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TRẦN THỊ KIỀU PHƯƠNG

A STUDY OF TRANSLATION OF STYLISTIC
DEVICES IN “THỜI XA VẮNG” BY LÊ LỰU INTO
ENGLISH IN “A TIME FAR PAST”

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Chapter one

INTRODUCTION

1.1. RATIONALE

It is true that the modern life makes all people busier and busier. Hence, we often look for different forms of entertainment after a hard working day in order to have the relaxation. Reading something is also one of the most popular leisure activities in the community. Among them, we can relax by reading the works of literature of the famous writers both in Vietnam and all over the world, which is very useful. Literature, undoubtedly, plays an important role in societies since it is a mirror of things happening or having happened within a society. Actually, literature can be not only a way for us to broaden our knowledge but also a way for us to reduce certain amount of stress in our own lives. Obviously, no one can deny great values of literature as well as benefits of reading interesting stories. Besides, literature is an integral part of language and it is the useful device to clearly show the beauty of a language. Through language, people can exchange their feelings, their emotion, and their opinion. With writers, to reach perfection in a work, they have to use a variety of linguistic means. One of the most powerful and useful literature means is stylistic device (SD). Specifically, the stylistic devices (SDs) are the use of language that is intended to have an effect on its audience. It refers to the typical structures used by writers in their works to convey his or her message in a simple manner to his or her readers. This is the important reason why I

choose to study the SDs, especially the translation of SDs from one language to another one.

Rather, the novel “*Thời xa vắng*” by Lê Lựu is an extremely famous writing in the period after Vietnam’s liberation. Thanks to the stylistic devices in his story, the author expressed successfully his style and the beauty of the work as well. As a result, “*Thời xa vắng*” is the best known novel of Lê Lựu’s writing career. This story was filmed by director Hồ Quang Minh and awarded “*Cánh diều bạc*” prize in 2004. After that, it was translated into English by the co-translators Ngô Vinh Hải, Nguyễn Bá Chung, Kevin Bowen, and David Hunt and was published by University of Massachusetts Press in 1997.

Furthermore, with the role of an English teacher and a postgraduate of the University of Foreign Language Studies - the University of Da Nang, in major of Linguistics, it is very necessary for me to study the translation procedures of stylistic devices in the stories from Vietnamese into English in order to have a better understanding about this aspect. So far, many authors have devoted their time to study on SDs used in English and Vietnamese literary works; however, an investigation into translation of SDs used in “*Thời xa vắng*” and in its English translational equivalent has not been discussed in terms of translation procedures yet. Thus, I choose my topic with the title “*A Study of Translation of Stylistic Devices in “Thời Xa Vắng” by Lê Lựu into English in “A Time Far Past”*”. The researcher hopes to help learners of English to have an insight

into this interesting aspect of both languages along with contributing a small part to teaching and learning languages.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

The aim of the study is (a) to investigate the occurrence frequencies of three Vietnamese SDs antithesis, simile and metaphor used in “*Thời xa vắng*” by Lê Lựu, and (b) to analyze the translation of these SDs into English in its translational version “*A Time Far Past*” in order to find out reduction and expansion of translation procedures. Finally, this investigation is carried out with the wish of (c) giving a useful reference source for those who want to further seek the data in their interest combined with helping the Vietnamese learners of English to be more aware of SDs from Vietnamese into English in terms of translation procedures.

1.2.2. Objectives

To reach the above-mentioned aims, this research is intended:

- To investigate, analyze and find out the occurrence frequencies of antithesis, simile and metaphor as SDs employed the most commonly in “*Thời xa vắng*” and their English translational equivalents
- To examine the translation theory and procedures used for translating SDs in English version.

- To give some implications for translating SDs from Vietnamese to English.

1.3. SCOPE OF THE STUDY

The researcher found out many SDs applied in “*Thời xa vắng*” and procedures of translating employed to render these SDs into English in “*A Time Far Past*”. However, this study only investigates and analyzes three commonly used SDs i.e. antithesis, simile and metaphor. I use the novel “*Thời xa vắng*” written by Lê Lựu and its English version “*A Time Far Past*” translated by Ngô Vinh Hải, Nguyễn Bá Chung, Kevin Bowen, and David Hunt to become my research data.

