

**MINISTRY OF EDUCATION AND TRAINING
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**AN INVESTIGATION INTO THE TRANSLATION OF
HYPERBOLES FROM VIETNAMESE INTO ENGLISH AS
MANIFESTED IN ENGLISH VERSIONS OF TRUYỆN KIỀU**

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CHAPTER 1 INTRODUCTION

1.1 RATIONALE

The translation of *Truyện Kiều* into foreign languages remains extremely important. However, with a variety of linguistic, aesthetic and cultural problems, *Truyện Kiều* is really a big challenge for translators in which the rendering of stylistic devices, such as hyperbole, metaphor, euphemism, personification...and etc, is one of the greatest difficulties. As a matter of fact, versions of *Truyện Kiều* in English are translated by Vietnamese as well as foreign translators with different comprehension and sensation about the original. Therefore, they are very variable in the way to render stylistic devices, especially for hyperbole used in the literary work.

Being a stylistic device having a great power of expressive meaning, hyperbole is utilized wonderfully by Nguyễn Du to compose a lot of beautiful verses that contribute to make *Truyện Kiều* into a masterpiece. Arising from this, to render properly the hyperboles in *Truyện Kiều* from Vietnamese into English is very significant. This thesis: **“An investigation into the translation of hyperboles from Vietnamese into English as manifested in English versions of *Truyện Kiều*”** is carried out to investigate hyperboles in *Truyện Kiều* on the aspect of translation equivalence. It will find out how they are transferred into English, the similarities and differences manifested in different English versions as well as the most effective and frequently-used procedures in the translation. As a consequence, the study will help the foreigners understand more clearly about hyperboles in *Truyện Kiều*; the translators, the teachers

and learners of English manage better in rendering this fantastic stylistic device.

1.2 AIMS AND OBJECTIVES

1.2.1 Aims

This research aims at investigating into the translation of hyperboles in *Truyện Kiều* from Vietnamese into English as manifested in their different English versions by Vietnamese and foreign translators to identify the similarities and differences between the two versions as well as to generalize the effective ways to render this stylistic device.

1.2.2 Objectives

- To examine the translation equivalence of the syntactic features of hyperboles in *Truyện Kiều* in the English versions.
- To examine the translation equivalence of the semantic features of hyperboles in *Truyện Kiều* in the English versions.
- To identify the similarities and differences in the translation of hyperboles in *Truyện Kiều* between different English versions.
- To give out some consideration and recommendation in the rendering of hyperboles from Vietnamese into English.

1.3 RESEARCH QUESTIONS

To achieve the above-mentioned aims and objectives, the following research questions should be answered:

- 1) How are the syntactic features of hyperboles in *Truyện Kiều* translated from Vietnamese into English?
- 2) How are the semantic features of hyperboles in *Truyện Kiều* translated from Vietnamese into English?

1.4 SCOPE OF THE STUDY

This research is carried out on the Vietnamese copy of *Truyện Kiều* corrected by Đào Duy Anh (1974) along with two poetic English versions: *The Tale of Kiều* by Huỳnh Sanh Thông (1983) - a Vietnamese translator and *The Kim Van Kieu* by Vladislav Zhukov (2004) - a foreign translator. In addition, it will focus on the investigation into the translation of the syntactic and semantic features of hyperboles in *Truyện Kiều* as well as the translation procedures manifested in the two versions above.

1.5 ORGANIZATION OF THE STUDY

Chapter 1: Introduction, presents the rationale for the research, the aims and objectives of the study, the research questions, the scope of the study and the organization of the study.

Chapter 2: Literature review, reviews the previous studies and the theoretical knowledge related to the issues under investigation.

Chapter 3: Methods and Procedures, includes the research methodology, description of samples, data collection and discussion of reliability and validity of the study.

Chapter 4: Findings and discussion, investigates the translation of the syntactic and semantic features of hyperboles in *Truyện Kiều* from Vietnamese into English in two poetic English versions by Huỳnh Sanh Thông and Vladislav Zhukov.

Chapter 5: Conclusions and implications, a brief restatement of the findings, practical solutions, limitations and further research beyond the limits of the study.

