

THE UNIVERSITY OF DANANG
UNIVERSITY OF FOREIGN LANGUAGE STUDIES

NGUYỄN THỊ MINH TÂM

**AN INVESTIGATION INTO LOSS AND GAIN
IN THE VIETNAMESE TRANSLATIONAL EQUIVALENTS
OF STYLISTIC DEVICES USED IN THE NOVEL SERIES
THE LORD OF THE RINGS BY J. R. R. TOLKIEN**

Major: ENGLISH LINGUISTICS

Code: 822 02 01

**MASTER THESIS IN
SOCIAL SCIENCES AND HUMANITIES
(A SUMMARY)**

Da Nang, 2020

This thesis has been completed at University of Foreign Language Studies,
The University of Da Nang

Supervisor: Assoc. Prof. Dr. Nguyễn Thị Quỳnh Hoa

Examiner 1: Assoc. Prof. Dr. Nguyễn Tất Thắng

Examiner 2: Lê Thị Giao Chi, Ph D.

The thesis was orally defended at the Examining Committee

Time: June 2020

Venue: Tay Nguyen University

This thesis is available for the purpose of reference at:

- *Library of University of Foreign Language Studies,*

The University of Da Nang.

- *The Center for Learning Information Resources and
Communication - University of Da Nang.*

Chapter One

INTRODUCTION

1.1. RATIONALE

In general, translation plays the role of connecting all languages around the world. Translation, one of the oldest occupations in the world, is considered as a bridge of mutual understanding among people who do not use the same language.

Especially, translation brings stories closer to people. However, it can be said that translation of novels is not easy because translation is not merely a linguistic process. Translating novels can be considered as one of the most difficult jobs in terms of language. It requires not only high accuracy but also high consistency in terms of content, style, words and expressions, as well as a broad cultural understanding.

With a passion in literature and a deep interest in doing research in the area of translation, I would like to carry out a research project entitled “*An Investigation into Loss and Gain in the Vietnamese Translational Equivalents of Stylistic Devices Used in the Novel Series the Lord of the Rings by J. R. R. Tolkien*”. It is hoped that this piece of work can provide a better insight into the process of translating the SDs from English into Vietnamese.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

1.2.2. Objectives

- To identify how the SDs in the novel series *TLTR* were transferred into Vietnamese.

- To figure out types of loss and gain in the Vietnamese translational equivalents of SDs used in the novel series *TLTR*.

1.3. RESEARCH QUESTIONS

1. What SDs are employed in the novel series *TLTR*?
2. How is loss demonstrated in the Vietnamese translational equivalents of the SDs in the novel series *TLTR*?
3. How is gain demonstrated in the Vietnamese translational equivalents of the SDs in the novel series *TLTR*?

1.4. SCOPE OF THE STUDY

1.5. SIGNIFICANCE OF THE STUDY

1.6. ORGANIZATION OF THE STUDY

This thesis is composed of five chapters as follows:

Chapter 1, “Introduction”

Chapter 2, “Literature Review and Theoretical Background”

Chapter 3, “Research Methodology”

Chapter 4, “Findings and Discussion”

Chapter 5, “Conclusions and Implications”

Chapter Two
LITERATURE REVIEW AND THEORETICAL
BACKGROUND

2.1. LITERATURE REVIEW

2.2. THEORETICAL BACKGROUND

2.2.1. Definition of SDs

As Galperin (1977:12) concludes, “SD is a conscious and intentional literary use of some of the fact of the language (including expressive means) of the language forms are raised to a generalized level and thereby present a generative model”.

2.2.2. Functions of SDs

2.2.3. Classification of SDs

2.2.3.1. Phonetic SDs

2.2.3.2. Lexical SDs

2.2.3.3. Syntactical Stylistics Devices

2.2.4. Related Translation Issues

2.2.4.1. Definition of Translation

2.2.4.2. Translation Equivalence

2.2.4.3. Translation Methods

2.2.5. Loss and Gain in Translation

2.2.5.1. Loss

Loss is something in the SL text that is missed out in the TL text.

