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## Flowery Language of Young Couple in Act: 3, Scene: 5 in Vietnamese Translations of *Romeo and Juliet*

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### ABSTRACT

Act: III, scene: 5 in *Romeo and Juliet* is the most favourite scene of this love story as 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 study has analyzed and compared the semantic features in the Vietnamese translation of the conversation between Romeo and Juliet in Act: III, scene: 5 of *Romeo and Juliet* by Dang The Binh, and the translation by Bich Nhu and Truong Tung with Shakespeare's original English text. Based on the analysis, a suggested translation with explanations will be introduced to clarify its points of difference from the other two translations. It is found that Omission is the most typical strategy appeared in the translations and the poetic features of the original text have also not been translated successfully.

**Keywords:** Translation, Back Translation, Omission, Vietnamese translation, Expansion, Romeo and Juliet

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### 1. Introduction

The study has applied the translation strategies and translation procedures suggested by Peter Newmark (1988a, 1988b), Mona Baker (1992) and other scholars as the framework to analyse the semantic features. Besides, this study also uses Back translation from Vietnamese into English to compare the similarities and differences between the texts. In terms of research methodology, the study is carried out with a considerable concentration on mixed methodologies, including qualitative 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 due to the translation process between the English and Vietnamese translation of Shakespeare's *Romeo and Juliet*. 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 semantic features of English and Vietnamese translation of Shakespeare's *Romeo and Juliet* when comparing equivalents. 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 equivalence between the English and Vietnamese translation of Shakespeare's *Romeo and Juliet*. The following discussion is to seek the answer for the question: what are the semantic features in Vietnamese translations of Act 3-Scene 5 of Shakespeare's *Romeo & Juliet*?

## 2. Linguistic Analysis

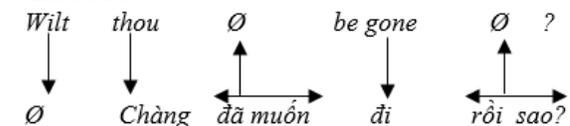
Attempt for thorough research on different aspects of Vietnamese translation of Shakespeare's *Romeo and Juliet* has been done by scholar like- Luong, N. (2015); Luong, V. (2016a), Luong, V. (2016b). In the same line, this paper is another attempt to linguistically analyse the Act: III, Scene:5 of Vietnamese translation of Shakespeare's *Romeo and Juliet*. 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.

Modulation is a different form of expression in the target text (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 this line:

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

While, in the source text (ST), Romeo, in Juliet's question, has to go because of the fear of being caught in Verona, which is illustrated by the passive form *be gone*, the meaning in the translated text, by adding the verb *want*, changes the agent of the act which then turns Romeo into the doer, illustrated by using an active verb form. In this case, only the image of a hurried and worried Romeo planning to go is maintained.

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

English, the tense is Simple future (in passive form) by using *Wilt*. The Vietnamese translation is in a Past tense by adding two words: *đã* and *rồi*. Both have the English equivalent *already*. In Vietnamese grammar, the tenses are different from the English ones. It especially has the Past in Future tense which mentions an event, action, or something to have surely happened in the future. For example, your wedding is going to be celebrated next month. By expressing the feeling of short time and sure happening, Vietnamese will say:

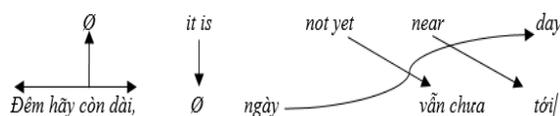
ex: Tháng tới đã là ngày cưới của em rồi

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

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 target language (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.

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.

Vietnamese	Back translation
Đêm hãy còn dài	The night is still long

This expansion is an addition to the meaning *The day has not come yet* = *ngày vẫn chưa tới*. Vinay and Darbelnet (1995) 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.

Source text	Target text	Back translation
Near	tới	Come

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
Vietnamese	Back translation
Anh đi ư? Trời còn lâu mới sáng	Do you go? 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!
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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 exclamation 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, 1995) 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 this line *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-
---	--

It	was	∅	∅	the nightingale
↑	↑	↑	↑	↑
Đó	là	tiếng hót	của	họa mi

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 hót	It was the Nightingale, not the Lark is 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
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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
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<i>mà khiến chàng hoảng sợ</i>	<i>that made/makes you fearful</i>
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Besides some omissions, the translators also add two different words: the verb *khiến* → *made/makes* and the Pronoun *chàng* → *you*.

<i>That</i>	<i>Ø</i>	<i>pierced</i>	<i>Ø</i>	<i>the</i>	<i>fearful</i>	<i>hollow of thine ear</i>
↑	↑	↑	↑	↑	↑	↓
<i>mà</i>	<i>khiến</i>	<i>Ø</i>	<i>chàng</i>	<i>Ø</i>	<i>hoảng sợ</i>	<i>Ø</i>

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.
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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 and Fernández, 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 the following line, 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 hót hàng đêm trên cành lựu mà chàng thấy đó
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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*.

