

**MINISTRY OF EDUCATION AND TRAINING
THE UNIVERSITY OF DANANG**

TRẦN HOÀNG MAI

**AN INVESTIGATION INTO
THE STYLISTIC DEVICES COMMONLY
USED IN HỒ XUÂN HƯƠNG'S POEMS AND
THEIR ENGLISH VERSIONS**

Field : THE ENGLISH LANGUAGE

Code : 60220201

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

DANANG, 2014

The study has been completed at
the College of Foreign Languages, the University of Da Nang

Supervisor: Assoc. Prof. Dr. PHAN VĂN HÒA

Examiner 1 : Dr. NGUYỄN QUANG NGOẠN

Examiner 2 : Dr. NGŨ THIÊN HÙNG

The thesis will be orally defended at the Examining Committee

Time : 4/ 01/ 2014

Venue : The University of Da Nang

*The origin of the thesis is accessible for the purpose of reference
at:*

- The library of College of Foreign Languages, University of DaNang
- Information Resources Centre, the University of Da Nang

CHAPTER 1

INTRODUCTION

1.1. RATIONALE

As we can see, stylistic devices (SDs) are an integral part in the literature, so knowledge about SDs is a necessary step to be sensitive to a literature work. Hồ Xuân Hương's poems were translated into English and the newest versions are the poems in the book "*Spring essence The poetry of Hồ Xuân Hương*" by John Balaban. This book attracted attention of many readers and achieved a record of poetry – sold out 16 thousands copies in 2 years. It is also a book which is supposed poetry in English. So we will examine the SDs in Hồ Xuân Hương's poems and these English versions in this book.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

The aim of this thesis is to investigate the SDs commonly used in Hồ Xuân Hương's poems in a contrastive analysis with their English translational equivalents.

1.2.2. Objectives

This study is intended to:

- Describe, identify and analyze the SDs used in Hồ Xuân Hương's poems and their English translational equivalents.
- Discuss the translation theory and analyze loss and gain in translation of SDs in English versions.
- Give implications in teaching and learning translation of these devices.

1.3. SCOPE OF THE STUDY

This research is carried out on poems of Hồ Xuân Hương in the book “Spring essence the poetry of Hồ Xuân Hương” edited and translated by John Balaban (2000).

Moreover, this will mainly focus on the 4 SDs commonly used in Hồ Xuân Hương’s poems. They are proverbs and sayings, onomatopoeia, antithesis and pun.

1.4. RESEARCH QUESTIONS

1. What are the SDs most commonly used in Hồ Xuân Hương’s poems ?
2. How are these SDs used to transfer the meanings in English versions ?
3. What are implications of these devices in teaching, learning and translation ?

1.5. ORGANIZATION OF THE STUDY

The research is divided into five chapters:

Chapter 1 : INTRODUCTION

Chapter 2 : LITERATURE REVIEW AND THEORETICAL BACKGROUND

Chapter 3 : METHODOLOGY AND PROCEDURES

Chapter 4 : FINDINGS AND DISCUSSION

Chapter 5 : CONCLUSIONS AND IMPLICATIONS

CHAPTER 2

LITERATURE REVIEW

AND THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

The life and poetry of Hồ Xuân Hương was a series of mysteries and controversies according to researchers. Until the twentieth century, Hồ Xuân Hương’s life and poetry was gradually

lifted the veil of mystery by works with a variety of different directions. Although there are many researches in the SDs in both English and Vietnamese as well as the translation theory and practice, it can be seen that no study has been carried out on the SDs commonly used in Hồ Xuân Hương's poems.

2.2. THEORETICAL BACKGROUND

2.2.1. Stylistic Devices

According to Galperin [22, p.9]: "It is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model".

There are many SDs which have been in usage for all purposes, however, as the title of this study shows, just 4 SDs commonly used in Hồ Xuân Hương's poems are investigated.

a. Antithesis

According to Galperin antithesis is based on relative opposition which arises out of the context through the expansion of objectively contrasting pairs with the purpose of characterizing the nature of things or phenomena. Đinh Trọng Lạc states that antithesis (đối ngẫu, đối ngữ, phản ngữ) is a stylistic device in which the contrastive imaginary notions expressed by different word units is placed in the same syntagm with the aim of highlighting the object's nature under the pressure of contrastive position.

