

FOREIGN LANGUAGES AND VIETNAMESE

GOTHIC ELEMENTS IN THE STORIES BY EDGAR ALLAN POE AND THEIR VIETNAMESE TRANSLATION VERSIONS

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ABSTRACT: Gothic literature, characterized by its exploration of the macabre, the supernatural, and the psychological depths of human experience, finds a rich representation in Edgar Allan Poe's works. By employing the qualitative approach with a descriptive methodology, this study aims to enhance understanding of how Gothic elements function in his two key stories "*The Black Cat*" and "*The Fall of the House of Usher*", underscore the cultural nuances that shape literary translations, and propose effective strategies for translating Gothic facets in literature into Vietnamese, ensuring that the essence and impact of the original texts are preserved and effectively communicated.

KEY WORDS: Gothic elements; Gothic literature; Edgar Allan Poe; translation; equivalence.

RECEIVED: September, 22nd, 2024.

EDITED: November, 18th, 2024

1. Introduction

Many researchers have focused on recurring themes within Gothic literature, such as madness, isolation, and the uncanny. Some of the typical names are Horace Walpole's *The Castle of Otranto* serving as foundational texts, Susan Sontag's essay "*The Imagination of Disaster*", Ellen Moers, Angela Carter, H.P. Lovecraft, Halberstam on the "*Female Gothic*", which reveals a rich and diverse field of inquiry encompassing historical, psychological, cultural, and gendered perspectives. In Vietnamese narratives, the Gothic often serves as a means of grappling with trauma and memory that can be found in Bao Ninh's post-war literary works on collective anxieties surrounding colonialism, war, and socio-political upheaval. Writers such as Thao Trang and Thuc Linh have been at the forefront of the exploration of Vietnamese folklore and mythology with a rich source of Gothic elements employed in the concept of "*vong*," or restless spirits as a conduit for examining modern societal fears and moral dilemmas creating a unique fusion that reflects the complexities of contemporary Vietnamese identity. In the meantime, there has not been thoroughly extensive research in Gothic elements in Edgar Allan Poe's works, and how they are rendered into Vietnamese. For all these reasons, the main objectives of these works are mainly focused on three points: first, identifying Gothic perspectives in Edgar Allan Poe's "*The Black Cat*" and "*The fall of the House of Usher*"; second, analyzing how Vietnamese translations of Gothic parts are implemented; and third, proposing how Gothic facets in literature may be translated in order to have more successful translations onwards.

2. Literature review

2.1. Gothic literature

Gothic literature or literature that contains Gothic elements has been viewed in a number of ways. According to Oxfordre.com, Gothic literature "*generally challenged Enlightenment principles by giving voice to irrational, horrific, and transgressive thoughts, desires, and impulses, thereby conjuring an angst-ridden world of violence, sex, terror, and death.*" Meanwhile, Wikipedia has openly informed that "*Gothic fiction, sometimes called Gothic horror (primarily in the 20th century), is a loose literary aesthetic of fear and haunting. The name refers to Gothic architecture of the European of the Middle Ages, which was characteristic of the settings of early Gothic novels.*" In particular, Patrick Kennedy on ThoughtCo.com (updated on July 30, 2024) puts it that "*Gothic elements are defined in a writing that employs dark and picturesque scenery, startling and*

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melodramatic narrative devices, and overall atmosphere of exoticism, mystery, fear, and dread.” Within the scope of the research, Patrick Kennedy’s view is suitable and chosen for the study.

2.2. Translation theories

Eugene Nida, a prominent figure in translation studies, categorized equivalence into two types: formal and dynamic. This article considers various types of equivalence, Skopos, DTS (descriptive translation studies), and polysystem theories in the realm of Gothic literature to navigate the nuances of language, tone, and atmosphere to effectively convey the original’s intent.

