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A STUDY OF SOME LINGUISTIC FEATURES OF EXPRESSIONS DESCRIBING THE VILLAINS IN KIỀU STORY AND THEIR ENGLISH TRANSLATIONAL EQUIVALENTS

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M.A. THESIS IN THE ENGLISH LANGUAGE (A SUMMARY)

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CHAPTER 1
INTRODUCTION

1.1. RATIONALE

Along with many famous writers in the world, Nguyễn Du, one of the world-famous poets, has certain influences on the world-culture through his masterpiece "Kiều's Story" – one of the most beautiful and typical gems of Vietnamese as well as the world literature treasure. When writing "Kiều's Story," Nguyễn Du thought modestly that it just was:

"Lời quê chắp nhặt dông dài,

Mua vui cũng được một vài trống canh."   [38, p.663]

In his work, there is a wide range of vocabulary choice such as Sino-Vietnamese words; Chinese and Vietnamese idioms and proverbs and lots of classical references, reduplicative, dialectal words which were used to describe the characters, the appearance, the behavior or the state of the villains. These words and expressions are so lively and keen that the Vietnamese frequently use to express themselves in everyday speaking.

For example, the jealous women are called "Hoạn Thư", the word "Sở Khanh" is used to denote the men who always betray the women in love; "Tú Bà" is used for the owner of the brothel. Besides, he used lots of polysemy, the meaning of the words and expressions are various.

In fact, "Kiều's Story" has been a challenge for all Vietnamese and foreign translators in conveying its exact content.

However, it would be more comprehensible for the foreign readers to access the poem if the work is studied in lexical and

semantic analysis. It is undoubted that if the readers failed to get the meaning of these, they would lose their interests in reading the entire work.

Therefore, with an aim to investigate more about this matter, the researcher decided conduct the thesis entitled "***A Study of Some Linguistic Features of Expressions Describing the Villains in Kiều Story and Their English Translational Equivalents.***"

It is hoped this study will be a useful reference for the readers of the two languages, and it will be a practical contribution to the learning and teaching English as a foreign language in Vietnam in general and in translating from Vietnamese into English and vice versa as well.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

The aim of this thesis is to investigate expressions describing the villains (EDVs) in Kiều's Story in terms of lexical and semantic aspects and their English translational equivalents.

1.2.2. Objectives

The main objectives of this research are:

- To investigate the lexical and semantic features of EDVs in Kiều's Story and their equivalents in the English versions.

- To discuss the effectiveness of translation of EDVs in Kiều's Story into English.

- To suggest some implications for the teaching and learning English as a foreign language in Vietnam and for translating expressions described people into English.

1.3. SCOPE OF THE STUDY

There are a number of versions of Kiều's Story in Vietnamese, however, this research is carried out on the Vietnamese copy of Kiều's Story corrected by Đào Duy Anh (1974) and complemented by Phan Ngọc (2009).

The English translational equivalents are chosen from three versions: *Kim Vân Kiều* by Lê Xuân Thủy (1960), presenting the work in the form of a novelette, *The Story of Kiều*, an English translation in rhythm by Lê Cao Phan (1996 and *The Tale of Kiều*, a scholarly annotated blank verse version by Huỳnh Sanh Thông, first published in the US in 1983.

Moreover, this will mainly focus on the investigation into expressions describing the four typical villains in Kiều's Story (Mã Giám Sinh, Tú Bà, Sở Khanh and Hoạn Thư) in terms of lexicology and semantics.

1.4. RESEARCH QUESTIONS

1. What are the lexical and semantic features of Vietnamese EDVs in Kiều's Story?

2. What are the most appropriate English translational equivalents of EDVs in Kiều's Story?

3. What are the implications of the study for teaching and learning English as a foreign language in Vietnam and translating EDVs into English?