Within my thesis, antithesis is expressed by separated contrastive words, phrases or sentences and is set up based not only on antonymy but also on context.

b. Pun

Galperin defined: “Pun is a SD based on the interaction of two well – known meanings of a word or phrase: primary and derivative logical meaning”.

There are different kind of puns in Vietnamese but here we just

consider types which appear in Hồ Xuân Hương’s poems:

- Pun based on meaning: synonymy, polysemy and words with same topic.
- Pun based on separation and combination.
- Nói lái (spoonerism).
- Đố chữ (word - puzzle).

c. Onomatopoeia

Onomatopoeia is a combination of speech – sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc), by things (machines or tools, etc), by people (sighing, laughter, patter of feet, etc) and by animals.

There are two varieties of onomatopoeia : direct and indirect.

d. Idioms, Proverbs and Sayings

Idiom is a group of words established by usage as having a meaning not deducible from those of the individual words

Proverbs and sayings are facts of language. They are collected in dictionaries.

The most noticeable thing about the functioning of sayings, proverbs and catchphrases is that they may be handled not in their fixed form (the traditional mode) but with modifications.

2.2.2. Translation Theory

a. Definition of Translation

According to Newmark: “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”.

b. Vietnamese- English translation

c. Literary Translation

d. Translation Equivalence

e. Translation Methods and Procedures

- Translation Methods

Newmark refers to the following methods of translation:

+ *Word-for-word translation*

+ *Literal translation*

+ *Faithful translation*

+ *Semantic translation*

+ *Adaptation*

+ *Free translation*

+ *Idiomatic translation*

+ *Communicative translation*

-Translation Procedures

Baker (1992) [18] points out 8 strategies for dealing with non- equivalence at word level.

+ *Translation by a more general word (superordinate):*

+ *Translation by a more neutral/ less expressive word*

+ *Translation by cultural substitution*

+ *Translation by using a loan word or loan word plus explanation*

+ *Translation by paraphrase using a related word*

+ *Translation by paraphrase using unrelated word*

+ *Translation by omission*

+ *Translation by illustration*

Another translation scholar- Newmark (1988) [27] proposed the different translation procedures:

+ *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, additions, glosses*

2.3. HỒ XUÂN HƯƠNG'S LIFE AND POETRY

2.4. JOHN BALANBA AND THE TRANSLATION VERSION

“SPRING ESSENCE THE POETRY OF HỒ XUÂN HƯƠNG”

2.5. SUMMARY

CHAPTER 3

METHODS AND PROCEDURES

3.1. RESEARCH METHODS

In order to reach the goal of the study, we carry out our investigation based on a combination of qualitative, quantitative, descriptive and comparative methods.

The combination of qualitative and quantitative approaches is applied to collect, examine and classify the data on the types of the SDs in Hồ Xuân Hương's poems and their English versions.

The descriptive method carries out a synthetic description for the data combined with a comparative analysis of the samples in Vietnamese and English.

Thanks to the combination of these methods, the data was collected, described, classified, analyzed and compared to find out loss and gain in the translation of the SDs in Hồ Xuân Hương's poetry.

3.2. RESEARCH PROCEDURES

The research is conducted with the steps as follows:

- Reviewing the previous studies thoroughly and identifying the research scope.
- Collecting samples of the SDs in Hồ Xuân Hương's poems and their equivalents in the English versions by John Balaban (2000).
- Grouping and analyzing the types of SDs in Hồ Xuân Hương's poems and their English versions.
- Analyzing the employment of translation procedures utilized in the translation of SDs in the English version by John Balaban (2000).
- Making some suggestions for teaching and learning translation in SDs.

3.3. DATA COLLECTION AND DATA ANALYSIS

3.3.1. Data Collection

Data for the research are collected from poems in “Spring Essence the poetry of Hồ Xuân Hương” by John Balaban (2000). We carry out to study 37 poems of Hồ Xuân Hương and their English versions in the book.

