, we were born to die. 'Tis very late. She'll not come down tonight. I promise you, but for your company, I would have been abed an hour ago	CAPUILET - Này bá tước, chẳng may có chuyện không hay xảy ra nên chưa có lúc nào hỏi ý được tiện nữ. Nó rất mến biếu huynh Tibân của nó, mà ta cũng mến Tibân lắm... Nhưng mà thôi, người ta sinh ra ai mà chẳng phải chết một lần. Trời đã khuya rồi; chắc tiện nữ không xuống dưới nhà nữa đâu. Nói thật, nếu không có bá tước lại chơi thì ta cũng đã đi nằm từ một tiếng đồng hồ rồi.
678	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 tính chuyện tóc tơ. Kính chào phu nhân, nhờ phu nhân chuyển lời chào lệnh ái.
679	LADY CAPULET I will, and know her mind early tomorrow. Tonight she is mew'd up to her heaviness.	CAPUILET PHU NHÂN - Tôi sẽ chuyển, và sáng sớm ngày mai, tôi sẽ biết rõ ý nó ra sao. Đêm nay, nó còn giậm mình trong nỗi đau buồn. Parit định đi, Capiulet gọi lại
680	CAPULET	CAPUILET - Này, bá tước Parit, ta dám đoán chắc là bá

	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?	tức sẽ được mỗi tình của con ta thôi. Ta đặt đầu nó sẽ ngồi đây... chắc chắn là như vậy. Nay bà nó, khi bà đi nghỉ nhớ tạt qua thăm con, và bảo nó rằng nó đã được con ta là bá tước Parit đây đem lòng thương mến, và, bà nghe đây, thứ tư sau... À mà thông thả, hôm nay là thứ mấy?
681	PARIS Monday, my lord.	PARIT - Thưa tướng công, hôm nay là thứ hai.
682	CAPULET Monday! Ha, ha. Well, Wednesday is too soon, O' Thursday let it be.—O' Thursday, tell her, She shall be married to this noble earl.— Will you be ready? Do you like this haste? We'll keep no great ado, a friend or two. For, hark you, Tybalt being slain so late, It may be thought we held him carelessly, Being our kinsman, if we revel much. Therefore we'll have some half a dozen friends, And there an end. But what say you to Thursday?	CAPULET - Thứ hai à? Hà, hà! Vậy thì thứ tư sớm quá. Đề đến thứ năm vậy... Bà bảo nó là thứ năm nó sẽ thành hôn với bá tước đây... Bá tước có lo liệu kịp không? Có sợ vội vã quá chăng? Ta sẽ không bày vẽ gì đâu, mời một hai người bạn thôi! Bá tước hiểu chưa, Tibân vừa mới nằm xuống mà bày vẽ linh đình thì thiên hạ người ta cười rằng thân thích ruột rà mà coi khinh coi thường. Vì thế ta sẽ chỉ mời chừng sáu bảy người bạn. Nhưng thứ năm thì bá tước nghĩ sao?
683	PARIS My lord, I would that Thursday were tomorrow.	PARIT - Thưa tướng công, tiểu tử chỉ mong rằng ngày mai đã là thứ năm rồi.
684	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.	CAPULET - Được, bá tước cứ yên trí... Vậy thì thứ năm nhé. Nay bà, trước khi đi nghỉ, bà ghé qua bảo cho con nó biết việc hôn nhân này. Thôi chào bá tước. Bay đâu, soi đèn cho ta đi ngủ! Chà, khuya thế này rồi thì chẳng mấy chốc mà sáng... Thôi chào!
685	<i>Exeunt</i>	Cùng vào
686	Act 3, Scene 5	CANH Phòng Juliet
687	<i>Enter ROMEO and JULIET aloft</i>	Rômêô và Juliet đứng bên cửa sổ trông xuống vườn
688	JULIET Wilt thou be gone? It is not yet near day. It was the nightingale, and not the lark, That pierced the fearful hollow of thine ear. Nightly she sings on yon pomegranate tree. Believe me, love, it was the nightingale.	JULIET Anh đi ư? Trời còn lâu mới sáng. Tiếng chim đã làm anh hoảng hốt là tiếng họa mi đấy, không phải tiếng sơn ca đâu. Đêm nào nó cũng hót trên cây lựu đằng kia. Anh ơi, cứ tin lời em nói, đúng là tiếng họa mi.
689	ROMEO It was the lark, the herald of the morn, No 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.	RÔMÊÔ - Sơn ca, sứ giả của bình minh đấy! Không phải họa mi đâu. Em yêu quý, hãy nhìn kia, ánh hồng ghen với chúng ta đã viền sáng những đám mây đang phải rời nhau ngoài phương Đông. Những ngọn bạch lạp trên trời đêm đã tắt, và bình minh tươi vui đang kiêu hãnh chân rón rén trên đỉnh núi xa mờ. Anh phải ra đi để sống, hoặc ở lại mà chết.
690	JULIET Yon light is not daylight, I know it, I. It is some meteor that the sun exhales To be to thee this night a torchbearer, And light thee on thy way to Mantua. Therefore stay yet. Thou need'st not to be gone.	JULIET - Vệt sáng kia không phải ánh bình minh, em biết! Đó là một ngôi sao băng mặt trời vừa phun ra để làm ngọn đuốc đưa anh tới Mantua. Anh hãy ở lại, chưa đến lúc anh phải ra đi.
691	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. 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.	RÔMÊÔ - Được, cứ để họ bắt, cứ để họ giết! Anh sẽ vui lòng, vì đó là ý muốn của em. Vệt sáng mờ kia đâu phải ánh mắt của bình minh, đó chỉ là tia phản chiếu của vầng trán á Hằng. Tiếng hót vang bầu trời trên đầu chúng ta cũng chẳng phải tiếng sơn ca. Anh thiết tha muốn ở lại nơi đây, chẳng còn lòng nào cất bước. Từ thần hồi, cứ lại đây, ta vui lòng chờ mi, vì nàng Juliet muốn như vậy... Hồi tâm hồn của anh, chúng ta đang nói gì nhỉ? Chúng ta hãy tiếp tục chuyện trò đi, trời đã sáng đâu.
692	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. Đúng là con sơn ca đang cất tiếng hót lạc điệu; giọng nó mới chói tai làm sao! Người ta bảo tiếng sơn ca êm ái, thánh thót, bởi nó khéo phân chia cung bậc, nhưng chẳng phải vậy đâu, bởi nó chỉ chia lìa anh và em thôi. Người ta bảo sơn ca xưa đã đổi mắt với giống cóc nhái; sao chúng chẳng đổi cả giọng cho nhau, vì tiếng hót hôm nay chỉ bắt chúng ta

	Hunting thee hence with hunt's-up to the day. O, now be gone. More light and light it grows.	phải kinh hoàng rời nhau; nó như tiếng kèn phùng sẵn đuôi bắt anh rời khỏi nơi đây. Anh ơi, anh đi đi. Trời mỗi lúc một sáng.
693	ROMEO More light and light, more dark and dark our woes!	RÔMÊÔ - Mỗi lúc một sáng ư? Nỗi đau thương của chúng ta mỗi lúc một chìm thêm vào tăm tối.
694	<i>Enter NURSE</i>	Nhũ mẩu ra.
695	NURSE Madam.	NHỮ MẪU - Thưa tiểu thư!
696	JULIET Nurse?	JULIET - Gì đấy, nhũ mẩu?
697	NURSE Your lady mother is coming to your chamber. The day is broke. Be wary, look about.	NHỮ MẪU - Phu nhân sắp tới phòng tiểu thư. Trời sắp sáng. Tiểu thư hãy nên cẩn trọng.
698	<i>Exit NURSE</i>	Nhũ mẩu vào
699	JULIET Then, window, let day in and let life out.	JULIET - Thôi cửa ơi, hãy cho ánh sáng lọt vào, và để đời sống đi ra.
700	ROMEO Farewell, farewell. One kiss, and I'll descend.	RÔMÊÔ - Thôi vĩnh biệt! Em cho anh một cái hôn trước khi anh trèo xuống.
701	<i>Kiss. ROMEO goes down</i>	Xuống
702	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.	JULIET - Anh đi rồi đấy ư? Ông hoàng của em, chồng của em, người yêu của em, bạn của em! Một giờ có bao nhiêu ngày thì em phải có tin anh chừng ấy lần, vì mỗi phút đã có bao ngày trong đó. Anh ơi, cứ tính như thế thì khi gặp lại Rômêô của em, em sẽ chẳng còn xuân sắc nữa.
703	ROMEO Farewell! I will omit no opportunity That may convey my greetings, love, to thee.	RÔMÊÔ - Vĩnh biệt. Hỡi em yêu quý, anh sẽ không bỏ lỡ dịp nào để gửi tin đến cho em.
704	JULIET Oh, think'st thou we shall ever meet again?	JULIET - Anh ơi, có bao giờ chúng ta lại được gặp nhau nữa không?
705	ROMEO I doubt it not, and all these woes shall serve For sweet discourses in our time to come.	RÔMÊÔ - Nhất định là sẽ có. Một ngày kia chúng ta sẽ ngồi bên nhau băng khuâng ôn lại những nỗi ngậm ngùi hôm nay.
706	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 đứng dưới ấy như thầy ma nằm dưới mồ. Mắt em hoa làm sao mà thấy anh nhợt nhạt quá!
707	ROMEO And trust me, love, in my eye so do you. Dry sorrow drinks our blood. Adieu, adieu!	RÔMÊÔ - Em ơi, mắt anh nhìn cũng thấy em nhợt nhạt làm sao! Sầu thương đã uống hết máu chúng ta. Thôi, vĩnh biệt!
708	<i>Exit ROMEO</i>	Rômêô vào
709	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 - Ôi, số mệnh, số mệnh! Ai cũng bảo người phản phúc đổi thay. Nhưng nếu quả người phản phúc đổi thay thì người cợt ghẹo làm chi con người mà ai cũng biết là chung thủy như chàng? Hỡi số mệnh, người cứ đổi thay đi, vì như vậy ta có thể hy vọng, rằng người sẽ không giữ chàng lâu và sẽ mau trả lại chàng về với ta.
710	LADY CAPULET (<i>from within</i>) Ho, daughter, are you up?	CAPIULET PHU NHÂN, nói vọng từ trong - Con ơi, đã dậy chưa?
711	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 đấy? Đúng là mẹ ta. Mẹ ta chưa đi ngủ sao, hay đã dậy sớm thế? Sao bỗng dung lại tới phòng ta làm gì?
712	<i>Enter LADY CAPULET</i>	Capiulet phu nhân ra
713	LADY CAPULET Why, how now, Juliet?	CAPIULET PHU NHÂN - Thế nào Juliet con, con có được mạnh khỏe?
714	JULIET Madam, I am not well.	JULIET - Thưa mẹ, con không được khỏe.
715	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.	CAPIULET PHU NHÂN - Vẫn than khóc biểu huynh con đó ư?... Con định dùng nước mắt đánh trôi thầy nó ra khỏi nhà mồ chăng? Có làm được thế đi nữa thì nó cũng chẳng sống lại được. Thôi con: đau buồn vừa phải là yêu mến người thân, chứ đau buồn quá đáng là đã hóa quân đầy.
716	JULIET Yet let me weep for such a feeling loss.	JULIET - Mẹ ơi, hãy để con được than khóc người thân đã mất.
717	LADY CAPULET So shall you feel the loss, but not the friend Which you weep for.	CAPIULET PHU NHÂN - Khóc lắm chỉ thêm thấm thía nỗi cô đơn, chớ thấy lại sao được người thân mến.
718	JULIET	JULIET - Nỗi quạnh hiu thấm thía như vậy nên con

	Feeling so the loss, Cannot choose but ever weep the friend.	danh chi biết khóc bạn mãi thôi.
719	LADY CAPULET Well, girl, thou weep'st not so much for his death, As that the villain lives which slaughtered him.	CAPIULET PHU NHÂN - Con ơi, con khóc không phải vì anh con chết mà vì thằng khốn giết anh con hãy còn sống
720	JULIET What villain, madam?	JULIET - Thằng khốn nào, thưa mẹ?
721	LADY CAPULET That same villain, Romeo.	CAPIULET PHU NHÂN - Thằng khốn Rômêô chứ còn ai?
722	JULIET (aside) Villain and he be many miles asunder. (to LADY CAPULET) God pardon him! I do, with all my heart, And yet no man like he doth grieve my heart.	JULIET nói nhỏ - Giữa một thằng khốn và chàng khoảng cách xa lắm... lại nói to - Xin Chúa tha tội cho anh ta! Con thì con sẵn lòng tha tội. Vậy mà chưa có ai làm đau lòng con bằng anh ta!
723	LADY CAPULET That is because the traitor murderer lives.	CAPIULET PHU NHÂN - Vì thằng giết người ấy còn sống, mà con đau lòng chứ gì?
724	JULIET Ay, madam, from the reach of these my hands. Would none but I might venge my cousin's death!	JULIET - Thưa mẹ vâng, vì anh ta thoát khỏi tay con. Con ước ao chỉ mình con được báo cái thù giết biểu huynh con!
725	LADY CAPULET We will have vengeance for it, fear thou not. Then weep no more. I'll send to one in Mantua, Where that same banished runagate doth live, Shall give him such an unaccustomed dram That he shall soon keep Tybalt company. And then, I hope, thou wilt be satisfied.	CAPIULET PHU NHÂN - Con cứ yên lòng. Chúng ta sẽ báo được thù. Con đừng khóc nữa. Ta sẽ nhắn người ở Mantua là nơi tên bị phát lưu đó đến ở, chỉ một liều thuốc độc là nó sớm theo Tibân thôi. Lúc đó hẳn con sẽ vui lòng.
726	JULIET Indeed, I never shall be satisfied With Romeo, till I behold him—dead— Is my poor heart for a kinsman vexed. Madam, if you could find out but a man To bear a poison, I would temper it, That Romeo should, upon receipt thereof, Soon sleep in quiet. Oh, how my heart abhors To hear him named, and cannot come to him. To wreak the love I bore my cousin Upon his body that slaughtered him!	JULIET - Con chỉ có thể vui lòng khi con được thấy Rômêô...Chết, vâng, thật con chết cả cõi lòng vì đã mất người thân. Nếu mẹ tìm được người mang thuốc độc, thì con xin tự tay pha thuốc để Rômêô uống được mau an giấc. Trời! Đau lòng con xiết bao chỉ được nghe thấy tên Rômêô mà chẳng được gặp mặt anh ta, để được báo thù cho tình thân của con đối với biểu huynh Tibân, trên thân thể kẻ đã giết anh.
727	LADY CAPULET Find thou the means, and I'll find such a man. But now I'll tell thee joyful tidings, girl.	CAPIULET PHU NHÂN - Con hãy cứ tìm ra phương tiện rồi mẹ sẽ tìm được người. À, mà bây giờ mẹ có tin vui báo cho con biết.
728	JULIET And joy comes well in such a needy time. What are they, beseech your ladyship?	JULIET - Trong giờ phút đau buồn này mà có tin vui thì hay quá! Tin gì đó, thưa mẹ?
729	LADY CAPULET Well, well, thou hast a careful father, child. One who, to put thee from thy heaviness, Hath sorted out a sudden day of joy That thou expect'st not, nor I looked not for.	CAPIULET PHU NHÂN - Hay lắm, con ạ. Cha con thật hết lòng lo lắng vì con; để con được khuây khỏa nỗi buồn, cha con đã chuẩn bị một ngày vui mà mẹ con ta chẳng ngờ tới.
730	JULIET Madam, in happy time, what day is that?	JULIET - Sung sướng thay, ngày gì đó thưa mẹ?
731	LADY CAPULET Marry, my child, early next Thursday morn, The gallant, young, and noble gentleman, The County Paris, at Saint Peter's Church, Shall happily make thee there a joyful bride.	CAPIULET PHU NHÂN - Con ơi, sáng thứ năm tới đây, một chàng trai trẻ quý tộc, phong lưu tuấn nhã, bá tước Parit, sẽ đưa con tới nhà thờ thánh Pítơ để làm lễ cho con thành người vợ vui tươi của chàng.
732	JULIET Now, by Saint Peter's Church and Peter too, He shall not make me there a joyful bride. I wonder at this haste, that I must wed Ere he, that should be husband, comes to woo. I pray you, tell my lord and father, madam, I will not marry yet. And when I do, I swear It shall be Romeo, whom you know I hate, Rather than Paris. These are news indeed!	JULIET - Chà, con xin thề với nhà thờ thánh Pítơ, và cả đích thân thánh Pítơ nữa, là chàng ta sẽ không làm cho con thành người vợ vui tươi của chàng đâu. Sự vội vã của cha con làm con ngạc nhiên quá; ai lại bắt con lấy một người khi với người đó con chưa từng trò chuyện! Mẹ ơi, mẹ hãy thưa lại với cha con rằng con chưa muốn lấy chồng đâu. Mà giá có phải lấy chồng thì con thà lấy Rômêô là người mà mẹ biết rằng con căm thù chừng nào đấy, còn hơn là Parit. Ôi, tin mới vui làm sao!
733	LADY CAPULET Here comes your father. Tell him so yourself, And see how he will take it at your hands.	CAPIULET PHU NHÂN - Đây, cha cô tới đây. Tự cô nói cho người rõ ý cô để xem người nghĩ thế nào?
734	<i>Enter CAPULET and NURSE</i>	Capiulet và nữ hầu ra
735	CAPULET When the sun sets the air doth drizzle dew, But for the sunset of my brother's son It rains downright. How now? A conduit, girl? What, still in tears, Evermore showering? In one little body Thou counterfeit'st a bark, a sea, a wind,	CAPIULET, nhìn thấy Juliet đang khóc - Khi mặt trời nằm xuống thì thường có chút sương rơi, nhưng khi cái thằng con ông anh tôi nằm xuống thì trời mưa thật sự. Thế nào, con? Ồ hay, con bé biến thành ống máng rồi à? Vẫn khóc ư? Vẫn nước mắt như mưa sao? Cái thân hình bé nhỏ này vừa là thuyền, vừa là biển, vừa là gió: giọt lệ vui đầy như sóng triều