2.3. Cultural adaptations in translation

Scholars like Susan Bassnett and André Lefevere argue that translation is not merely a linguistic process but a cultural one. This perspective highlights the need for translators to navigate cultural differences and consider how elements of the source culture can be effectively conveyed in the target culture. In Gothic literature, cultural translation plays a crucial role in adapting themes and symbols that may not have direct equivalents in the target language. For instance, concepts of the supernatural or societal taboos may vary significantly between cultures, necessitating careful consideration by the translator. This approach also underscores the importance of the translator’s role as a cultural mediator, tasked with bridging the gap between disparate cultural understandings.

3. Data sources and research methodology

3.1. Data sources

The study will focus on a selection of Edgar Allan Poe’s most influential stories that exemplify Gothic elements. These include “*The Black Cat*” and “*The Fall of the House of Usher*.” Each of these stories features significant Gothic motifs, such as madness, death, isolation, and the supernatural, making them ideal for this analysis. The corresponding Vietnamese translations of these stories will also be included one by Vo, T. (2003) (TT1) and the other by Nguyen, H. (2022) (TT2) that are widely recognized and accessible. The choice of translations will consider the work of notable Vietnamese translators who have rendered Poe’s stories into Vietnamese, ensuring a diverse representation of translation styles.

3.2. Research methodology

The research adopts a qualitative approach, utilizing textual analysis as the primary method for examining Gothic elements in Poe’s original works and their Vietnamese translations. By focusing on in-depth textual analysis, subjective experiences, and contextual factors in Edgar Allan Poe’s short stories “*The Black Cat*” and “*The Fall of the House of Usher*” alongside their translated versions, this study will illuminate how different cultural contexts influence interpretations of Gothic elements, enriching the discourse on literary translation and its impact on meaning.

4. Findings and discussions

4.1. Gothic elements in Edgar Allan Poe’s works

In his works, Poe employs his vocabulary, characters’ activities correlating with the content to form a Gothic air, frequenting settings, and strong anticipation which conciliates to readers. These components are put in a tight connection since the air is made by the settings and psychological strain contributing to the Gothic story’s temperament.

4.1.1. Settings and atmosphere in “The Black Cat”

Supernatural elements pervade this story. The title itself suggests supernatural elements. There are various positions regarding the bad luck that the black cat allegedly brings unfortunate events that followed. The hanging of plateau can be attributed to the natural explanations; however, it is common belief that a black cat brings a bad omen. In no doubt, we have supernatural beliefs as a part of Gothic fiction. Also, there is the appearance of dreams of guilt which haunts the writer like a demon walking. Later, it becomes more realistic when the narrative shows that guilt is a key factor in men’s decency into madness. The way in which the tone is set and questions are raised leads the audience to the consideration that the story as well as an entire unit is portrayed as a simple story in spite of the fact that it is the most out of control account. Nonetheless, the Gothic characteristics of anguish,

riddle, passing, and personal beliefs with terror are most highlights of *The Black Cat*. It is unlikely to offer assistance but take note how the move between the surroundings and backdrop compares with the mentioned guy's psychological state.

Poe gives the scenario an unreliable narrator with individualism and powerful character. This character is male just as a commonly Gothic style, and will dominate over a woman, who is his wife, later on murdered by himself. Actually, that is what Gothic stories will always make the audience feel. Anne Radcliffe, a true original Gothic author, said the Gothic genre is not so much about horror although there is now a move, like a spin-off genre called Gothic horror. However, true Gothic is not only the blood, the death, and seeing scary things. It is the feeling of bewilderment lifting emotions to where they are overpowering. Therefore, the descriptive nature of emotional intensity is elevated to a state of being overwhelmed in human experience, which is a typical hallmark of Gothic genre, just like a creepy neoclassical dark wave music. In that way, the readers are taken to the primitive senses of the sublime of the over-awaring architecture of the world surrounding but with ambiguities of their own feelings.

4.1.2. *Settings and atmosphere in "The fall of the House of Usher"*

"*The Fall of the House of Usher*" is steeped in Gothic themes that contribute to its haunting atmosphere and sense of impending doom. In terms of madness and decay, being central to the story is the theme of mental and physical deterioration. Roderick Usher's descent into madness mirrors the decay of the house itself, blurring the boundaries between the external environment and the characters' internal states. The symbiotic relationship between the characters and their environment underscores Poe's exploration of psychological horror and the fragility of the human mind.