1.5. ORGANIZATION OF THE STUDY

Chapter 1, INTRODUCTION

Chapter 2, LITERATURE REVIEW and THEORETICAL BACKGROUND

Chapter 3, METHODS AND PROCEDURES

Chapter 4, FINDINGS AND DISCUSSION

Chapter 5, CONCLUSIONS AND IMPLICATION\

CHAPTER 2
LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. AN OVERVIEW TO THE PREVIOUS STUDIES RELATED TO THE RESEARCH

Đào Duy Anh [38] systematized all the words, expressions, phrases, idioms and proverbs used in Kiều's Story. Trần Đình Sử [68] discussed literary stylistics of Kiều's Story in the book "*Thi Pháp Truyện Kiều*". Phan Ngọc [64] detailedly mentioned the language, the grammar of Kiều's Story or the feeling of Nguyễn Du through the main figure Kiều at that time. Nguyễn Quảng Tuân [76] focused on analyzing and commenting the words used in Kiều's Story. Lê Xuân Lít [61] discussed and gave comments on words and phrases used in various versions of Kiều's Story. In the book titled "*Truyện Kiều- Những Lời Bình*" collected by Hoài Hương [57], Lê Đình Kỵ [57, p.429-447] did a research on analyzing the state, the appearance, the behavior and so on… of some figures in Kiều's Story; Nguyễn Lộc [57, p.482-500] mentioned about the language of figures in Kiều's Story. Phạm Thị Ngọc Mến (2010) investigated the syntactic, semantic features, and stylistic means of euphemisms in Kiều's Story and their equivalents in the English versions.

2.2. THEORETICAL BACKGROUNDS

2.2.1. Definition of Villains

2.2.2. Theory of Expressions

2.2.2.1. Theory of Vietnamese Expressions

a. Free expressions

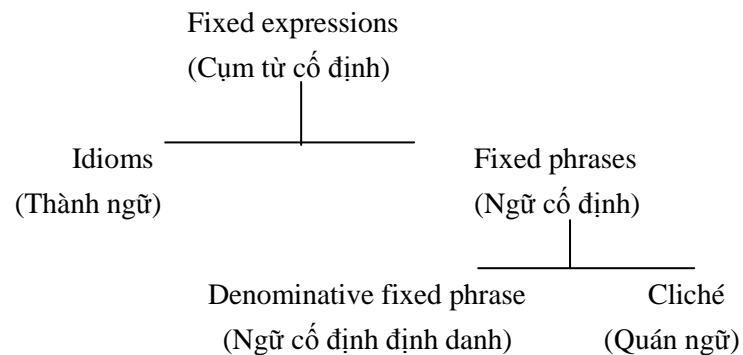a.1. Definition

a.2. Classification

b. Fixed Expressions (or Fixed Phrases)

b.1. Definition

b.2. Classification

Mai Ngọc Chừ; Vũ Đức Nghiệu and Hoàng Trọng Phiến [45] divided fixed expressions as shown in the figure below

Fixed expressions

(Cụm từ cố định)

Idioms   Fixed phrases

(Thành ngữ)   (Ngữ cố định)

Denominative fixed phrase   Cliché

(Ngữ cố định định danh)   (Quán ngữ)

2.2.2.2 Theory of English Fixed Expressions

a. Definition

b. Classification

2.2.3. Lexical Semantics

2.2.3.1. Word Layers

a. English Word Layers

Galperin [8] divided the word-stock of the English language into three main layers: *the literary layer, the neutral layer, and the colloquial layer*.

The common literary, neutral and common colloquial words are grouped under the term Standard English Vocabulary.

