Translating Proper Names in the Vietnamese Translation of Shakespeare's *Romeo and Juliet*

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ABSTRACT

Cultural differences are always the great challenges for translators in the translation process. When dealing with cultural barrier, metaphor is a typical struggle, in which Proper names necessitate consideration because the translation might cause confused and misunderstood as well as negative feelings of the readers to the original text. A name can be popular used in a source culture (SC) or a country but too strange or the taboo in a target culture (TC). This study, by applying both qualitative and quantitative research methods, has described and compared the translations of proper names in the Shakespeare's *Romeo and Juliet* and its Vietnamese translation by Dang The Binh. The findings reveal that besides similarities, when using popular proper names, English and Vietnamese cultures have many different names that require careful analysis and understanding of the translator. It is concluded that foreignization and domestication should be applied flexibly in order to introduce a friendly translation that honors both the SC and the TC.

1. Introduction

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 of translators because translating metaphors from a Source Language (SL) to a Target Language (TL) ''requires a high degree of biculturalness of receivers in order to be understood across a cultural barrier'' (Leppihalme, 1997, p.4). In other words, the differences between cultures affect the quality of meaning in translating metaphors. Therefore, within the concern of cultural features, this study will discuss how the translator translates metaphors, especially proper names, in the Vietnamese translation of *Romeo and Juliet* to fill the gaps of ''cultural context'' (Olivera and Fernández, 1998,p.5). The study, has compared and contrasted the whole texts of both the Shakespeare's English and the Vietnamese translation by Dang The Binh with more than 63,330 words in which 47 pairs of Proper Names have been investigated to find out the semantic features that affect the understanding of readers and audiences. The study has applied the theory of translating Proper Names and Key Phrases suggested by Leppihalme (1997) as the framework for detail discussion and analysis. With the aim of clarifying the difficulties when translating metaphor in general and proper names in particular, this study aims to introduce a friendlier translation of not only Shakespeare's *Romeo and Juliet* but also other plays to Vietnamese readers and audiences. The following discussion will seek the answer to the research question- How were Proper Names in Shakespeare's *Romeo and Juliet* translated into Vietnamese?

2. Literature Review

2.1 Definitions of Metaphor

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 discussed 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 (Fyfe, 1973). 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) stated that metaphor is a way to put anomalous concepts into interaction. Other specialists (Lakoff and Johnson 1980; Lakoff and Turner 1989; Gibbs 1994) considered metaphor as ''a system of shared and non-dispensable concepts at the service of consistent thought'' (Prandi, 2010,p.305). In addition, Prandi (1992; 2004) claimed 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, p.65). Turner (1990, p.465) clarified that ''a target conceptual domain is understood metaphorically''. Kureishi (1990, p.9) gave 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 Source Text (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*.

2.2 Translating Metaphor

Dagut (1987,p.77) stated that ''metaphor presents a particularly searching test of the translator's ability'' depending on the translator's cultural experiences. Along similar line, Olivera (1998, p.5) agreed 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, 1988b) agreed that metaphors are translatable but pose a considerable degree of interlinguistic inequivalence.

2.3 Types of Metaphor

2.3.1. Newmark and six types of metaphor:

According to Newmark (1988a,p.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, pp.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,p.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,p.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, p.87).

Stock or standard metaphors: are the ''established metaphors''that cover ''physical and/or mental situations both referentially and pragmatically''. According to Newmark (1988a, p.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 discussed 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, p.109) suggested that adapted metaphors are any kinds that come with modifications. The scholar cited 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, p.111) used this term to mention the type of metaphor that is a ''metaphorical neologism, often 'anonymously' coined, which has spread rapidly in the SL''. He illustrated 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 continued that 'otherwise it may be a new metaphor designating one of a number of 'prototypical' qualities that continually 'renew' themselves in language'. Newmark explained 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, p.112).

Original metaphors: Newmark (1988a, p.112) defined 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 suggested 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''.

2.3.2. Dagut and three categories of metaphor

Dagut (1976) suggested that metaphor should be distinguished from polysemous words and idioms. He defined 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, p.22).

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

a) 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';

b) Those that are 'unique semantic creations. Such are, for example, the embalmed metaphors of literature'; and

c) '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 discussed 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 continued 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, p.32) concluded:

'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.'

2.3.3. R. van den Broeck and metaphor

According to Broeck (1981,p.74) metaphor is ''a pivotal issue of translation''. The scholar categorized 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, p.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, p.76) classified 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, p.77) did not expect that translation studies can ''specify how metaphor should be translated''. He suggested the following strategies:

Translation 'sensu stricto': the TL can convey both the *vehicle* and *tenor* 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.