About doppelgangers and haunting, the presence of Madeline Usher, Roderick's twin sister, who is believed to be dead and buried in the family vault, adds a supernatural element to the narrative. Her return from the grave symbolizes the haunting influence of the past on the present. The doppelganger motif, with its themes of doubling and mirroring, contributes to the Gothic atmosphere of the story, blurring the lines between reality and the supernatural.

In the matter of death and despair, death permeates the atmosphere of the story, from the decaying mansion to the ailing characters. The inevitability of death and decay casts a shadow over the narrative, creating a sense of existential dread. The pervasive sense of despair and hopelessness that pervades the Usher family reflects Poe's exploration of mortality and the darker aspects of human existence.

In symbolism and imagery, Poe's use of symbolism and imagery in this story enhances the Gothic atmosphere and deepens the psychological complexity of the narrative. The mansion serves as a symbol of the Usher family's decline and disintegration. Its crumbling walls and decaying facade mirror the characters' deteriorating mental states. The house's oppressive architecture and labyrinthine layout symbolize the psychological entrapment of the characters within their own minds. The murky tarn that surrounds the mansion symbolizes the characters' inner darkness and hidden fears. Its reflective surface mirrors the characters' inner turmoil and the distorted reality in which they exist. The storm that disturbs the tarn reflects the characters' emotional turbulence and the impending catastrophe that looms over the narrative.

In "*The Fall of the House of Usher*," Edgar Allan Poe masterfully weaves together Gothic elements to create a haunting and atmospheric tale of madness and decay. Through his evocative descriptions, thematic exploration, and symbolic imagery, Poe immerses the reader in a world of psychological horror and existential dread. The Gothic settings of the decaying mansion, the oppressive atmosphere, and the themes of madness and despair combine to form a narrative that resonates with readers long after the final page is turned. Poe's exploration of the human psyche and the darker aspects of existence make this a timeless masterpiece of Gothic literature.

4.2. Comparison of Gothic elements in Edgar Allan Poe's works and their Vietnamese translations

4.2.1. The Black Cat

a. Suspense of God and Satan: The cat is a big black tomcat named *Pluto*, a name for the ancient Roman God of the underworld and master of the black market. Immediately, this pet has a supernatural connotation to itself and also association with death right after. A figure of gigantic fear and appalling might, Pluto apportioned luckiness and controlled the destinies of all mortals. As the commander of the underground domains, he was the ace of minerals, metals, and the valuable stones found inside them. For this reason, he was celebrated by numerous tribes as the bringer of riches. His symbols are the barn owl, serpents and the cypress tree. As an indication of a future event, this cat is outlined unbelievably properly afterwards.

However, this is not illustrated in both Vietnamese translation versions by Vo, T. and Nguyen, H. not because of the translators' capabilities but the language gap that has not bridged to the present. Vietnamese religions own totally different Deities named *Lạc Long Quân* (who, with his wife *Âu Cơ*, gave rise to the Vietnamese people), The Four Immortals (the term that means "*Tứ Bất Tử*" being *Tân Viên Sơn Thánh*, *Thánh Gióng*, *Chử Đồng Tử*, and *Liễu Hạnh*), and the Four Palaces' Goddesses (*Mẫu Thượng Thiên*, *Mẫu Thượng Ngàn*, *Mẫu Thoải*, and *Mẫu Địa*). There is no proper name for the God of Death, who has been called simply so far as "*Thần Chết*" or "*Tử Thần*" in Vietnamese.