1.4. RESEARCH QUESTIONS

The investigation tries to find out the answers to the following questions:

1. What are translation procedures employed to render Vietnamese antithesis in “*Thời xa vắng*” into English in “*A Time Far Past*”?
2. What are translation procedures used to translate Vietnamese simile in “*Thời xa vắng*” into English in “*A Time Far Past*”?

3. What are translation procedures applied to render Vietnamese metaphor in “*Thời xa vắng*” into English in “*A Time Far Past*”?

1.5. SIGNIFICANCE OF THE STUDY

The purpose of the study is to investigate three Vietnamese SDs namely as antithesis, simile and metaphor found out in “*Thời xa vắng*” by Lê Lưu and to analyze the translation of these SDs into English in its translational version “*A Time Far Past*”. Therefore, thanks to this research, it is expected to make some positive contributions to the studies of translation of SDs, especially translation procedures for rendering SDs from Vietnamese into English. Furthermore, the researcher hopes this study will be useful for learners and translators in reading and translating the Vietnamese stories into English effectively.

1.6. ORGANIZATION OF THE STUDY

This thesis consists of 5 main chapters as bellows:

Chapter 1. Introduction

Chapter 2. Literature review and theoretical background

Chapter 3. Research Design and Methodology

Chapter 4. Findings and Discussion

Chapter 5. Conclusion

Chapter two
LITERATURE REVIEW
AND THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

There are a lot of language researchers studying on this topic such as Galperin (1977), Catford (1965), Nida (1969), Newmark (1995), Đinh Trọng Lạc (1996), Wales (2001), Verdonk (2003), Đinh Trọng Lạc & Nguyễn Thái Hòa (2006) and so on.

In terms of SDs, in English, at the beginning of the 20th century, stylistics used to be only considered as a secondary component of rhetorical and grammatical analyses or in general studies of literature and literary language. However, it was likely a discipline which was the study shown in the work “*On Style*” of Demetrius. In the same time, the Anglo-American linguistics stated the same research. In detail, a link between literary stylistics and structural linguistic analysis can also be shown. Then there were two contributions of this field appearing, which were the journals named *Style* (1967) and *Language and Style* (1968). Thanks to these researches, stylistics were seen as an academic discipline in Britain and America. Later, other linguists like Galperin (1977), Widdowson, Thorne, Crystal, etc also studied a series of related works.

Galperin (1977) discussed the concept as well as classification of SDs in his book “*Stylistics*”. Furthermore, in

“*Stylistics*”, Verdonk (2003) researched the study of style in language, how their styles and features can be recognized. In Vietnam, Đinh Trọng Lạc (1996) classified 99 SDs and gave their own definition and examples in “*99 phương tiện và biện pháp tu từ tiếng Việt*”. Besides, Đinh Trọng Lạc and Nguyễn Thái Hòa (2006) studied SDs in another book entitled “*Phong cách học tiếng Việt*”.

In relation to translation, in English, Newmark (1982 & 1988b) stated theory of translation, translation methods, and procedures in the book “*Approach to Translation*”. At the same time, Nida and Taber (1969) discussed the translation in their writing “*The Theory and Practice of Translation*”. Previously, this problem was mentioned in the book “*A Linguistic Theory of Translation*” by Catford (1965). After that Bell (1991) and Duff (1996) stated the translation in two books “*Translation and Translating: Theory and Practice*” and “*Translation*” respectively. In Vietnamese, Hoàng Văn Vân (2005) gave some comments about translation with vivid illustrations in his study “*Nghiên cứu dịch thuật*”.

Furthermore, up to now, there have been many previous studies into the translation of SDs. Specifically, there is a thesis on these SDs about translation of metaphor and simile by Lê Văn Thành (2011) with the title “*An Investigation into Translation of Metaphor and Simile in The Tale of Kieu from Vietnamese into English*”. Besides, the thesis with the name “*An investigation into stylistic devices using in “The Life We Were Given” by Dana Sachs and their Vietnamese translational equivalents*” was carried out by Nguyễn

Thị Thy Thơ (2014). Nearly, Võ Thị Vân Vân (2016) also researched SDs and the translation of simile, hyperbole and antithesis in her master thesis “*An investigation into translating SDs in Cho Tôi Xin Một Vé Đi Tuổi Thơ by Nguyễn Nhật Ánh into English in Ticket To Childhood by William Naythons.*” according to the translation theory of Peter Newmark. At the same time, Đỗ Thị Bích Trâm (2016) studied about the translation procedures of stylistic devices with the title “*An Investigation into Stylistic Devices in the English Script of Oscar Winning Films and Their Vietnamese Equivalents*”.