2.3.4. Searle's six types of metaphor

Searle (1977, p.115) distinguished six types of metaphor following the explanation below. Searle uses graphic pictures:


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 Sunder the concept P, where P= R. Sentence meaning and utterance meaning coincide.
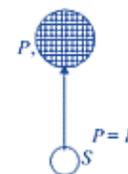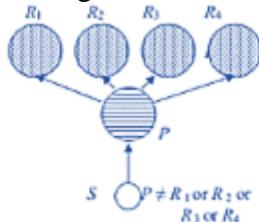

Metaphorical Utterance (simple): Speaker says S is P, but means metaphorically that S

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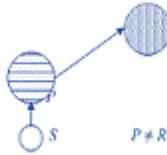
Metaphorical Utterance (open ended): Speaker says S is P, but means metaphorically an indefinite range of meanings, S is R1, S is R2, etc. As in the simple case, metaphorical meaning is arrived at by going through literal meaning.

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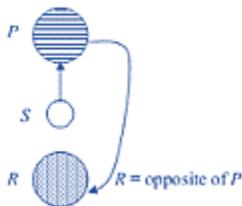
Dead Metaphor: Original sentence meaning is by-passed and the sentence acquires a new literal meaning identical with the former metaphorical utterance meaning. This is a shift from the metaphorical utterance diagram above to the literal utterance diagram.
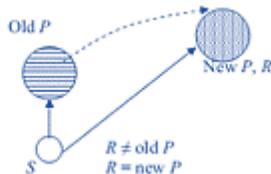
Indirect Speech Act: Speaker means what he says, but he means something more as well. Thus utterance meaning includes sentence meaning but extends beyond it.
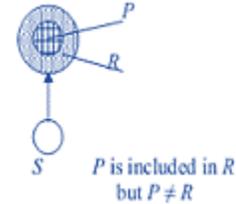
2.4 Leppihalme and Allusive Proper Names

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 Emperical Approach to the Translation of Allusions*. Leppihalme classified allusions into two groups: Proper name (PN) and Key-phrase name (KP). 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 Target Text (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, pp.78-79) clarified those three strategies as follows:

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.

Leppihalme (1992) explained 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, p.188). She continued 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, p.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,p.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 pointed out that omission is ''generally unacceptable'' (1997, p.190).

3. Methodology

This study 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 semantic changes of Proper Names between in the Vietnamese translation of Shakespeare's *Romeo and Juliet* in comparison with the ST.

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, p.10). The quantitative method in this study is used in counting the frequency of occurrances of translation strategies suggested by Leppihalme (1997) which is used as the framework in this study. Table 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 to describe the numbers shown in the table that illustrate occurrances of translation strategies, as well as the semantic features of English and Vietnamese translation of Shakespeare's

Romeo and Juliet when translating proper names.

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 proper names between the English and Vietnamese translation of Shakespeare's *Romeo and Juliet*.

This study has picked up all proper names in the ST and their equivalents in the TT. After that, all proper names and translations are classified into different columns, following their original meanings which are investigated by the historical observation through Oxford English Dictionary (oed.com). Then, both ST and TT are compared and contrasted to clarify the similarities and differences as well as deciding the most appropriate suggested translations. Finally, table is used to illustrate the tokens and percentage of the framework's criteria.

4. Analysis and Discussion

Leppihalme (1997) stated 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 the following line:

> **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 sầu muộn đi, thì e sẽ nguy hại đến thân.

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 *despcriptive 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 foreignize the translation but it can perplex an audience who have never known the meaning or representatives of those names. In the following line, 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 Đian.

… vì khi nàng chết thì kho báu vật của nàng cũng chẳng còn.

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 the following line:

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 sặc sỡ kiểu Tácta để dọa các bà các cô như bù nhìn xua chim nữa.

… ta nhảy vài điệu cho họ xem rồi cáo thoái thôi.

Tartar – referring to the native people of the Volga region of Russia - is a completely new and unfamiliar concept in Vietnamese culture. Therefore, it presents an insoluble problem since keeping this original name as in the ST leads to a comprehension problem for the audience, while translating it into Vietnamese is not feasible. If using a footnote 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, p.214) illustrated 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) added that if the translator tries to replace the name by another, s/he can use another SL name, or a TL name. She suggested that omission is also a feasible method by omitting the name but keeping the meaning by using a common name, or deleting it from the translation. In fact, if the two cultures are close such as English and Finnish, or

Vietnamese and Chinese, they might share some similarities which give choices for the translator to set up the most suitable equivalent. Different cultures, for example English and Vietnamese, however, present greater challenges as the overlapping transcultural points are tiny. The image of the ethnic group *Tartar* with their *painted bow* can be possibly Vietnamised by using a similar image because Vietnam has fifty-three ethic groups in which many of them preserve their vivid traditions of costumes and cultures. In doing so, the translator, following the suggestions Baker (1992), should domesticate totally and systematically to bring the smooth and logical context of the story to the audience who, coming to the stage performance to *enjoy* the play, might have difficulty understanding if the translator mixes the Vietnamization (domestication) and foreignization. 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 some lines, it is translated to Vietnamese in the following line with the descriptive equivalent thần Ái tình = god of love:

MERCUTIO

You are a lover. Borrow Cupid's wings

And soar with them above a common bound.

MƠKIUXIÔ - Anh đang say đắm vì tình. Vậy anh hãy mượn thần Ái tình đôi cánh mà tung bay ra khỏi cõi phàm tục.