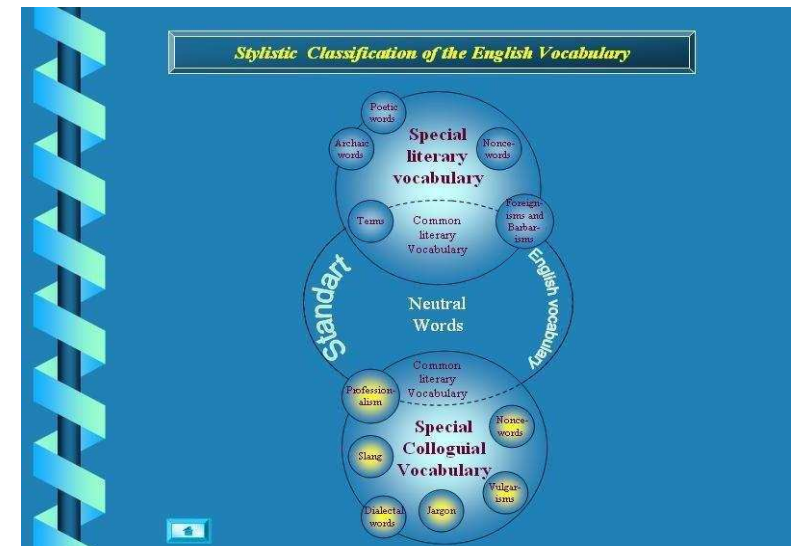The figure below demonstrates the aforementioned layers and their subgroups.

Figure 1: Stylistic classification of English vocabulary [8, p.71]

b. Vietnamese Word Layers

b.1. The origin

b.2. The area of usage

b.3. The negative and positive words

b.4. The stylish usages

Below is the demonstration of Vietnamese words layer classification from the writing above

Vietnamese word layers	Word layer based on the origin	Pure Vietnamese	
		Foreign words	Chinese
			India-European
	Word layer based on the area of usage	Terms	
		Dialectal words	
		Professional words	
		Slangs	
		General words	
	Word layer based on the negative and positive meaning	Archaic words	
		History words	
		New words	
	Word layer based on the stylistics	Colloquial	
		Literary	
		Neutral	

Figure 2: Vietnamese word layers

2.2.3.2. Word Meaning

a. Meaning

b. Types of Meaning

b.1. Denotative Meaning

b.2. Connotative Meaning (Connotation)

b.3. Stylistic Meaning

b.4. Affective Meaning

c. Sense Relations

2.2.3. Ppoetry Language

2.2.4. The Translation Theory

2.2.4.1. Definition of Translation

2.2.4.2. Translation Methods

Below are some of translation methods generalized by Newmark [20].

a. *Word-For-Word Translation*

b. *Literal Translation*

c. *Faithful Translation*

d. *Idiomatic Translation*

e. *Free translation*

f. *Semantic translation*

g. *Communicative Translation*

h. *Adaptation*

2.2.4.3. Translation Equivalents

There are four types of translational equivalence. [1, p.25]

a. *Linguistic Equivalence*

b. *Paradigmatic Equivalence*

c. *Stylistic Equivalence*

d. *Textual (Syntagmatic) Equivalence*

Moreover, Nida [22] distinguished two types of equivalences: *formal equivalence and dynamic equivalence.*

2.2.4.4. Loss and Gain in Translation

2.2.4.5. Poetry Translation

There are seven different strategies of poetry translation

[1, p.81]

a. *Phonemic Translation*

b. Literal Translation

c. Metrical Translation

d. Poetry into Prose

e. Rhymed Translation

f. Blank Verse Translation

g. Interpretation

2.2.6. Nguyễn Du and Kiều's Story

2.2.6.1. A Brief Introduction to Nguyễn Du (2965-1820)

2.2.6.2. Kiều's Story

CHAPTER 3
METHODS AND PROCEDURES

3.1. RESEARCH METHODS

The two main methods of study are descriptive and unilateral contrastive methods in which Vietnamese is the SL and English is the TL.

The descriptive method helps the study describe and demonstrate EDVs in the Story of Kiều and their equivalents in the English versions in relation to the lexical and semantic features.

The unilateral contrastive analysis is used to contrast the semantic features of EDVs only in the Story of Kiều and their equivalents in the English translational versions by means of lexical meaning and translation methods.

3.2. SAMPLING

Ninety verses containing EDVs are collected in the Vietnamese copy of Kiều's Story corrected by Đào Duy Anh (1974) and complemented by Phan Ngọc (2009). The English translational

equivalents were taken from the three English translational versions mentioned in the scope of the study.