The investigated the SDs reach to 244 samples including 122 samples in Hồ Xuân Hương’s poems and 122 samples of their equivalents in the English versions.

3.3.2. Data Analysis

Data analysis is carried out based on the theories of SDs and the theories of translation, thus, data analysis is performed the following steps:

- The data collected are identified and grouped into categories depending on the SDs used in Hồ Xuân Hương’s poems. The SDs, which we research in this thesis, are antithesis; pun; onomatopoeia; proverbs and sayings.
- The samples are classified basing on translation procedures used in the translation of SDs in Hồ Xuân Hương’s poems from Vietnamese into English.
- After classification, the data are analyzed to find out how each SD is translated into English according to each procedure. The frequency of each translation procedure will be show in the tables.

CHAPTER 4

FINDINGS AND DISCUSSION

We stand on the point of view of Galperin and Đinh Trọng Lạc to analyse the stylistic devices in Hồ Xuân Hương’s poems. Besides, by using the strategies suggested by Newmark and Baker,

we examine the translation procedures of those stylistic devices in the English translational versions.

4.1. ANTITHESIS IN HỒ XUÂN HƯƠNG'S POEMS AND THEIR EQUIVALENTS IN THE ENGLISH VERSIONS

4.1.1. Antithesis in Hồ Xuân Hương's Poems and the English Versions

The antithesis bases on relative opposition which arises out of the context through the expansion of objectively contrasting pairs, as in the poem “Dệt cửi – Weaving at night”

Rộng, hẹp, nhỏ, to vừa vắn cả

Wide or narrow, big or small, sliding in snug

Antithesis is generally moulded in parallel construction. That is particularly advantageous when the antagonistic features are not inherent in the objects in question but imposed on them. We can see it in the poem “Lấy chồng chung – On sharing a husband”.

Kẻ đắp chăn bông, kẻ lạnh lùng

One cuddles under cotton blankets; the other's cold

The antithesis is signalled by the connective, as in the poem “Tự tình thơ – Confession I”

- Mỡ thấm *không khua* mà cũng *cốc*

I *haven't shaken* grief's rattle, yet it *clatters*

- Chuông sầu *chẳng đánh* có sao *om*

I *haven't rung* sorrow's bell, though it *tolls*

4.1.2. Translation Procedures of Antithesis in Hồ Xuân Hương's Poems

a. Literal translation

In this procedure, the translator translates the antithesis in the ST by the contrasted pairs in the English. In “Vịnh quạt – The Paper Fan”:

- (1) *Mông, dày* chùng ấy chành ba góc
Thick or thin, opening its lovely angles

b. Omission

In this procedure, the contrasting pairs are omitted.

In the poem “Tự tình thơ – Confession I”

- (22) *Trước* nghe những tiếng thêm rầu rĩ
Sau giận vì duyên để mồm mòm
 Their noise only drags me down, angry
 with a fate that says I’m much to bold

The opposition pair “trước” and “sau” in the ST is omitted in the English version.

c. Paraphrase

In the poem “Tự tình – Confession II”

- (26) Chén rượu hương đưa *say* lại *tỉnh*
addled but *alert* with a cup of fragrant wine

Table 4.1. The tokens and percentage of the Antithesis’

Translation Procedures

<i>Translation procedures</i>	<i>Tokens</i>	<i>Percentage</i>
Literal translation	28	66.7%
Paraphrase	10	23.8%
Omission	4	9.5%
Total	42	100%

4.2. PUNS IN HỒ XUÂN HƯƠNG’S POEMS AND THEIR EQUIVALENTS IN THE ENGLISH VERSIONS

4.2.1. Puns in Hồ Xuân Hương’s Poem and the English Versions

Mainly, Hồ Xuân Hương expresses the puns based on meaning.

Hồ Xuân Hương utilizes the sameness of meaning between Sino-Vietnamese words and Vietnamese ones, as in “Khóc chồng làm thuốc” :

Ngọt ngào thiếp nhớ mùi *cam* thảo
Cay đắng chàng ơi vị *quế* chi

“ngọt” in “ngọt bùi” (Vietnamese words) is the same meaning with “cam” in “cam thảo” (Sino-Vietnamese words); “cay” in “cay đắng” (Vietnamese words) is the same with a feature of basic meaning of “quế” in “quế chi” (Sino-Vietnamese words). In other words, they are synonymous words.