English ST	Vietnamese TT 1 by Vo, T.	Vietnamese TT 2 by Nguyen, H.	Features of symbolism	Incidents
Pluto	Pluto	Pluto	The name of the Roman God of death and the master of the underworld	- The cat has been in multiple attempts of being killed by the narrator. - The narrator murders his wife. - The narrator himself is going to be executed for his crime.
			Cypress tree	The cat is grabbed and hanged from a tree in the garden.
			Black - The cat's color	Death is coming to both the wife and the husband.
			Wealth and the riches	A complete loss of his worldly wealth has been swallowed up with the destruction of his house.
God	Đức Chúa Đại Nhân, Đại Trí	Chúa Nhân Từ và Hà Khắc	The highest deity, who punished Satan (a father of lies) plays a role as a prototype of the Gothic hero.	The narrator calls himself not a superstitious man, but the only thing he can cry for help is a supernatural entity.
Alas!	Chao ôi! (1) <i>Untranslated</i> (2)	Lạy Chúa! (1) <i>Untranslated</i> (2)		

b. Syntactic Aspects of Suspense: Mental strain can be on the level of language structure may be made in various ways such as postponing the most clauses, basic developments, analogy, inversion, cleft sentences, ellipsis.

English ST	Vietnamese TT 1 by Vo, T.	Vietnamese TT 2 by Nguyen, H.
<i>Mad indeed would I be</i> to expect it, in a case where my very senses reject their own evidence. Yet, mad am I not – and very surely do I not dream.	<i>Mà có điên mới</i> đi chờ đợi như thế vì chính những giác quan của bản thân tôi cũng không thừa nhận nó là có thật. Tuy nhiên, tôi không điên và chắc chắn tôi không mơ.	<i>Quả thực tôi có điên mới</i> mong đợi điều đó, trong một trường hợp mà chính các giác quan của tôi cũng chối bỏ bằng chứng. Thế nhưng tôi không hề điên - và chắc chắn tôi không hề mơ.

Inversion structures used repeatedly emphasize the feelings and unusual events in the stories with the adjective “*mad*” being put first to emphasize the narrator’s madness throughout its devolving into negativity, into demonic nature committing sins. Studying religion and demonism, Poe makes use of the structure “*Adjective + Adverb + Auxiliary verb + Subject + Main verb*” trying to say that these demonic powers are so damaging to ourselves, which is not seen in both Vietnamese translation versions. Particularly, the subject “*I*” is unfound in the translation text “*Mà có điên mới đi chờ đợi như thế*” in Vietnamese TT 1 by Vo, T. while “*Quả thực tôi có điên mới mong đợi điều đó*” in Vietnamese TT 2 by Nguyen, H. is shown as a normal statement without any emphasis. The whole diatribe is he acts completely out on this committing a sin for the sake of his own desire as well as committing evil for the sake of devil, the brutal cat Pluto which becomes his private hell. In this case, inversion does prove to be a useful tool in English grammar to add emphasis and variety to the meaning layers as well as the writer’s special purposes whereas the two Vietnamese translation versions seem to be unproductive.

c. Metonymy: Metonymy is a device like the metaphor, but it is lesser than a metaphor. It will use something to symbolize something else, but it does not go as far as saying it is that other thing. For example, the raining weather is commonly used to illustrate sadness or low feelings like death in a funeral. Another example is thick fog which used to be done successfully in Sherlock Holmes’ novels with the images of foggy London. Immediately after reading the title, the audience is inevitably caught up with the color of the cat. The two extremes, black and white, are sophisticatedly given on the tale’s pages. Particularly, Poe’s knowledge of psychology and religion is sneaking into the readers’ mind to expose the psychological as well as mental condition of the narrator under the influences of alcoholism and violence tendency. Consequently, everything around him would be just like the color of the cat, and his ending up would follow the gallows like the group of fur on the second cat’s breast. The relationship between cause and result is portrayed really skillfully in this story.

Black: The color of the cat represents depression, misery, hopelessness, and hidden negativity.

White: The color of the breast fur represents shown deep-seated desire.