	For still thy eyes, which I may call the sea, Do ebb and flow with tears. The bark thy body is, Sailing in this salt flood. The winds thy sighs, Who, raging with thy tears, and they with them, Without a sudden calm will overset Thy tempest-tossèd body.—How now, wife? Have you delivered to her our decree?	lên xuống, thân thể quần quai như con đò vật vờ theo làn nước, miệng thở dài như gió hút! Gió với sóng đua nhau thế này, nếu bão không mau tanh thì thuyền sẽ xuống vực thẳm... Thế nào bà? Bà đã bảo cho nó biết quyết định của ta chưa?
736	LADY CAPULET Ay, sir, but she will none, she gives you thanks. I would the fool were married to her grave!	CAPIULET PHU NHÂN - Thừa tướng công, đã. Nhưng con nó từ chối, nó đa tạ tướng công. Con bé thật ngu dại! Thật tôi chỉ mong cho nó lấy cái mà làm chồng!
737	CAPULET Soft, take me with you, take me with you, wife. How, will she none? Doth she not give us thanks? Is she not proud? Doth she not count her blessed, Unworthy as she is, that we have wrought So worthy a gentleman to be her bride?	CAPIULET - Thong thả nào, bà nói sao? Tôi không hiểu. Thế nào, nó từ chối à? Nó đa tạ tôi, phải không? Ái chà nó lại không biết lấy thế làm sung sướng sao? Cái thứ nó mà được tôi tác thành cho với một trang nam tử như vậy mà không tự cho là tốt phúc à?
738	JULIET Not proud you have, but thankful that you have. Proud can I never be of what I hate, But thankful even for hate that is meant love.	JULIET - Thừa cha, con không lấy thế làm sung sướng nhưng con cũng xin tạ ân cha. Con sung sướng sao được với một việc mà con căm ghét. Nhưng vì yêu con mà cha làm việc đó nên con xin tạ ân cha.
739	CAPULET How, how, how, how? Chopped logic! What is this? “Proud,” and “I thank you,” and “I thank you not,” And yet “not proud”? Mistress minion you, Thank me no thankings, nor proud me no prouds, But fettle your fine joints 'gainst Thursday next To go with Paris to Saint Peter's Church, Or I will drag thee on a hurdle thither. Out, you green sickness, carrion! Out, you baggage! You tallow face!	CAPIULET - Ái chà, lý lẽ góm nhi! Nhưng ta không hiểu mi định nói gì? Tạ ân cha, với chẳng tạ ân cha! Sung sướng với chẳng sung sướng!... Đây cô à kia, xin cô tha cho tôi những chuyện tạ ân với sung sướng, và cô hãy sắp sẵn cặp giò dể đến thứ năm này theo Parit đến nhà thờ thánh Pitơ, kéo tôi sẽ xỏ chạc vào mũi cô mà dắt đi. Đồ chết giẫm, đồ dĩ dại, đồ mặt xanh nanh vàng!
740	LADY CAPULET Fie, fie! What, are you mad?	CAPIULET PHU NHÂN - Con bé kia! Mày điên sao?
741	JULIET Good Father, I beseech you on my knees, Hear me with patience but to speak a word.	JULIET quỳ - Thừa cha, con quỳ lạy cha, xin cha nghe con! Con chỉ xin nói một lời thôi!
742	CAPULET Hang thee, young baggage! Disobedient wretch! I tell thee what: get thee to church o' Thursday, Or never after look me in the face. Speak not. Reply not. Do not answer me. My fingers itch.—Wife, we scarce thought us blest That God had lent us but this only child, But now I see this one is one too much And that we have a curse in having her. Out on her, hilding!	CAPIULET - Thôi đi, đồ chết treo, đồ dĩ đại! Đồ bất hiếu dám cưỡng lại lời cha! Mi nghe đây: Thứ năm naymi sẽ đến nhà thờ, nếu không thì từ giờ đừng nhìn mặt ta nữa. Đừng già mồm đối đáp nữa, ta ngứa tay lắm rồi đây... Bà ơi, chúng ta vẫn tui phận hiềm hơi vì Chúa chỉ cho có một nó; nhưng bây giờ thì thấy một nó cũng là quá thừa; thật là vô phúc mới này nòi ra nó. Lui ra, đồ chết giẫm!
743	NURSE God in heaven bless her! You are to blame, my lord, to rate her so.	NHỮ MẪU - Cầu Chúa ban phúc lành cho tiểu thư! Tướng công đối xử với tiểu thư như thế thật là không phải.
744	CAPULET And why, my Lady Wisdom? Hold your tongue, Good prudence. Smatter with your gossips, go.	CAPIULET - Sao mà không phải, thừa bà giới giang hay hóm? Xin bà hãy im cái mồm, thừa bà khôn ngoan tài giỏi, để dành hơi mà đi ngồi lê đôi mách với lũ mẹ ranh.
745	NURSE I speak no treason.	NHỮ MẪU - Tôi chẳng nói điều gì sai trái.
746	CAPULET Oh, God 'i' good e'en.	CAPIULET - Thôi đủ rồi. Đi đi!
747	NURSE May not one speak?	NHỮ MẪU - Không ai được mở miệng nói nửa lời sao?
748	CAPULET Peace, you mumbling fool! Utter your gravity o'er a gossip's bowl, For here we need it not.	CAPIULET - Thôi im đi, mụ lần thần kia! Muốn dạy khôn thì đi mà chén tạc chén thù với lũ mẹ ranh, ở đây không ai khiến dạy khôn.
749	LADY CAPULET You are too hot.	CAPIULET PHU NHÂN - Ông ơi, ông nóng quá.
750	CAPULET God's bread! It makes me mad. Day, night, hour, tide, time, work, play, Alone, in company, still my care hath been To have her matched. And having now provided A gentleman of noble parentage, Of fair demesnes, youthful, and nobly trained, Stuffed, as they say, with honorable parts, Proportioned as one's thought would wish a man— And then to have a wretched puling fool, A whining mammet, in her fortune's tender,	CAPIULET - Trời đất ơi, đến phát điên lên mất! Ngày, đêm, bất kể giờ phút nào, bất kể nhàn rỗi hay bận công bận việc, bất kể ngồi một mình hay có khách có khứa, lúc nào tôi cũng chỉ lo lắng về một điều là việc hôn nhân của nó. Thế mà giờ đây tìm được người con dòng cháu giống, của cái đây rầy, tuổi xuân hơ hớ, học vấn uyên bác, một người như thiên hạ thường nói, tài năng danh vọng có thừa, một người thật là hợp với sở nguyện của bất cứ một ai, thì cái của ngu ngốc sứt sùi này, cái quân người nộm chỉ biết rên la này, khi người ta bung hạnh phúc đến tận miệng, cứ một

	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 to 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.	mực trả lời: Con không muốn lấy chồng, con không biết yêu đương, con còn ít tuổi, con xin cha tha lỗi cho! Chà, mi mà không chịu lấy chồng thì mi sẽ thấy ta tha lỗi cho mi như thế nào. Đi mà liếm lá gặm xương ở đâu thì đi, đừng về cái nhà này nữa. Coi chừng đó, xưa nay ta không nói đùa đâu. Gần đến thứ năm rồi. Vắt tay lên trán mà nghĩ cho chín. Một là mi là con ta, và ta đặt đầu ngời đây, hai là mi không còn là con ta nữa và mi xéo đầu thì xéo, đi mà ăn mày ăn xin, chết đường chết chợ. Ta thề là ta sẽ từ mi, không để cho mi một đồng một chữ gọi là có. Chắc chắn là như vậy, mi suy nghĩ đi. Ta sẽ nói sao làm vậy.
751	Exit CAPULET	Capiulet vào
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.	JULIET - Không có tấm lòng thương nào trên từng mây thăm thăm kia thấu nỗi đau buồn cho tôi chăng? Ôi, mẹ dịu hiền, xin mẹ đừng bỏ con. Xin mẹ hãy hoãn cuộc hôn nhân kia một tháng, hay một tuần thôi cũng được. Nếu không, xin mẹ cứ đặt giường cưới của con ở nơi âm u mà anh Tiban đương an nghỉ.
753	LADY CAPULET Talk not to me, for I'll not speak a word. Do as thou wilt, for I have done with thee.	CAPULET PHU NHÂN - Thôi cô đừng nói với tôi nữa, tôi chẳng còn điều gì nói với cô cả. Cô cứ ý cô mà làm, giữa cô với tôi từ nay là hết.
754	Exit LADY CAPULET	Capiulet phu nhân vào
755	JULIET O God!—O Nurse, how shall this be prevented? My husband is on earth, my faith in heaven. How shall that faith 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.— What sayst thou? Hast thou not a word of joy? Some comfort, Nurse.	JULIET - Trời ơi! Nhũ mẫu ơi, làm sao tránh được chuyện này? Chồng em còn ở trần gian, mà lời thề của em thì đã tới thiên đường. Muốn lấy lại lời thề kia, chỉ có cách là chồng em rời chốn trần gian này mà lên thiên đường để gửi trả em lời thề ước... U ơi, xin u một lời an ủi khuyên răn! Than ôi, sao trời kia lại ức bách thân phận yếu đuối này làm vậy! Thế nào? U không cho em được một lời sao? U ơi, xin u một chút an ủi.
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.	NHỮ MẪU - Thế thì tiểu thư nghe đây: Rômêô đã bị tội biệt xứ, tôi cứ cuộc cả cái thế giới này là anh chàng không dám quay trở về đây đòi hỏi gì tiểu thư đâu. Có dám trở về chẳng nữa, cũng chỉ là lén lút vụng trộm thôi. Sự thế bây giờ đã ra như thế thì, theo ý tôi, tốt nhất là tiểu thư lấy bá tước đi. Chà, con người mới đáng yêu làm sao! So với bá tước, Rômêô thật chỉ như cái giẻ lau bát... Tiểu thư ơi, mắt phượng hoàng cũng chẳng xanh, chẳng sáng, chẳng đẹp bằng mắt Parit. Tôi mà không nghĩ là cuộc hôn nhân thứ hai này sẽ mang lại hạnh phúc cho tiểu thư thì quý nó cứ bắt tôi đi; lần này còn hơn lần trước nhiều! Mà chẳng hơn chẳng nữa thì người trước của tiểu thư cũng đã chết rồi, hoặc chẳng chết thì cũng như chết, vì sống mà chẳng được tích sự gì cho tiểu thư cả.
757	JULIET Speakest thou from thy heart?	JULIET - U nói thật lòng sao?
758	NURSE And from my soul too, else beshrew them both.	NHỮ MẪU - Thật cả dạ nữa ấy chứ. Không thì quý nó cứ tha cả lòng cả dạ tôi đi.
759	JULIET Amen!	JULIET - A men!
760	NURSE What?	NHỮ MẪU - Thế nào?
761	JULIET Well, thou hast comforted me marvelous 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.	JULIET - Chà, u an ủi em tài quá. U hãy vào thưa với phu nhân là vì đã trái ý cha mẹ, nên em tới tu phòng cha Lô-rân để xưng tội và nhận phép xá miễn.
762	NURSE Marry, I will, and this is wisely done.	NHỮ MẪU - Tốt lắm, tôi đi đây. Tiểu thư làm thế là đúng lắm.
763	Exit NURSE	Nhũ mẫu vào
764	JULIET Ancient damnation! O most wicked fiend! Is it more sin to wish me thus forsworn, Or to dispraise 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.	JULIET - Cầu cho mẹ già sa xuống địa ngục, đồ quỷ dữ! Không biết tội nào của mẹ to hơn: tội xui ta nuốt lời hẹn ước, hay tội dè biau lang quân ta bằng ngay cái miệng lưỡi đã trăm ngàn lần tâng bốc chàng lên tận mây xanh?... Thôi cắt đi, đồ thầy dùi! Lòng ta từ nay cắt đứt với người... Để ta đi cầu cứu tu sĩ xem có phương chạy chữa nào chăng; nếu cơ sự hỏng cả thì thân này chỉ đành là một chết.