So far, there have been a large number of studies on translation and translation of SDs in English as well as in Vietnamese. However, to my best knowledge, an investigation into SDs used in “*Thời xa vắng*” and translation of these SDs in their English translational equivalents has not been found yet. Thus, I choose my topic entitled “*A Study of Translation of SDs in “Thời Xa Vắng” by Lê Lưu into English in “A Time Far Past”*”. Through this study, the researcher wishes to partly help English learners as well as translators widen their awareness of SDs along with translation procedures for rendering SDs in the writings from Vietnamese into English and vice versa.

2.2. THEORETICAL BACKGROUND

2.2.1. Theory of stylistic devices

2.2.1.1. Definition of stylistic devices

2.2.1.2. Function of Stylistic devices

2.2.1.3. Classification of Stylistic devices

2.2.1.4. Stylistic devices

a. Antithesis

◆ Definition of antithesis

Galperin (1997) stated that, “*Antithesis is based on relative opposition which arises out of the context through the expansion of objectively contrasting pairs with the purpose of characterizing the nature of things or phenomena.*”

◆ Stylistic Function of Antithesis

◆ Classification of Antithesis

There are four types of antithesis:

- ✓ Pure antithesis
- ✓ Negative antithesis
- ✓ Descriptive antithesis
- ✓ Context-bound antithesis

b. Simile

◆ Definition of simile

Galperin (1997, p.167) defined that “*simile is a figure of speech in which an explicit comparison between two things, two different entities on the basis of a common feature, using words such as like, as, as if, than, similar to, resemble or seem.*”

Obviously, similes are easily recognized by comparison markers used in the discourse. In English, the available markers include *seem, look like, act like, sound like, resemble, similar to, the same as; like, as, as if/though, as when, compare, than.*

Similarly, in Vietnamese, Bùi Trọng Ngoãn (2010) listed comparative words appears in simile in the journal “*Tap Chí Khoa Học Và Công Nghệ, 05(40)*” with the article “*Further Discussion on Rhetorical Comparison*” such as: ‘*như*’, ‘*như là*’, ‘*như thể*’, ‘*giống*’

như, *tày*, *ngang*, *bằng*, *hơn*, *kém*, *khác chi*, *khác gì*, and *na ná*.

◆ **Stylistic Function of simile**

◆ **Classification of Simile**

The classification of simile is based on the subjects of the similes not the objects. Tininis (1971) stated that there are four types of similes as follows:

- ✓ Human beings as subject in similes
- ✓ Abstract concepts as subject in similes
- ✓ Specific things as subject in similes
- ✓ Animals as subject in similes

c. Metaphor

◆ **Definition of metaphor**

Galperin (1997) defined a metaphor “*as a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concept.*”

According to Newmark (1982, p.85), *metaphor is an indirect comparison between two or more apparently unrelated things or subjects. The point of similarity ‘may be physical but often it is chosen for its connotations’.*

◆ **Stylistic Function of metaphor**

◆ **Classification of metaphor**

Based on the classification of Newmark (1988), there are six different types of metaphors.

- ✓ Dead Metaphors
- ✓ Cliché
- ✓ Stock Metaphors

- ✓ Adapted Metaphors
- ✓ Recent Metaphors
- ✓ Original Metaphors

2.2.2. Theory of translation

2.2.2.1. Definitions of translation

It is understood that translation is the transfer of meaning from the SL to the TL.

Particularly, Newmark (1988) believed that *“Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language”*

2.2.2.2. Translation equivalence

Newmark (1988) gave his point of view in “Textbook of Translation”: *“translation equivalence is an unwritten rule about translation which people know and which influences the form of translating exchange.”*

Catford (1965) also divided translation equivalence into four different types:

- **Linguistic equivalence**
- **Paradigmatic equivalence**
- **Stylistic (translational) equivalence**
- **Textual (syntagmatic) equivalence**

2.2.2.3. Literary translation

Literary translation consists of the translation of poetry, plays, literary books, literary texts, as well as songs, rhymes, literary articles, fiction novels, novels, short stories, poems, etc.