As Baker (2011, p35) concludes, “The change in the information content of the message may be in the form of omitting information specified in the source text. If the TL lacks a grammatical category which exists in the SL, the information expressed by that

category may have to be ignored”.

2.2.5.2. Gain

Gain is something not in the SL text that appears in the TL has no direct equivalent of a source language concept.

As McGuire (1980: 30) concludes, “Gain as the enrichment or clarification of the SL text in the process of translation”.

From the view mentioned above, loss and gain are influenced by linguistic and cultural elements. The phenomenon loss and gain occur when the TL has no direct equivalent of a SL concept.

2.3. THE NOVEL SERIES *TLTR*

2.3.1. An Overview of the Novel Series *TLTR*

2.3.2. The Vietnamese Translational Version of *TLTR*

2.4. SUMMARY

Chapter Three

RESEARCH METHODOLOGY

3.1. RESEARCH DESIGN

In order to examine and analyze the loss and gain phenomena of SDs in the novel series *TLTR*, the researcher employed the qualitative and quantitative combined approach in this study.

3.2. RESEARCH METHODS

The study was carried out with a combination of several methods. The descriptive method was mainly employed to give a detailed description of SDs used in the novel series *TLTR* and the contrastive method was used to discover similarities and differences between English stylistic devices in the novel series *TLTR* and their Vietnamese translational equivalents, thereby highlighting the characteristics of loss and gain in terms of lexis, structure and meaning.

3.3. DATA COLLECTION

3.3.1. Samples

After being well-investigated and checked with such criteria, a total of 463 cases of 5 SDs namely simile, repetition, metaphor, personification and rhetorical questions were collected from the novel series *TLTR* and their Vietnamese translational equivalents were taken from the Vietnamese translational version *Chúa tể của những chiếc nhĩn* for detailed study. From 463 cases collected, the researcher found 150 samples showing loss and gain in the Vietnamese translational equivalents of SDs in the novel series *TLTR* by J. R. R.

Tolkien. All samples were translated into Vietnamese with the features of SDs retained.

3.3.2. Sampling criteria

The samples were collected based on three criteria:

- The English sample must be a sentence or a sequence of sentences containing a SD based on the definition of SD.

- The Vietnamese sample must be a Vietnamese translational equivalent of the English sample.

- The samples must be taken from the English version *TLTR* by J. R. R. Tolkien and the Vietnamese translational version *Chúa tể của những chiếc nhẫn* by the translators Nguyễn Thị Thu Yên, Đặng Trần Việt, Tâm Thủy and An Lý. They are the first and only translation to appear in Viet Nam.

3.4. DATA ANALYSIS

3.5. RESEARCH PROCEDURE

3.6. RELIABILITY AND VALIDITY

Chapter Four

FINDINGS AND DISCUSSION

4.1. STYLISTIC DEVICES IN THE NOVEL SERIES *TLTR*

4.1.1. Lexical SDs

4.1.1.1. *Simile*

4.1.1.2. *Repetition*

4.1.1.3. *Metaphor*

4.1.1.4. *Personification*

4.1.2. Syntactical SDs

4.1.3. Frequency of Occurrences of SDs in the novel series *TLTR*

4.2. Loss in the Vietnamese translational version of stylistic devices used in the novel series *TLTR*

4.2.1. Loss in Lexis

In the novel series *TLTR*, loss in lexis is found in 4 SDs: simile, personification, rhetorical questions and repetition.

+ *Omission of Words*

a. *Simile*

English	Vietnamese	Omission
(4.42a) We didn't mean no harm, but they jump on us like cats on poor mice , they did, precious. (Tolkien, 1954, p.801)	(4.42b) Bọn ta đâu có ý xấu, vậy mà họ nhảy lên bọn ta như mèo vồ chuột , họ làm vậy đấy, bảo bối à. (Đặng Trần Việt, 2013, p.282)	<i>poor</i>