CHAPTER 2 LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1 LITERATURE REVIEW

There is research on literary translation of *Truyện Kiều* has been conducted by Phạm Thị Ngọc Mến (2010) namely “An investigation into syntactic, semantic features and stylistic means of Euphemisms in story of Kieu and their equivalents in English versions”. About hyperbole, there is a thesis on this stylistic device by Vo Thi Kieu Loan with the title “The syntactic, semantic and pragmatic features of hyperbole in English and Vietnamese literature” (2008) but there’s no study has been carried out on the translation of hyperboles in *Truyện Kiều* in terms of syntactic and semantic features from Vietnamese into English.

2.2 THEORETICAL BACKGROUND

2.2.1 Theory of Translation

2.2.1.1 Definitions of translation

Newmark (1981) gave out his point of view: “*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*” [54, p.17].

2.2.1.2 Literary translation

As defined at [70], literary translation is the translation of literary works, such as novels, short stories, poems, plays and the like. Its function is to “bridge the delicate emotional connections between cultures and languages and furthers the understanding of human beings across national borders.”

2.2.1.3 Translation equivalence

Baker (1992) regarded some different equivalents in his effort toward the notion and practice of translation. Vinay and Darbelnet (1995) regarded translation as equivalence-oriented study.

Nida and Taber (1964) focused on formal and dynamic equivalence; their flexible binary oppositions were revised several times. House (1977) contended that equivalence is either overt or covert; hence, she derived here theory of translation based on this taxonomy.

2.2.1.4 Types of equivalence

Jakobson (1959) introduces the concept of equivalence in difference and suggests three kinds of equivalence known as intralingual, interlingual, and intersemiotic.

As for Baker (1992) defined four kinds of equivalents including equivalence that can appear at word level and above word level, grammatical equivalence, textual equivalence and pragmatic equivalence

2.2.1.5 Translation methods

Peter Newmark [46, p.81] discussed in his study that “translation methods relate to whole text”, on the other hand, “translation procedures are used for sentences and the smaller units of language.” Some methods of translation are referred such as: Word-for-word translation, Literal translation, Faithful translation, Semantic translation, Adaptation, Free translation, Idiomatic translation, and Communicative translation

2.2.1.6 Translation procedures

These are the different translation procedures that Newmark (1988) proposes: Literal translation, Transference, Naturalization, Cultural equivalent, Functional equivalent, Descriptive equivalent, Componential analysis, Synonymy, Through-translation, Shifts or transpositions, Translation label, Compensation, Componential analysis, Reduction and expansion, Paraphrase, Couplets, Notes, Borrowing, Calque, Literal translation, Transposition, Modulation, Equivalence, and Adaption.

In the meanwhile, Catford [29, p.73], stresses some of the changes or shifts which occur in translation. He argues that, there are

two main types of “shifts”: *level shifts* and *category shifts* with four types including Structure-shifts, Class-shifts, Unit-shifts, and Intra-system-shifts

2.2.2 Hyperbole

2.2.2.1 Hyperbole as a part of stylistics

a. Stylistics

Galperine [36, p.9] stated that “stylistics is a branch of general linguistics which deals mainly with the functional styles of language and the special media of language which secure the disable effect of the utterance are called *the stylistic devices* and *expressive means*.”

b. Stylistic devices (Rhetoric)

The stylistic device is “*a conscious and intentional literary use of some of the facts of the language (including expressive means) in which the most essential features (both structural and semantic) of the language forms are raised to a generalized level and thereby present a generative model.*” [36, p.26]

2.2.2.2 Definitions of hyperbole

Hyperbole, a common trope in many language styles, is a lexical stylistic device which consists of a fancifully exaggerated statement. Its purpose is to intensify the nature of the mentioned object or phenomenon and to make a strong impression on the reader or make him pay more attention to, and understand more deeply what the author writes. [65, p.23]

2.2.2.3 General features of hyperbole

Galperin writes “*The function of hyperbole is to intensify one certain property of the object described*” [36, p.176].