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

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.

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

This is the translation of Dang The Binh:

Nightly she sings on yon pomegranate tree.	Đêm nào nó cũng hát trên cây lựu đấng kia.
Target text	Back translation
Đêm nào nó cũng hát trên cây lựu đấng 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:

Suggested translation	Back translation
Tùng đêm trên cành lựu hát vang.	Nightly/Every night singing on pomegranate tree.

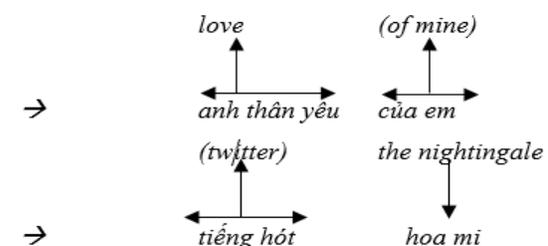
The suggested translation decides to omit the word *she* because the audience has been introduced to the nightingale and the lark already in the line above. In addition,

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 suggested by Newmark (1988a: 82-92), 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 the following line:

Believe me, love, it was the nightingale.	Tin em đi, anh thân yêu của em, đó là tiếng hát họa mi
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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.







Son ca, sứ giả của bình minh đây! Không phải họa mi đâu.	Lark, the herald of the morn, not Nightingale.
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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 this line in the ST to the end of this line to make the sentence logical:

Suggested translation	Back translation
Là Sơn ca, <b>kẻ</b> 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. The following two lines are the typical examples:

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

These two translators nearly fit the Vietnamese equivalents to their English words. However, the Adjective *hờn ghen* does not match the deep meaning of its English equivalent *envious* which describes the streaks trying to shine through the clouds and the dark of night and announcing the end of the happiness.

Target text	Back translation
<i>hờn ghen</i>	<i>Jealous</i>
Do lace the severing clouds in yonder east.	phía trời Đông đang viên quanh những cụm mây tan tác

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>	$\emptyset$	<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.

Target text	Back translation
<i>hờn ghen</i>	<i>Jealous</i>

Dang The Binh combines those two lines into one sentence:

Target text	Back translation
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 with 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 đặng 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 the following two lines,

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

There are three main changes in the TT. First, the two translators use the unrelated word *Vàng trắng* = *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>	Vàng trắng	<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*.

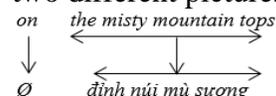
<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
<i>burnt out</i>	<i>nhạt nhòa</i>	<i>Fade</i>

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:

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

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

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

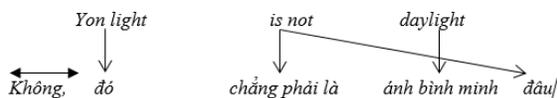
Venuti (1995) states that domestication strategy is the naturalization the language of the TT for the audience to feel familiar to the text thanks to the filling of cultural gaps. Bich Nhu and Truong Tung



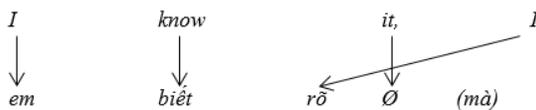
apply domestication in their translation by adding words that the Vietnamese often use in daily communication. In the following line,

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:

Target text	Back translation
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*:

Suggested translation	Back translation
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). The following line 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
---	--

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*.

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

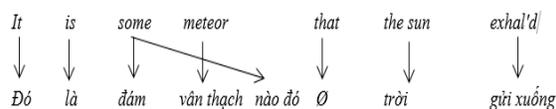
Besides, the Vietnamese word *trời* = *sky* cannot be the equivalent of *the sun*.

Source text	Target text	Back translation
<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*.

Source text	Target text	Back translation
<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.

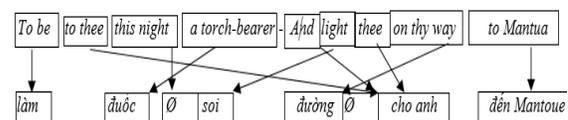
Suggested translation	Back translation
Là sao băng do vàng Dương thờ ra	It is some meteor that the sun exhal'd

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 this line,

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
--	---

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:

Target text	Back translation
đề 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:

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

Baker (1992) suggests that if the word in the ST has no lexicalized 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 the following line 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.
--	--

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.

Target text	Back translation
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:

Source text	Target text	Back translation
Yet	<i>chút nữa</i>	<i>some moments</i>
Source text	Target text	Back translation
<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, The line below, 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.
--	--

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:

Suggested translation	Back translation
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 the ST culture and TT culture. 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 the following two lines,

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

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*.