<i>like cats on poor mice</i>	<i>như mèo vồ chuột</i>
<i>like+noun phrase</i>	<i>như+clause</i>
Unit shift	

b. Personification

English	Vietnamese	Omission
(4.44a) All that day the Company marched on, until they felt the cool evening come and heard the early night-wind whispering among many leaves. (Tolkien, 1954, p.455)	(4.44b) Hội Đồng Hành bước đi suốt cả ngày hôm đó, đến tận khi họ cảm thấy buổi tối lạnh lẽo trùm xuống và nghe thấy từng đợt gió đêm xì xào giữa những tán lá. (Nguyễn Thị Thu Yên - Đặng Trần Việt, 2018, p.453)	early

c. Rhetorical questions

English	Vietnamese	Omission
(4.45a) 'But you always was soft. I thought you had gone off in one o' them ships you used to prattle about, sailing, sailing. What do you want to come back for? We've work to do in the	(4.45b) Nhưng mà lúc nào mà chả yếu đuối. Tao cứ nghĩ mà đã lên một trong mấy con tàu mà mà lúc nào cũng huyền thuyên đó, nhỏ neo, nhỏ neo. Mày quay trở lại làm gì? Giờ bọn tao có việc phải làm ở	want

Shire now.' (Tolkien, 1955, p.1331)	Quận. (Tâm Thủy & An Lý, 2018, p. 361)	
Wh-question + auxiliary + Subject + Verb + preposition?	Subject + Verb + Wh-question?	
Structure shift		

d. Repetition

English	Vietnamese	Omission
(4.46a) ' He is, ' said Goldberry, staying her swift movements and smiling. Frodo looked at her questioningly. ' He is, as you have seen him,' she said in answer to his look. ' He is the Master of wood, water, and hill.' (Tolkien, 1954, p.155)	(4.46b) " Là ông ấy, " nàng Anh Đào Vàng nói, ngừng cử động thoãn thoắt và mỉm cười. Frodo nhìn nàng vẻ dò hỏi. " Là ông ấy, như người đã thấy," nàng nói, đáp lại cái nhìn của cậu. " Là Chủ Nhân của rừng, nước và đồi." (Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.154)	He

In the above example, "**He is**" was repeated for the sake of emphasis but it was not necessary to be translated into Vietnamese many times, so the translator removed the subject "**he**" in the last sentence of the Vietnamese translation. This leads to Structure shift.

+ *Using unrelated words.*

(4.47a) To Isengard! Though Isengard be ringed and barred
with doors of stone;

Though Isengard be strong and hard, **as cold as stone** and
bare as bone,

We go, we go, we go to war, to hew the stone and break the
door; (Tolkien, 1954, p.736)

→ (4.47b) Đến Isengard! Dãy Isengard có vòng đá chặn, có
cửa đá chặt;

Dãy Isengard cứng rắn vững chắc, trơn trụi như xương, **lạnh
lẻo như sắt**,

Ta đi, ta đi, lên đường chiến tranh, đập vỡ cửa đá, chặt nát
vòng thành; (Đặng Trần Việt, 2018, p.177)

In Vietnamese sentence, the word "*stone*" in (4.47a) was not
translated as the word "*đá*", which leads to loss of lexis in the
Vietnamese translation.

<i>as cold as stone</i>	lạnh lẽo <i>như</i> sắt
<i>as+adj+as+N</i>	adj+ <i>như</i> +N
Structure shift	

4.2.2. Loss in Structure

In the novel series *TLTR*, this loss is found in simile and
metaphor. Below are examples for illustration.

a. *Simile*

(4.48a) There was a flicker like green fire in his eyes, and his
beard stood out stiff **as a great besom**. (Tolkien, 1954, p.617)

→ (4.48b) Trong mắt ông ta rung rinh một ngọn lửa xanh, còn bộ râu chĩa ra thẳng đứng **như cây chổi sể lớn**. (Đặng Trần Việt, 2018, p.94)

<i>as a great besom</i>	<i>như cây chổi sể lớn</i>
<i>as+Art+Adj + N</i>	<i>như+N+Adj</i>
Structure shift	

Both Vietnamese and English have their own noun phrase structure. In Vietnamese, the order of a noun phrase is Noun+Adjective whereas it is Adjective+Noun in English.