3.3. DATA COLLECTION AND ANALYSIS

3.3.1. Data Collection

The data collection was carried out with verses containing EDVs in Kiều's Story and their equivalents in the English versions. These versions are Kim Vân Kiều by Lê Xuân Thủy, The Story of Kiều by Lê Cao Phan and The Tale of Kiều by Huỳnh Sanh Thông. The data is likely to provide a detailed description of how EDVs were used in the original texts and how effectively they were displayed in the English versions. The data also provide illustrations to clarify the study. Below are the steps to collect data for the corpus:

- Reading the poem thoroughly to collect all the samples of EDVs in Kiều's Story and in the three translational English versions.

- Grouping them in lexical and semantic perspectives.

- Collecting English idiomatic, proverbial and duplicative equivalents.

- Finding all the expressions used to describe people in English to compare

3.3.2. Data Analysis

Data are analyzed on the basis of the knowledge of lexicology and semantics. These domains are very important to understand EDVs in Kiều's Story:

- The meaning of EDVs in Kiều's Story might not be understood by looking them up in Vietnamese dictionary but the dictionary of Kiều's Story - Some EDVs cannot be separated from the specific contexts.

- The data collected will be described and analyzed to find out the lexical and semantic characteristics. Lexicologically, the classification is conducted on some of typical and common features in the work such as Sino – Vietnamese, proverbs and idioms, dialectal words and classic references. Semantically, classification of the data is mainly based on the meaning of the verse (including the attitude and the implication of the writer) and sub – categories like *appearance, jobs, actions or behavior, nick –names and characters.*

3.4. RESEARCH PROCEDURES

The research was conducted with the procedures as follows:

- Identifying the research topic to study by reviewing the previous studies thoroughly.

- Collecting documents related to the research in the library and other sources from the Internet in both English and Vietnamese.

- Analyzing the lexical and semantic features of EDVs in Kiều's Story and their equivalents in the English versions.

- Collecting samples of EDVs in Kiều's Story and their equivalents in the English versions.

- Grouping them in term of lexical and semantic features.

- Discussing the effectiveness of employment of EDVs in the English versions in semantic analysis.

- Suggesting some alternatives of EDVs in the English translational versions in semantic analysis.

- Finding out some problematic situations in foreign language teaching and learning as well as putting forward some suggestions for the problem.

3.5. RELIABILITY AND VALIDITY

The reliability of any information quoted in this research as well as all the data for analysis is their sources. We assure that what is cited in this study would be exactly same as it appears in its original material with clear reference to its authors, names of publishers, time and place of publication and page number(s) if possible. For the data that we got on the internet, since nobody can be sure about their reliability and stability so we choose to rely on famous ones submitted by known organizations, always include a note about date of viewing these sites, and not to use any data even with least suspicion abut its sources or reliability. For all of the other results and findings, in this work, we make sure that we are withdrawn from serious scientific works with accurate statistics worked from data analysis without any prejudices or preconceptions.

The validity of finding and conclusions given out in this research is within its scope of nearly 90 examples in Vietnamese and 270 English translational equivalences in 3 English versions. They do not cover all expressions describing the four typical villains I have limited in the scope of the study; however, I have tried to choose all the typical expressions describing each of them. Moreover, Kiều's Story has many versions therefore we are just responsible for the Vietnamese data we taken from the version we mentioned in the scope of the study. In conclusion, we assure that the scientific honesty, objectivity, the reliability of the data and the validity of the work's findings within its scope are true.

CHAPTER 4

FINDINGS AND DISCUSSION

4.1. THE LEXICAL FEATURES OF EXPRESSIONS DESCRIBING THE VILLAINS IN KIỀU'S STORY AND THEIR EQUIVALENTS IN THE ENGLISH VERSIONS

4.1.1. Expressions Containing Sino-Vietnamese Words

Sino-Vietnamese (Hán-Việt) are the elements in the Vietnamese language derived from Chinese. A Sino-Vietnamese syllable has the meaning but it cannot be a mono-syllable; therefore, it is used to set up poly-syllable.

