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**AN INVESTIGATION INTO TRANSLATION
 OF METAPHOR AND SIMILE IN THE TALE
 OF KIEU FROM VIETNAMESE INTO ENGLISH**

Field : The English Language

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 (A SUMMARY)**

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Chapter 1

INTRODUCTION

1.1. RATIONALE

Nowadays, together with the development of the society and the world, the need for interaction of human beings is rapidly increasing with the aim at making up close relationships to exchange experiences, transmit information and cooperate on economy, science, technology and education. In that background, translation is a very necessary means for people from different cultures to understand and learn from each other. It also creates big opportunities for various people from many parts of the world to come closer in friendships, share their own viewpoints, inherit scientific achievements and enjoy artistic values. Transparently, translation plays an important part in our life. However, translation is always a challenging task it requires the translator to have broad knowledge of the source language and that of the target language because translators will have to face linguistic, literary, aesthetic as well as socio-cultural problems and these problems require them to have suitable translation methods.

In order to help readers of English easily perceive the value of the Tale and to help Vietnamese learners of English know how to translate metaphor and simile from Vietnamese into English in a sensible way, the author of the thesis attempts to carry out the topic “*An investigation into translation of metaphor and simile in the Tale of Kieu from Vietnamese into English*”.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

- Based on Peter Newmark’s framework of seven procedures for translating metaphor, this research will investigate metaphor and simile in the Tale of Kieu translated from Vietnamese into English to elicit their order of frequency and come to some conclusions of how metaphor and simile are rendered.

- To help Vietnamese learners of English have the sensible option to decide on which procedures to translate metaphor and simile from Vietnamese into English, as well as assist them to determine which factors having an effect on their translation.

- To raise the awareness of the translation strategies of metaphor and simile from Vietnamese into English.

1.2.2. Objectives

- With five versions, we will carry out an investigation and a statistic to show which procedure was used most popularly by each translator and by five translators. Furthermore, we also indicate that which strategies do not belong to Newmark’s theory, and the loss and gain of each version.

- To recognise some factors which have influenced the choice of each procedure for Vietnamese-English translation of metaphor.

- To draw out some suggestions for translation of metaphor and simile and recommend some implications for the teaching and learning these stylistic devices.

1.3. RESEARCH QUESTIONS

1. What are the most frequently-used procedures for translating metaphors and from Vietnamese into English?

2. What are the factors which have an effect on the choice of each procedure for translating metaphors and from Vietnamese into English?

3. What procedures are Vietnamese-English translation of similes based on?

4. What are the loss and gain of each version?

1.4. SCOPE OF THE STUDY

The investigation is confined to metaphors and similes in the Tale of Kieu. We are not ambitious to take all the aspects of metaphor and simile into consideration, this study is limited to some their popular semantic features in the Tale.

1.5. SIGNIFICANCE OF THE STUDY

We hope this study will make some contribution to translating metaphors and similes from Vietnamese into English, and to teaching and learning these figures of speech in the context of classroom.

1.6. ORGANIZATION OF THE STUDY

Chapter 1: Introduction

Chapter 2: Literature review

Chapter 3: Methodology of research

Chapter 4: Findings and discussions

Chapter 5: Conclusion, implications, limitation, suggestions for further study

Chapter 2

LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

Translation in general as well as translation of metaphor and simile in particular have attracted plenty of linguists' attention all over the world so far. Their studies are very necessary and they have laid the foundation for modern translation theory and for the rapid development of the society and the world. Among the linguists, the most prominent ones are Newmark, Armstrong, Catford, Bassnett, Baker, Anderman and Rogers. Furthermore, some Vietnamese translators also play a very important role in translation study such as Hoàng Văn Vân, Vũ Văn Đại.

Wechsler, R. [67] in "The Art of Literary Translation" gives a lively overview to the art of literary translation, how it has changed over countries, what problems translators face in bringing foreign works into English and how they go about solving these problems. However, all of them don't analyse a complete translation and draw out some specific techniques with the aims at helping learners to understand more easily.