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,p.79) suggestd that the translator can maintain the original names but 'adding some guidance'. This solution expresses its effectiveness in some lines although the proper name *Queen Mab* is also a queer concept to the Vietnamese audience.The following clarifications, 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 line to describe *Queen Mab*. Adding guidance should be done in the following line in which Shakespeare mentions *Titan* who was the immortal giant of the Greek gods.

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 LÔRÂN

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 ruỗng cây non.

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 Vietnamize 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, *King Cophetua* and his love for a *beggar maid* are unknown story to the present Vietnamese audience, who have never heard about this king, let alone his love story. King Cophentua and his love for the 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.

MƠKIUXIÔ - Tôi còn gọi hồn hắn lên ấy chứ!

…

thằng Kiupit, thằng bé bắn tên giỏi đến nỗi khiến hoàng đế Côphêtua chết mê chết mệt vì một cô gái ăn mày

… Xin anh hiện nguyên hình.

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

Correctly translating the original proper name in the ST does not guarantee clear meaning in the TT for the audience (Codero, 1984). Therefore, the translator needs not only to be bilingual but also bicultural so as to understand the ST and translate it properly (Reiss and Vermeer, 1984, cited in Baker, 2005). In the following line, 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 *passado*, the *punto reverso*, the *hai!*

MƠKIUXIÔ - Nó hơn đứt Chúa Mèo.

… Chà! Miếng patsađô bất tử, miếng puntô rêvecxô, trúng này?

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 the line below 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, *bonjour!* There's a French salutation to your French slop. You gave us the counterfeit fairly last night.

MƠKIUXIÔ - Chỉ còn da bọc xương! Gầy đét như mắm mòi! Ôi, thịt da, máu huyết đi đâu cả?... Giờ hắn đã thành đồ đệ của nhà thơ muôn điệu Pêtơrac 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 ả lọ lem, nàng Clêôpat như gái giang hồ, nàng Hêlen và Hêrô như hai con đĩ! Còn nàng Titxbê thì được đôi mắt xám đấy, nhưng cũng chẳng ra cái gì... Kìa Rômêô tiên sinh, bonjour! Trước cái quần kiểu Pháp của tiên sinh, xin có một lời chào tiếng Pháp! Đêm qua tiên sinh chơi một bài hay lắm.

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) emphasised that TT readership should be always in the mind of the translator. In other words, the translator when translating a text should think about the level of the TT audience's understanding. If the translator concentrates on the linguistic features and does not care about his/her audience the translation is form-based and overt (House, 1997). In this case, the Vietnamese translation seems to serve those who know alot about English culture and literature. By comparing and contrasting from a historical point of view, once again it is possible to confirm that the translator of this Vietnamese translation of *Romeo and Juliet* only focuses on text-oriented procedures and he does not narrow down his type of reader or audience. Text-for-text translation, according to Newmark (1988a), has its own strong points in terms of preserving the linguistic and semantic features of the ST as well as raising the status

of the ST. On the other hand, Newmark continues showing that this type of translation limits its target reader because not all people can understand and share the same level of understanding as the translator. Therefore, the translation 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) suggested to translate allusive proper names, omission but still transferring the sense by other means is used in the line below. 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* 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.

MƠKIUXIÔ - Chẳng phải **nem công chả phượng** gì đâu, thưa anh. Của thiu của thối đấy thôi.

...

- Này Rômêô, anh có về chỗ ông cụ không? Chúng tôi đến ăn trưa đằng ấy đấy.

Omission but transferring the sense is also applied in the first line below 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 in the second line below 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 explicitative to the Vietnamese audience who cannot know who Jack is and the history of Jack:

NURSE

An he speak any thing against me, I'll take him down, an he were lustier than he is, and twenty such **Jacks**. ...

NHŨ 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...

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.

MƠKIUXIÔ - 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.

The following table will show the occurrences and percentage of the three basic strategies for translating allusive proper names suggested by Leppihalme (1997) that appear in the Vietnamese translation of *Romeo and Juliet*:

Table: 1 occurrances and percentage of translating allusive proper names

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%

The table shows that it is nearly equal in using the strategy of *use the name as such* with 20 occurrances possessing 42.6% and *replace the name by a TL name* with 22 occurances 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 Kiupit, which helps the audience familiar with the text. Secondly, nearly a half of the number of allusive proper names in the ST (42.6%) maintains their primary features in terms of meaning and pronunciation, which is really a challenge to the TT audience because they have never known any of those names. Objectively speaking, cultural differences with non-connotation of allusive proper names prevent the translator from transferring all the names into the TT by using explicitation. Perhaps, additional guidance and detailed information to describe the allusive proper names in the ST should be applied in this translation.

5. Conclusion

In terms of proper names, this study concentrated 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, the name Cupid is changed to Kiupit or thần Ái tình = god of love. Secondly, in most of the cases, the translator keeps the names the same as the ST with only a change of written form. These names, for example, King Cophetua, Prince of Cats, or Petrarch 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 foreignized. This study has opened up possibilities for further research into the translation of metaphor in general and proper names in particular of Shakespeare's plays and sonnets from English into Vietnamese.

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