English ST	Vietnamese TT 1 by Vo, T.	Vietnamese TT 2 by Nguyen, H.
It was a <i>black</i> cat - a very large one - fully as large as Pluto, and closely resembling him in every respect but one. Pluto had not a <i>white</i> hair upon any portion of his body; but this cat had a large, although indefinite splotch of <i>white</i> , covering nearly the whole region of the breast.	Đó là một con mèo <i>đen</i> , to bằng con Pluto và giống hệt như nó nhưng con mèo này có một chòm lông <i>trắng</i> khá rộng mặc dầu không rõ rệt lắm, phủ kín một vùng gần chỗ ngực nó.	Nó là một con mèo <i>đen</i> - một con mèo rất lớn - ngang bằng Pluto, và trông giống hệt ở mọi phương diện chỉ trừ một điểm. Toàn thân Pluto không có bất cứ sợi lông <i>trắng</i> nào; nhưng con mèo này có một mảng lông <i>trắng</i> lớn, dù không có hình dạng cụ thể, phủ gần như toàn bộ vùng ngực.

Simultaneously, “đen” in Vietnamese color is matching well enough to English “black” color, which is translated successfully in both Vietnamese TT 1 by Vo, T. and Vietnamese TT 2 by Nguyen, H. On the other hand, “white” color symbolizes “purity, sterility, and peace” which is “sự tinh khiết, trinh bạch và hòa bình” in Vietnamese. Although the two translators do their linguistic job technically well in terms of locution, the semantic layers with illocution and perlocution are not fully demonstrated on this color side.

4.2.2. *The Fall of the House of Usher*

Edgar Allan Poe is a very influential voice in the Gothic genre. The first thing is that it has a strong medieval influence. A number of castles with kings and queens or knights and ladies can be found in the Gothic, which tends to be morbid, dark, and melodramatic. Frequently in Gothic fiction there is a supernatural element like a ghost, a witch, or a spirit. Clearly, there is a great deal of vampire imagery in “*The Fall of the House of Usher*.”

English ST	Vietnamese TT 1 by Vo, T.	Vietnamese TT 2 by Nguyen, H.
(...) it was the apparent <i>heart</i> that went with his request - which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.	Một giọng điệu chân thành, cầu khẩn vừa là van nài khiến cho tôi chẳng thể khước từ, đó chính là lí do mà giờ đây tôi đang đứng đây, trước nhà anh ta và cũng có ý định ở lại đây một vài tuần.	(...) chính <i>tình cảm</i> bộc lộ rõ rệt đi kèm với yêu cầu của anh - đã khiến tôi không có chút cơ hội nào để do dự; và vì thế tôi nghe theo lời triệu hồi mà đến giờ tôi vẫn cho là rất lạ lùng.

The word “*heart*” is italicized in the original English source language that is translated in “*tình cảm*” by Nguyen, H. better than the version by Vo, T.T.Thao that cannot be defined exactly without the equivalent emphasis. There are a number of words which are often repeated in Poe’s works just like the italic “*heart*” in here such as spirit, soul, and fear. The question is raised here is “*Why couldn’t he say no?*”, or “*Why does he need to put his whole life on pause?*” He needs to leave his home, his family, and his job to meet Usher’s request. This is the first suggestion of a vampire whose common trope in fiction is the trance where the vampire can put a hold on a person, put that individual under a spell and command accordingly. The message “*I obeyed forthwith*” does not sound like he is going to rush out of concern. Actually, it sounds like he does not have a choice. Once he gets there, why does he keep staying? He realizes he is not really helping Usher, who is not really getting any better. In fact, he does not feel like he can walk away from this situation. Also, the narrator himself tends to be getting worse. As the story goes on, he starts to pick up some of Usher’s symptoms like this nervousness or these depressive things. Even though he is not helping Usher, he is making himself worse, but he still does not leave. The first character that the narrator actually encounters is the house itself. The house is very much a living thing active presence in the story. He explains that the community surrounding the mansion really does not differentiate the house from the family.