Newmark, p. [57] proposed metaphor translation with seven concrete procedures in his order of preference. However, these results are from the investigation on foreign languages which can have some linguistic and cultural characteristics different from Vietnamese.

Trần Thị Thơ [65] investigated the use of metaphor and simile in David Copperfield on three aspects: lexical features, semantic features, cognitive effects and aesthetic values. She also analysed the contributions of these stylistic devices to the success of the work.

2.2. THEORETICAL BACKGROUND

2.2.1. Theory of Translation

2.2.1.1. Definition of Translation

As stated by Ian Tudor (1989), translation, as the process of conveying messages across linguistic and cultural barriers, is an eminently communicative activity, one whose use could be considered in a wider range of teaching situations than may currently be the case.

2.2.1.2. Translation Method

There are many translation methods. Among them, two methods which are used most often are communicative translation and semantic translation.

- (1). Communicative translation:
- (2). Semantic translation:
- (3). Word-for-word translation
- (4) Literal translation

The words translated singly, and the primary senses of the lexical words in the original are translated as though out of context, but the SL syntactic structures are converted to their nearest TL equivalents.

* The basic difference between semantic and literal translation:

The former respects context, the latter does not. Semantic translation sometimes has to interpret, even explain a metaphor, if it is meaningless in the target language. In semantic translation, the translator's first loyalty is to his author; in literal translation, his loyalty is, on the whole, to the norms of the source language.

2.2.1.3. Measuring Success in Translation

According to Wikipedia, the evaluation of translation must be based on two criteria:

- a) *Faithfulness*
- b) *Transparency*

2.2.1.4. Literary Translation

Translation in general and literary translation in particular is a work of art. Literary works are a kind of art created in language. They contain not only figures of speech but also artistic images that are attractive to readers. The reader must have a strong feeling toward the characters' thought and behaviours through the artistic images portrayed in literary works. Therefore, a successful literary translation must make the reader feel inspired, touched and aesthetically entertained in the same way as the native reader when reading the original.

2.2.1.5. Language and Culture

Edward Sapir claims that "language is a guide to social reality" [cited in Bassnet, 1980] and that human beings are at the mercy of the language that has become the medium of expression for their society. Experience, he asserts, is largely determined by the language habits of the community, and each separate structure represents a separate reality. He also affirms that "*no two languages are ever sufficiently similar to be considered as representing the same social reality. The world in which different societies live are distinct worlds, not merely the same world, with different labels attached.*" [26, p.13]

2.2.1.6. Translation Equivalence

According to J.C. Catford [28], there are four types:

- (1) Linguistic equivalent

- (2) Paradigmatic equivalent
- (3) Stylistic (translational) equivalent
- (4) Textual (syntagmatic) equivalent

2.2.2. Figures of speech

2.2.2.1. Metaphor

A metaphor is considered to be a comparison between two things which are basically quite different without using *like* or *as*. While a simile only says that one thing is *like* another, a metaphor says that one thing *is* another.

2.2.2.2. Simile

- “Simile is a figure of speech in which an explicit comparison is made between two things essentially unlike. The comparison is made explicit by the use of some such words or phrases as: like, as, than, similar to, resemble or seem” [27].

2.2.2.3. Metaphor versus Simile

Metaphor and simile are both terms that describe a comparison: the only difference between a metaphor and a simile is that a simile makes the comparison explicit by using “like” or “as”. A simile states that A is like B, a metaphor states that A is B or substitutes B for A.

2.2.2.4. Types of Metaphor

There are various ways of classification of metaphor. For Peter Newmark, he divided metaphor into five types: dead, cliché, stock, recent and original.