Vinogradov, developing Gorki’s statement that “*genuine art enjoys the right to exaggerate*” states that hyperbole is the law of art which brings the existing phenomena of life, diffused as they are, to a point of maximum clarity and conciseness. [36, p.176]

2.2.3 Nguyễn Du

Nguyễn Du (1765-1820) (aliases Tố Như and Thanh Hiên) was born in a great mandarin family in Tiên Điền village, Nghi Xuân district, Hà Tĩnh province, Central Vietnam. He was a brilliant scholar, well served in Confucianism, Taoism, Buddhism and also had some military training. He was extremely intelligent and had great poetic and musical talents. In addition to *Truyện Kiều*, his masterpiece, he left to Vietnamese literature numerous poetic works in both Nôm language and Chinese such as *Văn Tế Thập Loại Chúng Sinh*, *Văn Tế Sóng Trường Lưu Nhị Nữ*, *Thanh Hiên thi tập*, *Nam Trung Tọa Ngâm*, *Bắc Hành Tọa Lục*.

2.2.4 *Truyện Kiều* and its English versions

Truyện Kiều is an epic poem considered to be not only Nguyễn Du's masterpiece, but one of the crowning works of Vietnamese literature. It was written about at the end of the eighteenth century. In 3.254 verses, the poem was written in "lục bát" meter - a strict form consisting of alternating lines of six words followed by eight ones.

Truyện Kiều has been translated into English and well-known for Western readers. So far, there are 6 English versions of *Truyện Kiều* including *Kim Van Kieu* by Lê Xuân Thủy (1968), *The Tale of Kiều* by Huỳnh Sanh Thông (1983), *Kiều* by Michael Councill (1995), *The Story of Kiều* by Lê Cao Phan (1996), *Kiều* by Hoài Văn Từ (1996), and *The Kim Van Kieu* by Vladislav Zhukov (2004). These versions appear to be copious with different style such as prose, blank verse and rhyme.

CHAPTER 3 METHODS AND PROCEDURES

3.1. RESEARCH METHODS

Descriptive and contrastive methods are chosen as the main methods. The descriptive method describes and demonstrates which translation procedures are used in the translation of the hyperboles. The contrastive analysis studies the frequency and effectiveness of the employment of translation procedures in the translation between the two English versions. Vietnamese will be the source language and English remains the target language in this research.

3.2 RESEARCH PROCEDURES

- Collecting samples of hyperboles in *Truyện Kiều* and their translation equivalents in the two English versions.
- Grouping the equivalents on the basis of translation procedures suggested by Newmark, Catford and Vinay & Darbelnet.
- Analyzing the employment of translation procedures used in the translation of hyperboles in the English versions then making a statistic statement to find out the most effective and frequently-used procedures.
- Putting forward some suggestions for the problems in identifying, performing and translating hyperboles in *Truyện Kiều* in particular and in Vietnamese in general.

3.3 DATA COLLECTION

This research is restricted to the most commonly-used hyperboles in *Truyện Kiều* by Nguyễn Du and their translation equivalents in two English versions by Huỳnh Sanh Thông (1983) and Vladislav Zhukov (2004). The investigated hyperboles reach to 600 samples including 200 samples in *Truyện Kiều* and 400 samples of their translation equivalents in the two English versions.

3.4 DATA CLASSIFICATION AND DATA ANALYSIS

Firstly, the data collected are grouped into categories depending on **translation procedures** used in the translation of hyperboles in Truyện Kiều in terms of syntactic and semantic features.

Secondly, basing on this classification, the data are analyzed to find out how a hyperbole is translated according to each procedure.

Thirdly, the data will be qualitatively and quantitatively processed and then will be shown in the statistical tables.

Finally, the frequency of each translation procedures will be shown in the tables.

3.5 RELIABILITY AND VALIDITY

In terms of reliability, the data sources are derived from Truyện Kiều by Nguyễn Du and from the two English versions by Huỳnh Sanh Thông (1983) and Vladislav Zhukov (2004).