English ST	Vietnamese TT 1 by Vo, T.	Vietnamese TT 2 by Nguyen, H.
I was aware, however, that his very ancient family had been noted, time out of mind, for a peculiar <i>sensibility</i> of temperament, displaying itself, through long ages, in many works of exalted art, and manifested, of late, in repeated deeds of munificent yet unobtrusive charity, as well as in a passionate devotion to the intricacies; (...)	Tôi biết rằng anh ta thuộc về một gia đình rất lâu đời và có truyền thống yêu nghệ thuật, <i>giàu trí tưởng tượng và sáng tạo</i> . Truyền thống này đã được thể hiện qua nhiều thời đại với vô số tác phẩm nghệ thuật cao cấp về âm nhạc và hội họa có giá trị cho đời.	Tuy nhiên, tôi biết rằng từ xa xưa, tổ tiên của anh đã được biết tới với <i>tính cách đặc biệt nhạy cảm</i> , thể hiện qua nhiều tác phẩm nghệ thuật cao quý trong thời gian dài, và gần đây thì bộc lộ ở những việc từ thiện hào phóng nhưng không hề phô trương, cũng như niềm đam mê dành cho tính phức tạp của khoa học âm nhạc, có lẽ còn nhiều hơn là đam mê dành cho vẻ đẹp thông thường được công nhận rộng rãi của nó.

In both versions in Vietnamese, the word “*sensibility*” was mistaken in translation with the word “*sensitivity/ sensitiveness*”.

- *Sensibility* means an understanding of or an ability to decide about what good or valuable, especially in connection with artistic or social activities, which should be best translated in Vietnamese with “*sự hiểu biết*”.

- *Sensitivity* or *sensitiveness* means an ability to understand what other people need, and be helpful or kind to them, which should be best translated in Vietnamese with “*sự nhạy cảm*.”

Therefore, all of it is the house of Usher. Seeing the house causes the same flood of emotions in the narrator that meeting each of the siblings does. He gets this rush of dread, sorrow, and fear that comes upon him and infects him when he sees the house. Even though the house overall is in good shape, it has this aura of decay and rot around it.

For an obviously old building, the house is still perfect although it should need some repair. However, in smaller parts, the stones seem to be crumbling and the outside edge is totally covered with fungi. Perhaps, the house is a vampiric presence as well. The trees, the lakes, and the landscape surrounding the house seem to be dead and rotting, but still standing. They possess an unnaturally long life, which is the image of the vampire, the parasite again. This house is sucking the life out of the lake, even out of the air which has this gloomy atmosphere around it. The house seems to be building itself up although all the things around it are dying. The narrator says it has “*vacant eye-like windows*”, which have been used twice.

English ST	Vietnamese TT 1 by Vo, T.	Vietnamese TT 2 by Nguyen, H.
I looked upon the scene before me – upon the mere house, and the simple landscape features of the domain – upon the bleak walls – upon the <i>vacant eye-like windows</i> (...)	Tôi nhìn vào bức tranh trước mắt mình, giữa khung cảnh đặc trưng của miền này là những ngôi nhà với những bức tường lạnh lẽo, <i>những ô cửa sổ giống như đôi mắt lơ đãng</i> (...)	Tôi nhìn lên trước mắt – ngôi nhà trơ trọi, cùng cảnh trí đơn điệu của lãnh địa này, những bức tường lạnh lẽo, <i>các ô cửa trông như những con mắt vô hồn</i> (...)

It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. (...) upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows.	Đó là một câu hỏi mà tôi không thể tìm ra câu trả lời, và tôi không thể chống lại những ý nghĩ đen tối đang vây lấy tôi khi tôi suy nghĩ về nó. (...) soi bóng các khóm lau sậy trong khuôn viên, hàng cây có những hình thù kì dị, ngôi nhà với những cửa sổ màu đen. Nhìn hình bóng của chúng phản chiếu trong hồ, tôi chợt rừng mình, những hình bóng đó còn quái gở hơn cả cảnh thực.	Đây là một bí ẩn chẳng cách nào giải thích; (...) bụi cỏ dại xám xịt, những thân cây rừng rợn, và các ô cửa sổ trông như con mắt vô hồn. Tôi nhìn xuống nhưng với cái rừng mình còn kinh sợ hơn trước.
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“*The vacant eye-like windows*” is well translated in Vietnamese version TT 2 by Nguyen H., but is mistranslated at the first time and omitted for the second time in Vo, T.’s version. “*Lơ đãng*” means that the soul still exists without attention which perhaps has been distracted before. However, “*vô hồn*” is used in reference to a dead body, or a corpse whose eyes are open, but do not see anything. This feature gives the house an even stronger association with death. The tarn or the lake at the foot of the house does not seem to have life in it, either. There is no mention of living aquatic creatures like fish or birds; there is no mention of movement, ripples or waves in this stagnant body of water. Later, the narrator even refers to the lake as having a rank miasma. “*Rank*” means something that smells nasty, and “*miasma*” is like an infectious vaporous cloud, so there is nothing good coming from this body of water. This lake is infectious, disgusting, and rotting. There is also a crack, this zigzag crack down the front of the house. From builders’ perspective, if there are cracks on the exterior wall of the house, that is a textbook sign of foundation problems. This means its foundation is not stable and not as sturdy as it should be. By extension, there is something metaphorically wrong with the house as well as the whole family. The splits down the center of the house could indicate the conflict between brother Roderick and sister Madeleine.