In the poems of Hồ Xuân Hương have the pun based on polysemy. The polysemous word appears many times in one context with different meanings, as in “Vịnh nữ vô âm – Girl without sex” :

Thôi thể thì *thôi*, *thôi* cũng được
 Well, fine. It’s really okay.

Punning on the same topic is another interesting way of exploiting sense relations found in Hồ Xuân Hương’s poems. In the poem “Khóc ông tổng Cóc”, Hồ Xuân Hương uses a series of words to denote the amphibian: “*cóc*, *bén (nhái)*, *chàng (chẫu chàng)*, *nòng nọc*, *chuồn (chuồn chuồn)*”. They are obviously the words of the same sets of topic.

The poet uses “nói lái” (spoonerism) which connects directly with language phenomenon in the Vietnamese community living, as in “Vịnh chùa Quán Sứ - Quán Sứ Pagoda”:

Hỏi thăm sư cụ *đáo nơi neo*

Ask for the abbot, you get no one

Hồ Xuân Hương uses pun based on word separation and combination in the poem “Bánh trôi nước”. The words “thân phận” is separated in the verse :

Thân em thì trắng *phận* em tròn

My body is white; my fate, softly rounded

Word-puzzles based on Sino-Vietnamese writing must be a “specialty” of the Vietnamese language. Let us consider one more pun of this kind in the poem “Vịnh người chữa hoang”:

Duyên thiên chưa thấy nhô đầu dọc

Phận liễu sao đã đẩy nét ngang

Fate did not push out a bud

even though the willow grew

4.2.2. Translation Procedures of the Puns in Hồ Xuân Hương’s Poems

a. Notes, additions, glosses

The translator uses notes to explain about the pun in Hồ Xuân Hương’s poems. It is considered the good way to translate original means of the pun in her poems.

For example, in the poem “Khóc chồng làm thuốc – The Pharmacist’s Widow Mourns His Death”, the puns appear many times.

(30) *Ngọt* ngào thiếp nhớ mùi *cam thảo*

Cay đắng chàng ơi vị *quế chi*

Thạch nhũ, trần bì sao để lại
Qui thân, liên nhục tằm đem đi
 Perhaps she just misses his licorice stick
 Or that cinnamon stob, always so tasty.
 Raw orange peel and rosebuds now abandoned.
 His celery stalk and lily seeds all lost.

Although these words are translated into English, the translator still explains in his version to the readers can understand about the pun more clearly.

b. Literal translation

In the poem “Vịnh người chửa hoang – The Unwed Mother”:

(39) Chữ tình một khối thiếp xin **mang**

but I must **bear** the burden now

“mang” has two meanings: “stand something” and “pregnancy”. In the English version, it is translated by “bear” which also has the same of two meanings, and the pun with polysemy word is manifested clearly.

The words which are used in pun based on word separation and combination in the poem “Bánh trôi nước – The floating cake” are translated by literal:

(43) *Thân* em thì trắng, *phận* em tròn

My *body* is white; my *fate*, softly rounded.

The words “thân” and “phận” are separated and translated by “body” and “fate”. When two words are combined, they become a phrase “thân phận” which means the human condition. In the English version, two words “body” and “fate” can’t be combined to become a phrase which is the same meaning with the phrase in ST.

c. Omission

The translator omits the words which create the pun in Hồ Xuân Hương’s poems. For example, in the poem “Khóc chồng làm thuốc – The Pharmacist’s Widow Mourns His Death”:

- (44) **Ngọt** bùi thiếp nhớ mùi cam thảo
Cay đắng chàng ơi vị quế chi
 Perhaps she just misses his licorice stick
 or that cinnamon stob, always so tasty.

The puns appears based on the words “ngọt” and “cay” but in the English version they are omitted. So the readers can’t know the pun of “ngọt” is the same meaning with “cam” in “cam thảo” (licorice stick), and “cay” is near the meaning with “quế” in “quế chi” (cinnamon stob).