2.2.2.4. Translation methods

So far, there has been a variety of translation methods were

mentioned by both linguists and translation scholars in the world. However, the author considers the point of view of Newmark (1982) as a guideline. He released eight methods that a translator can apply to handle the problem in translating from the SL to the TL.

- **Word- for- word translation**
- **Literal translation**
- **Faithful translation**
- **Semantic translation**
- **Adaptation**
- **Free translation**
- **Idiomatic translation**
- **Communicative translation**
- **2.2.2.5. Translation procedures**

Translation procedures are used for sentences and smaller units of language within that text. Translation procedures are methods applied by translators when they formulate equivalence for the purpose of transferring elements of meaning from the Source Text (ST) to the Target Text (TT). More than one procedure can be seen in one translation, and some translations may result from a cluster of procedures that is difficult to discern.

The following are the different translation procedures that Newmark (1988b) proposed:

- **Literal translation**
- **Transference**
- **Naturalization**
- **Cultural equivalent**
- **Functional equivalent**
- **Descriptive equivalent**

- **Componential analysis**
- **Synonymy**
- **Reduction**
- **Expansion**
- **Through-translation**
- **Shifts or transpositions**
- **Modulation**
- **Recognized translation**
- **Compensation**
- **Paraphrase**
- **Couplets**
- **Notes**

2.2.3. Overview of “*Thời xa vắng*”

2.2.3.1. Lê Lựu – *The author*

Lê Lựu was born on 12 December 1942 in Khoai Chau District, Hung Yen City. He is a Vietnamese writer specializing in novels and short stories. He has been a member of the Vietnam Writers Association since 1974. He is currently director of the Culture and Entrepreneurs Centre in Hanoi.

His best known novel is “*Thời xa vắng*”. This was filmed by director Hồ Quang Minh and released to the public in 2004. It was awarded “*Cánh diều bạc*” prize in 2004.

2.2.3.2. “*Thời xa vắng*” – *The original version*

“*Thời xa vắng*” is the best novel of Lê Lựu in his writing career. This novel was very famous in the period when he wrote it. Now it still is an interesting writing for people to read.

2.2.3.3. “*A Time Far Past*” - *The English version*

“**A Time Far Past**” - the Vietnamese version translated into

English by Ngô Vinh Hải, Nguyễn Bá Chung, Kevin Bowen, and David Hunt- was published by University of Massachusetts Press in 1997.

2.2.3.4. The Content of “Thời xa vắng”

“*Thời xa vắng*” is an epic novel presenting a sweeping picture of war and peace in Northern Vietnam from the defeat of the French to the mid-1980s. The story follows the odyssey of the son of a Confucian scholar from his early childhood, through service in the war, to attempts to adapt to post-war urban Hanoi. The hero is a peasant boy from a North Vietnamese village - Giang Minh Sai - who is married at the age of 10, but who has to go to war against the Americans and the separation destroys the marriage. After the war he tries to make it in the city. It is a look at the life of ordinary people. “*Thời xa vắng*” is a soldier’s book rather than a war novel. Through the story, Lê Lưu showed extreme repression when the hatred of human is violently determined. There was pain and happiness mixed together to make a human condition. The life of those was broken for a while to "love what others love", "to live for the intention of others". They cannot be themselves when living in such a society. Therefore, the whole story is the internal struggle of the characters; especially Sai- the main character of the novel.

Chapter three

RESEARCH DESIGN AND METHODOLOGY

3.1. RESEARCH DESIGN

Both qualitative method and quantitative method are combined to collect and classify the data in the investigation. On the one hand, qualitative method was used to examine and point out SDs as well as the translation procedures for rendering these SDs into English. On the other hand, I use quantitative method to analyze the data, provide statistics of frequencies of occurrence in percentage of three SDs I studied and their translation procedures found in “*A Time Far Past*” in this study.

3.2. RESEARCH METHODOLOGY

3.2.1. Sampling

The criteria for choosing the samples are that they must appear three types of above SDs in the samples in Vietnamese original version “*Thời xa vắng*” and their translational equivalents in English version “*A Time Far Past*”.

3.2.2. Data collection

218 samples of three above-mentioned SDs were collected from the book “*Thời xa vắng*” by Lê Lựu and their English translational equivalents in “*A Time Far Past*”. Among them, there are 95 samples of antithesis, 83 similes and 40 metaphors respectively. The data are collected at random; therefore, this study is very objective.