In terms of validity, this study meets all required criteria. The samples are drawn from 600 patterns of hyperbole (200 patterns in Vietnamese and 400 patterns in English) extracted from Truyện Kiều and the two English versions, so they are truly representative of population.

CHAPTER 4 FINDINGS AND DISCUSSION

4.1 THE TRANSLATION OF THE SYNTACTIC FEATURES OF HYPERBOLES IN TRUYỆN KIỀU FROM VIETNAMESE INTO ENGLISH

On the basis of 4 procedures suggested by Catfort [29] including **Structure-shifts**, **Class-shifts**, **Unit-shifts** and **Intra-system-shifts**, 600 samples consisting of 200 Vietnamese hyperboles in Truyện Kiều and 400 English translation equivalents in two English versions by Huỳnh Sanh Thông and Vladislav Zhukov are examined to indicate the procedures used in each English version.

4.1.1 The translation of the syntactic features of hyperboles in Truyện Kiều in the English version by Huỳnh Sanh Thông

4.1.1.1 Structure-shifts

(1) *Tài này sắc ấy nghìn vàng chưa cân* (1456)

→ *All gold on earth can't buy her gifts and charms* [41, p.77]

Structure shifts	<u>Tài này sắc ấy nghìn vàng chưa cân</u>
O + S + Adv + V	O S Adv V
→ S + Aux + V + O	<u>All gold on earth can't buy her gifts and charms</u>
	S Aux V O

4.1.1.2 Class-shifts

(2) *Ngất trời* sát khí mơ màng (2251)

→ *Grays Phantoms, fumes of slaughter leapt the skies* [41, p117]

Class shifts	<u>ngất trời</u>
AdjP → VP	Adj N
	<u>leapt the skies</u>
	V Det N

4.1.1.3 Unit-shifts

(3) *Bể trầm luân lấp cho bằng mới thôi* (1104)

→ *I'll drain it, fill it in, your sea and woes* [41, p.59]

Unit shifts VP → Clause	<u>Bể trầm luân lấp cho bằng mới thôi</u>			
	NP	V	Adv	P
	<u>I'll drain it, fill it in, your sea and woes</u>			
	S	VP	VP	NP

4.1.1.4 Intra-system shifts

(4) *Hoa ghen thua thắm, liễu hờn kém xanh* (26)

→ *Flowers grudged her glamour, willows her fresh hue.* [41, p.1]

The plural nouns in English are used to transfer the singular nouns in Vietnamese hyperboles.

Vietnamese singular Nouns	English plural nouns
hoa	flowers
liễu	willows

4.1.1.5 Frequency of syntactic translation procedures

The frequency of syntactic translation procedures used in the English version by Huỳnh Sanh Thông is illustrated as follow:

Table 4.1 The samples and percentage of syntactic translation procedures

Procedure	Occurrences	Percentage
Structure-shifts	91	45,5%
Class-shifts	12	6%
Unit-shifts	68	34%
Intra-system-shifts	29	14,5%
Total	200	100%

Following from this, the frequency of syntactic translation procedures ranks in the order below:

Table 4.2 Frequency order of syntactic translation procedures

Procedure	Occurrences	Percentage
Structure-shifts	91	45,5%
Unit-shifts	68	34%
Intra-system-shifts	29	14,5%
Class-shifts	12	6%
Total	200	100%

4.1.2 The translation of the syntactic features of hyperboles in *Truyện Kiều* in the English version by Vladislav Zhukov

4.1.2.1 Structure-shifts

(5) *Trông lên mặt sắt đen sì* (1409)

→ Above, they see *a coal-black face* devoid of smile [69, p.75]

Structure shifts NP + AdjP → Det + AdjP + NP	<u>mặt sắt đen sì</u>		
	NP	AdjP	
	<u>A coal-black face</u>		
	Det	AdjP	NP

4.1.2.2 Class-shifts

(6) *Sốt gan ông mới cáo quỳ cửa công* (1404)

→ *A liver-fired* he seeks the law to straight allot him redress

[69, p.75]