765	<i>Exit</i>	Juliet vào
766	Act 4, scene 1	HỒI IV CẢNH Trong tu phòng tu sĩ Lô-rân
767	<i>Enter FRIAR LAWRENCE and PARIS</i>	Tu sĩ Lô-rân và Parit ra
768	FRIAR LAWRENCE On Thursday, sir? The time is very short.	TU SĨ - Thứ năm ư, thưa ngài? Còn ít ngày giờ quá nhỉ?
769	PARIS My father Capulet will have it so, And I am nothing slow to slack his haste.	PARIT - Capiulet tướng công, nhạc phụ tôi, muốn vội thế đấy! Còn tôi thì tôi chẳng muốn người bớt vội vã đi chút nào.
770	FRIAR LAWRENCE You say you do not know the lady's mind. Uneven is the course. I like it not.	TU SĨ - Ngài nói là chính ngài cũng không biết ý định của Capiulet tiểu thư ra sao. Như vậy thì công việc khó khăn đấy. Tôi chẳng yên lòng tí nào.
771	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 hastens 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 Tibân chết thì nàng than khóc quá lắm, nên tôi cũng chẳng nói được nhiều về chuyện tình duyên, vì thần Vệ nữ đâu có mỉm cười trong một cảnh nhà đầy nước mắt. Nhưng phụ thân nàng thì sợ rằng nàng quá buồn phiền như vậy e có điều nguy hại, nên người khôn ngoan tính kế cho hôn lễ của tôi cùng nàng cứ hành mau chóng, để nàng khỏi luôn luôn giọt lệ đầm đìa. Sống trong cảnh cô đơn dễ bị đau buồn ám ảnh, nhưng có bạn bên cạnh thì cũng dễ quên hơn. Đó, tôi đã nói đề tu sĩ rõ vì sao mà phải vội.
772	FRIAR LAWRENCE (<i>aside</i>) I would I knew not why it should be slowed.— Look, sir, here comes the lady toward my cell.	TU SĨ nói một mình - Than ôi, ta thì ta lại biết quá rõ vì sao mà không thể vội được. Nói to - Kia, thưa ngài, tiểu thư đến kia.
773	<i>Enter JULIET</i>	Juliet ra
774	PARIS Happily met, my lady and my wife.	PARIT - Thật vui sướng được gặp nàng, hồi người yêu của tôi, hồi vợ quý của tôi!
775	JULIET That may be, sir, when I may be a wife.	JULIET - Vợ của ông? Vâng, điều đó có thể lắm, nếu tôi có thể làm vợ một ai.
776	PARIS That "may be" must be, love, on Thursday next.	PARIT - Nàng ơi, điều có thể đó sẽ là sự thực thứ năm tới đây.
777	JULIET What must be shall be.	JULIET - Cái gì phải đến sẽ đến.
778	FRIAR LAWRENCE That's a certain text.	TU SĨ - Đó là một sự thực rõ ràng.
779	PARIS Come you to make confession to this Father?	PARIT - Nàng đến xưng tội với cha chăng?
780	JULIET To answer that, I should confess to you.	JULIET - Trả lời câu hỏi này là xưng tội với ông rồi còn gì.
781	PARIS Do not deny to him that you love me.	PARIT - Nàng đừng giấu cha là nàng yêu tôi đấy.
782	JULIET I will confess to you that I love him.	JULIET - Tôi xin thú với ông là tôi rất quý mến cha.
783	PARIS So will ye, I am sure, that you love me.	PARIT - Cũng như nàng sẽ thú là nàng yêu tôi thôi, tôi dám chắc vậy.
784	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 nhỏ sau lưng ông có quý hơn là nói ngay trước mặt không?
785	PARIS Poor soul, thy face is much abused with tears.	PARIT - Tội nghiệp cho nàng! Khóc nhiều quá thương tổn cả đến dung nhan.
786	JULIET The tears have got small victory by that, For it was bad enough before their spite.	JULIET - Cũng chẳng thương tổn lắm đâu, vì chưa khóc thì bộ mặt tôi cũng chẳng nhận sa cá lặn gì.
787	PARIS Thou wrong'st it more than tears with that report.	PARIT - Mấy lời này còn xúc phạm tới nhan sắc nàng hơn cả những giọt nước mắt kia.
788	JULIET That is no slander, sir, which is a truth, And what I spake, I spake it to my face.	JULIET - Chẳng phải nói oan đâu, thưa ông. Sự thực là thế đấy. Những điều tôi nói đây, tôi chẳng ngần ngại gì mà chẳng nói với bộ mặt của mình.
789	PARIS Thy face is mine, and thou hast slandered it.	PARIT - Gương mặt mà nàng đang tâm nói xấu ấy là của báu của tôi.
790	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 lắm, vì nó có là của tôi đâu... Thưa cha, cha có rảnh lúc này không, hay để buổi lễ tối nay con đến?
791	FRIAR LAWRENCE My leisure serves me, pensive daughter, now.— My lord, we must entreat the time alone.	TU SĨ - Giờ này ta rảnh lắm, hồi người con gái u sầu của ta... Thưa ngài, chúng tôi cần được nói chuyện riêng.
792	PARIS God shield I should disturb devotion!— Juliet, on Thursday early will I rouse ye. (<i>kisses her</i>) Till then, adieu, and keep this holy kiss.	PARIT - Lạy Chúa, tôi đâu dám cản trở lòng mộ đạo. Juliet tiểu thư, sáng sớm thứ năm tôi sẽ đến đánh thức nàng. Thôi hãy xin tạm biệt, và xin gửi nàng cái hôn thành kính này.

793	Exit PARIS	Hôn Juliet rồi vào
794	JULIET O, shut the door! And when thou hast done so, Come weep with me, past hope, past cure, past help.	ULIET - Cha ơi, cha hãy đóng cửa lại, rồi lại đây than khóc cùng con. Thật là tuyệt mọi hy vọng, thật là vô kể khả thi!
795	FRIAR LAWRENCE O Juliet, I already know thy grief. It strains me past the compass of my wits. I hear thou must, and nothing may prorate it, On Thursday next be married to this county.	TU SĨ - Chao ôi, Juliet, ta đã biết nỗi buồn của con, mà vất óc mãi cũng chưa tìm ra cách nào cứu gỡ. Ta nghe nói thứ năm tới, con sẽ phải lấy bá tước kia, không sao mà trì hoãn được nữa.
796	JULIET Tell me not, Friar, that thou hear'st of this, Unless thou tell me how I may prevent it. If in thy wisdom thou canst give no help, Do thou but call my resolution wise, And with this knife I'll help it presently. (shows him a knife) God joined my heart and Romeo's, thou our hands. And ere this hand, by thee to Romeo sealed, Shall be the label to another deed, Or my true heart with treacherous revolt Turn to another, this shall slay them both. Therefore out of thy long-experienced time, Give me some present counsel, or, behold, 'Twixt my extremes and me this bloody knife Shall play the umpire, arbitrating that Which the commission of thy years and art Could to no issue of true honor bring. Be not so long to speak. I long to die If what thou speak'st speak not of remedy.	JULIET - Xin cha đừng nói là cha đã rõ việc đó nếu cha chẳng chỉ cho con cách nào tránh được. Nếu tài trí của cha chẳng bày được phương kế nào giúp con, thì chỉ cần cha đồng ý, là với lưỡi dao này con sẽ tự giúp được con ngay. Thượng đế đã gắn liền tim con và tim chàng Rômêô, còn cha, cha đã đặt tay con vào tay chàng. Vậy thì trước khi bàn tay này, mà cha đã buộc chặt vào tay Rômêô, đi ký kết một lời thề ước khác, trước khi trái tim trung thành này trở thành phụ bạc và đi hiến mình cho kẻ khác, thì lưỡi dao này sẽ băm vằm bàn tay và con tim ấy. Cha ơi, chuyện đời cha từng trải, xin cha cho con một lời khuyên. Nếu không thì cha hãy coi đây, giữa con và tình cảnh tuyệt vọng này, con đành nhờ lưỡi dao làm trọng tài phân giải. Nó sẽ xử đoán việc mà tuổi tác và mưu trí của cha không tìm được cách nào giải quyết để giữ cho danh dự con được vẹn toàn. Cha hãy trả lời ngay đi; con chỉ nóng lòng được chết nếu cha chẳng cho con được phương thuốc nào!
797	FRIAR LAWRENCE Hold, daughter. I do spy a kind of hope, Which craves as desperate an execution As that is desperate which we would prevent. If, rather than to marry County Paris, Thou hast the strength of will to slay thyself, 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.	TU SĨ - Hãy khoan. Ta thoáng thấy một tia hy vọng, nhưng nó đòi hỏi phải làm một việc cũng tuyệt vọng như điều mà chúng ta đang muốn tránh. Nếu để khỏi phải kết duyên với bá tước Parit mà con có đủ nghị lực để tự vẫn, nếu con sẵn sàng đương đầu với thần chết để bảo toàn danh dự, thì ta chắc con cũng chẳng ngại ngại chịu đựng một việc cũng giống như chết để giữ tròn danh tiết. Con ơi, nếu con có gan ấy thì cha có thể giúp con.
798	JULIET O, bid me leap, rather than marry Paris, From off the battlements of yonder tower; Or walk in thievish ways; or bid me lurk Where serpents are; chain me with roaring bears; Or shut me nightly in a chancel house, O'ercovered quite with dead men's rattling bones, With reeky shanks and yellow chapless skulls; Or bid me go into a new-made grave And hide me with a dead man in his shroud— Things that, to hear them told, have made me tremble— And I will do it without fear or doubt, To live an unstained wife to my sweet love.	JULIET - Cha ơi, miễn khỏi phải làm vợ Parit, thì dù cha bảo con phải gieo mình từ tháp cao kia xuống, hoặc dấn thân vào những nơi đầy phường đạo tặc, vào những chỗ miệng hùm, nọc rắn; dù ban đêm cha giam con vào nơi hầm mộ, dưới những khúc xương lưng còng, những xương ống hồi thối, những đầu lâu vàng khè đã long cả hàm dưới; dù cha bắt con xuống nằm dưới má mồi với xác vùa chôn; bất kỳ điều gì mà cứ nghe kể ra con đã rùng mình sởn ốc, con cũng sẵn lòng làm, không sợ hãi, không chần chừ, để được sống làm người vợ trong sạch của người mà con yêu.
799	FRIAR LAWRENCE Hold, then. Go home, be merry. Give consent To marry Paris. Wednesday is tomorrow. Tomorrow night look that thou lie alone. Let not the Nurse lie with thee in thy chamber. (shows her a vial) Take thou this vial, being then in bed, And this distilled liquor drink thou off, When presently through all thy veins shall run A cold and drowsy humor, for no pulse Shall keep his native progress, but surcease. No warmth, no breath shall testify thou livest. The roses in thy lips and cheeks shall fade To pale ashes, thy eyes' windows fall Like death when he shuts up the day of life. Each part, deprived of supple government, Shall, stiff and stark and cold, appear like death. And in this borrowed likeness of shrunk death Thou shalt continue two and forty hours, And then awake as from a pleasant sleep. Now, when the bridegroom in the morning comes To rouse thee from thy bed, there art thou dead.	TU SĨ - Vậy con nghe đây: con hãy về nhà, làm ra vẻ vui mừng, và ưng thuận kết duyên cùng Parit. Mai là thứ tư rồi. Tối mai, con ngủ một mình, đừng cho nữ hầu nằm cùng buồng. Lên giường rồi, con uống thuốc đựng trong lọ này. Uống khỏi miệng, con sẽ thấy khí lạnh mê hồn lan ra khắp các mạch máu, vì mạch sẽ không tiếp tục tuần hoàn theo lẽ tự nhiên nữa, mà sẽ ngừng đập. Khí nóng, cũng như hơi thở, sẽ không còn nữa, để chứng tỏ là con còn sống. Những bông hồng trên môi, trên má con sẽ héo đi và xám như tro. Mắt con sẽ nhắm nghiền, hình như thần chết đã sập những lỗ cửa đó lại để ngăn không cho ánh sáng của đời sống lọt vào. Chân tay con sẽ hết mềm mại, sẽ trở nên cứng đờ và lạnh ngắt như của xác chết. Con sẽ nằm như chết trong bốn mươi hai tiếng đồng hồ, rồi sẽ tỉnh dậy như vừa qua một giấc ngủ ngon. Sáng sớm, khi chú rể tới đánh thức con, thì đã thấy con nằm chết trên giường. Theo phong tục xứ ta, người ta sẽ mặc bộ quần áo đẹp nhất cho con, rồi đặt con vào một áo quan để ngó; mang đến hầm mộ cổ kính của họ nhà Capulet. Nhưng trước khi con tỉnh dậy thì Rômêô, được ta báo tin, sẽ có mặt ở đây rồi. Chàng và ta sẽ đứng bên chờ con tỉnh giấc, và ngay đêm ấy,

	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.	Rômêô sẽ đưa con đi Mantua. Như vậy, con sẽ bảo toàn được danh tiết, nếu trong khi thực hiện việc này, lòng can đảm của con không bị giảm sút vì thay đổi ý kiến, hoặc vì e dè sợ hãi như thói thường nhi nữ.
800	JULIET Give me, give me! O, tell not me of fear!	JULIET - Cha đưa thuốc cho con! Xin cha cứ đưa, và đừng nói đến chuyện sợ hãi gì cả!
801	FRIAR LAWRENCE (<i>gives her a vial</i>) 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.	TU SĨ - Đây, con cầm lấy, và đi ngay đi. Hãy vững lòng mà thi hành quyết định của con, cha chúc con thành công. Cha sẽ cho một tu sĩ đi gấp đến Mantua đem thư cho chồng con.
802	JULIET Love give me strength, and strength shall help afford. Farewell, dear Father.	JULIET - Ôi, 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	<i>Exeunt, separately</i>	Cùng vào
804	Act 4, Scene 2	CẢNH II Trong nhà Capiulet
805	<i>Enter CAPULET, LADY CAPULET, NURSE, and two or three SERVINGMEN</i>	Capiulet, Capiulet phu nhân, nữ hầu, và một số gia nhân ra
806	CAPULET (<i>gives paper to FIRST SERVINGMAN</i>) So many guests invite as here are writ. <i>Exit FIRST SERVINGMAN</i> (<i>to SECOND SERVINGMAN</i>) Sirrah, go hire me twenty cunning cooks.	CAPULET đưa tờ giấy - Người hãy đi mời tất cả các vị có tên trên giấy này. Một gia nhân vào Còn mi thì đi thuê cho ta hai mươi tên bếp khéo.
807	SECOND SERVINGMAN You shall have none ill, sir, for I'll try if they can lick their fingers.	GIA NHÂN II - Thưa tướng công, tướng công sẽ được toàn bếp khéo cả, vì tôi sẽ thử trước xem họ có biết mút ngón tay không đã.
808	CAPULET How canst thou try them so?	CAPULET - Sao mi lại thử họ như vậy được?
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.	GIA NHÂN - Đúng thế, thưa tướng công, bếp mà không biết mút ngón tay là bếp vụng; anh nào mà không biết mút ngón tay là tôi không mượn.
810	CAPULET Go, be gone. We shall be much unfurnished for this time. <i>Exit SECOND SERVINGMAN</i> What, is my daughter gone to Friar Lawrence?	CAPULET - Thôi được, mi đi đi, gia nhân vào - Lần này khéo thiếu hết cả... Thế nào, con gái ta đến tu sĩ Lô-rân phải không?
811	NURSE Ay, forsooth.	NỮ HẦU - Vâng.
812	CAPULET Well, he may opportunity to do some good on her. A peevish self-willed harlotry it is.	CAPULET - Có lẽ người sẽ dạy bảo được nó điều gì hay chăng. Con bé vừa đại lại vừa ương.
813	<i>Enter JULIET</i>	Juliet ra
814	NURSE See where she comes from shrift with merry look.	NỮ HẦU - Tướng công xem cô ấy đi xưng tội về coi bộ vui vẻ chưa kia!
815	CAPULET How now, my headstrong? Where have you been gadding?	CAPULET - Thế nào, con bé khó bảo kia, đi đâu về thế?
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 fall prostrate here To beg your pardon. (<i>falls to her knees</i>) Pardon, I beseech you! Henceforward I am ever ruled by you.	JULIET - Thưa cha, con đã gặp người dạy con ăn năn tội đã dám cưỡng lời cha. Tu sĩ Lô-rân đã khuyên con phải quỳ xuống xin lỗi cha, quỳ - Xin cha tha lỗi cho con! Từ nay, cha dạy điều gì con xin tuân điều ấy.
817	CAPULET Send for the county. Go tell him of this. I'll have this knot knit up tomorrow morning.	CAPULET - Bay đi tìm ngay bá tước cho ta, báo cho bá tước biết việc này. Ta muốn thắt chặt mối lương duyên này ngay sáng mai.
818	JULIET I met the youthful lord at Lawrence' cell, And gave him what becomed love I might, Not stepping o'er the bounds of modesty.	JULIET - Thưa cha, con đã gặp chàng bá tước trẻ tuổi nơi phòng tu sĩ Lô-rân. Con đã dâng tỏ cho chàng biết lòng quý mến của con mà không vượt ra khỏi vòng lễ giáo.
819	CAPULET Why, I am glad on 't. This is well. Stand up. <i>JULIET stands up</i>	CAPULET - Ừ, như vậy cha rất vui lòng... Tốt lắm... Con hãy đứng dậy. Mọi việc thế là đầu vào đây cả... Ta phải gấp bá tước mới được. Ô hay, ta