Table 4.2. The tokens and percentage of the Puns’ Translation Procedures

<i>Translation procedures</i>	<i>Tokens</i>	<i>Percentage</i>
Notes, additions, glosses	23	63.9%
Literal translation	8	22.2%
Omission	5	13.9%
Total	36	100%

4.3. ONOMATOPOEIA IN HỒ XUÂN HƯƠNG’S POEMS AND THEIR EQUIVALENTS IN THE ENGLISH VERSIONS

4.3.1. Onomatopoeia in Hồ Xuân Hương’s Poem and the English Versions

Onomatopoeia is one of the stylistic devices which is used commonly in Ho Xuan Huong’s poems. The sounds in her poems are

varied. They can be the sound from instruments such as the wooden bell and the bell in the poem “Tự tình thơ – Confession (I)” :

Mỡ thấm không khua mà cũng *cốc*

I haven't shaken grief's rattle, yet it clatters

They can be the sounds of animals. We can see in the poem “Vĩnh nữ vô âm – Girl without a sex”, they are the sound of the mouse and the bee :

Rúc rích thầy cha con chuột nhắt

Vo ve mẹ mệ cái ong bầu

The little father mouse squeaking about, doesn't care
nor the mother honeybee buzzing along, fat with pollen.

Ho Xuan Huong used not only the sounds by animals but also the sounds by people. In “Chế sư – Mocking a monk” :

Giọng *hi*, giọng *hỉ*, giọng *hi ha*

Chanting hee, chanting haw, chanting hee, haw, ho.

Or the words imitate the sound indirectly by description. For example, in “Cảnh thu – The Autumn Landscape”:

Thánh thốt tàu tiêu mây hạt mưa

Drop by drop rain slaps the banana leaves.

4.3.2. Translation Procedures of Onomatopoeia in Hồ Xuân Hương's poems

a. Literal translation

The translator uses onomatopoeia in the English to translate the imitative words in poem's Ho Xuan Huong.

For example, in the poem “Tự tình thơ – Confession I” :

(47) Mỡ thấm không khua mà cũng *cốc*

I haven't shaken grief's rattle, yet it *clatters*

b. Compensation

For example, in the poem “Tự tình thơ – Confession I”:

(53) Tiếng gà *xao xác* gáy trên bom

Gray sky. A rooster *crow*s

We can see that, in the English version, the word “xao xác” disappears. However, the translator uses the word “crow” which means “(of a cock) utter its characteristic loud cry” and it is ultimately imitative.

c. Omission

In the poem “Vịnh hang Cốc cố – Viewing Cốc Cố Cavern”, the onomatopoeia “phập phòm” which is the sound of branches creating by wind is omitted.

(62) Luồng gió thông reo vỗ *phập phòm*

Pines rocking in wind rush Ø

Table 4.3. The tokens and percentage of the Onomatopoeia’s Translation Procedures.

<i>Translation procedures</i>	<i>Tokens</i>	<i>Percentage</i>
Literal translation	10	43.5%
Compensation	8	34.8%
Omission	5	21.7%
Total	23	100%

4.4. IDIOMS, PROVERBS AND SAYINGS IN HỒ XUÂN HƯƠNG’S POEMS AND THEIR EQUIVALENTS IN THE ENGLISH VERSIONS.

4.4.1. Idioms, Proverbs and Sayings in Hồ Xuân Hương’s Poems and the English Versions

Hồ Xuân Hương uses the traditional idioms, proverbs and sayings in her poems skillfully.

In the poem “Bánh trôi- The Floating Cake”

Bảy nổi ba chìm mấy nước non

Rising and sinking like mountains in streams

Idiom : Bảy nổi ba chìm

In addition, she uses the other approach which only takes the idea of the idioms, proverbs and sayings to insert into poetry, as

In the poem “Khóc tổng đốc- Lament for commissioner Cóc”

Nghìn vàng khôn chuộc dấu bôi vôi

A pile of gold can not restore his pale painted warts

She uses the idea of the idiom “*gọt gáy bôi vôi*”.

4.4.2. Translation Procedures of Idioms, Proverbs and Sayings in Hồ Xuân Hương’s poems

a. Notes, additions, glosses

Because of the differences in culture, the translator have to add to his version the additional information at the end of the book.