Class shifts VP → NP	<u>sốt gan</u>		
	V	N	
	<u>a liver-fired</u>		
	Det	NP	

4.1.2.3 Unit-shifts

(7) *Sống làm vợ khắp người ta* (87)

→ Alive, *she took the very world for lusty spouse*

[69, p.6]

Unit shifts VP → Clause	<u>làm vợ khắp người ta</u>			
	VP	AdvP		
	<u>She took the very world for lusty spouse</u>			
	S	V	O	A

4.1.2.4 Intra-system-shifts

(8) Khen: “Tài nhà ngọc phun *châu*” (405)

→ Kim murmurs, awed: “A skill to conjure jade and *pearls*” [69, p.23]

The plural nouns in English are used to transfer the singular nouns in Vietnamese hyperboles.

Vietnamese singular Nouns	English plural nouns
châu	pearls

4.1.2.5 Frequency of syntactic translation procedures

After examining 400 samples both in Vietnamese and in English, the frequency of syntactic translation procedures used in the English version by Vladislav Zhukov are illustrated as follow:

Table 4.3 The samples and percentage of syntactic translation procedures

Procedure	Occurrences	Percentage
Structure-shifts	103	51,5%
Class-shifts	19	9,5%
Unit-shifts	65	32,5%
Intra-system-shifts	13	6,5%
Total	200	100%

Arising from this, the frequency of syntactic translation procedures rank in the order below:

Table 4.4 Frequency order of syntactic translation procedures

Procedure	Occurrences	Percentage
Structure-shifts	103	51,5%
Unit-shifts	65	32,5%
Class-shifts	19	9,5%
Intra-system-shifts	13	6,5%
Total	200	100%

4.2 THE TRANSLATION OF THE SEMANTIC FEATURES OF HYPERBOLES IN TRUYỆN KIỀU FROM VIETNAMESE INTO ENGLISH

After examining the semantic features of 600 samples both in Vietnamese and English depending on the procedures suggested by Peter Newmark and Vinay & Darbelnet, 5 procedures were found: **Literal translation, Modulation, Reduction, Expansion** and **Paraphrase**.

4.2.1 The translation of the semantic features of hyperboles in Truyện Kiều in the English version by Huỳnh Sanh Thông

4.2.1.1 Literal translation

(9) Rẽ mây, trông tỏ *lối vào Thiên Thai* (392)

→ and cleared through clouds *the path to Paradise* [41, p.23]

Source text	Literal translation text
<i>lối vào</i>	<i>the path to</i>
<i>Thiên Thai</i>	<i>Paradise</i>

4.2.1.2 Modulation

(10) *Câu thần* lại mượn bút hoa vẽ vờ (204)

→ again please work your *magic* with a brush [41, p.13]

Modulation procedure: Abstract for concrete	
Concrete	<i>câu thần</i>
Abstract	<i>magic</i>

4.2.1.3 Reduction

(11) Người *quốc sắc*, kẻ *thiên tài* (163)

→ *Beautiful* girl and *talented* young man [41, p.11]

Source Text	Người quốc sắc, kẻ thiên tài
Target Text	Beautiful girl and talented young man
Reduction	<i>quốc, thiên</i>

4.2.1.4 Expansion

(12) Mấy lời hạ tứ *ném châu gieo vàng* (198)

→ and strew on me *poetic pearls and gems* [41, p.13]

Source Text	Mấy lời hạ tứ ném châu gieo vàng.
Target Text	and strew on me poetic pearls and gems
Expansion	<i>Poetic</i>

4.2.1.5 Paraphrase

(13) Trai anh hùng gái thùyên quyên

Phỉ nguyền sánh phượng đẹp duyên cưới rồng (2211)

→ The hero *chose a phoenix as his mate*;

The beauty *found a dragon for her mount* [41, p.115]

The vocabularies in the verses such as *phỉ nguyền, sánh, đẹp duyên* are although beautiful but very ambiguous as well. From this, the translator paraphrases them with a very common vocabulary and structure and the English equivalent becomes easy to understand.