Source text	Target text	Back translation
<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.

Source text	Target text	Back translation
<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):

Target text	Back translation
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:

Suggested translation	Back translation
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 the line below, 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
--	-------------------------------------

I	Q	am	content
↑	↑	↑	↑
anh	cũng	(thì)	vui lòng!

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:

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

Vinay and Darbelnet (1995) 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:

Target text	Back translation
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*:

Suggested translation	Back translation
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.

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
Vệt 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:

Suggested translation	Back translation
Ta sẽ nói: Vệt 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 tung hô 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 the following line,

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.

Source text	Target text	Back translation
have more care	thiết tha muốn	heartily wants

However, *care* is an ironical word of Shakespeare in the ST. According to the Oxford English Dictionary (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.

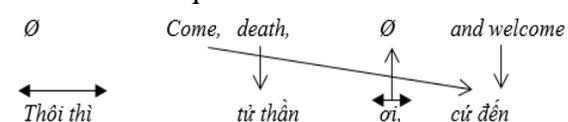
The OED explains that the other meaning of the word *care* was first used by Shakespeare in *Henry VI* written after 1616, while *Romeo and Juliet* must have written between 1591 and 1596 (British Library, nd). This period was also the time when Shakespeare introduced the play *Love's Labour's Lost*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

Suggested translation	Back translation
Ta có nhiều bình an khi ở, hơn đi xa	I have more safety when stay than leave

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 the translation of Bich Nhu and Truong Tung,

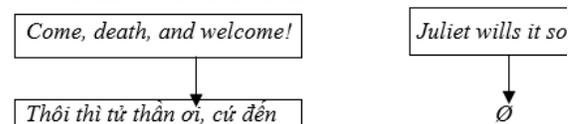
Come, death, and welcome! Juliet wills it so.	Thôi thì tử thân ôi, cứ đến.
--	---------------------------------

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 *ôi = 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.

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 thân 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 =*



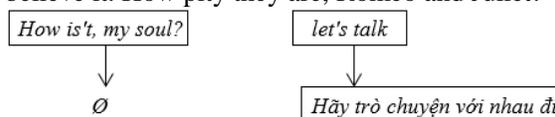
because to clarify the meaning of the ST. This is the way that the translator accounts for the word welcome in the ST. It is necessary to remember that Romeo in this case is trying to encourage himself not to be scared of death. His voice must be heroic and brave, so the words that Bich Nhu and Truong 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 are welcome

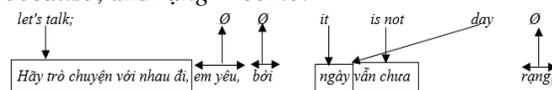
Both translations of Bich Nhu and Truong Tung, and Dang The Binh have the same expression for the following line,

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
---	--

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:

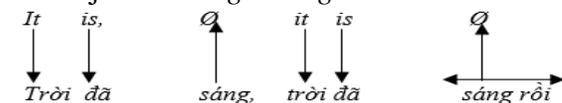
Suggested translation	Back translation
Hỡi lòng này, hãy nói: Đêm chưa qua!	My soul, let's talk, night hasn't gone.

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.

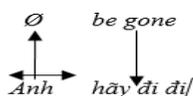
Addition can occur in various places in the TT (Newmark, 1988a). In the following line, the audience of the TT when accessing the translation of Bich Nhu and Truong Tung, will visualise a quite *tearful* scene:

It is, it is: hie hence, be gone, away!	Trời đã sáng, trời đã sáng rồi! -Juliette chọt bằng hoàng bật khóc nức nở- Anh hãy đi đi! Trốn xa chỗ này.
---	---

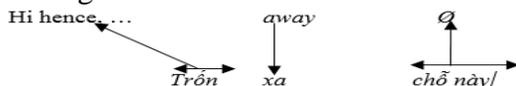
In terms of semantics, firstly, the translators expand and clarify the hidden meaning in the English original that when Juliet says *It is, it is*, it means the day has come, the sky has become bright. They add the adjective *sáng = bright*.



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.



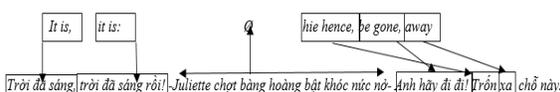
Thirdly, they add the adverbial phrase *chỗ này* = *this place* to make the meaning clearer for Vietnamese readers.



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

Target text	Back translation
Juliette chợt bàng hoàng bật khóc nức nở	Juliet <i>shockingly</i> <i>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 nức nở*.  
loud her cry = *khóc nức nở*.



Dang The Binh clarifies the ST in his translation of this line:

Target text	Back translation
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 times<sup>1</sup> 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

<sup>1</sup> *đi in ngay đi* = *right now*.