	This is as 't should be.—Let me see the county. Ay, marry, go, I say, and fetch him hither.— Now, afore God, this reverend holy friar! Our whole city is much bound to him.	đã bảo đi tìm bá tước mà! Chà, lạy Chúa, tu sĩ thật là thánh nhân, cả thành này thật mang ơn người.
820	JULIET Nurse, will you go with me into my closet To help me sort such needful ornaments As you think fit to furnish me tomorrow?	JULIET - U hãy đi vào phòng với em, giúp em chọn những đồ trang sức mà u thấy ngày mai em phải đeo.
821	LADY CAPULET No, not till Thursday. There is time enough.	CAPIULET PHU NHÂN - Không, không, thứ năm kia. Còn chán thì giờ.
822	CAPULET Go, Nurse. Go with her. We'll to church tomorrow.	CAPIULET - U cứ đi với cô, Juliet và nhũ mẫu vào - Mai chúng ta đi nhà thờ.
823	<i>Exeunt JULIET and NURSE</i>	
824	LADY CAPULET We shall be short in our provision. 'Tis now near night.	CAPIULET PHU NHÂN - Thế thì chuẩn bị không kịp đâu. Đêm đến rồi còn gì.
825	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? They are all forth?—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.	CAPIULET - Chà, tôi chạy đông chạy tây, rồi mọi việc xong xuôi cả cho bà xem. Bà vào với Juliet đi, giúp con nó trang điểm. Đêm nay tôi không ngủ đâu. Cứ để mặc tôi thu xếp việc nhà một phen... Này, chúng bay!... Chúng nó đi cả rồi!... Thôi, để ta thân hành đi báo cho bá tước Parit biết mà chuẩn bị cho ngày mai. Ta thật nhẹ cả mình từ lúc cái con bé ương ngạnh ấy đã biết nghe lời phụ huân.
826	<i>Exit</i>	Cả hai cùng vào
827	Act 4, Scene 3	CANH III Buồng Juliet
828	<i>Enter JULIET and NURSE</i>	Juliet và nhũ mẫu ra
829	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 - Được, bộ áo ấy đẹp nhất đấy... Nhưng u ạ, đêm nay u để em nằm một mình, vì em phải cầu nguyện rõ nhiều, để trời đất đoái thương đến cảnh ngộ của em, nó vừa ngang trái vừa tội lỗi, như u biết đấy.
830	<i>Enter LADY CAPULET</i>	Capiulet phu nhân ra
831	LADY CAPULET What, are you busy, ho? Need you my help?	CAPIULET PHU NHÂN - Thế nào, bận lắm ư? Có cần ta giúp một tay không?
832	JULIET No, madam. We have culled such necessities As are behooveful for our state tomorrow. So please you, let me now be left alone, And let the Nurse this night sit up with you. For, I am sure, you have your hands full all In this so sudden business.	JULIET - Thừa mẹ, không. Chúng con đã chọn xong mọi vật cần thiết cho nghỉ lễ ngày mai. Bây giờ, xin mẹ cứ mặc con một mình, và mẹ cho phép nhũ mẫu thức với mẹ. Công việc bất ngờ thế này, hẳn mẹ bận rộn lắm m.
833	LADY CAPULET Good night. Get thee to bed and rest, for thou hast need.	CAPIULET PHU NHÂN - Thôi, chúc con một đêm tốt lành. Con lên giường nằm nghỉ đi; con cần nghỉ đấy.
834	<i>Exeunt LADY CAPULET and NURSE</i>	Capiulet phu nhân và nhũ mẫu vào
835	JULIET Farewell!—God knows when we shall meet again. I have a faint cold fear thrills through my veins That almost freezes up the heat of life. I'll call them back again to comfort me.— Nurse!—What should she do here? My dismal scene I needs must act alone. Come, vial. (<i>holds out the vial</i>) What if this mixture do not work at all? Shall I be married then tomorrow morning? No, no. This shall forbid it. Lie thou there. (<i>lays her knife down</i>) What if it be a poison, which the friar Subtly hath ministered to have me dead, Lest in this marriage he should be dishonored Because he married me before to Romeo? I fear it is. And yet, methinks, it should not, For he hath still been tried a holy man. How if, when I am laid into the tomb, I wake before the time that Romeo Come to redeem me? There's a fearful point. Shall I not, then, be stifled in the vault To whose foul mouth no healthsome air breathes in,	JULIET - Xin từ biệt! Bao giờ lại được gặp nhau? Chỉ có Thượng đế mới rõ. Một mối lo sợ không đầu đã thấm lạnh vào mạch máu ta, hình như làm ngưng đọng cả hơi nóng của đời sống... Phải gọi họ lại cho đỡ sợ... Nhũ mẫu ơi!... Nhưng thôi, gọi vú ấy làm gì!... Cái màn kịch hãi hùng này ta phải diễn một mình. Nào, cầm lấy lọ này!... Nhưng nhờ thuốc không hiệu nghiệm thì sao? Sáng mai ta sẽ phải làm vợ người ta chẳng? Không, không. Vật này sẽ không cho phép việc đó xảy ra. Mi hãy nằm đây. Đặt một lưỡi dao găm xuống cạnh giường - Nhưng nhờ đây là thuốc độc mà ông thầy tu đa mưu kia muốn dùng để giết ta thì sao? Có thể ông sợ rằng lễ thành hôn này sẽ làm ông mất danh dự, vì trước kia ông đã làm phép cưới cho ta và Rô-mê-ô rồi chẳng? Ta sợ ông ta làm thế mất. Nhưng không, không thể thế được. Từ trước đến nay, ai cũng công nhận người là một thánh nhân... Ta không nên nghĩ bậy như vậy. Nhưng... nếu một khi họ đã đặt ta vào trong hầm mộ, mà ta tỉnh dậy trước khi Rô-mê-ô tới để đưa ta ra khỏi nơi đó thì sao? Ôi, thật là kinh khủng! Phải chăng ta sẽ bị ngạt trong cái hầm ấy? Cái miệng hôi hám của nó có bao giờ được một luồng không khí trong lành thổi

	And there die strangled ere my Romeo comes? Or, if I live, is it 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, Environèd 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, Romeo! Here's drink. I drink to thee.	vào đâu? Phải chăng ta sẽ ngạt thở mà chết trước khi Rômêô tới kịp? Hay nếu có sống được chẳng nữa, giữa cảnh chết chóc âm u, ở một nơi kinh khiếp như vậy, thì cũng đến... Cái hầm mộ này, từ mấy trăm năm nay, là nơi chôn cất tất cả các hài cốt của tổ tiên ta. Tibân, mình còn đầy máu, đang nằm rữa ra trong vại liệm. Người ta nói là, đến những giờ nào đó trong đêm tối, các bóng ma thường hiện ra! Chao ôi, nếu tỉnh dậy sớm quá, giữa những mùi hôi thối nồng nặc, giữa những tiếng kêu rên như tiếng thét của củi lạng độ khi bị đào lên, tiếng thét mà ai nghe thấy cũng phải hóa rồ, chao ôi, nếu tỉnh dậy giữa cảnh khủng khiếp như vậy, thì có lẽ ta đến hóa điên mất! Có lẽ trong cơn điên dại, ta sẽ đùa nghịch với hài cốt của tổ tiên, có lẽ ta sẽ lòi thi thể rách nát của Tibân ra khỏi vại liệm, có lẽ trong lúc điên cuồng, ta sẽ dùng ống xương của một ông tổ nào như một cái chùy mà tự đập nát bộ óc tuyệt vọng này ra! Ô kìa, hình như ta thấy bóng ma của biểu huynh bị gươm Rômêô đâm thủng ngực đang đi tìm chàng... Đứng lại, Tibân! Hãy đứng lại!... đưa lọ thuốc lên miệng - Rômêô ơi, em đến đây! Em xin nâng chén chúc anh.
836	<i>She drinks and falls down on the bed, hidden by the bed curtains</i>	Ngã xuống giường.
837	Act 4, Scene 4	CÁNH IV Trong nhà Capiulet. Trời hừng sáng
838	<i>Enter LADY CAPULET and NURSE</i>	Capiulet phu nhân và nữ mẫu ra
839	LADY CAPULET Hold, take these keys, and fetch more spices, Nurse.	CAPULET PHU NHÂN - Này vú, cầm lấy chìa khóa này đi lấy thêm ít hương liệu.
840	NURSE They call for dates and quinces in the pastry.	NHỮ MẪU - Trong nhà bếp họ đang đòi thêm hoa quả để làm bánh đây.
841	<i>Enter CAPULET</i>	Capiulet ra
842	CAPULET Come, stir, 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.	CAPULET - Thôi nào, dậy cả đi! Dậy! Gà đã gáy đến lần thứ hai rồi. Đã có tiếng chuông báo rồi đấy, ba giờ rồi. Để mắt vào các món nấu, Angiêlica nhé, mà đừng có dè sẻn gì sắt.
843	NURSE Go, you cot-quean, go. Get you to bed, faith. You'll be sick tomorrow For this night's watching.	NHỮ MẪU - Thôi, ông nội trợ, xin mời ông đi ngủ cho, kéo thức thể mai lại ốm đấy.
844	CAPULET No, not a whit, what. I have watched ere now All night for lesser cause, and ne'er been sick.	CAPULET - Ôm thế nào được. Xưa kia, ta đã thức hàng đêm vì những việc nhỏ hơn thế này, mà có bao giờ ốm đâu.
845	LADY CAPULET Ay, you have been a mouse-hunt in your time, But I will watch you from such watching now.	CAPULET PHU NHÂN - Phải, trước kia ông còn bận đi tìm mèo. Nhưng từ nay tôi sẽ lo cho ông khỏi phải bận thế nữa.
846	<i>Exeunt LADY CAPULET and NURSE</i>	Capiulet phu nhân và nữ mẫu vào
847	CAPULET A jealous hood, a jealous hood! <i>Enter three or four SERVINGMEN with spits and logs and baskets</i> Now, fellow, What is there?	CAPULET - Lại ghen, lại ghen! Các gia nhân qua lại, cầm xiên thịt, củi, rồ, rá Cái gì thế bay?
848	FIRST SERVINGMAN Things for the cook, sir, but I know not what.	GIA NHÂN I - Thưa tướng công, những vật này là để cho nhà bếp đấy, nhưng tôi cũng chẳng biết là những vật gì.
849	CAPULET Make haste, make haste, sirrah. <i>Exit FIRST SERVINGMAN</i> (to SECOND SERVINGMAN) Fetch drier logs. Call Peter. He will show thee where they are.	CAPULET - Nhanh tay nhanh chân lên. Gia nhân I vào - Còn mi, mang củi nó hơn vào chứ! Hỏi Pítơ nó chỉ chỗ cho.
850	SECOND SERVINGMAN I have a head, sir, that will find out logs, And never trouble Peter for the matter.	GIA NHÂN II - Thưa tướng công, tôi cũng đủ trí khôn để làm việc củi rác mà chẳng phải phiền đến Pítơ.
851	<i>Exit SECOND SERVINGMAN</i>	Gia nhân II vào
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.— <i>Music plays within</i> Nurse! Wife! What, ho? What, Nurse, I say!	CAPULET - Trả lời khá đấy. Thằng ranh này láu! Cho mày làm thần giữ củi... Ô này, sáng rồi. Bá tước sắp đưa nhạc công tới đây, đã hứa với ta thế rồi. Tiếng âm nhạc lại gần Nghe thấy đến rồi đấy... Nữ mẫu! Bà nó ơi! Này, này, nữ mẫu, kia, ta gọi! - Đi đánh thức Juliet dậy, mặc áo cho cô. Ta ra nói chuyện với bá tước