3.2.3. Data analysis

3.3. RESEARCH PROCEDURES

First of all, I read the Vietnamese book “*Thời xa vắng*” by the

author Lê Lữ and found out the SDs used in this novel. At the same time, I ordered its English book “*A Time Far Past*” on the website Amazon.com.

Secondly, the author classified SDs in the story “*Thời xa vắng*” and selected three SDs with the highest frequency. They are antithesis, simile and metaphor respectively.

Thirdly, the researcher collected the English translational equivalents of three commonly used SDs i.e. antithesis, simile and metaphor in the Vietnamese version.

Fourthly, I investigated, analyzed and listed categories of the translation procedure applied to translate each group of SD mentioned in this thesis from Vietnamese into English.

Fifthly, the writer chose and analyzed the typical samples of each translation procedure discovered of each group of SD in the thesis.

Finally, through the study, I put forward the conclusion and gave some implications as well as suggestions for teaching and learning translation in SDs.

3.4. RELIABILITY AND VALIDITY

Chapter four
FINDINGS AND DISCUSSION

4.1. ANTITHESIS IN “THỜI XA VẮNG”

4.1.1. Antithesis

4.1.2. Translation procedures of antithesis

4.1.3. Frequency of procedures for translating antithesis

Table 4.1. The occurrence frequencies of the antithesis’s translation procedures

Procedures	Occurrences	Percentage
Couplet	37	39%
Reduction	20	21%
Transposition	14	15%
Literal translation	11	12%
Paraphrase	5	5%
Synonymy	5	5%
Compensation	3	3%
Total	95	100%

4.2.4. Summary

4.2. SIMILE IN “THỜI XA VẮNG”

4.2.1. Simile

4.2.2. Translation procedures of simile

4.2.3. Frequency of procedures for translating simile

Table 4.2. The occurrence frequencies of the simile’s translation procedures

Procedures	Occurrences	Percentage
Literal translation	25	30%
Reduction	22	27%
Couplet	16	19%
Transposition	7	8%
Paraphrase	6	7%
Expansion	3	4%
Synonymy	3	4%
Cultural equivalent	1	1%
Total	83	100%

4.2.4. Summary

4.2. METAPHOR IN “THỜI XA VẮNG”

4.2.1. Metaphor

4.2.2. Translation procedures of metaphor

4.2.3. Frequency of procedures for translating metaphor

Table 4.3. The occurrence frequencies of the metaphor’s translation procedures

Procedures	Occurrences	Percentage
Literal translation	15	37%
Reduction	8	20%
Paraphrase	7	17%
Synonymy	6	15%
Couplet	3	8%

Procedures	Occurrences	Percentage
Expansion	1	3%
Total	40	100%

4.2.4. Summary

Chapter five

CONCLUSION

In this chapter, the researcher would like to draw some conclusions on the findings of the translation as well as some implications for English language teaching, learning and translation.

5.1. CONCLUSION

First of all, after investigating and analyzing the whole novel “*Thời xa vắng*” of Lê Lưu in term of SDs, I found out that antithesis, simile and metaphor are three most frequently used SDs. Among these SDs, antithesis is the most typical SD applied in both Vietnamese and English with 95 appearances, simile stands on the second rank with 83 tokens, and metaphor is the last with 40 occurrences. Each SD has its own features and rhetorical effects.

Secondly, thanks to the theoretical background of SDs and based on the translation procedures suggested by Newmark (1988), I also investigated the translation of these SDs from Vietnamese into English. Through this studying process, I pointed out that the translator employed seven procedures to translate antitheses. Their order is ranked from the highest frequency to the lowest one as follows:

1. Couplet
2. Reduction
3. Transposition
4. Literal translation
5. Paraphrase
6. Synonymy

7. Compensation

Similarly, I examined and discovered eight procedures applied to render simile from the Vietnamese original version into the English translational version. However, compensation translation procedure was replaced by this kind of expansion in this case. Their order is as follows:

1. Literal translation
2. Reduction
3. Couplet
4. Transposition
5. Paraphrase
6. Expansion
7. Synonymy
8. Cultural equivalent

Meanwhile, it was found that there are six procedures used to translate by the translator. They are ranked respectively as follows:

1. Literal translation
2. Reduction
3. Paraphrase
4. Synonymy
5. Couplet
6. Expansion

To sum up, after studying 218 samples of three types of SDs mentioned above in both Vietnamese and English, it can be seen clearly that translating of the translator depends on the source text. If it is not so complicated or has the same references throughout different languages, literal translation is the best choice in this case.