In the poem “Lấy chồng chung- On sharing a Husband”

(65) *Năm thì mười họa* hay chẳng chớ

Every now and then, well, may be or not may be

b. Paraphrase

In this procedure, the translator paraphrases the meaning of the idioms, proverbs and sayings in the ST.

In the poem “Lấy chồng chung- On sharing a Husband”

(69) *Cố dăm ăn xôi* xôi lại hỏng

You try to stick to it like a fly on rice

but the rice is rotten

c. Omission

In the English version, the translator only translates the verses which contain the ideas of the proverbs. Because of the differences in culture, the readers can only understand the meaning of the verses and they can't know the proverbs from which the writer takes idea, as in In the poem “Vịnh nữ vô âm- Girl without a Sex”:

(80) *Rúc rích thân cha con chuột nhắt*

Vo ve mặc mẹ cái ong bầu

The little father mouse squeaking about, doesn't care,
nor the mother honeybee buzzing along, fat with pollen.

The writer uses the folk-song: “Con gái mười bảy mười ba.
Đêm nằm với mẹ chuột tha mất đồ”.

Table 4.4. The tokens and percentage of the Proverbs and Sayings' Translation Procedures.

<i>Translation procedures</i>	<i>Tokens</i>	<i>Percentage</i>
Paraphrase	9	42.9%
Omission	8	38.1%
Notes, additions, glosses	4	19%
Total	21	100%

4.5. SUMMARY

Examining through the 37 poems of Hồ Xuân Hương both in Vietnamese and their English translational versions, we get to the conclusion after findings the SDs and translation procedures that the SDs are used frequency and the translator uses different procedures to translate them.

The translator tries to keep SDs which the writer uses by using the similar SDs in English. In many cases, to make the readers can understand SDs which are used in every word or phrase the translator

both translate and explain carefully. However, there are some cases the translator cannot transfer SDs in the poems because of the differences about the language and culture.

Most of the antithesis in the poems is created by the contrasted pairs so the translator uses the English equivalents to translate them. In some poems, the translator focus on the explanation meaning of the verse so the antithesis is omitted or replaced by the words, the phrases in which the readers cannot see this SD.

Similarly, the onomatopoeia words are translated by the English onomatopoeia words. However, the sound which is expressed basing on not only the words but also the verbs around them are not translated.

With the SD pun, the pun on the same topic and pun with polysemy are expressed by the same puns in English. There are special puns such as spoonerism, word separation or word puzzle, they are omitted or only explained the meaning because these puns depend on the linguistic system.

The idioms, proverbs and sayings connect closely with the tradition, culture of each nation so the translation so it's very difficult to translate them into another language. The translator only can convey the meaning of idioms, proverbs and sayings by explaining them in the verses or notes them in the book. With the modification idioms, proverbs and sayings, the translator cannot express them in the verse so they are not translated.

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1. CONCLUSIONS

This thesis found, described and analyzed the SDs in Hồ Xuân Hương' poems and translation procedures of these SDs in English versions. There are four SDs commonly used in Hồ Xuân Hương's poems: antithesis; puns; onomatopoeia; proverbs and sayings, and there are translation procedures for them. The following brief review give the translation procedures for each of kind of the SDs:

- The antithesis are translated by three procedures: literal translation; paraphrase; omission.

- Literal translation:

Mỏng dầy chùng áy chành ba góc

Thick or thin, opening its lovely angles

- Paraphrase :

Chén rượu hương đưa *say* lại *tỉnh*

addled but *alert* with a cup of fragrant wine

- Omission :

Trước nghe những tiếng thêm râu rĩ

Sau giận vì duyên để mồm mồm

Their noise only drags me down, angry

with a fate that says I'm much to bold.

Mainly the antithesis is translated by the literal translation procedure so the English versions convey the SD antithesis of the ST in the TT. The paraphrase procedure helps the readers can understand the meaning of the contrasted pairs but cannot see the antithesis in the verses. The translator uses omission procedure in some poems so the antithesis in the ST is omitted in TT.