Sino-Vietnamese words were rendered to portray the villains on age (*quá niên, ngoại tứ tuần, trạc thanh xuân*); on actions (*quá chơi, áp điệu, đeo đai, chiêu tập …*); on addressing (*đứa phong tình, tay phàm, giống hôi tanh, vô duyên, bất nghĩa, vô lương*), origin (*danh gia*)

(4.3) Chẳng ngờ, gã Mã Giám Sinh
Vẫn là một *đứa phong tình* đã quen.   [38, p.587]

V1: Who was Mã Giám Sinh, in reality? This man to whom she was married was but *a depraved wretch*.   [30, p.125]

V2: Alas! The candid girl didn't know she had to encounter *a depraved wretch* that bad!   [25, p.114]

V3: She did not know that Scholar Ma, the rogue, he had always patronized the haunts of lust.   [29, p.43]

Phong tình is *indulge in sexual love* (tình thú về gió trăng) [38, p.395]; on account of this, *đứa phong tình* indicates Mã Giám Sinh was a playboy. The term in all versions have the equivalent meaning to the original. *Wretch* means a despicable or contemptible person;

the expression *a depraved wretch* in V1 and V2 is immoral or wicked person. The paraphrase he *had always patronized the haunts of lust* in V3 means he frequented to the green house as a customer.

4.1.2. Expressions Containing Idioms and Proverbs

Since idioms and proverbs belong to the colloquial layer, one of the reasons the readers find the language in "Kiều's Story" soaked folk and close to everyday life is the art of using idioms and proverbs. In the work, Nguyễn Du used 30 idioms and proverbs to denote the behaviors, the state, the feeling of the four villains, such as *Nhẹ như bấc, nặng như chì, Mập mờ đánh lận con đen, Một cốt một đồng, Đổi trắng thay đen, Miệng hùm nọc rắn, Sâu sắc nước đời, Buôn phấn bán hương…*

(4.11)   *Bề ngoài thơn thớt nói cười,*
    Mà trong nham hiểm, giết người không dao!   [38, p.619]

V1: And so far, she had feigned to talk and laugh with me with all the appearance of gaiety. But inwardly, this sly women has been plotting my death without resorting to a dagger.
          [30, p.255]

V2: How nice she looks by her smile and word!
    But inwardly, she slays people with no sword.   [25, p.186]

V3: The face displays sweet smiles, but deep inside
    The heart will scheme to kill without a knife.   [29, p.95]

These verses are Vietnamese full proverbs; there are some similar proverbs to this, such as, *Miệng thơn thớt, dạ ớt ngâm*"; "*Miệng nam mô bụng bồ giao găm*". Also, there are some English equivalent proverbs such as, "*an iron fist in a velvet glove*"; "*Velvet paws hide shape claws*"; "*The bait hides the hook*"; "*A honey tongue,*

a heart of gall"; "*The devil lurks behind the cross*" or "*when the fox preaches, take care of your geese*".[58, p.129]. All the English translational equivalents are linguistic ones, but not idiomatic translation; As a result, they are not appropriate.

4.1.3. Expressions Containing Classic References

In the archaic literature, most of writers usually used an ancient event or verse to express their idea, but they did not make it clear enough, but only a few words to refer to the ancient story, event or verse. That is the art of using classic references which the readers had to remember when trying to understand their meaning. Moreover, readers would find them interesting. In Kiều's Story, there are many EDVs containing classic references, such as *Mạt cưa mướp đắng, Duyên Đằng Thuận, Nổi tam bành, Vin cành quýt, Hàm sư tử, Đuốc hoa*

(4.25) Mụ nghe nàng nói hay tình

Bấy giờ mới *nổi tam bành* mụ lên: [38, p.592]

V1: At these words, the termagant understood what happened. "Ah! The affair is clear now!" *She boomed into a rush of furry*. [30,p.145]

V2: The truth from what the girl had talked about *awoke the old woman's demons, making her shout*. [25,p.126]

V3: The woman heard the tale and learn the truth – *her devils, fiends, and demons all broke loose*: [29,p.51]

The phrase "*Nổi tam bành*" means *to fly into a rage* and usually refers to a woman. According to Taoist beliefs, each being

human is possessed by three evil spirits or demons: Bành Cứ, in the brain; Bành Chất, in the forehead; and Bành Kiều, in the belly. They urged him or her to rash or to wicked deeds which they feel gleefully report to the Jade Emperor. The term in V3 is the best choice because the footnote was used to explain more about the reference.