	<i>Enter NURSE</i> Go waken Juliet. Go and trim her up. I'll go and chat with Paris. Hie, make haste, Make haste. The bridegroom he is come already. Make haste, I say.	Parit đây. Mau lên nào! Mau lên! Chú rể đã tới rồi. Kia ta đã bảo mau lên mà lại!
853	<i>Exeunt</i>	Tất cả vào
854	Act 4, Scene 5	CANH Buồng Juliet
855	<i>Enter NURSE</i>	Juliet nằm trên giường và ngủ mầu ra
856	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. Sleep for a week, for the next night, I warrant, The County Paris hath set up his rest That you shall rest but little.—God forgive me, Marry, and amen. How sound is she asleep! I must needs wake her.—Madam, madam, madam! Ay, let the county take you in your bed. He'll fright you up, i' faith. Will it not be? (<i>opens the bed curtains</i>) What, dressed and in your clothes, and down again? I must needs wake you. Lady, lady, lady!— Alas, alas! Help, help! My lady's dead!— Oh, welladay, that ever I was born!— Some aqua vitae, ho!—My lord! My lady!	NHỮ MẪU - Cô ơi!... Cô ơi! Cô Juliet!... Chắc là ngủ say lắm... Nào, con cừu non của u! Nào, tiểu thư!... Gớm, lười chưa! Nào, em yêu, em quý của u! Nào, cô dâu đâu!... Ô hay, cứ im lìm thôi!... Đêm nay cố ngủ lấy được, ngủ phòng xa cho một tuần đấy, vì đêm mai thì Bá tước Parit quyết đánh một canh đốc túi và sẽ chẳng để cho cô ngủ nhiều đâu. Xin Chúa tha tội, A men! Sao ngủ say thế này! Mình phải đánh thức vậy!... Tiểu thư ơi! Tiểu thư! Tiểu thư! Hừ, cứ để bá tước bắt chợt được trên giường xem có choàng dậy không nào. Chà! Không dậy sao?... kéo màn. Lạ chưa kia! Mặc áo, trang điểm xong rồi lại ngủ lại!... Phải đánh thức mới được... Tiểu thư ơi! Tiểu thư! Tiểu thư!... Ôi trời ơi, cứu tôi với! Cứu tôi với! Cô chủ tôi chết rồi. Trời cao đất dày ơi! Sao lại sinh ra tôi thế này!... Mang rượu mạnh lại đây mau! Tướng công ơi! Phu nhân ơi!
857	<i>Enter LADY CAPULET</i>	Capiulet phu nhân ra
858	LADY CAPULET What noise is here?	CAPULET PHU NHÂN - Cái gì mà âm ĩ lên thế?
859	NURSE O lamentable day!	NHỮ MẪU - Cái ngày thảm thế làm sao!
860	LADY CAPULET What is the matter?	CAPULET PHU NHÂN - Cái gì đấy?
861	NURSE Look, look. O heavy day!	NHỮ MẪU - Bà nhìn xem! Thảm thế 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 - Trời ơi! Con ơi, hồn mầu duy nhất của mẹ ơi! Tỉnh lại đi con, mở mắt ra con, không thì mẹ cũng chết theo con thôi! Cứu tôi với! Cứu tôi với! Gọi đi, vú ơi!
863	<i>Enter CAPULET</i>	Capiulet ra
864	CAPULET For shame, bring Juliet forth. Her lord is come.	CAPULET - Ô hay, đưa Juliet ra chứ! Chồng nó đến rồi!
865	NURSE She's dead, deceased, she's dead. Alack the day!	NHỮ MẪU - Cô ấy chết rồi, cô ấy tắt thở rồi, chết rồi! Trời đất ơi!
866	LADY CAPULET Alack the day. She's dead, she's dead, she's dead!	CAPULET PHU NHÂN - Trời ơi! Nó 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 - Để ta xem nào!... Thôi rồi! Lạnh giá rồi! Mạch ngừng, chân tay cứng rồi! Trên môi đã từ lâu không còn chút sinh khí! Cái chết phủ lên mình con, như băng giá sớm đọng trên cành hoa tươi thắm nhất. Ôi, ngày giờ đau khổ! Thương thay cho kẻ già cả như ta!
868	NURSE O lamentable day!	NHỮ MẪU - Ôi, ngày giờ thế thảm!
869	LADY CAPULET O woeful time.	CAPULET PHU NHÂN - Ôi, giờ phút xót 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 thần cướp con ta đi để cho ta phải than khóc, nhưng lại làm cho ta nghẹn ngào than chẳng thành lời.
871	<i>Enter FRIAR LAWRENCE, County PARIS, and MUSICIANS</i>	Tu sĩ Lô-rân, bá tước Parit, nhạc công ra
872	FRIAR LAWRENCE Come, is the bride ready to go to church?	TU SĨ - Thế nào, cô dâu 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, Flower as she was, deflowered by him. Death is my son-in-law. Death is my heir. My daughter he hath wedded. I will die, And leave him all. Life, living, all is Death's	CAPULET - Sẵn sàng để đi rồi đấy, nhưng đi để chẳng bao giờ trở lại nữa! Con ơi, đêm hôm trước ngày cưới của con, từ thần đã ăn nằm với vợ con. Nàng nằm kia, như đóa hoa đã bị hấn lấy mất nhụy. Từ thần nay là con rể ta, là kẻ thừa kế của ta. Hấn đã lấy con gái ta. Ta sẽ chết đi, để lại cho hấn tất cả. Đời sống, của cải, tất cả đều là của hấn.
874	PARIS Have I thought long to see this morning's face,	PARIT - Khát khao bao lâu buổi bình minh hôm nay, để phải nhìn cảnh tượng này!

	And doth it give me such a sight as this?	
875	LADY CAPULET 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!	CAPIULET PHU NHÂN - Ngày hôm nay thật là ngày phải nguyên rủa, ngày khổ ải, ngày thê thảm, ngày để cho ta mãi mãi căm thù! Đây là giờ thê thảm nhất mà Thời gian được thấy từ khi nó căm cui rào bước trên nẻo đường dài. Ta chỉ có một đứa con, một đứa con yêu quý, chỉ có mỗi một đứa để làm nguồn vui và nguồn an ủi, vậy mà thần chết ác nghiệt đã cướp sống nó đi!
876	NURSE O woe! O woeful, woeful, woeful day! Most lamentable day, most woeful day That ever, 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!	NHŨ MẪU - Ôi, thê thảm! Ngày hôm nay mới thê thảm, thê thảm làm sao! Thật là ngày đau khổ, ngày thảm thê nhất trong đời ta! Ôi cái ngày hôm nay, hôm nay, hôm nay, ôi cái ngày mới đáng căm ghét! Có ngày nào đen tối hơn không! Ôi cái ngày thê thảm, ngày thê thảm!
877	PARIS Beguiled, divorcèd, 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.	PARIT - Ta đã bị lừa dối, bị mất vợ, bị ức hiếp, bị làm nhục, bị sát hại! Thần chết đáng căm ghét kia, mi đã đánh lừa ta, đã làm hại đời ta, hồi kẻ tàn bạo!... Ôi, em yêu của anh! Ôi, đời sống của anh!... Không, em không còn là đời sống của anh nữa, nhưng dù trong cõi chết, em cũng vẫn mãi mãi là mối tình của anh.
878	CAPULET Despised, distressèd, hated, martyred, killed! Uncomfortable time, why camest thou now To murder, murder our solemnity? O child, O child! My soul, and not my child! Dead art thou! Alack, my child is dead, And with my child my joys are buried.	CAPIULET - Ôi, ta phải chịu khinh miệt, chịu đau khổ, bị căm ghét, bị hành hạ, bị giết chết! Ôi tai họa, sao mi đến giờ này để tàn phá ngày lễ 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 cũng theo con chôn vùi dưới đất.
879	FRIAR LAWRENCE 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.	TU SĨ - Hãy lặng yên nào! Các người không biết thẹn ư? Phương thuốc cứu chữa cho cảnh ngộ tuyệt vọng này đâu phải là sự tuyệt vọng. Trước đây, người con gái xinh tươi này là của chung của Trời và các người. Bây giờ nàng là của riêng của Trời, và như thế còn tốt hơn cho nàng. Phần của nàng mà các người được giữ, các người đã không giữ được, các người đã không giữ được khỏi tay thần chết. Nhưng phần của nàng trong tay Trời thì được sống mãi mãi. Các người chỉ mong nàng được hạnh phúc; thấy nàng được bay bổng thì các người sung sướng như được lên tiên, vậy mà nay nàng được bay bổng khỏi chín tầng mây, được lên đến tận trời, thì các người lại khóc lóc. Các người không biết đường yêu con, đến nỗi thấy con được sung sướng thì các người như bị mất trí. Sống với chồng cho đến trăm tuổi bạc đầu, chưa phải là hạnh phúc đâu; người vợ sung sướng nhất là người vợ được chết trẻ. Hãy lau nước mắt đi và gài những cành mễ diệt hương vào cái thi thể đẹp tươi này, rồi tuân theo phong tục mà đưa nàng tới nhà thờ trong bộ áo quần đẹp nhất. Vì mặc dầu thiên tính mềm yếu bắt chúng ta đây đều phải khóc, nhưng những hạt lệ của thiên tính chỉ khiến cho lí trí phải mỉm cười.
880	CAPULET 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 bridal flowers serve for a buried corse, And all things change them to the contrary.	CAPIULET - Tiệc vui đã chuẩn bị, nay biến thành đám tang. Đàn sáo kia chuyển khúc nhạc sầu. Cổ cưới nay là bữa ăn nhà đám; điệu thánh ca trang nghiêm thành câu hát tang tóc u buồn. Hoa tặng cô dâu dùng đắp thầy ma, ôi, mọi việc quả hoàn toàn đối ngược!
881	FRIAR LAWRENCE 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.	TU SĨ - Thôi, tướng công hãy lui gót, và phu nhân nữa, và cả bá tước nữa. Ai nấy nên sắp sửa để tiễn đưa cái thi thể xinh tươi này đến chỗ an nghỉ cuối cùng. Không biết vì tội lỗi gì mà Bê trên đã trừng phạt các người; đừng trái ý Người để Người nổi giận thêm nữa.
882	<i>Exeunt CAPULET, LADY CAPULET, PARIS, and FRIAR LAWRENCE</i>	Capiulet, Capiulet phu nhân, Parit và Tu sĩ vào
883	FIRST MUSICIAN Faith, we may put up our pipes and be gone.	NHẠC CÔNG I - Thôi, xếp đàn sáo lại mà về thôi.
884	NURSE Honest good fellows, ah, put up, put up, For, well you know, this is a pitiful case.	NHŨ MẪU - Thôi mời các bác xếp cả lại! Tình cảnh này thật nát cá ruột cá gan ra đây.

885	<i>Exit</i>	Nhũ mẫu vào
886	FIRST MUSICIAN Ay, by my troth, the case may be amended.	NHẠC CÔNG I, nhìn hộp đàn nát - Chắc, nát cũng vẫn vá vúi được.
887	<i>Enter PETER</i>	Pitor ra
888	PETER Musicians, O musicians, “Heart’s Ease,” “Heart’s Ease.” O, an you will have me live, play “Heart’s Ease.”	PITƠ - Này, các bác nhạc công ơi! Cho nghe ngay bài Trái tim vui đi! Nếu các bác muốn cho tôi sống nổi, thì cho nghe ngay bài Trái tim vui đi!
889	FIRST MUSICIAN Why “Heart’s ease?”	NHẠC CÔNG I - Sao lại Trái tim vui?
890	PETER O musicians, because my heart itself plays “My Heart is Full.” O, play me some merry dump to comfort me.	PITƠ - Bởi vì, thưa các bác, con tim tôi nó đang dạo bài Nào cả lòng đây! Các bác cho nghe bài nào vui vui cho khuấy khỏa nỗi lòng đôi chút!
891	FIRST MUSICIAN Not a dump, we. ’Tis no time to play now.	NHẠC CÔNG I - Chẳng bài nào cả, bây giờ không phải lúc.
892	PETER You will not then?	PITƠ - Không à?
893	FIRST MUSICIAN No.	NHẠC CÔNG I - Không.
894	PETER I will then give it you soundly.	PITƠ - Được.
895	FIRST MUSICIAN What will you give us?	NHẠC CÔNG I - Được gì?
896	PETER No money, on my faith, but the gleek. I will give you the minstrel.	PITƠ - Không được tiền đâu. Có được cái con khi, đồ xướng ca vô loài!
897	FIRST MUSICIAN Then I will give you the serving creature.	NHẠC CÔNG I - Đồ đầy tớ!
898	PETER Then will I lay the serving creature’s dagger on your pate. I will carry no crotchets. I’ll <i>re</i> you, I’ll <i>fa</i> you. Do you note me?	PITƠ - A, ông lại tương cho mũi dao đầy tớ này vào sọ bây giờ! Các anh đừng có giờ giọng xàng xê mà ta lại cho nghe một bài hành vân lập tức!
899	FIRST MUSICIAN An you <i>re</i> us and <i>fa</i> us, you note us.	NHẠC CÔNG I - Ca hành vân thì nghe càng thú chứ sao!
900	SECOND MUSICIAN Pray you, put up your dagger and put out your wit.	NHẠC CÔNG II - Này, hơn nhau ở lời lẽ, chứ làm gì cái trò giờ dao giờ gãy 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) <i>When griping grief the heart doth wound And doleful dumps the mind oppress, Then music with her silver sound—</i> (speaks) Why “silver sound”? Why “music with her silver sound”? What say you, Simon Catling?	PITƠ - Được, các anh muốn lời lẽ thì được lời lẽ. Ta sẽ cắt lưỡi dao sắc này đi và cho các anh nếm ít lời lẽ nhọn sắc của ta. Trả lời cho ra người nhé: Hát: Khi tim ta đau Khi lòng ta buồn Khi đó tiếng tơ đồng...Tại sao lại tơ đồng? Tại sao lại gọi âm nhạc là tiếng tơ đồng nào? Trả lời đi, bác Nguyệt này!
902	FIRST MUSICIAN Marry, sir, because silver hath a sweet sound.	NHẠC CÔNG I - A, vì tiếng đồng tiền nghe êm tai lắm.
903	PETER Prates.—What say you, Hugh Rebeck?	PITƠ - Hay, còn bác Nhị nữa, trả lời đi!
904	SECOND MUSICIAN I say, “silver sound” because musicians sound for silver.	NHẠC CÔNG II - Gọi là tiếng tơ đồng vì các nhạc sĩ có bấm giây tơ thì cũng chỉ vì đồng tiền.
905	PETER Prates too.—What say you, James Soundpost?	PITƠ - Cũng hay đấy! Còn bác Phách này, trả lời đi.
906	THIRD MUSICIAN Faith, I know not what to say.	NHẠC CÔNG III - Tôi chịu đây, 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) <i>Then music with her silver sound With speedy help doth lend redress.</i>	PITƠ - A chết, xin lỗi bác, bác lại chỉ biết hát. Thôi thế để tôi trả lời hộ bác vậy: Gọi là tiếng tơ đồng là vì cái hạng người như các anh thì mặt kiếp cũng chẳng có vàng có bạc. Hát: Khi đó tiếng tơ đồng Tới xoa dịu nỗi sầu thương
908	<i>Exit PETER</i>	Vào
909	FIRST MUSICIAN What a pestilent knave is this same!	NHẠC CÔNG I - Thằng phải gió!
910	SECOND MUSICIAN Hang him, Jack! Come, we’ll in here, tarry for the mourners and stay dinner.	NHẠC CÔNG II - Thằng ôn vật!... Thôi chúng ta ra thôi. Chờ nhà đám một tí, thế nào cũng được bữa chén.
911	<i>Exeunt</i>	Cùng vào
912	Act 5, Scene 1	HỒI VCÁNH Một phố ở thành Manbtua
913	<i>Enter ROMEO</i>	Rômêô 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,	RÔMÊÔ - Nếu sự thực thụ vị trong giấc ngủ kia mà tin được, thì những giấc mơ của ta đã báo trước tin vui đây. Bà chúa của tim ta vẫn yên vị trên ngai vàng. Và suốt ngày hôm nay, một nỗi 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 revived and was an emperor. Ah me! How sweet is love itself possessed When but love's shadows are so rich in joy! <i>Enter ROMEO's man BALTHASAR</i> News from Verona!—How now, Balthasar? Dost thou not bring me letters from the friar? How doth my lady? Is my father well? How fares my Juliet? That I ask again, For nothing can be ill if she be well.	như nhắc bóng ta lên khỏi mặt đất với những ý nghĩ tươi vui. Ta mơ thấy nàng đến thăm ta và thấy ta đã chết -người chết mà vẫn cảm nghĩ được thì giấc mơ cũng lạ kỳ thật - Nàng hôn ta trên môi và những cái hôn của nàng truyền cho ta một sức sống đến nỗi ta sống lại và thành một vị hoàng đế. Chao ôi! Tình yêu mới dịu ngọt làm sao, khi chỉ mới hình bóng của tình yêu cũng đã đem lại biết bao vui sướng! Bantoda ra A, tin từ Vêrôna đến!... Thế nào, Bantoda! Có thư của tu sĩ đây không? Người yêu của ta thế nào? Cha ta có được mạnh không? Nàng Juliet của ta ra sao? Ta hỏi lại câu này, vì nếu nàng được bình yên thì mọi sự đều tốt lành.
915	BALTHASAR Then she is well, and nothing can be ill. Her body sleeps in Capels' 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.	BANTÔDA - Nếu vậy thì tiểu thư rất bình yên, và mọi sự đều tốt lành. Thi thể tiểu thư hiện đương an nghỉ trong hầm mộ nhà Capiulet, và linh hồn bất diệt của nàng đã lên ở với thiên thần. Chính mắt tôi đã nhìn thấy người ta đặt nàng xuống hầm mộ, và tôi đã lập tức phi ngựa trạm tới đây để báo tin công tử rõ. Chết rồi, tôi xin lỗi công tử vì đã mang tin chẳng lành đến, nhưng công tử đã giao cho nhiệm vụ thì tôi phải làm tròn.
916	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.	RÔMÊÔ - Thật vậy ư? Nếu vậy thì, hỡi các vì sao, ta thách các người đó!... Chỗ ở của ta người đã biết; hãy đi kiếm giấy mực cho ta và đi thuê ngựa trạm. Đêm nay ta sẽ đi ngay.
917	BALTHASAR I do beseech you, sir, have patience. Your looks are pale and wild, and do import Some misadventure.	BANTÔDA - Tôi xin công tử hãy bình tĩnh. Sắc mặt công tử tái ngắt và hoảng hốt, rõ ràng báo trước chuyện chẳng lành.
918	ROMEO Tush, thou art deceived. Leave me and do the thing I bid thee do. Hast thou no letters to me from the friar?	RÔMÊÔ - Chà, người nhầm rồi!... Cứ mặc ta, và ta bảo gì thì cứ thế mà làm. Có thư của tu sĩ không?
919	BALTHASAR No, my good lord.	BANTÔDA - Thưa công tử, không.
920	ROMEO No matter. Get thee gone, And hire those horses. I'll be with thee straight. <i>Exit BALTHASAR</i> Well, Juliet, I will lie with thee tonight. Let's see for means. O mischief, thou art swift To enter in the thoughts of desperate men! I do remember an apothecary— And hereabouts he dwells—which late I noted In tattered weeds, with overwhelming brows, Culling of simples. Meager were his looks, Sharp misery had worn him to the bones, And in his needy shop a tortoise hung, An alligator stuffed, and other skins Of ill-shaped fishes; and about his shelves A beggarly account of empty boxes, Green earthen pots, bladders and musty seeds, Remnants of packthread and old cakes of roses, Were thinly scattered to make up a show. Noting this penury, to myself I said, "An if a man did need a poison now"— Whose sale is present death in Mantua— "Here lives a caitiff wretch would sell it him." Oh, this same thought did but forerun my need, And this same needy man must sell it me. As I remember, this should be the house. Being holiday, the beggar's shop is shut. What, ho! Apothecary!	RÔMÊÔ - Thôi được. Người cứ đi thuê ngựa đi. Ta sẽ tới ngay. Bantoda vào Ôi, Juliet, đêm nay anh sẽ nằm bên em... Để ta thử nghĩ xem phải dùng cách nào đây... Ôi, sao kẻ tuyệt vọng dễ nghĩ đến chuyện điên rồ! - Ta nhớ gần đây có một thầy lang. Mới đây ta có thấy hắn ăn mặc rách rưới, đôi mày rậm rì, đang hái thuốc. Trông hắn gầy còm, sự nghèo khổ cùng cực đã gặm hân chỉ còn trơ xương. Trong cái cửa hiệu tiêu tụy của hắn, thấy treo một con rùa, một con cá sấu nhồi rom, và đa các thứ cá hình thù quái dị. Trên giá hàng chỉ thấy chơ chòng những hộp rỗng, chậu đất xanh rêu, bong bóng súc vật, hạt cây mốc thối, vài mẩu dây thừa và đám thời hoa hồng đóng bánh, gọi là có chút mặt hàng. Trông thấy cảnh hắn cùng quẫn như vậy, ta đã tự nghĩ: giá ai cần thuốc độc bây giờ thì anh chết đói này bán ngay, mặc dầu bán thứ đó sẽ bị luật pháp thành Mantua khép tội tử hình. Ôi, chẳng qua là ta đã linh cảm thấy sự cần dùng hiện giờ đây thôi. Và chính kẻ cùng khổ này sẽ bán thuốc cho ta... Hình như hắn ở đây thì phải; hôm nay là ngày lễ nên cửa hiệu của thằng cha ăn mày này đóng... Này, thầy lang!
921	<i>Enter APOTHECARY</i>	Thầy lang ra
922	APOTHECARY Who calls so loud?	THẦY LANG - Ai gọi gì ầm ĩ lên thế?
923	ROMEO Come hither, man. I see that thou 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	RÔMÊÔ - Này chú mình, lại đây... Quà tình chú mình nghèo khổ thật. Cảm lấy bốn mươi đồng tiền vàng này. Đưa cho ta một liều thuốc độc, một liều thuốc thực mạnh có thể truyền nhanh đi khắp các mạch máu, kẻ nào chán đời uống vào là lăn ra ngay, một liều thuốc đuổi hơi thở ra khỏi cơ thể nhanh và mạnh như lửa thuốc súng lòi ra khỏi nòng đại bác vậy!