- Dead (fossilized) metaphor:
- Cliché metaphor:
- Stock or standard metaphor:
- Recent metaphor:

- Original (creative) metaphor:

2.2.3. Peter Newmark’ Procedures for Translation of Metaphor

The following are the procedures for translating metaphor, in the order of preference:

- *Reproducing the same image in the*
- *The translators may replace the image in the SL with a standard TL image*
- *Translation of metaphor by simile, retaining the image.*
- *Translation of metaphor by simile plus sense.*
- *Conversion of metaphor to sense.*
- *Deletion.*
- *Same metaphor combined with sense.*

2.2.4. Lexical Relation and Poetic Function

2.2.4.1. Hyponymy and Superordinate

Ex: From hyponym to superordinate

This is a dog *unilaterally entails* This is an animal

2.2.4.2. Rhyme

Rhyme is the quality shared by words or syllables that have or end with the same sound as each other, especially when such words or syllables are used at the end of lines of poetry. [42, P.1009]

2.2.5. The Author Nguyễn Du and the Tale of Kieu

2.2.5.1. The Author Nguyễn Du (1765-1820)

2.2.5.2. The Tale of Kieu

2.2.6. English versions of the Tale of Kieu

Chapter 3

METHODS AND PROCEDURES

3.1. RESEARCH METHOD

The main methods of the research are descriptive, unilateral contrastive, qualitative and quantitative methods.

3.2. RESEARCH PROCEDURE

- Collecting samples
- Sorting out metaphors and similes translated according to different procedures.
- Considering which procedures the translators tend to choose more frequently to translate from Vietnamese into English and put them in order of frequency.
- Calculating the exact percentage
- Recognising some factors which affect the rendering of metaphors into English.
- Finding out the procedures that do not belong to Peter Newmark's theory.
- Making some recommendations.

3.3. DATA COLLECTION

We collect 200 metaphors and 60 similes. We also pick out equivalent metaphors and similes from the five versions and put them in a table for investigation.

3.4. DATA ANALYSIS

The data will be described and analyzed to find out the characteristics in semantics and stylistic devices and procedures of translation.

3.5. RELIABILITY AND VALIDITY

Chapter 4

FINDINGS AND DISCUSSION

4.1. PROCEDURES FOR TRANSLATING METAPHOR PROPOSED BY PETER NEWMARK AND ARRANGED IN HIS ORDER OF PREFERENCE.

4.1.1. Reproducing the Same Image in the TL

(4) Biết bao *bướm* là *ong* lời

Cuộc say đây tháng trận cười suốt đêm. (1229-1230)

V2: Around the rose swarmed *bees and butterflies*

for nights of merriment, for months of spree.

4.1.2. The translator May Replace the Image in the SL with a Standard TL Image.

(8) Cũng là lỗi một lằm hai,

Đá vàng sao nữ ép nài *mây mưa*. (1007-1008)

V2: Something has gone awry-how could I force
your sterling virtue into *games of love?* [46, p.53]

4.1.3. Translation of Metaphor by Simile, Retaining the Image

(10) Đầy nhà vang *tiếng ruồi xanh* (581)

V2: Then, *like bluebottles buzzing* through the house
[46, p.31]

4.1.4. Translation of Metaphor by Simile Plus Sense

(11) Sớm đào tối mận lằm la,

Trước còn *trăng gió* sau ra *đá vàng*. (1289-1290)

V3: ...peaches in the morning and plums in the evening. Their love,
as light as moonlight or the breeze at the beginning, became soon *as heavy as stone or gold*. [52, p.187]

4.1.5. Conversion of Metaphor to Sense

(13) Gặp con bình địa ba đào,

Vậy đem duyên chị buột vào cho em. (3065-3066)

V4: But our family was stricken with *a catastrophic disaster*,

And the junior sister was thus married to the senior sister's
lover. [41, p.191]

4.1.6. Deletion

(15) Đồi hoa lợt xuống chiếu nằm

Bướm ong bay lại âm âm tứ vi (937-938)