4.1.4. Reduplication

In Kiều's Story, reduplicatives are widely used in Kiều's Story and play a very important role in the poem as well. They are used to describe the appearance, the behavior, the state… of the figures in order to show the attitude or the implication of the author.

(4.36) *Cười cười nói nói ngọt ngào.* [38, p.630]

V1: "Hello!" exclaimed the newcomer gleefully. [30, p.278]

V2: greeting them, all smiles and all honey. [25, p.196]

V3: All honey and all smiles, she greeted him. [29, p.103]

Nguyễn Du used 2 reduplicatives in whole verse *Cười cười nói nói* and *ngọt ngào. Cười cười nói nói* means both smile and speak continuously at the same time and *ngọt ngào* is sweety or suave. The verse means when Hoạn Thư heard Thúc Sinh and Kiều pouring their sorrow about their love-affair into their hearts in the pagoda behind her house, She pretended not to hearing anything, but she just passed there by chance. She still talked to them cheerfully with all her smiles and honey.

4.2. THE SEMANTIC FEATURES OF EXPRESSIONS DESCRIBING THE VILLAINS IN KIỀU'S STORY AND THEIR EQUIVALENTS IN THE ENGLISH VERSIONS

We all know that Kiều's Story is a masterpiece of Nguyễn Du. Its value is about not only the great content but also and outstanding

art. Moreover, one of the successes of Kiều's Story is a unique and edgy style of describing both leading characters and villains. It can be said Nguyễn Du made his figures come out from literary to real life. He built up the image so vivid and so true. For the villains, he used the realistic style to describe them, so that they all showed their evil characters. Below are some of semantic features of EDVs.

4.2.1. Expressions Describing Physical Appearance

Appearances are the outside features of figures including clothing, gestures, appearance, facial expressions, smiles and so on. This is an important factor contributing to personalize the character. Appearance should contribute to the inner state of the characters. With Nguyễn Du's prodigious pen, the appearance of the villains was meticulously selected to portray the characters.

(4.40)   Thoắt trông *lờn lợt màu da*,

Ăn gì cao lớn đẫy đà làm sao?   [38, p.591]

V1:   It was an old woman, *a pallid-faced creature* whom everyone could make out at first sight. What had she eaten to be so burly and so heavy?   [30, p.138]

V2:   Someone that *looked pallid* at first sight, But what was she fed on for such bulk and might?

[25, p.130]

V3:   One noticed at first glance her *pallid skin-* What did she feed upon gain such bulk?   [29, p.49]

Lờn lợt is neither too dark nor too light. It is pallid. In the novel *Vanity Fair*, the author used the adjective *pale* to describe his figure

"She was small and slight in person, **pale**, sandy – hair and with eyes habitually cast down."[28, p.11]

"But, lo! and just as the coach drove off, Miss Sharp put her **pale face** out of the window and actually flung the book back into the garden"[28, p.11]

Therefore, they are all appropriate equivalents.

4.2.2. Expressions Denoting Professions

Each person has their own jobs to earn for their living. So did Mã Giám Sinh, Tú Bà and Sở Khanh. They did business on the body of women. They were the owners or the partner of the brothels. In the Story, Nguyễn Du delicately use many expressions to mention their professions as *kiếm ăn miền nguyệt hoa, buôn phấn bán hương, dạy nghề ăn chơi, đưa người cửa trước, rước người cửa sau, đi dạo lấy người, lái buôn, con buôn.*

(4.45)   Chung lưng mở một ngôi hàng,

Quanh năm *buôn phấn bán hương* đã lề.   [38, p.587]

V1:   They became partners and cooperated in opening a kind of odd shop. *What they traded the year around consisted only of made-up and perfumed women.*   [30, p.125]