4.2.1.6 Frequency of semantic translation procedures

the frequency of semantic translation procedures used in the English version by Huỳnh Sanh Thông are illustrated as follow:

Table 4.5 The samples and percentage of semantic translation procedures

Procedure	Occurrences	Percentage
Literal translation	65	32,5%
Modulation	47	23,5%
Reduction	19	9,5%
Expansion	11	5,5%
Paraphrase	58	29%
Total	200	100%

Following from this, the frequency of semantic translation procedures rank in the order below:

Table 4.6 Frequency order of semantic translation procedures

Procedure	Occurrences	Percentage
Literal translation	65	32,5%
Paraphrase	58	29%
Modulation	47	23,5%
Reduction	19	9,5%
Expansion	11	5,5%
Total	200	100%

4.2.2 The translation of the semantic features of hyperboles in Truyện Kiều in the English version by Vladislav Zhukov

4.2.2.1 Literal translation

(14) *Phẩm tiên* roi đến tay hèn (789)

→ To *heaven's fields*, I fear, such men as Ma convey [69, p.42]

<i>Source text</i>	<i>Literal translation</i>
<i>Phẩm tiên</i>	<i>heaven's fields</i>

4.2.2.2 Modulation

(15) Ba *thu* dồn lại một ngày dài ghê (248)

→ Three *winters* gathered into one unending day her lack entail

[69, p.15]

Modulation procedure: Change of symbols	
Symbol	<i>thu</i>
Other symbol	<i>winter</i>

4.2.2.3 Reduction

(16) Tiếng gà nghe đã *gáy sôi mái tường* (866)

→ An early rooster *strains atop a night-embracing garden wall*

[69, p.46]

Source Text	Tiếng gà nghe đã gáy sôi mái tường
Target Text	An early rooster strains atop a night-embracing garden wall,
Reduction	<i>sôi</i>

4.2.2.4 Expansion

(17) *Vàng đông trông đã đứng ngay nóc nhà* (560)

→ *Then as the noon sun poises on its westward start above the tiles*

[69, p.30]

Source Text	Vàng đông trông đã đứng ngay nóc nhà
Target Text	Then as the noon sun poises on its westward start above the tiles
Expansion	<i>on its westward</i>

4.2.2.5 Paraphrase

(18) *Muôn chung nghìn tít* cũng là có nhau! (2204)

→ *A duke's one thousand four-horse cars, ten thousand prime-reaped stooks of rice.*

[69, p.117]

To [1, p.332], *muôn, chung, tít* have the meaning “mười nghìn, đồ đồng thóc ngày xưa, cỗ xe do bốn con ngựa kéo”. The

hyperbole implicates the great wealthy and power in the old day. Therefore, it is paraphrased into English by the phrases *A duke's one thousand four-horse cars, ten thousand prime-reaped stooks of rice.* (Một tài sản ở hàng khanh tướng với hàng vạn cỗ xe bốn ngựa và hàng ngàn vựa lúa ngon)

4.2.2.6 Frequency of semantic translation procedures

The frequency of semantic translation procedures used in the English version by Huỳnh Sanh Thông are illustrated as follow:

Table 4.7 The samples and percentage of semantic translation procedures

Procedure	Occurrences	Percentage
Literal translation	24	12%
Modulation	53	26,5%
Reduction	57	28,5%
Expansion	31	15,5%
Paraphrase	35	17,5%
Total	200	100%

From this, the frequency of semantic translation procedures ranks in the order below:

Table 4.8 Frequency order of semantic translation procedures

Procedure	Occurrences	Percentage
Reduction	57	28,5%
Modulation	53	26,5%
Paraphrase	35	17,5%
Expansion	31	15,5%
Literal translation	24	12%
Total	200	100%

4.3 SIMILARITIES AND DIFFERENCES BETWEEN THE TWO TRANSLATIONS

4.3.1 Similarities

- In terms of syntax, the syntactic features of hyperboles in Truyện Kiều are translated by **Structure-shifts, Unit-shifts, Intra-system-shifts** and **Class-shifts** in both English versions by Huỳnh Sanh Thông and Vladislav Zhukov.