	As violently as hasty powder fired Doth hurry from the fatal cannon's womb.	
924	APOTHECARY Such mortal drugs I have, but Mantua's law Is death to any he that utters them.	THẦY LANG - Tôi có loại thuốc ấy. Nhưng bán thì bị luật pháp Mantua khép tội tử hình.
925	ROMEO Art thou so bare and full of wretchedness, And fear'st to die? Famine is in thy cheeks. Need and oppression starveth 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)	RÔMÊÔ - Sao? Cùng cực thế này mà sợ chết à? Mặt anh hốc hác vì đói, mắt anh đầy vẻ đau khổ của kẻ nghèo túng và bị áp bức, lưng anh mang chiếc áo rách tả như áo của kẻ ăn mày bị khinh rẻ: thế giới này không phải là bạn anh đâu, luật pháp của nó không thương gì anh đâu. Thế giới này làm gì có luật nào khiến anh có thể giàu được. Đừng cam chịu nghèo nữa, hãy hất luật pháp đi, cầm lấy tiền này!
926	APOTHECARY My poverty, but not my will, consents.	THẦY LANG - Sự nghèo đói của tôi thì thuận đây, nhưng ý chí tôi không thuận.
927	ROMEO I pay thy poverty and not thy will.	RÔMÊÔ - Ta trả tiền cho sự nghèo đói của anh, chứ có mua ý chí anh đâu.
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.	THẦY LANG - Ông hãy dốc thuốc này vào một thứ nước gì đó mà uống. Ông có khỏe bằng hai chục người cũng quay lơ ra ngay.
929	ROMEO (gives APOTHECARY money) There is thy gold, worse poison to men's souls, Doing more murder in this loathsome world, Than these poor compounds that thou mayst not sell. I sell thee poison. Thou hast sold me none. Farewell. Buy food, and get thyself in flesh.— Come, cordial and not poison, go with me To Juliet's grave, for there must I use thee.	RÔMÊÔ - Vàng trả anh đây. Đối với tâm hồn con người, vàng còn độc hại gấp bội, trên cái thế giới ghê tởm này, vàng còn giết người gấp bao lần mấy liều thuốc khổ mà anh không được phép bán. Chính ta mới bán cho anh thuốc độc, chứ không phải anh bán cho ta đâu. Thôi, chào anh, mua cao lương mỹ vị mà chén cho đầy. Thuốc độc đây ư? Không, đây là thuốc bổ. Hãy cùng ta tới mộ Juliet, đó là nơi ta phải dùng đến người.
930	<i>Exeunt</i>	Cùng vào
931	Act 5 Scene 2	CẢNH II Tu phòng của tu sĩ Lôrân
932	<i>Enter FRIAR JOHN</i>	Tu sĩ Jôn ra
933	FRIAR JOHN Holy Franciscan Friar! Brother, ho!	JÔN, gọi - Hỡi vị tu sĩ đạo đức của dòng thánh Franxit! Hỡi đạo huynh!
934	<i>Enter FRIAR LAWRENCE</i>	Tu sĩ Lôrân ra
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 Jôn. Chào hiền đệ; hiền đệ ở Mantua đã về. Thế nào, Rômêô nói sao? Hay nếu chàng 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.	JÔN - Ngu đệ có đi tìm một bạn đồng đạo đi chân đất thuộc dòng chúng ta để đi cùng. Thầy đó đang đi thăm người ốm ở ngay trong thành đây. Nhưng khi tìm thấy, thì lính tuần nghi là hai chúng tôi ở trong một cái nhà đã bị dịch nên niêm phong luôn cửa, không cho chúng tôi ra. Bởi vậy mà ngu đệ không đi Mantua được.
937	FRIAR LAWRENCE Who bare my letter, then, to Romeo?	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.	JÔN - Thưa, thư đây. Ngu đệ không gửi 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 crow and bring it straight Unto my cell.	LÔRÂN - Thật là đại bất hạnh! Trời, không phải thư thường đâu, mà là một lá thư tối ư quan trọng. Sự chậm trễ này có thể gây tai vạ lớn. Tu sĩ Jôn, hiền đệ hãy đi tìm một cái đòn bẩy bằng sắt và mang ngay vào tu phòng cho ta.
940	FRIAR JOHN Brother, I'll go and bring it thee.	JÔN - Thưa đạo huynh, ngu đệ xin đi lấy ngay.
941	<i>Exit FRIAR JOHN</i>	Vào
942	FRIAR LAWRENCE Now must I to the monument alone. Within this three hours will fair Juliet wake. She will beshrew 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 hầm mộ ngay. Nội trong ba tiếng đồng hồ nữa, nàng Juliet xinh tươi kia sẽ tỉnh dậy. Nàng sẽ nguyên rủa ta vì Rômêô không được biết tin gì về những việc đã xảy ra. Nhưng ta sẽ lại viết thư đi Mantua lần nữa, và sẽ giữ nàng trong tu phòng chờ Rômêô tới. Thương thay cho cái thầy

	And keep her at my cell till Romeo come. Poor living corse, closed in a dead man's tomb!	ma sống bị giam trong hầm mộ của người chết.
943	<i>Exit</i>	Vào
944	Act 5, Scene 3	CẢNH III Thành Vêrôna. Cảnh nghĩa địa, giữa có nhà mồ của họ Capiulet
945	<i>Enter PARIS and his PAGE</i>	Parit ra, theo sau là một tiểu đồng mang đuốc và hoa
946	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 signal that thou hear'st something approach. Give me those flowers. Do as I bid thee, go.	PARIT - Tiểu đồng, đưa ta bó đuốc. Còn mi thì hãy tránh xa ra... Thôi, tắt đuốc đi, vì ta không muốn để ai nom thấy. Mi ra nằm dưới rặng thùy tùng đằng kia, áp tai xuống mặt đất xốp, làm sao cho không bàn chân nào đặt lên đất nghĩa địa này mà mi không nghe thấy, vì đất ở đây mềm và bở do người ta đào xới mãi lên. Nếu nghe thấy ai lại gần thì huýt còi làm hiệu cho ta biết... Đưa hoa đây. Và hãy làm theo đúng lời ta dặn.
947	<i>PAGE extinguishes torch, gives PARIS flowers</i>	Vào
948	PAGE (<i>aside</i>) I am almost afraid to stand alone Here in the churchyard. Yet I will adventure.	TIỂU ĐỒNG, nói riêng - Đứng một mình trong cái nghĩa địa này khá sợ đấy. Nhưng ta cũng liều.
949	<i>PAGE moves aside</i>	
950	PARIS (<i>scatters flowers at JULIET'S closed tomb</i>) 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 whistles The boy gives warning something doth approach. What cursèd foot wanders this way tonight To cross my obsequies and true love's rite? What with a torch! Muffle me, night, awhile.	PARIT - Hỡi đóa hoa thơm, ta rắc hoa trên giường cưới của nàng, giường cưới, than ôi! Phủ dưới một tấm màn cát sỏi. Đêm đêm ta sẽ tưới đây lấy nước thơm tưới hoa. Chẳng có nước thơm thì ta sẽ tưới bằng đôi dòng lệ ứa ra từ tiếng khóc than. Để tang nàng, ta sẽ đêm đêm tưới rắc hoa trên mộ và khóc thương nàng. Tiểu đồng huýt còi miệng Tiểu đồng báo hiệu có người tới. Quân khôn kiếp nào lẫn quất chốn này đêm nay, ngăn trở những tang lễ và nghi tiết của tình yêu chung thủy? Ô kìa, lại có ánh đuốc!... Hỡi đêm tối, hãy che giấu ta đi một lát!
951	<i>PARIS moves away from the tomb</i> <i>Enter ROMEO and BALTHASAR</i>	Nấp. Rômêô ra, theo sau là Bantôda, mang đuốc, cuộc và đèn bầy
952	ROMEO Give me that mattock and the wrenching iron. (<i>takes them from BALTHASAR</i>) Hold, take this letter. Early in the morning See thou deliver it to my lord and father. (<i>gives letter to BALTHASAR</i>) Give me the light. (<i>takes torch from BALTHASAR</i>) Upon thy life I charge thee, Whate'er thou hear'st or seest, stand all aloof, And do not interrupt me in my course. Why I descend into this bed of death Is partly to behold my lady's face, But chiefly to take thence from her dead finger A precious ring, a ring that I must use In dear employment. Therefore hence, be gone. But if thou, jealous, dost return to pry In what I farther shall intend to do, By heaven, I will tear thee joint by joint And strew this hungry churchyard with thy limbs. The time and my intents are savage, wild, More fierce and more inexorable far Than empty tigers or the roaring sea.	RÔMÊÔ - Đưa cho ta cuộc và đèn bầy đây. Và cầm lấy thư này. Sáng sớm mai nhớ đưa thư cho tướng công thân phụ ta. Đưa đuốc đây. Muốn sống thì nghe lời ta dặn: dù mi nhìn thấy hoặc nghe thấy gì cũng phải tránh xa, không được tới ngăn trở công việc của ta. Ta bước chân xuống sào huyết này của tử thần, phần là để ngắm dung nhan người yêu, nhưng nhất là để tháo ở ngón tay nàng một chiếc nhẫn quý, một chiếc nhẫn mà ta phải dùng vào một việc thân yêu. Vậy mi hãy đi đi... Nếu vì nghi ngờ điều chi mà mi dám quay trở lại dò xét việc ta sắp làm, thì ta thề với trời là ta sẽ xé mi ra từng mảnh và quăng chân tay mi ra bãi tha ma đang thềm xác người này. Giờ phút này cũng ghê gớm như quyết định của ta: nó hung ác và tàn nhẫn hơn hổ đói và biển dữ.
953	BALTHASAR I will be gone, sir, and not trouble you.	BANTÔDA - Thừa công tử, tôi xin đi ngay, và sẽ không dám ngăn trở công tử!
954	ROMEO So shalt thou show me friendship. Take thou that. (<i>gives BALTHASAR money</i>) Live and be prosperous, and farewell, good fellow.	RÔMÊÔ - Ủ, thế mới là một lòng một dạ với ta. Đây, ta thưởng cho: ta chúc cho người được may mắn. Thôi, từ biệt người, hỡi nghĩa bộc.
955	BALTHASAR (<i>aside</i>) For all this same, I'll hide me hereabout. His looks I fear, and his intents I doubt.	BANTÔDA nói riêng - Mặc, ta cứ trốn quanh đây. Bộ mặt công tử trông mới ghê làm sao, mà ý định thì thật là khả nghi.
956	<i>BALTHASAR moves aside, falls asleep</i>	Vào
957	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!	RÔMÊÔ - Hỡi cái miệng đáng căm ghét kia, ruột gan của thần chết, người no nê với miệng mỗi quý báu nhất trần gian, nhưng ta sẽ vánh cái hàm thối tha của người ra và bắt người phải nuốt thêm mỗi nữa. Bầy cửa hầm mộ