V2:   To open a brothel they had gone on shares. *For years, prostitution had been their affair*   [25, p.116]

V3:   They pooled resources, opening a shop to *sell their painted dolls all through a year.*   [29, p.43]

In (4.45), the idiom "*buôn phấn bán hương*" means, to sell one's beauty for money. In V1, the translator uses a paraphrase to express all the meanings of the original "*What they traded the year around consisted only of made-up and perfumed women*". In V3,

"*dolls*" is a euphemism for prostitutes; and "*painted*" denoting make-up faces is a sign of the harlot. So the verb phrase "*to sell their painted dolls*" is a suitable equivalent to "*buôn phấn bán hương*". The translation in V2, however, is frank and under-translated. It is more general than the original. In our opinion, in order to remain the euphemistic expression in the original, this translation should be changed. "*Dolly*" is also a euphemism for a whore. In addition, "*trade*" can be used instead of "*sell*" as follows:

To open a brothel they had gone on shares,

For years, to trade dollies is their business affairs.

4.2.3. Expressions Describing Actions and Behaviors

Action is the concept to show the workings of the figures in a literary work. This aspect is particularly important to show the typical character because their action is a significantly important factor to show their state or nature. Through the story of relationships, the treatment between characters in different situations, the reader can identify these characteristics, the nature of character. In general, when describing the action, the writer often associated with the corresponding expression for inner state. They use actions to clarify the nature of the figures and vice versa.

(4.56)   Đẩy song, đã thấy Sở Khanh *lẻn vào*.   [38, p.596]

V1:   Kiều opened the window and saw Sở Khanh *stealing upstairs in silence*.   [30, p.162]

V2:   Khanh *crept in* through a window, lightly.   [25, p.134]

V3:   Parting the shutters, lo, Sở Khanh *crept in*.   [29, p.57]

It is said that Nguyễn Du had killed the manner of Sở Khanh by the action "*lẻn*" (creep) which is moving surreptitiously. He acted

"*like a thief in the night*." Accordingly, the terms *creep* or *steal in* are exact equivalent in all version because they all show his action fully and exactly.

4.2.4. Expression of Types of People

(4.74)   Còn đang suy nghĩ trước sau,
         Mặt mo đã thấy ở đâu dẫn vào.   [38, p.598]

V1:   Kiều was still pondering over what had happened when there appeared *a face on an areca-spathe*, the well known-face of Sở Khanh.   [30, p.291]

V2:   When she was pondering on the occurrence,
      From nowhere the *brazen boy* made his appearance.

                                              [25, p.138]

V3:   Kiều was still brooding over this or that
      When he came ushering in his *brazen face*.   [29, p.61]

Đào Duy Anh explained *mặt mo* is a face like a scarecrow's face made of a spathe, without feeling ashamed (mặt trơ như cái mo, không biết xấu hổ). [38, p. 316]. It is said that the areca-spathe, when well dried, has the form of a large and rigid leaf. It is used to wrap and to cover articles of food, which one wants to preserve from dust and flies. This is also a consecrated expression used to designate an impudent person whose face seems as if protected by an areca-spathe. Correspondingly, they are all employed precisely in all English versions.

4.2.5. Expressions Describing Characters

The characters of the villains were so typically and specially vile. They were presented in many ways: appearance, actions, behaviors, jobs… To call Mã Giám Sinh, Tú Bà, Sở Khanh all

tricksters, Nguyễn Du use expressions such as "*mạt cưa mướp đắng*", "*một cốt một đồng*", "*đánh lận con đen*"; to mention how treacherous Sở Khanh was "*đổi trắng thay đen*", "*ăn lời*" were used; "*miệng hùm nọc rắn*", "*hàm sư tử*" are rendered to expose the flagitiousness of Hoạn Thư.

(4.82)   Đi đâu chẳng biết con người Sở Khanh,

      Bạc tình nổi tiếng lầu xanh.   [38, p.598]

  V1:   Nothing can be redeemed now! Where did you come from to ignore that fellow Sở Khanh, *an unfaithful lover* notorious in the world of green house.   [30, p.290]

  V2:   Who doesn't know Sở Khanh around here, that fiend?