English	Vietnamese
(4.49a) In the dark without moon or stars a drawn blade gleamed, as if a chill light had been unsheathed . (Tolkien, 1954, p.231)	(4.49b) Trong bóng tối không trăng sao một lưỡi dao rút ra sáng lóe, như một luồng sáng lạnh vừa rời vỏ . (Nguyễn Thị Thu Yên - Đặng Trần Việt, 2018, p.225)

In the above example, the translator used the active voice to replace the passive voice but the meaning of the simile remained unchanged.

<i>as if a chill light had been unsheathed</i>	<i>như một luồng sáng lạnh vừa rời vỏ</i>
Active voice	Passive voice
Structure shift	

b. Metaphor

(4.50a) His enemies laughed at him with **a harsh and chilling laughter**. (Tolkien, 1954, p.280)

→ (4.50b) Kẻ thù cười nhạt cậu, **cái cười lạnh lẽo và ác nghiệt** (Đặng Trần Việt, 2018, p.447)

a harsh and chilling laughter	cái cười lạnh lẽo và ác nghiệt
Art+Adj+ N	N + Adj
Structure shift	

4.2.3. Loss in Meaning

Loss in meaning is also a common phenomenon in translation. Noticeably, loss in meaning is a corollary of loss in lexis and structure. For example, in the Vietnamese sentence, the word "*stone*" in (4.47a) was not translated as the word "*đá*", which leads to loss of lexis in the Vietnamese translation. Instead, it was translated into the word "*sắt*" in (4.47b), leading to some gain in meaning.

4.2.4. Frequency of loss in the Vietnamese translation used in TLTR

Table 4.2. Samples and percentage of loss in the Vietnamese translation

Loss		Occurrence	Percentage
Lexis	Unit shift	Simile	5 13.2%
		Personification	5 13.2%
	Structure shift	Rhetorical Questions	3 7.9%
		Repetition	2 5.3%
		Simile	7 18.4%
Structure	Structure shift	Simile	10 26.3%
		Metaphor	6 15.7%
Total		38	100%

As can be seen from the above table, only Structure shifts appear in the loss phenomenon.

4.3. Gain in the Vietnamese translational version of stylistic devices used in the novel series *TLTR*

4.3.1. Gain in Lexis

+Addition of Vietnamese Buffer Words

In Vietnamese, buffer words are words like *ừ, đi, nào* etc. They are added at the end of the sentence in order to create expressive and emotional nuances for the utterance and express the affection and attitude of language users.

a. Repetition

English	Vietnamese	Addition
(4.51a)'Come!' the Elves called to the hobbits. 'Come! (Tolkien, 1954, p.107)	(4.51b)“ Tới đây đi! ” người Tiên gọi ba Hobbit. “ Tới đây nào! (Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.105)	đi nào

b. Rhetorical Questions

English	Vietnamese	Addition
(4.52a)'How much older?' he wondered (Tolkien, 1954, p.990)	(4.52b)“ Già hơn đến mức nào nhĩ? ” cậu tự hỏi (Tâm Thủy & An Lý, 2018, p.26)	nhĩ

'How much older?'	“Già hơn đến mức nào nhỉ?”
Wh-question+adj?	Adj+Wh-question+buffer word?
Structure shift	

Similarly, we can find buffer words in the following example but Level shift occurs in this case.

English	Vietnamese	Addition
(4.53a) 'Let you? Make you?' said the wizard. <i>'Haven't you been listening to all that I have said?'</i> (Tolkien, 1954, p.79)	(4.53b) “Để cho cháu? Bắt cháu ư?” thầy phù thủy thốt lên. “ Nãy giờ cháu không nghe ta nói gì sao? (Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.77)	<i>sao</i>
Grammar (Present perfect continuous)	Lexis (Nãy giờ)	
Level shift		