V2: She'd take all faded flowers to line her mat,

and *bees* would swarm a-buzzing all around! [46, p.49]

4.1.7. Same Metaphor Combined with Sense

(16) *Làn thu thủy* nét xuân sơn

Hoa ghen thua thắm liễu hờn kém xanh (25-26)

V2: *Her eyes were autumn streams*, her brows spring hills

Flowers grudging her glamour, willows her fresh hue [46, p.3]

4.2. SEMANTIC FEATURES AND BRIEF ANALYSIS ON CHOICE OF PETER NEWMARK'S PROCEDURES FOR VIETNAMESE-ENGLISH TRANSLATION OF METAPHORS BY THE TRANSLATORS

(17) Tiếc thay một đóa trà mi,

Con ong đã tỏ đường đi lối về! (845-846)

V1: Alas! The *devilish bee*, with his suckling spout,

Through that camellia went his way in and out! [51, p.118]

"Con ong" is an insect with four wings that can sting, lives in a large group and collects nectar and pollen from plants. This metaphorical image is used popularly in most of languages with implication for extramarital copulation. In English-speaking countries, knowledge about human sexual intercourse is traditionally

euphemised as a favourite metaphor "the birds and the bees", which shunts the embarrassing connotations onto non-human species [24, p.74]. In *Metaphor dictionary* by Elyse Sommer [35, p.128], It shows that "bee" implies a woman is in an adulterous relationship with a man. In this case, it refers to Ma Giam Sinh, who had a bad sexual activity with Kieu. This is one-word metaphor, and there is a cultural overlap, so most of the translators reproduced the same image in the TL. However, In V1, V4, V5, the translators would like to suggest the metaphor's clarity and made this one instructive, they reproduced the same metaphor combined with sense: devilish bee, profane bee, thirsty madcap bee. The image "bee" is modified with the aim at intensifying vividity and emphasizing the characteristic of the object i.e. brutality, profaneness, cruelty. The choice of procedures for the example above is completely suitable. The translators also applied one of Peter Newmark's procedures for Vietnamese-English metaphorical translation appropriately.

4.3. VIETNAMESE-ENGLISH TRANSLATION OF METAPHORS BASED ON PETER NEWMARK'S FRAMEWORK OF PROCEDURES AND PUT IN ORDER OF FREQUENCY, AND SOME FACTORS INFLUENCING THE CHOICE OF EACH PROCEDURE

4.3.1. Reproducing the Same Image in the TL

4.3.1.1. Universal Experiences

Universal experiences consist of human daily activities, parts of human body, natural phenomena, fundamental concepts, movements...

(30) *Sóng tình* dường đã xiêu xiêu, (499)

V1: *Waves* of love seemed to make his heart abate [51, p.92]

4.3.1.2. Cultural Overlap

(35) *Hoa xưa ong cũ mấy phân chung tình* (3144)

V1: Constant old *bee* to its yester *flower* [51, p.273]

Thanks to the metaphor dictionary by Elyse Sommer [35], we find out some metaphors that have big cultural overlap between languages. We would like mention only some typical cases with strong universals. According to this dictionary, “con ong” is an insect with four wings that can sting, lives in a large group and collects nectar and pollen from plants. This metaphorical image is used popularly in most of languages with implication for studiousness or extramarital copulation as in the following example: “In this particular hive she was undoubtedly queen bee – Mary McCarthy, “Cruel and Barbarous Treatment”, *A woman is in an adulterous relationship with a young man and it is she who controls the relationship—at least during the first part of McCarthy’s story*” [35, p.128].