- In terms of semantics, the semantic features of hyperboles in Truyện Kiều are mainly translated by **Literal translation, Paraphrase, Modulation, Reduction** and **Expansion** in both English versions by Huỳnh Sanh Thông and Vladislav Zhukov.

4.3.2 Differences

4.3.2.1 Syntactic differences

In the syntactic aspect, we can see the differences between the frequency of syntactic translation procedures used by Huỳnh Sanh Thông and Vladislav Zhukov in **Table 4.9** below:

Table 4.9 The differences between the frequency of syntactic translation procedures used by Huỳnh Sanh Thông and Vladislav Zhukov

Huỳnh Sanh Thông		Vladislav Zhukov	
Procedure	Percentage	Procedure	Percentage
Structure-shifts	45,5%	Structure-shifts	51,5%
Unit-shifts	34%	Unit-shifts	32,5%
Intra-system-shifts	14,5%	Class-shifts	9,5%
Class-shifts	6%	Intra-system-shifts	6,5%

Moreover, the translation equivalents by Vladislav Zhukov appear to be inadequate to the original in comparison with the ones by Huỳnh Sanh Thông. Look at the structures in the following example:

(19) Tài này sắc ấy nghìn vàng chưa cân (1456)

O S Adv V

→ All gold on earth can't buy her gifts and charms [41, p.77]

S Aux V O

→ A thousand gold, just for the script, would scarcely be award undue!

S A Aux Adv V C

[69, p.45]

In this case, we can see the translation equivalent by Huỳnh Sanh Thông with the structure S + Aux + V + O is closer to the original structure than the translation equivalent by Vladislav Zhukov with the structure S + A + Aux + Adv + V + C.

Arising from what we've just mentioned about, it's easy to find that the translation by Huỳnh Sanh Thông is closer and more adequate to the original in comparison with the one by Vladislav Zhukov.

4.3.2.2 Semantic differences

In the semantic aspect, the differences between the frequency of semantic translation procedures used by Huỳnh Sanh Thông and Vladislav Zhukov are demonstrated in **Table 4.10** below:

Table 4.10 The differences between the frequency of semantic translation procedures used by Huỳnh Sanh Thông and Vladislav Zhukov

Huỳnh Sanh Thông		Vladislav Zhukov	
Procedure	Percentage	Procedure	Percentage
Literal translation	32,5%	Reduction	28,5%
Paraphrase	29%	Modulation	26,5%
Modulation	23,5%	Paraphrase	17,5%
Reduction	9,5%	Expansion	15,5%
Expansion	5,5%	Literal translation	12%

Looking at the overall row of the **Table 4.10**, we find that the

remarkable differences are the positions of **Literal translation** and **Reduction** in the frequency orders of procedures used in the two translations. While **Literal translation** and **Reduction** take **the first** and **the fourth** positions in the frequency order by Huỳnh Sanh Thông; in the opposite direction, they are by turns at **the last** and the **first ranks** in the one by Vladislav Zhukov.

Basing on Peter Newmark's point of view and the comparison between the employment of semantic translation procedures by the two translators, we can conclude that Huỳnh Sanh Thông's translation with a total 61,5% of **Literal translation** and **Paraphrase** and only 39,5% of **Reduction**, **Expansion** and **Modulation** is fuller and more precise to the original than the translation by Vladislav Zhukov.

4.4 SUMMARY OF CHAPTER 4

In this Chapter, the translations of hyperboles in Truyện Kiều from Vietnamese into English by Huỳnh Sanh Thông and Vladislav Zhukov have been examined with a variety of the procedures used in the translations such as **Structure-shifts**, **Class-shifts**, **Unit-shifts**, **Intra-system-shifts** in terms of syntactic features and **Literal translation**, **Modulation**, **Reduction**, **Expansion** and **Paraphrase** in the aspect of semantic features. Statistical statement highlights which is dominant and which is at low frequency.

The results of the investigation have pointed out the similarities and differences between the two translations. They also reveal that the translation by Huỳnh Sanh Thông remains fuller and more precise to the original. Huỳnh Sanh Thông is the more successful translator in the way of translating hyperboles in Truyện Kiều from Vietnamese into English.