+ *Addition of Words*

a. *Simile*

English	Vietnamese	Addition
(4.54a) They were all superb. The art of Gandalf improved with age. There were rockets like a flight of scintillating birds	(4.54b) Tất cả đều hết sảy. Ngôn ngữ của Gandalf càng già càng nhuyễn. Có những chòm hỏa tiễn như bầy chim lấp lánh ca hát bằng giọng du dương. (Nguyễn	<i>chùm</i>

singing with sweet voices. (Tolkien, 1954, p.35)	Thị Thu Yến & Đặng Trần Việt, 2013, p.33).	
---	--	--

<i>rockets like a flight of scintillating birds singing with sweet voices</i>	<i>những chùm hỏa tiễn như bầy chim lấp lánh ca hát bằng giọng du dương.</i>
Grammar (-s)	Lexis (những)
Level shift	

In the lexis loss phenomenon concerning simile, besides Level shifts, Structure shifts are also found. For example:

Vietnamese	English	Addition
(4.55a) At any rate he was too large and heavy for a hobbit, (...) and charging through grass and rushed like a cow going down to drink. (Tolkien, 1954, p.157)	(4.55b) Giá nào thì ông ta cũng quá to, quá nặng so với một Hobbit, (...) vừa lao qua lau cỏ như một con bò xuống sông uống nước. (Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.155)	sông

<i>like a cow going down to drink</i>	<i>như một con bò xuống sông uống nước</i>
<i>like + NP</i>	<i>như + clause</i>
Unit shift	

b. Personification

(4.56a) So they passed into Eregion, and at last a fair morning dawned, shimmering above gleaming mists; and looking from their camp on a low hill the travellers saw away in the east **the Sun catching three peaks that thrust up into the sky through floating clouds: Caradhras, Celebdil, and Fanuidhol.** (Tolkien, 1955, p.1289)

→(4.56b) Rồi họ đi tiếp vào Eregion, và cuối cùng cũng đến một buổi sáng đẹp trời lấp lánh trên màn sương sớm lung linh; và từ trại cắm trên ngọn đồi thấp trông ra, những người lữ khách thấy ở phía Đông xa xôi, **Mặt Trời đang tô hồng ba đỉnh núi đâm lên bầu trời qua những đám mây lơ lửng: Caradhras, Celebdil, và Fanuidhol.** (Tâm Thủy & An Lý, 2018, p.320)

The Sun <i>catching</i> three peaks that thrust up into the sky through floating clouds: Caradhras, Celebdil, and Fanuidhol.	Mặt Trời <i>đang tô hồng</i> ba đỉnh núi đâm lên bầu trời qua những đám mây lơ lửng: Caradhras, Celebdil, và Fanuidhol.
NP	Clause
Unit shift	

c. Repetition

(4.57a) ‘**We will have peace,**’ said Théoden at last thickly and with an effort. ‘Yes, **we will have peace,**’ he said, now in a clear voice, ‘**we will have peace,** when you and all your works have perished. (Tolkien, 1954, p.759)

→ (4.57b) “**Chúng ta sẽ sống hòa bình,**” rốt cục Théoden cũng lên tiếng khó nhọc và nghe không rõ. “**Phải, chúng ta sẽ sống hòa bình,**” giờ ông nói bằng giọng rõ ràng, “**chúng ta sẽ sống hòa bình,** khi người và những việc làm của người đều đã bị xóa sổ. (Đặng Trần Việt, 2018, p.237)

The word “*have*” was translated as “*sống*” in the Vietnamese translational sentence, forming a natural and smooth translation because it helps readers understand the content of the original more easily.

We will have peace	Chúng ta sẽ sống hòa bình
S+V+N	S+V+Adj
Structure shift	

d. Metaphor

English	Vietnamese	Addition
(4.58a) See, Théoden, here is a snake! (Tolkien, 1954, p.679)	(4.58b) Thấy chưa Théoden, đây là một con rắn độc! (Đặng Trần Việt, 2018, p.158)	<i>độc</i>

a snake	một con rắn độc
N	NP
Intra-system shift	

e. Rhetorical Questions

English	Vietnamese	Addition
(4.59a)'Where did you learn such tales, if all the land is empty and forgetful?' asked Peregrin.(Tolkien, 1954, p.263)	(4.59b)“Từ đâu mà anh biết những chuyện kể ấy, nếu tất cả đất này trống không và bị người đời quên lãng?” Peregrin hỏi. (Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.258)	<i>người đời</i>
Is forgetful	Bị người đời quên lãng	
V + Adj	Bị + Clause	
Structure shift		

4.4.2. Gain in Structure

+ *Addition of Verbs*

This gain is only found in simile in the novel series *TLTR*.