4.3.1.3. Dead Metaphor

(42) Cho đành lòng kẻ *chân* mây cuối trời (546)

V3: To assure the heart of him who will be leaving the *feet* of forlorn clouds, at the end of the sky. [52, p.92]

4.3.1.4. Referential Obscurity or Ambiguity

(44) Đào tiên đã bén tay phàm

Thì vin cành quýt cho cam sự đời (833-834)

V1: That divine peach was now in profane’s hand

To taste the “tangerine”, the bough was to bend [51, p.117]

This term has a wide variety of understandings. Kiều Oánh Mậu chú: Vin cành quýt, bẻ cành nhỏ, ngon ngọt như nước quỳnh tương. Bùi Kỳ chú: Người già chơi như trẻ con, không bẻ cành mai

lại bẻ cành quýt, nghĩa là người già mà không đứng đắn. Nguyễn Thạch Giang chú: Ăn nhiều ăn ít, ăn bằng quả quýt cho nó cam lòng. This sentence contains a referential ambiguity, and the translators had no access to the author of the SL text, so reproducing the same in the TL is completely reasonable.

4.3.1.5. Classic Referent

(45) *Cạn dòng lá thắm* dứt đường chim xanh (268)

V2: Fast gate, high wall: *no stream for his red leaf*, no passage for his bluebird bearing word. [46, p.15]

4.3.1.6. Preservation of Aesthetic Values as well as Semantic Feature of the SL

(47) *Kiến trong miệng chén có bò đi đâu* (1548)

V1: *Of my cup how could that ant crawl out?* [51, p.169]

4.3.2. Conversion of Metaphor to Sense

4.3.2.1. Cultural Distance

Some metaphorical images of the SL text are closely associated with its culture, so it is impossible for translators to find out the same or equivalent images in the TL culture and it is hard for them to reproduce the same image in the TL or replace the image in the SL with a standard TL image

(51) *Nguyệt hoa hoa nguyệt* nảo nùng (1285)

V2: *Man and girl, girl and man in fevered clasp* [46, p.67]

4.3.2.2. The Image is Too Wide of the Sense or the Register

When an image is too wide of the sense or the register (including the degrees of formality, emotiveness and generality, etc.), it is necessary to use this procedure. With this strategy, the image must be analysed carefully and componentially based on contexts, since the essence of an image is pluridimensional.

4.3.2.3. *Proper Name*

Proper names in translation should be converted to sense when they contain connotational senses and the characteristics of culture of the SL. They are only translated in word for word literalness when they have universal senses that are accepted by most people from different cultures, such as Pope, Shakespeare etc.

4.3.2.4. *No Stock Equivalent of the TL*

When the translator is faced with a common problem, that of rendering the image of a stock SL metaphor by its sense usually because there is no stock equivalent. (57, p.124)

(59) Tin nhà ngày một vắng tin,

Mặt tình *cát lũy* lạt tình *tào khang*. (1479-1480)

V1: There has been no news of your helpmate for life,

With *your new love*, you've cooled toward *your wife*.

4.3.2.5. *Peripheral Cultural Allusions*

A translator should not reproduce allusions, in particular if they are peculiar to the source language culture, which makes his readers understandable. If the allusions are peripheral to the text, they should be omitted.

(60) *Lĩa hương* chốc để lạnh lòng bấy lâu (382)

V4: You let for so long *our love* cool down [41, p.53]

4.3.3. The translator May Replace the Image in the SL with a Standard TL Image Which does not Clash with the TL Culture

4.3.3.1. *Cultural Distance*

(63) Kề răng *hùm sói* gởi thân tôi đòi (2670)

V3: She will be living with bandits and hiding herself among domestics. Later, profiting from her *lioness* [52, p.365]

“Hùm sói” makes an allusion to aggressive fiends – Hồ Tôn

Hiển and his followers. According to the metaphor dictionary by Elyse Sommer [35, p.579], we find a cultural distance here, since it shows that “tiger” only refers to “courage”, “strength” and “appeasement”, whereas “lion” implies “aggression”, thus the translator of the third version had a precise option to supersede it with a standard TL image.