      A lady- killer within this lewd sphere   [25, p.138]

  V3:   Who ever hasn't heard of that Sở Khanh,

      It's as *a brothel cad* he made his name.   [29, p.61]

    Bạc tình is love a woman and then abandoned her. In Vietnamese popular parlance, Sở Khanh has come to mean a Don Juan, a heartless, unscrupulous seducer. The phrases *an unfaithful lover* and *a lady- killer* have similar literal meaning to the original; meanwhile, *a cad* which is a man who behaves dishonourably, especially towards a woman was communicative translation, moreover, it also consisted of the attitude of the writer, therefore, it is the best alternative.

4.3. THE EMPLOYMENT OF WORD-LAYERS LEXICAL SEMANTICS IN THE ENGLISH VERSIONS

CHAPTER 5
CONCLUSIONS AND IMPLICATIONS
5.1. SUMMARY OF THE FINDINGS

    With the aim of studying the EDVs in the masterpiece of Nguyễn Du in terms of lexical and semantic means and their English translational equivalents, the research designed as a qualitative study, we have come to the following conclusions:

    1. Lexically, the translators found it difficult to obtain the exact equivalent in English version since the layers of words to describe the villains in Kiều's Story belong to cultural elements and events such as Sino-Vietnamese, dialectal words, idioms and proverbs, classic references. The translators, mostly used the literal translation method to deal with them.

    2. Semantically, some EDVs in English and Vietnamese are coined on the basis of socio-cultural elements or events. A major difference can be seen here is that English translational equivalents describing characters and states are of mostly literal meanings, because these are mostly come from idioms and proverbs or classic references such as "*nhẹ như bấc, nặng như chì*", "*một cốt một đồng*", "*mạt cưa mướp đắng*", "*sâu sắc nước đời*", "*miệng hùm nọc rắn*".

    Moreover, translators might not transfer the implication or the attitude to English translational versions because of the cultural feature in the Vietnamese layers of word – stock. As a resultffrhfrggnb, translators tend to transfer them frankly.

5.2. IMPLICATIONS ON TEACHING, LEARNING AND TRANSLATION
5.2.1. Implications on the Language Teaching and Learning

    Firstly, teachers should draw attention to the ways to describe a person in general and a villain in particular and may provide them with some useful expressions.

Secondly, teachers could provide some basic knowledge of the literary language features to learners so that they could transfer them more effectively.

Thirdly, teachers may explain them as carefully as possible so that learners could get their correct meanings.

5.2.2. Implications on Translation Work

I would like to put forward some implications on translating.

Firstly, to translate expressions of describing people more effectively, learners of English and Vietnamese might have a good collection of expressions to describe a person in both languages.

Secondly, when dealing with poems, it is important for the translators to have the knowledge of poetry. In addition, when transfer poems like Kiều's Story, translators may choose a suitable poetry translation that readers could get the content as much as possible.

Thirdly, in Kiều's Story, when dealing with Sino-Vietnamese words, classical references, idioms and proverbs or reduplicatives, translators would find it a little difficult to transfer them. Here are some solutions:

- For Sino-Vietnamese words, translators should get their meaning in pure Vietnamese first (both literal and figurative), and then find a similar word.

- For classical references, translators may use the literal translation, but they would use the footnotes to explain more so that readers could understand them more.

- For idioms and proverbs, translators should use idiomatic translation if there are idiomatic and proverbial equivalents. If not,

the literal or word-for word translations could be employed, but it is necessary to footnote them.

- For reduplicatives, linguistic equivalent would be the best choice because they are popular in Vietnamese but we hardly ever find them in English.

5.3. LIMITATION OF THE STUDY

5.4. SUGGESTION FOR FURTHER RESEARCH

- An investigation into stylistics devices of expressions describing people in Kiều's story and their English translational equivalents.

- A thorough study on semantic features of proverbs and idioms in Kiều's story and their English translational equivalents.