Below is an example:

English	Vietnamese	Addition
(4.60a)I know I can't have it, with old Gandalf sitting on it, like a hen on an egg. (Tolkien, 1954, p.771)	(4.60b)Em biết em không thể có nó, trong lúc lão Gandalf còn đang ngồi lên nó, như con gà mái ngồi ấp quả trứng. (Đặng Trần Việt, 2018, p.251)	<i>ngồi ấp</i>

+ *Replacement of Idioms*

(4.61a) I came to Buckland and found it in uproar, *as busy as a hive of ants that has been stirred with a stick*. (Tolkien, 1954, p.343)

→ (4.61b) Tôi tới Trấn Hươu, thấy ở đó đang hỗn loạn, lại **náo nhiệt như một tổ kiến vỡ**. (Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.339)

The translator used the idiom “**tổ kiến vỡ**” to translate “*a hive of ants that has been stirred with a stick*”, which makes readers easily figure out that the situation of Buckland is extremely chaotic and confused.

<i>as busy as a hive of ants that has been stirred with a stick</i>	náo nhiệt <i>như</i> một tổ kiến vỡ
As+Adj+as+NP	Adj+ <i>như</i> +clause
Structure shift	

4.4.3. Gain in Meaning

In translation process, sometimes, the exact meaning of a word in the source language can not be realized by a single word in the target language. Therefore, translators have to clarify the original meaning in more words in the translational version. In some cases, gain in meaning is the result of loss in lexis and structure.

4.4.4. Frequency of gain in the Vietnamese translation used in TLTR

Table 4. Samples and percentage of gain in the Vietnamese translation

Gain		Occurrence	Percentage	
Lexis	Structure shift	Repetition	28	25%
		Rhetorical Questions	27	24.1%
	Level shift	Rhetorical Questions	2	1.8%
		Simile	4	3.6%
	Unit shift	Simile	10	8.9%
		Personification	10	8.9%
	Structure shift	Rhetorical Questions	8	7.1%
		Repetition	8	7.1%
	Intra-system shift	Metaphor	2	1.8%
Structure	Unit shift	Simile	10	8.9%
	Structure shift	Simile	3	2.8%
Total		112	100%	

According to Table 4, the translation shifts related to the gain phenomenon come in Level shifts, Structural shifts, Unit shifts and Intra-system shifts, among which the most common ones are Structure shifts.

Chapter Five

CONCLUSIONS AND IMPLICATIONS

5.1. CONCLUSIONS

This study shows that there are five SDs commonly used in the novel series *TLTR*. These figures of speech were classified on the basis of linguistic levels in which lexical SDs include simile, repetition, personification and metaphor; syntactical SDs includes only rhetorical questions. These SDs were effectively used to describe people's appearance, personality, behavior and feelings. Clearly, in the novel series *TLTR*, gain has a larger representation than loss, in which the former far outstrips the latter with over 74.7% as opposed to 25.3%. With the process of loss in translation, loss in lexis has the largest percentage with 58%, followed by loss in structure with 42%. Similarly, gain displays the same representations with the most popular being gain in lexis with 88.3% followed by gain in structure with 11.7%. Due to linguistic and cultural differences, loss and gain in translation are unavoidable, especially when it comes to translating stylistic devices. Through data analysis in this study, it can be concluded that loss and gain in meaning result from loss and gain in lexis as well as in structure.

Based on translation shifts suggested by Catford, it was found that three shifts accounted for the loss and gain in the translation of 150 samples of SDs: Level shifts, Intra-system shifts, Unit shifts and Structure shifts, among which Structure shifts are the most common. It may be caused by the structural differences in both languages.