In Vo, T.’s version, “*a mystery all insoluble*” (*một bí ẩn chẳng cách nào giải thích*) is changed into “*một câu hỏi mà tôi không thể tìm ra câu trả lời*” mistaken with “*a question all unanswered*” that should have been written accordingly. Therefore, it is not an equivalent translation phrase in Vietnamese.. Besides, there are also some vampire elements surrounding Roderick Usher when the narrator sees him.

English ST	Vietnamese TT 1 by Vo, T.	Vietnamese TT 2 by Nguyen, H.
A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely moulded chin, speaking in its want of prominence, of a want of moral energy; (...)	Trước đây trông anh ta cũng xanh xao nhưng chưa bao giờ lại xanh xao đến như thế. Đôi mắt to và thông minh giờ đây không còn bình thường nữa mặc dù vẫn ánh lên một sự thông minh kỳ lạ. Đôi môi chỉ còn là một vệt trắng trên khuôn mặt.	Làn da tái nhợt như xác chết. Cặp mắt to ướt át và sáng ngời không gì sánh được. Đôi môi hơi mỏng, và hết sức nhợt nhạt, nhưng mang đường cong vô cùng đẹp đẽ. Sống mũi Do Thái tinh tế, nhưng lỗ mũi có bề rộng khác thường. Khuôn cằm tinh xảo, với vẻ khiêm nhường thể hiện sự thiếu thốn tinh thần lạc quan.

Again, the featuring details in the source target of English language are not fully translated in the second in Vo, T.'s version in Vietnamese. That is another vampire trope related to a weird perfection and strange beauty that vampires seem to have. Clearly, Usher's physical features are good-looking, but they are not pleasing to the beholder.

4.3. Proposing effective strategies for translating Gothic facets in literature into Vietnamese

4.3.1. Cultural adaption

Gothic literature often draws on specific cultural references that may not resonate with Vietnamese readers. To bridge this gap, translators should consider cultural adaptation. Where appropriate, translators can replace Western cultural references with local equivalents. Incorporating elements from Vietnamese folklore can enhance the Gothic experience. Vietnam has a rich tradition of ghost stories and supernatural beliefs, such as the concept of "*ma*" (ghosts) and various mythical creatures. By weaving these elements into the translation, the translator can create a more relatable and immersive experience for Vietnamese readers.

4.3.2. Language and Style

The language of Gothic literature is often characterized by its rich imagery, elaborate descriptions, and emotive tone. To effectively convey these qualities in Vietnamese, translators should focus on maintaining tone and atmosphere and utilizing Vietnamese literary devices. Vietnamese literature has its own set of stylistic devices, such as parallelism and metaphor. Translators can harness these techniques to create a translation that resonates with Vietnamese literary traditions while maintaining the Gothic essence.

4.3.3. Psychological Depth and Characterization

Gothic literature often delves into the psychological complexities of its characters. To effectively translate these aspects:

- *Character Development:* Translators should pay close attention to the characterization in the original text. This includes not only the characters' actions but also their inner thoughts and motivations. Conveying a character's psychological state may require additional explanatory phrases or contextualization in Vietnamese to ensure that readers fully grasp the nuances of their struggles.