	<i>(begins to opens the tomb with his tools)</i>	
958	PARIS <i>(aside)</i> 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. <i>(to ROMEO)</i> 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.	PARIT - Thì ra đây là cái thằng Montaghiu kiêu căng đã bị tội phát lưu, cái thằng đã giết biểu huynh của người ta yêu. Có lẽ chính vì sự đau buồn này mà nàng đã chết. Nay nó lại đến đây xúc phạm tới thi thể người quá cố. Ta phải bắt nó. Tiền ra- Thằng Montaghiu hèn hạ kia! Hãy ngừng công việc trái đạo nghĩa của ngươi lại! Người ta chết rồi mà mi còn muốn báo thù nữa ư? Thằng đã bị kết án kia, ta quyết bắt ngươi. Hãy tuân lệnh và đi theo ta, vì ngươi sẽ phải chết.
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.	RÔMÊÔ - Đúng là ta sẽ phải chết, nên ta mới tới đây... Chàng thanh niên tuấn nhâ kia ơi, đừng trêu vào một kẻ tuyệt vọng. Hãy đi đi, mặc ta ở đây... Hãy nghĩ tới những thân ma kia, hãy run sợ mà đi đi. Ta van ngươi, hỡi chàng trẻ tuổi, đừng khiến ta nổi giận, đừng đổ thêm một tội ác lên đầu ta nữa... Thôi, đi đi. Ta thề với trời là ta còn quý nhà ngươi hơn chính bản thân ta. Vì khí giới ta mang theo đây chính là dành cho ta đấy thôi. Đừng ở lại nữa, đi đi. Ngươi hãy sống, và sau này hãy nói rằng lòng thương của một kẻ điên rồ đã giục giã ngươi chạy trốn.
960	PARIS I do defy thy commination And apprehend thee for a felon here.	PARIT - Ta không thèm nghe những lời van xin của ngươi. Ngươi là thằng phạm trọng tội, ta phải bắt.
961	ROMEO Wilt thou provoke me? Then have at thee, boy!	RÔMÊÔ - Ngươi muốn thách thức ta chăng? Đã thế thì thằng nhãi kia, hãy coi đây!
962	ROMEO and PARIS fight	Đánh nhau
963	PAGE O Lord, they fight! I will go call the watch.	TIEU ĐỒNG - Trời ơi, họ đánh nhau kia! Ta phải chạy đi gọi lính tuần tới!
964	Exit PAGE	
965	PARIS <i>(falls)</i> Oh, I am slain! If thou be merciful, Open the tomb. Lay me with Juliet.	PARIT, ngã - Chao ôi, ta bị tử thương rồi!... Nếu ngươi là kẻ đại lượng, hãy mở hầm mộ ra và đặt ta nằm bên nàng Juliet - Thờ hoi cuối cùng.
966	PARIS dies	
967	ROMEO In faith, I will.—Let me peruse 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 misfortune'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, lie thou there, by a dead man interred. <i>(lays PARIS in the tomb)</i> 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 conquered. 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 still will stay with thee, And never from this palace of dim night Depart again. Here, here will I remain With worms that are thy chamber maids. Oh, here	RÔMÊÔ - Ta hứa sẽ làm theo lời yêu cầu của ngươi... Xem là ai nào... Bà con của Mokiuxiô đây, bá tước Parit! Tên gia nhân đã báo gì ta nhỉ, khi ta và hắn đang cùng phi ngựa? Ruột gan ta lúc ấy rối bời nên ta cũng chẳng nghe thấy hắn nói gì nữa... Hình như hắn nói là Parit lẽ ra đã lấy Juliet. Hắn có nói thế thật không? Hay ta đã mơ ngủ mà thấy thế? Hay là vì nghe hắn kể chuyện Juliet mà ta đã điên dại tưởng tượng ra vậy thôi? Ôi, hỡi người cùng có tên với ta trong số đoạn trường, hãy cho ta cảm tay! Ta sẽ đặt ngươi trong một nấm mộ vinh quang... Một nấm mộ? Không, hỡi chàng trẻ tuổi sớm thiết phận, đó là cái vòm của một tòa lâu đài, vì có Juliet nằm đây, và sắc đẹp của nàng khiến nhà mồ này xán lạn như một phòng dạ hội đèn đuốc tung bừng. Đặt Parit vào hầm mộ Hỡi người đã khuất, hãy nằm đây, kẻ chôn ngươi cũng là một kẻ chết rồi. Nhiều khi, những kẻ sắp chết tự nhiên thấy vui hẳn lên, người chăm nom họ thường gọi đó là tia chớp trước giờ chết... Ôi, ta có thể gọi giờ phút này là tia chớp không nhỉ? Hỡi người yêu của ta, hỡi vợ ta ơi! Thần chết đã hút mật ngọt của hơi thở em, nhưng chưa xâm phạm được tới dung nhan em; màu cờ của sắc đẹp còn đỏ tươi trên môi, trên má em, và lá cờ nhợt nhạt của thần chết chưa tới đó được. Tibân! Anh nằm đó, trong tấm vải liệm đầm máu đó ư? Tôi còn làm gì vui lòng anh hơn được nữa, vì với chính bản tay đã cắt đứt tuổi trẻ của anh, tôi sẽ chém gẫy tuổi trẻ của kẻ thù anh. Xin anh tha thứ cho tôi. Em Juliet yêu quý, sao em vẫn đẹp làm vậy! Phải chăng thần Chết cũng si tình, và cái bóng ma xương xẩu hải hùng kia muốn giữ em trong cõi âm u này để tính chuyện ái ân? Vì lo như vậy, nên anh sẽ ở lại đây với em, và sẽ không bao giờ rời khỏi tòa lâu đài của đêm tối này nữa. Anh muốn ở đây, ở đây với lũ a hoàn của em, những giời bọ! Ôi, đây sẽ là nơi an nghỉ mãi mãi của ta; ta sẽ giăng ra khỏi xích xiềng của các hung tinh nằm

	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 dateless 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 seasick, 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 đã chán mùi trần thế này! Đôi mắt ta ơi, hãy nhìn một lần cuối; đôi cánh tay ta ơi, hãy ôm một lần cuối! Và hơi đôi môi của ta, nơi hơi thở vào ra, hãy hôn một cái hôn trung thực để ký kết vĩnh viễn với tử thần tham lam. Cầm cái lọ thuốc độc - Nào, lại đây, hơi người chỉ nẻo đắng cay! Nào, lại đây, hơi kẻ đưa đường chua chát! Hỡi anh lái đò tuyệt vọng, hãy đưa ngay vào đá cho tan tành chiếc thuyền anh đã mồi một chán chường! Hỡi người yêu quý, anh xin nâng chén vì em! Uống thuốc độc Ồi thầy lang thật thà, thuốc của thầy hay thật... Thế là ta được hôn nàng mà chết!
968	ROMEO dies	Hôn Juliet rồi chết
969	Enter FRIAR LAWRENCE with lantern, crow, and spade	Tu sĩ Lô-rân ra, cầm đèn, xà beng và mai
970	FRIAR LAWRENCE Saint Francis be my speed! How oft tonight Have my old feet stumbled at graves!—Who's there?	TU SĨ - Xin thánh Fran-xít phù trợ cho tôi! Đêm nay đã bao lần chân già này vấp phải các nấm mộ. Vấp phải Bantô-da nằm dưới đất Ai thế này?
971	BALTHASAR Here's one, a friend, and one that knows you well.	BANTÔ-DA, đứng dậy - Tôi đây, một người bạn! Một người bạn biết rõ người lắm đây!
972	FRIAR LAWRENCE Bliss be upon you! Tell me, good my 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 - Chúa ban phúc lành cho anh! Nay anh bạn ơi, ngọn đuốc nào đang xa kia đang cháy sáng vô ích giữa đám giòi bọ và xương sọ không có mắt vậy? Hình như đuốc thấp trong hầm mộ nhà Capiulet thì phải?
973	BALTHASAR It doth so, holy sir, and there's my master, One that you love.	BANTÔ-DA - Chính phải đây, thưa tu sĩ. Công tử tôi đang ở trong đó. Tu sĩ thường vẫn quý mến công tử tôi lắm.
974	FRIAR LAWRENCE Who is it?	TU SĨ - Ai kia?
975	BALTHASAR Romeo.	BANTÔ-DA - Rô-mê-ô công tử.
976	FRIAR LAWRENCE How long hath he been there?	TU SĨ - Công tử tới đó từ bao lâu?
977	BALTHASAR Full half an hour.	BANTÔ-DA - Già nửa giờ đồng hồ rồi.
978	FRIAR LAWRENCE Go with me to the vault.	TU SĨ - Đi với ta tới chỗ phần mộ 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.	BANTÔ-DA - Tôi chẳng dám, thưa tu sĩ. Chủ tôi tưởng tôi đã đi khỏi rồi. Công tử đã dùng những lời lẽ ghê gớm để dọa tôi là nếu đứng lại nhòm trộm thì sẽ giết chết.
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 cứ đứng đây. Ta đi một mình vậy... Ta lo quá. Trời! Ta sợ có điều gì chẳng 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.	BANTÔ-DA - Lúc này, nằm ngủ dưới gốc thuy tùng này, tôi mơ thấy chủ tôi đánh nhau với một người rồi giết chết 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, đi về phía nhà mồ - Rô-mê-ô! Chao ôi, máu nào hoen ngưỡng cửa đá nhà mồ thế này? Còn những lưỡi gươm vô chủ vậy máu đang chiếu ánh nhợt nhạt nơi tịch mịch này là nghĩa thế nào? Vào trong nhà mồ Ồ, kìa Rô-mê-ô! Sao mà tái ngắt vậy!... Còn ai kia nữa? Sao, lại cả Parit ư? Mình mấy đăm máu ra thế này! Chao ôi, giờ phút ác nghiệt nào đã gây ra tai họa thảm thế?... Kìa Juliet đã tỉnh!
983	JULIET wakes	Juliet tỉnh dậy, cự mình
984	JULIET O comfortable Friar! Where is my lord? I do remember well where I should be, And there I am. Where is my Romeo?	JULIET - Tu sĩ nhân từ ơi, chồng tôi đâu rồi? Tôi rất nhớ là hiện nay tôi phải ở đâu, và nơi đây đúng là chỗ đó rồi... Nhưng Rô-mê-ô của tôi đâu?
985	A noise sounds from outside the tomb	Có tiếng ồn ào 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.	LÔ-RÂN - Có tiếng gì lao xao... Tiểu thư ơi, hãy rời khỏi nơi đây, nơi đây là ổ chết chóc, ổ truyền bệnh, là nơi có những giấc ngủ trái lẽ tự nhiên. Một quyền lực mà chúng ta không thể nào cưỡng lại được đã khiến dự 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.	vờ. Thôi, ta đi thôi! Chồng nàng nằm chết trong lòng nàng đây, còn kia là Parit! Đi thôi, ta sẽ đưa nàng vào nương thân trong nhà tu kín. Đứng hồi nữa, lính tuần tới nơi rồi... Nào, hãy đi với ta, hỡi nàng Juliet... Lại có tiếng động Thôi, ta chẳng dám ở lâu hơn nữa...
987	JULIET Go, get thee hence, for I will not away.— <i>Exit FRIAR LAWRENCE</i> 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. Haply some poison yet doth hang on them, To make me die with a restorative. (kisses ROMEO) Thy lips are warm.	Vào JULIET - Phải đó, thôi ông đi đi, còn tôi, tôi chẳng đi đâu cả. Gì thế này? Một cái chén, người yêu của ta nắm chặt trong tay! À, ra là thuốc độc đã chấm dứt đời chàng quá sớm. Ích ki chưa này, uống hết cả, chẳng để lại một giọt nào làm người bạn giúp ta theo chàng! Em muốn hôn anh, ngộ may trên môi anh còn giọt nào khiến em được uống thuốc bỏ mà chết... Hôn Rômêô Môi anh hãy còn ấm!
988	<i>Enter WATCHMEN and PARIS's PAGE</i>	
989	CHIEF WATCHMAN (to PAGE) Lead, boy. Which way?	LÍNH TUẦN I, trong hậu trường - Tiêu đồng, hãy dẫn chúng ta đi... Ngã nào đây?
990	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 nhanh tay! Cầm lấy con dao của Rômêô Ồi, con dao quý báu, đây, vò của ngươi đây! Tự đâm Ngươi hãy nằm nghỉ nơi đây, để cho ta được chết! Chết gục trên người Rômêô; lính tuần ra, có tiêu đồng của Parit dẫn đường.
991	PAGE This is the place. There, where the torch doth burn.	TIÊU ĐỒNG - Đây kia, chỗ ngọn đuốc cháy ấy!
992	CHIEF WATCHMAN The ground is bloody.—Search about the churchyard. Go, some of you. Whoe'er you find, attach. <i>Exeunt some WATCHMEN</i> 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. <i>Exeunt more WATCHMEN</i> We see the ground whereon these woes do lie, But the true ground of all these piteous woes We cannot without circumstance descry.	LÍNH TUẦN I - Mặt đất đầm máu! Phải lục soát ngay nghĩa địa! Một số các anh đi ngay đi, thấy ai bắt tất! Một số lính tuần vào Thật là một cảnh tượng thảm thương! Bá tước nằm chết ở đây... Và kia là Juliet, máu me đầm địa!... Người còn nóng này!... Chôn hai ngày rồi mà vừa đây mới chết!... Hãy đi báo ngay chúa công rõ... Chạy đến nhà Capiulet... Dừng nhà Montaghiu đây... Thêm người tiếp tục tìm kiếm nữa đi! Thêm một số lính nữa vào Những thảm họa này xảy ra ở đâu thì rõ ràng rồi, nhưng vì đâu thì còn phải điều tra mới có thể biết.
993	<i>Reenter SECOND WATCHMAN with ROMEO's man BALTHASAR</i>	Vài lính tuần ra, dẫn theo Bantoda
994	SECOND WATCHMAN Here's Romeo's man. We found him in the churchyard	LÍNH TUẦN II - Đây là gia nhân của Rômêô; chúng tôi thấy y ở trong nghĩa địa.
995	CHIEF WATCHMAN Hold him in safety till the Prince come hither.	LÍNH TUẦN I - Canh hẩn cho kỹ, để chờ chúa công đến.
996	<i>Reenter THIRD WATCHMAN with FRIAR LAWRENCE</i>	Thêm lính ra, dẫn theo tu sĩ Lô-rân
997	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 TUẦN III - Ông thầy tu này vừa run, vừa thở dài, vừa khóc. Bắt được cuốc và mai này mang theo người, lúc ông ta ở phía nghĩa địa này đi ra.
998	CHIEF WATCHMAN A great suspicion. Stay the friar too.	LÍNH TUẦN I - Khả nghi lắm! Giữ cả thầy tu lại.
999	<i>Enter the PRINCE with ATTENDANTS</i>	Vương chủ và quần thần ra
1000	PRINCE What misadventure is so early up That calls our person from our morning rest?	VƯƠNG CHỦ - Tai họa nào bắt ta sớm tỉnh sương đã phải trở dậy thế này?
1001	<i>Enter CAPULET and LADY CAPULET</i>	Capiulet, Capiulet phu nhân, và một số người ra
1002	CAPULET What should it be that is so shrieked abroad?	CAPULET - Chuyện gì xảy ra, mà chỗ nào cũng kêu la ầm ĩ vậy?
1003	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 NHÂN - Ngoài phố, người thì kêu tên Rômêô, người thì kêu tên Juliet, người thì kêu tên Parit, vừa kêu la vừa chạy về phía hầm mộ nhà ta.
1004	PRINCE What fear is this which startles in our ears?	VƯƠNG CHỦ - Nỗi lo sợ nào khiến tai ta ù vang vậy?
1005	CHIEF WATCHMAN Sovereign, here lies the County Paris slain, And Romeo dead, and Juliet, dead before, Warm and new killed.	LÍNH TUẦN I - Thừa chúa công, đây là bá tước Parit vừa bị giết. Rômêô thì nằm chết ở kia. Còn đó là Juliet, đã qua đời từ mấy hôm trước, mà bây giờ lại mới chết, thì thế hãy còn ấm.
1006	PRINCE	VƯƠNG CHỦ - Các người hãy đi tìm kiếm, lục