4.3.3.2. *Subjectivity: Hyponymy to Superordinate*

(69) Một tay chôn biết mấy *cành phù dung!* (1160)

V1: Who himself has buried many a *flower* here? [51, p.140]

4.3.3.3. *Subjectivity: Superordinate to Hyponymy*

(72) Vườn hồng chi dám ngăn rào *chim xanh* (504)

V5: No walls bar *jays* when gardens bloom, nor love in season is forborne, [69, p.27]

4.3.4. The Same Metaphor Combined with Sense

4.3.4.1. *Modifying the Shock of Metaphor*

Some metaphorical images are very strange to readers of the TL, as they originate from cultures of the SL and are closely concerned with the characteristics of those cultures, especially classic referents that have close relations with its culture and language often drive TL readers mad and crazy. Correspondingly, the duty of translators is to modify the shock of metaphors with the aim at assisting their readers to overcome the difficulties of the original text.

4.3.4.2. *Ellipsis of Terms of the SL*

(78) *Dễ* là *yếm* *thắm* *trôn kim* (1507)

V3: *Sometimes, it is easier to hide a scarlet brassiere from an indifferent person than to conceal a needle hole from a needle woman.* [52, p.216]

4.3.4.3. *Subjective Factor*

From the datas collected, we find some metaphors translated by this procedure, but notoriously they are based on the translators' subjective desires. This is a relatively popular factor which hardly changes the sense of the original expression or only very little. In other words, the translators would rather decorate their writing styles than help readers grasp the image of the SL.

(82) Tiếc thay một đóa trà mi (845)

V2: Oh, shame! A *pure camellia* had to let... [46, p.45]

4.3.5. Deletion

4.3.5.1. Subjective Factor

4.3.5.2. Redundance or Otioseness

(89) Tóc mây một món dao vàng chia đôi (448)

V5: To which a lock from Kieu is pared by tender-handed clip of knife. [69, p.24]

4.3.5.3. Metaphor's Function is being Fulfilled Somewhere else in the Text.

Xuân lan thu cúc mận mà cả hai (161-162)

V1: Afar, he clearly found a spring orchid and a fall chrysanthemum, both so vivid [51, p.67]

4.3.5.4. Dominance of Poetic Function such as Rhyme, Metre, etc.

(96) Chưa *chăn gối* cũng vợ chồng

Lòng nào mà nữ dứt lòng cho đang. (2815-2816)

V1: Haven't we shared the bridal *pillow* yet, man and wife we were. How could she be cast off my life? [51, p.252]

4.3.6. Translation of Metaphor by Simile plus Sense

4.3.6.1. Modifying the Shock of Metaphor

Some images of metaphors are beyond readers'

understanding because of a big gap of culture. This is the obvious way of modifying the shock of a metaphor, particularly if the TL text is not emotive in character. This procedure can be used to modify any type of word, as well as original complex metaphors because a simile is more restrained and scientific than a metaphor.

4.3.6.2. Calling Readers' Attention to a Certain and Direct Comparison

When translating metaphors, particularly which are related with cultural characteristics of the SL or obscure metaphors, translators aspire to clarify an analogy by calling out exactly what is being compared and draw their attention to an expected comparison, for instance “Đời là giấc mơ”, which has some similar relations between the two entities and can be translated as follows: “Life is as short as a dream”, “life is as sweet as a dream”, etc.

4.3.6.3. Subjective Factor

Evidently, this factor depends on translators' subjective aspiration very much, which restrains the vividity of the image as well as similar relations between two objects. Besides, translators also impose their thinking on readers, which requires their readers to obey without originality.