- *Emphasizing Internal Conflict:* Many Gothic characters experience profound internal conflict. Translators can enhance this aspect by employing introspective language that allows readers to engage with the characters' emotional turmoil. This could involve adding inner monologues or reflective passages that are not present in the original but serve to deepen the reader's understanding.

4.3.4. Collaboration with Cultural Experts

Translators should consider collaborating with cultural experts and literary scholars to ensure that the translations are culturally sensitive and contextually relevant. This collaboration can provide insights into cultural significance and reader reception. Engaging with Vietnamese readers and literary critics during the translation process can help gauge the effectiveness of the translation. Feedback from target audiences can provide valuable insights into how well the Gothic elements resonate and whether adjustments are needed.

4.3.5. Focus on Emotional Resonance

Gothic literature is deeply tied to emotional experiences. Translators must prioritize emotional resonance to ensure that the impact of the original text is preserved. The emotions central to Gothic literature like Fear and Dread should be conveyed through careful word choice and sentence construction. For instance, words that evoke fear should be selected to match the intensity of the original. Additionally, pacing and rhythm can be manipulated to create a sense of urgency or suspense.

Translating Gothic literature into Vietnamese presents unique challenges, yet it also offers opportunities for creative adaptation that can enrich the reading experience. By employing strategies such as cultural adaptation, careful attention to language and style, collaboration with cultural experts, and a focus on emotional resonance, translators can effectively convey the Gothic elements that define this genre. Ultimately, the goal is to create translations that resonate deeply with Vietnamese readers

while preserving the essence of the original works. Through thoughtful translation practices, the Gothic genre can find a vibrant place in Vietnamese literature, inviting readers to explore the depths of human experience through a new lens.

5. Conclusion

This thesis has explored the intricate relationship between Gothic elements in Edgar Allan Poe's stories "*The Black Cat*" and "*The Fall of the House of Usher*" and their Vietnamese translations. Its significance extends beyond its contributions to translation studies; it also highlights the broader implications of how Gothic literature transcends cultural boundaries. By examining the thematic depth, cultural adaptations, and translation strategies employed, the study has illuminated the complexities of translating Gothic literature. While the research has its limitations, it contributes significantly to the fields of translation studies and Gothic literature, fostering a deeper understanding of how cultural contexts shape literary interpretation. As the study of literature continues to evolve, the interplay between Gothic themes and cultural translation will remain a rich area for exploration, inviting future scholars to delve further into this fascinating intersection. The enduring relevance of Poe's works, coupled with the dynamic nature of translation, ensures that the dialogue between cultures will continue to inspire new interpretations and adaptations, enriching the literary landscape for generations to come.

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**Yếu tố Gô-tích trong truyện ngắn của Edgar Allan Poe và
việc chuyển dịch các yếu tố này trong một số bản dịch tiếng Việt**

Tóm tắt: Văn học Gô-tích có đặc trưng luôn khai thác những điều rùng rợn, siêu nhiên, và chiều sâu tâm lý trong trải nghiệm của con người, được thể hiện rất phong phú trong các tác phẩm của Edgar Allan Poe. Bằng lối tiếp cận định tính và phương pháp miêu tả, bài viết có mục tiêu làm rõ cách thức các yếu tố Gô-tích được sử dụng trong hai truyện ngắn nổi bật của Edgar Allan Poe là “*Con Mèo Đen*” và “*Sự sụp đổ của Nhà Usher*”, đánh giá việc chuyển dịch các yếu tố này sang tiếng Việt, đồng thời đề xuất một số chiến lược chuyển dịch các yếu tố Gô-tích trong văn học sang tiếng Việt, nhằm đảm bảo được sự hiệu quả trong việc truyền tải và duy trì các yếu tố này như trong văn bản gốc.

Từ khóa: Yếu tố Gô-tích; văn học Gô-tích; Edgar Allan Poe; dịch; sự tương đương.