CHAPTER 5 CONCLUSION AND IMPLICATIONS

5.1 CONCLUSION

Firstly, in terms of syntax, we find all the types of translation procedures suggested by Catford including **Structure-shifts**, **Unit-shifts**, **Intra-system-shifts** and **Structure-shifts** are employed in the translations of hyperboles in Truyện Kiều by Huỳnh Sanh Thông and Vladislav Zhukov. In addition, **Structure-shifts** and **Unit-shifts** make up the major part in the employment. However, there are some differences between the two translations. While in the translation by Huỳnh Sanh Thông, **Structure-shifts** takes the highest percentage of employment up to 45,5%, the second is **Unit-shifts** reaching to 34%, **Intra-system-shifts** takes the third position making up 14,5%, and the lowest is **Class-shifts** with 6%; in the translation by Vladislav Zhukov, the procedure **Structure-shifts** takes the highest percentage up to 51,5%, the second is **Unit-shifts** reaching to 32,5%, **Class-shifts** takes the third position making up 9,5% and the lowest is **Intra-system-shifts** with 6,5%.

Secondly, in the aspect of semantics, among the procedures suggested by Peter Newmark and Vinay & Darbelnet, 5 procedures were found in the examining of the translations of hyperboles. They are **Literal translation**, **Modulation**, **Reduction**, **Expansion**, **Paraphrase**. There are also some differences between the two translations. In the employment of translation procedures by Huỳnh Sanh Thông, **Literal translation** takes the highest percentage up to 32,5%, the second is **Paraphrase** with 29%, **Modulation** takes the third position with 23,5%, **Reduction** is at the fourth rank with 9,5% and the lowest is **Expansion** with 5,5%. Whereas, in the employment of translation procedures by Vladislav Zhukov, the procedure

Reduction takes the highest percentage up to 28,5%, the second position is **Modulation** reaching to 26,5%, **Paraphrase** takes the third position with 17,5%. **Expansion** is at the fourth rank with 15,5% and the lowest is **Literal translation** for 12% procedures examined.

Thirdly, with a total 85,5% of **Structure-shifts, Unit-shifts** and **Class-shifts** in terms of syntax along with only 39,5% of **Modulation, Reduction** and **Expansion** in terms of semantics, the translation of hyperboles in *Truyện Kiều* by Huỳnh Sanh Thông is fuller and more precise to the original than the one by Vladislav Zhukov.

Finally, the list of hyperboles in *Truyện Kiều* and their English translation equivalents including more than 600 samples is a useful material for not only teachers and learners of English but also for interpreters and translators.

5.2 IMPLICATIONS

Firstly, hyperboles are very multifarious and diversified. It appears that, translators must have a wide common background of society, culture, religions, politics and customs of Vietnamese as well as English people beside the knowledge of the two languages.

Secondly, conveying as much as possible the writer's implied meaning in a hyperbole is the most important matter that a translator must ensure in the rendering of hyperbole. Hence, **Literal translation** and **Paraphrase** should be employed but **Reduction** and **Expansion** shouldn't be overused in the process of translating a hyperbole from a SL to a TL, especially in the translating of hyperboles in *Truyện Kiều* since they are deliberately used under Nguyễn Du's pen.

Finally, teachers of English should supply learners with knowledge of hyperboles to help learners be accustomed to the exaggerated way of communicating; using hyperboles effectively for many purposes and improve their speaking as well as writing skill.

5.3 LIMITATIONS OF THE STUDY

Due to the limited time and reference materials, this study only focuses on the translation of the syntactic and semantic features of hyperboles in *Truyện Kiều*. Translations of lexical, pragmatic and stylistic features of hyperboles in *Truyện Kiều* as well as the mistakes in the translation haven't been mentioned in the study.

5.4 SUGGESTIONS FOR FURTHER RESEARCH

There are some aspects to be further studied such as:

- The translation of the pragmatic and stylistic features of hyperboles in *Truyện Kiều* from Vietnamese into English.
- The translation of the linguistic features of hyperboles in Vietnamese poetry into English.