4.3.7. Translation of Metaphor by Simile, Retaining the Image

4.4. PROCEDURES FOR METAPHOR TRANSLATION DO NOT BELONG TO PETER NEWMARK'S THEORY

4.4.1. Combination of Two Procedures

4.4.1.1 Conversion of Metaphor to Sense and Reproducing the Same Image in the TL

(112) *Chim lồng khôn lẽ cất mình bay cao* (2150)

V3: *How could she fly away out of this cage?* [52, p.299]

4.4.1.2. Conversion of Metaphor to Sense and Translation of Metaphor by Simile Plus Replacing the Image.

(114) Rồi đây bèo hợp mây tan (2401)

V1: *We gather and part like wanderers.* [51, p.224]

4.4.1.3. Reproducing the Same Image in the TL and Translation of Metaphor by Simile Plus Replacing the Image.

(116) Đầu tường lửa lựu lập lòe đâm bông (1308)

V5: *By wall the pomegranate kindles darker glows, like lanterns wee.*[69, p.69]

4.4.1.4. Reproducing the Same Image in the TL and Replacing the Image in the SL with a Standard TL Image.

(117) *Mặt của mướp đắng đôi bên một phường* (813)

V5: *Two coster-cooks of bitter gourd and sawdust broached each other's pie.* [69, p.43]

4.4.1.5. Conversion of Metaphor to Sense and Replacing the Image in the SL with a Standard TL Image.

(119) *Đừng điều nguyệt nọ hoa kia,*

Ngoài ra ai lại tiếc gì với ai. (461-462)

V2: *Of love make not a sport, a dalliance,*

and what would I begrudge you otherwise? [46, p.25]

4.4.1.6. Deletion and the Same Metaphor Combined with Sense.

(121) *Mừng thăm cờ đã đến tay*

Càng nhìn vẻ ngọc càng say khúc vàng(823-824)

V5: *I've won the flag and shall parade it as I may!*

4.4.1.7. Replacing the Image in the SL with a Standard TL Image and Combining with Sense

(122) *Một cơn mưa gió nặng nề*

Thương gì đến ngọc tiếc gì đến hương (847-848)

V5: *Upon Kieu's garden now Ma's storm of spoil flung free.*

Not cherishing or sparing gemstone-blooms nor heeding perfumes rare. [69, p.45]

4.4.2. Translation of Metaphor by Simile Plus Replacing the Image

(123) *Theo lời càng chảy dòng châu.* (665)

V5: *And as he spoke, his eyes like fountains ran amain.*

[69, p.36]

Table 4.6
Procedures for translation of Vietnamese-English metaphor of total five versions

		Versions					Total	Percentage
		V1	V2	V3	V4	V5		
P1		90	92	82	79	54	397	39.7%
P2	Complete	16	26	12	16	35	105	10.5%
	Partial	4	5	2	1	9	21	2.1%
P3		5	4	4	5	7	25	2.5%
P4		15	7	31	9	8	70	7.0%
P5		32	32	19	52	17	152	15.2%
P6	Complete	6	4	9	5	5	29	2.9%
	Partial	16	13	4	8	15	56	5.6%
P7		11	13	33	25	24	106	10.6%
P8		2	2	0	0	3	7	0.7%
P9	Combination	3	2	4	0	11	20	2.0%
P?	Mistranslation	0	0	0	0	12	16	1.2%
Total		200	200	200	200	200	1000	100%

4.5. MISTRANSLATION OF THE VERSION

(128) *Ngồi chờ nước đến* nên đường còn quê (2080)

V5: I would thou stayed, but *waiting for the flood shod dry*—
can that be wise? [69, p.111]

The idiom “*nước đến chân mới nhảy*” is an allusion made to those who does not manage on his own to find a solution to a forthcoming problem. In our opinion, Zhukov seemed to make a mistake in transferring of metaphor, maybe he misunderstood the Vietnamese phrase, which leads to a fault of translation. This idiomatic expression should be translated in English as follows: “It would be imprudent to stay here awaiting the coming of the flood” or “don’t wait until the flood comes to your feet”. On the contrary, Vladislav Zhukov employed “*waiting for the flood shod dry*” which means that “*waiting for the flood at your shoes or rising to your shoes and draining or disappearing.*”