- The puns are translated by 3 procedures: notes, additions, glosses; literal translation; omission.

- Notes, additions, glosses:

Duyên thiên chưa thấy nhô đầu dục

Phận liễu sao đà đẩy nét ngang

Fate did not push out a bud

even though the willow grew

- Literal translation:

Chữ tình một khối thiếp xin *mang*

but I must *bear* the burden now

- Omission:

Ngọt ngào thiếp nhớ mùi cam thảo

Cay đắng chàng ơi vị quế chi

With the puns are translated by the notes, additions, glosses procedure the readers can know the puns used in ST. In many poems, the literal translation cannot express the puns. And the puns disappear completely with the omission procedure.

- The onomatopoeias are translated by: compensation; literal translation; omission.

- Compensation:

Thánh thót tàu tiêu mấy hạt mưa

Drop by drop rain slaps the banana leaves.

- Literal translation:

Mỡ thấm không khua mà cũng *cốc*

I haven't shaken grief's rattle, yet it clatters

- Omission:

Luồng gió thông reo vỗ *phập phòm*

Pines rocking in wind rush

In this case, the literal translation procedure conveys the sound used in the poems. And the compensation procedure also expresses the onomatopoeia. The readers cannot feel the sound of the ST in the TT because the omission procedure is used to translate them.

- The idioms, proverbs and sayings are translated by notes, additions, glosses; paraphrase ; omission.

- Notes, additions, glosses:

Không có, nhưng mà có, mấy ngoan

Don't have it, yet have it! So simple

- Paraphrase:

Nòng nọc đứt đuôi từ đây nhi

the tadpole's lost his tail

- Omission:

Một tháng đôi lần có cũng không

Once or twice a month, oh, it's like nothing

The notes, additions, glosses procedure take the notes of proverbs and sayings used in the ST so the readers can know about this SD. The paraphrase procedure explains the meaning of proverbs and sayings but it doesn't show the SD used in the ST. The proverbs and sayings are omitted in the omission procedure.

With the literal translation procedures, the translator remains the SDs in ST, so it can help the readers see talent of Hồ Xuân Hương when she uses the SDs in the poem. And with the SDs which are very difficult to translate such as the puns, the idioms, proverbs and sayings, it is necessary for using the notes, additions, glosses to the readers can understand them. The readers cannot know the SDs with the paraphrase and omission procedure. However, the translation

poem, especially, SDs in the poems is very difficult so the untranslatable SDs is unavoidable.

5.2. IMPLICATIONS ON TEACHING, LEARNING AND TRANSLATION

SDs can be supposed one of the difficult elements of the language teaching as well as learning. Therefore, the teachers should provide basic knowledge of the literary language features to learners so that they can understand about the SDs more clearly.

Learners as well as the language users should be aware of the SDs to master and apply them at the right time to improve their own language skills.

Translating literary works is one of the most complex fields of translation because the literary works consist of many aspects. Therefore, to translate them well requires translators to have suitable methods.

To translate the SDs more effectively, learners of English and Vietnamese might have a good collection of SDs in both languages.

And when dealing with poems, it is important for the translators to have the knowledge of poetry, which help them maintain the SDs and the meaning of the verses.

5.3. LIMITATIONS OF THE STUDY

- Because of the limitation of time and knowledge of the writer in the translational perspective and the shortage of material sources, the study only focus on the poems and the translational versions of Hồ Xuân Hương's poems in the book: "Spring Essence-The poetry of Hồ Xuân Hương".

- Among SDs in Hồ Xuân Hương's poems, this thesis only concentrate on researching four SDs.

- Some of the conclusions drawn from the findings are rather subjective and the issues mentioned are still somewhat general.

5.4. SOME SUGGESTIONS FOR FURTHER RESEARCH

This thesis has made a study of the SDs commonly used in Hồ Xuân Hương's poems and the translation procedure into English of those SDs. There is number of problems relating to Hồ Xuân Hương's poems and their English versions that need to be solved so we suggest some further studies:

- An investigation into the syntactic features in Hồ Xuân Hương's poems and their English versions.
- A study of metaphor in Hồ Xuân Hương's poems and their English versions.