In conclusion, it is hoped that that the findings and discussion in this study may be of great help in teaching and learning SDs as well as translation from English to Vietnamese. Students of translation should be constantly aware of loss and gain in translation so that they may improve their translation strategies, skills and techniques.

5.2. IMPLICATIONS

5.2.1. For teaching and learning of SDs

5.2.1.1. For teaching of English

As language teachers, it is essential to find the most effective way to teach SDs to students. Teachers ask students to collect examples using SDs they know in many aspects of life: advertising, literature, daily communication, etc. Learners should be taught the theory of SDs from the examples they collect themselves. It is an effective way for learners to focus on learning SDs. Teachers ask students, in groups, to discuss the theory of SDs, their function, and how to identify them. Representatives from each group presented the results and the remaining groups followed up and asked questions. In the process of answering questions from groups, teachers will assist or help students clarify or correct if inaccurate. Finally, teachers make comments and assessments to help students easily memorize SDs in class. To test and assess students' cognitive ability and level of knowledge acquisition, teachers can ask a number of multiple-choice questions to check that students can master the definition, function and classification of SDs or not.

Finally yet importantly, in the process of teaching students about SDs, teachers do not just stop helping students identify SDs in literary works. What teachers need to do is to help students point out

the unique character and artistic value of SDs through words or poems. Because, writers and poets, when using these SDs as unique artistic measures to deeply remind what they want to say. What is more important is that from the SDs, students assess how well those art remedies are effective in expressing the ideas and feelings of the writer and poet thereby enriching the knowledge of themselves.

5.2.1.2. For learning of English

In general, SDs are an integral part of any language. From the findings of this chapter, it is hoped that students will get the information they need to study and research SDs in the most effective way. Students must not only understand the concepts of SDs but also grasp the signs of identifying them through textbooks or reference materials. When reading literary works, students should combine with identifying SDs to understand the artistic values that SDs bring to work. However, it is very difficult for students to improve and perfect their skills if they do not combine the learned theory with practice, so they need to actively apply SDs in specific contexts in a flexible way. That helps them quickly consolidate their knowledge and apply the SDs in writing and daily communication.

5.2.2. For translating SDs

To help English learners overcome difficulties in translation in general as well as SDs in particular, researchers want to offer some suggestions for language teaching and learning. Teachers should help learners understand the loss and gain in translation. Learners can omit some words if the expressions are contrary to the Vietnamese writing style. In some cases, they can add two or three words equivalent to the meaning of the original word if they want to mobilize the words so that it can fully reveal the basic meaning of the source text. Perhaps that is why the phenomenon of loss and help in the translation convinces the reader. In translation, the phenomenon of loss and gain

is inevitable so translators should know and apply when to have the most perfect translation for the reader. Besides, the teachers should give the learners some occurrences of loss and gain in SDs general and in simile, repetition, metaphor, personification and rhetorical questions in particular.

In conclusion, translation is not the process of transferring word for word. Readers can grasp the meaning of the translation or not depending on the creativity of the translator. Due to language and cultural differences, learners as well as translators can remove or add some components to make sentences translated more fluently and easier to understand.

5.3. LIMITATIONS OF THE STUDY

Understanding and using SDs is a complex and abstract matter in the language. They are classified into many categories and their features are rich and vague. This thesis only focuses on some common SDs used in the novel series *TLTR* and certainly cannot avoid the difficulties and limitations.

Due to lack of time, limitations of personal ability as well as other external factors, the thesis collected, analyzed and contrasted 197 samples in both languages; therefore, it certainly contains some weaknesses. We hope to receive constructive insights from teachers, friends and anyone interested in the field.

5.4. SUGGESTIONS FOR FURTHER RESEARCH

Due to the insufficiency of this study, we realize that it is necessary for us to suggest some ideas for further study as follow:

1. An investigation into personification as a stylistic device in the novel series *The Lord of the Rings* by J. R. R. Tolkien.
2. An investigation into insertion sequences in the novel series *The Lord of the Rings* by J. R. R. Tolkien.