4.6. PROCEDURES FOR VIETNAMESE-ENGLISH TRANSLATION OF SIMILE

4.6.1. Reproducing the Same Image in the TL

(139) *Ngày vui ngắn chẳng đầy gang* (425)

V2: A happy day *is short than a span.* [46, p.23]

4.6.2. The Translation May Replace the Image in the SL with a Standard TL Image

(147) *Phận sao phận bạc như vôi* (753)

V2: Why have I drawn a lot *as gray as dirt?* [46, p.41]

4.6.3. Conversion of Simile to Sense

(151) *Buồng không lặng ngắt như tờ* (71)

V3: In the empty and dismal room reigned *a frigid silence.*
[52, p.29]

4.6.4. Deletion

(158) *Nghĩ mình phận mông cánh chuồn* (411)

V2: But I deem my own lot a mayfly’s wing. [46, p.23]

4.6.5. Translation of Simile by Metaphor

(163) *Thiếp như hoa đã lia cành* (1325)

V2: I’m just *a flower fallen from its branch.* [46, p.69]

4.6.6. Reproducing the Same Image in the TL plus Sense

(168) *Lặng nghe lời nói như ru* (347)

V1: *His sweet words, like a lullaby,* did bring [51, p.82]

4.6.7. Translation of Simile by Metaphor plus Replacing the Image

(173) *Nét buồn như cúc điệu gầy như mai* (638)

V2: Coaxing a wilted mum, *a gaunt plum branch.* [46, p.35]

Chapter 5

CONCLUSIONS

5.1. SUMMARY OF FINDINGS

Basing on these procedures as a framework, we investigate the translation of metaphors in the Tale of Kieu from Vietnamese into English and find that the frequency and popularity of these strategies are quite different from Newmark's theory. Besides, we also discover the two new procedures which contribute to metaphorical translation. The two new ones do not completely belong to his suggestions. Their order is as follows:

1. Reproducing the same image in the TL
2. Conversion of metaphor to sense
3. Replacing the image in the SL with a stand TL image
4. Same metaphor combined with sense
5. Deletion
6. Translation of metaphor by simile plus sense
7. Translation of metaphor by simile, retaining the image
8. Combination of two procedures
9. Translation of metaphor by simile plus replacing the image

Furthermore, the research also identifies the mistranslations of the fifth version and puts forth some suggestions for replacement.

As far as translation of simile is concerned, we find out some strategies and classify them as follows:

1. Reproducing the same image in the TL
2. Conversion of simile to sense
3. Replacing the image in the SL with a standard TL image
4. Deletion
5. Translation of simile by metaphor

6. Reproducing the same image in the TL plus sense
7. Translation of simile by metaphor plus replacing image

5.2. IMPLICATION FOR TRANSLATION

Language and literature are integral parts of culture. Literary texts, especially poetry often contain cultural terms, classic referents that are closely related to the SL and they are not really common for readers of the TL. In order to help readers avoid misinformation impacted in the source text, the translators' knowledge of the SL and that of the TL culture is vitally important. Therefore, translators do not only need proficiency in two languages but also have broad knowledge about the two cultures. The strategy of reproducing the same image in the TL should be used to transfer classic referents or personal original terminologies so that local characteristics and cultural meaning are retained.

5.3. IMPLICATION FOR LANGUAGE TEACHING AND LEARNING

Translation is a very difficult task, especially translation of metaphors and similes which requires both teachers and learners to not only master these figures of speech but also grasp the strategies. This dissertation will provide teachers and learners with some important knowledge that helps them transfer some terms of these stylistic devices from one language into another language as well as helps to consolidate knowledge about the figures of speech.

5.4. LIMITATION OF THE STUDY

- The collected data are only from the Tale of Kieu, so the popularity of metaphors and similes are obviously restricted.

5.5. SUGGESTION FOR FURTHER STUDY

Limitations are inevitable in this research, so I would like to give some ideas for further study.