However, if there are any cultural differences, the rest should be applied to make the target readers master better. Through the process of my investigation, it was discovered that literal translation is the most used procedure for translating simile and metaphor; whereas the translation procedure of couplet occurs the most for rendering antitheses from Vietnamese original version into English translational equivalent. Besides these two translation ways, reduction is the procedure that was popularly employed in translating SDs investigated.

5.2. IMPLICATION OF THE STUDY

To some extent, it is expected that the thesis will give a valuable contribution to the teaching and learning of antitheses, similes and metaphors in Vietnamese and the translation of these SDs into English. Basing on the results of the study, I would like to put forward some suggestions and implications for teaching, learning and translating language.

5.2.1. Implications for language teaching and learning

Undoubtedly, it is so hard to find out a language in which the SDs are not used. Therefore, in terms of language teaching and learning, some implications are noticed as follows:

On the one hand, in language learning, it is undeniable that mastering and employing the SDs in writing in particular and in communicating in general is not easy at all. To some extent, the result of this study seems to be useful for language learners, especially English learners. In detail, English learners will be widened their knowledge of SDs if they refer to the findings of the study. Furthermore, the investigation result of procedures applied for

translating these SDs from Vietnamese into English will give the language learners some better suggestions in this field. Through this research, people who are learning language are encouraged to employ the SDs frequently in using language as this act helps to make the use of their language more attractively and efficiently. Also, they should regularly read the original versions as well as the translational versions of the SDs to improve their language and translation capability.

On the other hand, the thesis provides the teachers some suggestions in teaching language, especially English. Firstly, people teaching English will have the further references about commonly used SDs and their translation procedures from Vietnamese into English in order to teach their language learners. Moreover, they are advised to give learners more opportunities to approach SDs employed in English and Vietnamese literary works and the translation method of these between two languages. Also, the teachers should encourage their students to write the essays or communicate using SDs instead of the normal style. As a result, their language ability will become more skillful. Or, sometimes the English teachers should create the excitement in their class by using the SDs in English communicating lessons.

5.2.2. Implications for translating

In order to have a good literary translational version, it is very necessary for translators to own the strong knowledge basis about the language as well as cultures, histories feature, characteristics between the source country and the target country. Through this study, there are some implications for translating as bellows:

First of all, the translators should respect the original version of the writer and his style in using the SDS. If this SD is universal, the translators are advised to render it by literal translation procedure. However, if there are some differences of the linguistic and cultural elements, the other methods of translating should be employed. Nevertheless, the translators should ensure that the meanings or implications of the original version are converted exactly and fully in the TL version in the most natural way.

Secondly, to translate SDs successfully and efficiently, the translators need master all kinds of SDs used popularly in the work of art. From that, they can select the procedures for translation which is the most suitable to produce their best translational equivalent.

Finally, people who are trying to learn how to translate language from Vietnamese into English and vice versa should always enrich their knowledge about both language and culture of the SL and The TL so as to achieve the effective and successful translational version.

5.3. LIMITATIONS OF THE STUDY

In fact, there are many approaches to investigate in the data which I choose. However, with limited time and my own ability, I only focus on analyzing three SDs i.e. antithesis, simile and metaphor and point out the procedures for translating of these SDs in “*Thời xa vắng*” by Lê Lựu and its English translational version “*A Time Far Past*”. Furthermore, the research lacks profound insight and explorations due to the limited learning aptitude of the author. Therefore, the study expresses some limitations and weaknesses. I

hope that teachers and friends will give me some ideas and advices in order to help me improve my study.

5.4. SOME SUGGESTIONS FOR FURTHER RESEARCH

My research essentially focused on the most typical used SDs in “*Thời xa vắng*” by Lê Lựu and the translation procedures into English of these SDs. For further study, I would like to suggest a research in this interesting field as possible, including:

- An investigation into loss and gain of SDs in the English translational version of the novel “*Thời xa vắng*” by Lê Lựu.