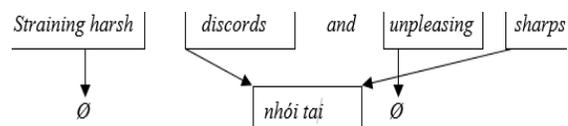
keep parallel with the ST in terms of word order as well as lexical meaning:

Suggested translation	Back translation
Thôi đến rồi! Đến rồi!	It has come, has come!
Chàng mau trốn xa	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 this line:

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
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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.



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:

Target text	Back translation
Đúng là con sơn ca đang cất tiếng hát lạc điệu; giọng nó	It is the lark singing out of tune; how sharp it is to the ear!



mới chối tai làm sao!	
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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:

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

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

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
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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.

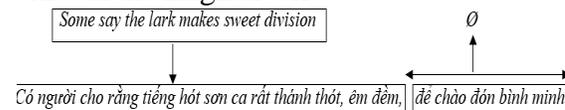
Source text	Target text	Back translation
Sweet	thánh thót, êm đềm	pure, gentle

Second, the *division* which conveys the meaning *melody*, is a pun used by Shakespeare who intelligently sends the *divide* = *separation* into this word. The *sweet* singing now separates the lovers. The translators use *tiếng hót* = *singing*, which has no relation in terms of meaning to give the Vietnamese equivalent of *division*.

Besides, they omit Shakespeare's intention of using a pun in this case. Su (1994: 34) has found that lexical ambiguity is the method that Shakespeare uses to embed two or more possible meanings into one word, which are purely derived from two main sources: 'polysemy and homonymy'. In fact, the structure of *division* shows how wonderful his talent is in choosing language *Division* = *Melody* – *Giai điệu*. With the surface meaning, the sentence can be simply understood: *The lark sings sweetly* - *Chim Sơn ca hót tiếng ngọt ngào*. However, in terms of word structure, *Division* is the combination of these two free morphemes: *Division* = *Melody* + *Divide* = *Giai điệu* + *Chia ly* (*separation*)

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

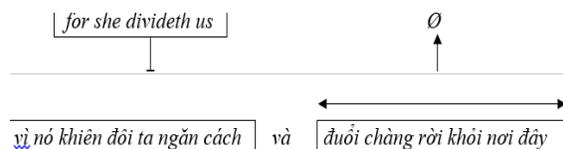
Third, Bich Nhu and Truong Tung expand the meaning in the Vietnamese translation by describing the function of the lark's singing *để chào đón bình minh* = *to welcome the dawn/morn* which does not exist in the English text.



Bich Nhu and Truong Tung use the same procedure in translating this line,

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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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 the two lines into one sentence, which allows the translator to explain the expressive meaning of the word *division* in the ST:

Target text	Back translation
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:

Suggested translation	Back translation
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 these lines:

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, <b>Hunting thee hence with hunt's-up to the day.</b> 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 hoàng rời nhau; <b>nó như tiếng kèn phường săn đuổi bắt anh rời khỏi nơi đây.</b> 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:

Target text	Back translation
nó như tiếng kèn phường săn 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:

Suggested translation	Back translation
Ai đó bảo Cóc đã đổi mắt đẹp cho Sơn ca Sao bây giờ không đổi luôn giọng nói? Từ tiếng hát 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,

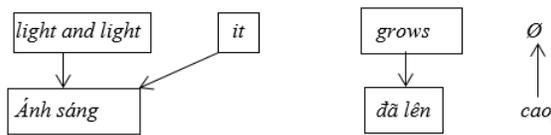
Despite using different means of expression, Bich and Truong Tung bring the meaning of the English original in the Vietnamese translation of this line:

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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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 dẫy* = *rise up* to describe the coming light of the day. In addition, the suggested translation preserves the imperative structure as in the ST:

Suggested translation	Back translation
Thôi đi mau, ánh sáng đang dâng dẫy.	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, Dang The Binh translates this line from a statement in the ST to a question in the TT as follow:

Source text	Target text	Back translation
More light and light, more dark	Mỗi lúc một sáng ư? Nỗi đau thương của	Is it brighter every moment? Our pain is

and dark our woes!	chúng ta mỗi lúc một chìm thêm vào tăm tối.	sinking to the darkness.
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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:

Suggested translation	Back translation
Ánh sáng dâng đây! Bóng tối bủa vây nỗi thống khổ đời 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.

### 3. Sum Up

Generally speaking, there are four main points to conclude about the translations analysed above. 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 *Vầng trăng = the Moon*; or they visualise that Romeo is sadly sighing = *Roméo thở dài não ruột* and Juliet is nervously bursting into tears = *Juliette chọt bàng hoàng bật khóc nức nở*, which does not exist in the ST. The source language (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 their translation 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.

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.

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