	Search, seek, and know how this foul murder comes.	soát khắp mọi nơi, xem vì sao mà xảy ra chuyện chém giết hãi hùng 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.	LÍNH TUẦN I - Đây là một thầy tu, và đây là gia nhân của Rômêô, người bị giết. Họ có mang theo trong người dụng cụ để cạy cửa nhà mồ 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 it mis-sheathed in my daughter's bosom.	CAPULET - Trời ơi! Bà hãy nhìn kia, con gái chúng ta mình mảy dầm máu! Con dao này đã lầm đường rồi: Trông kia, vỏ nó đeo sau lưng tên Montaghiu, mà lưỡi nó lại cắm vào ngực con ta!
1009	LADY CAPULET O me! This sight of death is as a bell, That warns my old age to a sepulcher.	CAPULET PHU NHÂN - Chao ôi, cảnh tượng này là tiếng cồng gọi thân già này về cõi chết.
1010	<i>Enter MONTAGUE</i>	Montaghiu và một số người ra
1011	PRINCE Come, Montague, for thou art early up To see thy son and heir now early down.	VƯƠNG CHỦ - Montaghiu, người hãy lại đây. Người đã sớm trở dậy để được thấy con trai người, kẻ kẻ tự của người, đã nằm xuống còn sớm hơn.
1012	MONTAGUE Alas, my liege, my wife is dead tonight. Grief of my son's exile hath stopped her breath. What further woe conspires against mine age?	MONTAGHIU - Thừa chúa công, vợ thần mới chết đêm nay. Thấy con phải tội phát lưu nên đứt ruột mà chết. Lại còn nỗi đau khổ nào định mưu hại tuổi già này vậy?
1013	PRINCE Look, and thou shalt see.	VƯƠNG CHỦ - Lại mà nhìn sẽ thấy.
1014	MONTAGUE (to ROMEO) O thou untaught! What manners is in this, To press before thy father to a grave?	MONTAGHIU - Chao ôi, phường nghịch tử! Có lẽ nào người lại tranh bước cha xuống trước dưới mồ!
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.	VƯƠNG CHỦ - Đừng vội buông lời si mả. Hãy chờ ta xét những chuyện lạ lùng bí mật này, xem đầu đuôi manh mối ra sao. Lúc đó, ta sẽ là chủ soái các tai họa của các người, và nếu cần, sẽ dẫn dắt các người về cõi chết. Giờ thì hãy gắng chịu đựng, và hãy đặt kiên nhẫn lên trên buồn rầu... Hãy dẫn những kẻ khả nghi ra đây.
1016		Lính tuần dẫn tu sĩ Lôrân và Bantoda ra
1017	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 condemnèd and myself excused.	TU SĨ - Thần là kẻ bất lực nhất, mà cũng là kẻ khả nghi nhất, vì giờ phút cũng như nơi việc xảy ra đều buộc cho thần tội ác gớm ghê này. Giờ đây, thần sẵn sàng tự buộc tội và cũng tự gỡ tội, tự lên án mà cũng tự bào chữa.
1018	PRINCE Then say at once what thou dost know in this.	VƯƠNG CHỦ - Vậy tu sĩ biết gì về chuyện này, hãy nói mau.
1019	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 stol'n marriage day Was Tybalt's doomsday, whose untimely death Banished the new-made bridegroom from the city— For whom, and not for Tybalt, Juliet pined. You, to remove that siege of grief from her, Betrothed and would have married her perforce To County Paris. Then comes she to me, And with wild looks bid me devise some mean To rid her from this second marriage, Or in my cell there would she kill herself. Then gave I her, so tutored by my art, A sleeping potion, which so took effect As I intended, for it wrought on her The form of death. Meantime I writ to Romeo, That he should hither come as this dire night, To help to take her from her borrowed grave, Being the time the potion's force should cease. But he which bore my letter, Friar John, Was stayed by accident, and yesternight Returned my letter back. Then all alone At the prefixed hour of her waking Came I to take her from her kindred's vault, Meaning to keep her closely at my cell Till I conveniently could send to Romeo, But when I came, some minute ere the time	TU SĨ - Thần xin nói ngắn, vì chút hơi tàn còn lại chẳng cho phép thần dài lời. Rômêô, nằm chết ở kia, là chồng của Juliet. Và Juliet, nằm chết ở đây, là vợ trung thành của Rômêô. Chính thần đã làm lễ cưới cho họ. Ngày thành hôn bí mật của họ cũng là ngày tận số của Tibân, mà cũng vì cái chết của Tibân mà tân lang phải bị trục xuất khỏi thành này. Juliet khóc là khóc Rômêô đó, chứ không phải khóc Tibân đâu. Ông Capiulet đây thì vì muốn con gái ông quên buồn nên đã hứa gả nàng cho bá tước Parit và định ép nàng phải lấy bá tước. Thế là nàng đến tìm thần, và như diên như đại, van nài thần tìm phương kế gì giúp nàng thoát khỏi cuộc hôn nhân thứ hai này, nếu không nàng sẽ tự sát ngay trong tu phòng của thần. Tin ở tài mình, thần đã trao cho nàng một liều thuốc ngủ. Đúng như thần dự đoán, thuốc này đã khiến nàng bẽ ngoài nom như đã chết. Đồng thời, thần viết thư cho Rômêô, bảo về ngay đêm nay, cái đêm thăm thê này, để đưa Juliet ra khỏi chốn nhà mồ nàng tạm gửi thân, khi thuốc mê hết hiệu lực. Nhưng người mang thư, tu sĩ Jôn, bị việc bất ngờ ngăn trở không đi được, nên đã mang thư trả thần tối hôm qua. Vì vậy nên đến giờ Juliet tỉnh, thần mới một mình đi tới hầm mộ nhà Capiulet, định tâm mang nàng về trú tại tu phòng cho tới khi có cơ hội thuận tiện báo tin cho Rômêô biết. Nhưng khi đến nơi, vài phút trước khi nàng tỉnh dậy, thì thần đã thấy chàng Parit cao thượng và chàng Rômêô thủy chung nằm chết ở đây rồi. Nàng tỉnh dậy. Thần khuyên nàng nên đi khỏi nơi đây và kiên nhẫn chịu đựng sự trở trêu của con Tạo. Nhưng bỗng có tiếng động. Thần sợ hãi rời khỏi nhà

	Of her awakening, here untimely lay The noble Paris and true Romeo dead. She wakes, and I entreated her 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.	mồ. Juliet quá tuyệt vọng không chịu ra theo thần, và hẳn là sau đó đã tự sát. Thần chỉ biết ngăn ấy sự việc. Chuyện hôn nhân thăm vụng thì vú nuôi nàng cũng được dự phần hay biết. Nếu trong việc này đã có tai họa nào xảy ra do lỗi lầm của thần, thì cái thần già gân kễ miệng lổ này xin cam chịu búa rìu của pháp luật.
1020	PRINCE We still have known thee for a holy man.— Where's Romeo's man? What can he say in this?	VƯƠNG CHỦ - Ta vẫn biết tu sĩ là người đạo cao đức trọng. Còn gia nhân của Rômêô đâu? Người biết gì hãy nói mau!
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.	BANTODA - Thừa chúa công, thần mang tin tiêu thư Juliet chết cho chủ thần biết. Thế là lập tức chủ thần đi ngựa trạm từ Mantua tới thẳng nghĩa địa, vào ngay nhà mồ này. Chủ thần giao cho thần lá thư này, dặn đưavề trình lão tướng công, và trước khi bước vào nhà mồ đã ra lệnh cho thần phải rời khỏi nơi đây, nếu không sẽ bị giết chết.
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?	VƯƠNG CHỦ - Đưa ta xem lá thư... Thế còn kẻ hầu của bá tước, thằng bé đã đi gọi lính tuần đâu? Tiểu đồng, chủ mi tới đây làm gì?
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.	TIỂU ĐỒNG - Thừa chúa công, chủ thần mang hoa tới rắc trên mồ tiêu thư. Chủ thần ra lệnh cho thần phải tránh xa, và thần đã tuân lệnh. Một chốc có người mang đuốc đến định mở cửa nhà mồ. Được một lát thì chủ thần rút kiếm đánh nhau với người ấy, thế là thần chạy đi gọi lính tuần.
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 scourge 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.	VƯƠNG CHỦ - Thư này xác nhận những lời của tu sĩ... Đây, thư kể lại cuộc tình duyên của đôi lứa... Rômêô viết trong thư là khi được tin Juliet chết, chàng đã mua thuốc độc của một thầy lang nghèo rồi lập tức đến nhà mồ này để nằm bên Juliet mà chết. Nào, những kẻ không đội trời chung đâu? Capiulet đâu? Montaghiuđâu? Các người hãy xem Thượng đế đã trừng phạt chuyện hằn thù giữa các người như thế nào: để tàn phá hạnh phúc của các người, Người đã dùng tình yêu!... Còn ta đây, vì đã nhắm mắt làm ngơ trước chuyện bắt hòa giữa các người nên cũng thiệt mất hai người thân thích. Thế là tất cả chúng ta đây đều đã bị trừng phạt.
1025	CAPULET O brother Montague, give me thy hand. This is my daughter's jointure, for no more Can I demand.	CAPIULET - Montaghiu huynh ông hỡi, hãy cho tiêu đệ cầm tay. Của nhà chồng cho con gái, tiêu đệ chỉ dám xin có thế.
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.	MONTAGHIU - Nhưng tiêu đệ lại có thể tặng huynh ông nhiều hơn thế. Vì tiêu đệ sẽ cho dựng một pho tượng Juliet bằng vàng ròng. Thành này còn mang tên Vêrôna, thì không còn ai được kính trọng hơn nàng Juliet chung thủy.
1027	CAPULET As rich shall Romeo's by his lady's lie, Poor sacrifices of our enmity.	CAPIULET - Rômêô cũng sẽ ở bên vợ chàng trong cảnh huy hoàng ấy. Cả hai là những nạn nhân đáng thương của mối thù hằn giữa chúng ta.
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.	VƯƠNG CHỦ - Buổi sáng nay thật tịch mịch buồn bã, mặt trời vì đau buồn cũng chẳng muốn hiện ra. Thôi, ta hãy đi thôi, để còn nói chuyện thêm về những sự việc buồn thảm này. Có kẻ ta sẽ tha tội. Có kẻ ta sẽ trừng phạt. Vì từ xưa tới nay, chưa từng có chuyện nào thảm thương hơn chuyện nàng Juliet và chàng Rômêô của nàng.
1029	<i>Exeunt</i>	Cùng vào

2. Appendix for Chapter VI (Appendix 2)

Line	English	Vietnamese
1	Wilt thou be gone? it is not yet near day:	Chàng đã muốn đi rồi sao? Đêm hãy còn dài, ngày vẫn chưa tới
2	It was the nightingale, and not the lark,	Đó là tiếng hót của họa mi -chứ nào phải sơn ca-
3	That pierced the fearful hollow of thine ear;	mà khiến chàng hoảng sợ
4	Nightly she sings on yon pomegranate-tree:	Nó vẫn hót hàng đêm trên cành lựu mà chàng thấy đó
5	Believe me, love, it was the nightingale.	Tin em đi, anh thân yêu của em, đó là tiếng hót họa mi
6	It was the lark, the herald of the morn,	Không, chính đó là tiếng hót sơn ca, báo hiệu bình minh sắp tới -Róméo thờ dài não ruột-
7	No nightingale. Look, love, what envious streaks	chứ nào phải họa mi. Nhìn kia, em yêu, những luồng ánh sáng hờn ghen,
8	Do lace the severing clouds in yonder east.	phía trời Đông đang viền quanh những cụm mây tan tác
9	Night's candles are burnt out, and jocund day	Vầng trăng đã nhạt nhòa, và đỉnh núi mù sương,
10	Stands tiptoe on the misty mountain tops.	rạng Đông vừa nhóm dậy
11	I must be gone and live, or stay and die.	Anh phải ra đi để sống, hay ở lại đây rồi chết
12	Yon light is not daylight, I know it, I:	Không, đó chẳng phải là ánh bình minh đâu, em biết rõ mà
13	It is some meteor that the sun exhal'd,	Đó là đám vân thạch nào đó, trời gửi xuống
14	To be to thee this night a torch-bearer, And light thee on thy way to Mantua.	làm đuốc soi đường cho anh đến Mantoue
15	Therefore stay yet; thou need'st not to be gone.	Nán lại chút nữa, anh cần chi phải vội.
16	Let me be ta'en, let me be put to death;	Dù anh có bị bắt, dù anh phải chết,
17	I am content, so thou wilt have it so.	anh cũng vui lòng vì em đã muốn thế
18	I'll say yon grey is not the morning's eye,	
19	'Tis but the pale reflex of Cynthia's brow;	
20	Nor that is not the lark, whose notes do beat	
21	The vaulty heaven so high above our heads.	
22	I have more care to stay than will to go:	Anh thiết tha muốn ở lại hơn là mong ước ra đi
23	Come, death, and welcome! Juliet wills it so.	Thôi thì tử thần ơi, cứ đến.
24	How is't, my soul? let's talk; it is not day.	Hãy trò chuyện với nhau đi, em yêu, bởi ngày vẫn chưa rạng
25	It is, it is: hie hence, be gone, away!	Trời đã sáng, trời đã sáng rồi! -Juliette chợt bàng hoàng bật khóc nức nở- Anh hãy đi đi! Trốn xa chỗ này.
26	It is the lark that sings so out of tune, Straining harsh discords and unpleasing sharps.	Chính sơn ca vừa cất cao tiếng hót lạc điệu, nhói tai
27	Some say the lark makes sweet division;	Có người cho rằng tiếng hót sơn ca rất thánh thót, êm êm., để chào đón bình minh
28	This doth not so, for she divideth us.	Không phải thế đâu, vì nó khiến đôi ta ngăn cách và đuổi chàng rời khỏi nơi đây
29	Some say the lark and loathed toad change eyes,	
30	O, now I would they had changed voices too!	
31	Since arm from arm that voice doth us affray,	
32	Hunting thee hence with hunt's-up to the day.	
33	O, now be gone; more light and light it grows.	Bây giờ anh hãy đi đi! Ánh sáng đã lên cao rồi!
34	More light and light; more dark and dark our woes!	