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**AN INVESTIGATION INTO METAPHORS
RELATED TO THE CONCEPT OF
“DIGNITY” IN *OLIVER TWIST* BY
CHARLES DICKENS VIA ITS
VIETNAMESE VERSION TRANSLATED
BY PHAN NGOC**

Field : THE ENGLISH LANGUAGE

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CHAPTER 1

INTRODUCTION

1.1. RATIONALE

Literature is considered as a great treasure of a nation, providing us with considerable knowledge of the people's customs, habits, religions, rites, lifestyles and their points of view. In such a treasure, Charles Dickens's works have been evaluated as a valuable one. With *Oliver Twist* - his second novel published in 1838, Dickens sprang his fame to readers all over the world. *Oliver Twist* is a story about the battles of good versus evil, with the evil continually trying to corrupt and exploit the good. It portrays the power of Love, Hate, Greed, and Revenge and how each can affect the people involved.

It goes without saying that, to achieve this success, the author had to use different kinds of figures of speech, especially metaphors to express his ideas. In *Oliver Twist*, it is estimated that there are about two hundred and fifty examples of metaphors, which are used to describe graphically, and symbolically physical appearances, characteristics of human beings, non-human living beings and lifeless objects.

Oliver Twist was translated into many languages such as French, Russian and Vietnamese. Especially, translating into Vietnamese is extremely difficult because of widely different lexical and syntactic features which are resulted from geographical and cultural differences between Vietnamese and English. In this aspect, translation in general, and translation of metaphors in particular, have attracted many linguists' attention. It can be said that using metaphors in literature could satisfy readers' curiosity but might cause many difficulties for them to understand.

From the above reasons mentioned, the study “**An Investigation into Metaphors Related to the Concept of “Dignity” in *Oliver Twist* by**

Charles Dickens via Its Vietnamese Version Translated by Phan Ngoc”

was born.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims of the study

- To help Vietnamese translators or critics have an orientation in choosing suitable strategies to translate metaphors from English into Vietnamese vice versa and help literature fans improve their reading ability;

-To raise awareness of learners of English in applying appropriate translation strategies of metaphors from English into Vietnamese and vice versa.

1.2.2. Objectives of the study

-To investigate strategies applied in the translation of metaphors in the novel *Oliver Twist* by Charles Dickens via its translational version by Phan Ngoc;

-To find out the loss and gain in meaning of metaphors in its Vietnamese version;

-To suggest some implications in the areas of translation, cross-culture, communication, and foreign language teaching and foreign language learning and implications for literature readers.

1.3. RESEARCH QUESTIONS

- What strategies are applied by the translator in the process of translating metaphors in the novel *Oliver Twist* by Charles Dickens and its translational version by Phan Ngoc?

- What are the linguistics phenomena of loss and gain in meaning of metaphors in *Oliver Twist* by Charles Dickens as compared with its Vietnamese version translated by Phan Ngoc?

- What are the implications for the use of metaphors in the fields of translation, cross- culture, communication, foreign language teaching and learning?

1.4. SCOPE OF THE STUDY

The study focuses on merely finding out the metaphors in *Oliver Twist* by Charles Dickens as manifested in its translated version by Phan Ngoc and identifying the phenomena of loss and gain in meaning in its translational process.

1.5. SIGNIFICANCE OF THE STUDY

To some extent, this study is hoped to make some positive contributions to the studies of metaphor translation and using metaphor in teaching, learning, reading English and Vietnamese literature.

1.6. ORGANIZATION OF THE STUDY

This study includes five chapters:

Chapter 1: Introduction

Chapter 2: Literature Review and Theoretical Background

Chapter 3: Methods and Procedure

Chapter 4: Discussion of Findings

Chapter 5: Conclusion and Implications

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

Translation in general and translation of metaphors in particular, have attracted many linguists' attention all over the world so far. Among the linguists, the most prominent figures are Newmark, Armstrong, Catford, Bassnett, Baker, Anderman and Rogers. Wechsler, R. (1998) in "*The Art of Literary Translation*" gives an overview to the art of literary

translation, how it has changed over countries, what problems translators face in bringing foreign works into English and how they go about solve these problems [35].

In Vietnam, some translators also play a very important role in translation study such as Hoàng Văn Vân [36] with “*Nghiên Cứu Dịch Thuật*” and Vũ Văn Đại [40] with “*Tình Giao Tiếp Một Nguyên Tắc Trong Hoạt Động Dịch*” Additionally, there are some prior researches related to metaphor that has been done such as: the study titled *An Investigation into translation of metaphor and simile in the Tale of Kieu from Vietnamese into English* by Lê Văn Thành (2011) [17].

To the best of my knowledge, up to now, there have not been any studies conducted on metaphors denoting “*dignity*” in *Oliver Twist* by Charles Dickens in English through its translational version.

2.2. THEORETICAL BACKGROUND

2.2.1. Translation Theory

a. Definition of translation

b. Translation methods

c. Translation strategies

In this thesis, the researcher uses eight strategies for dealing with non- equivalence at word level by Baker (1992):

- Translation by a more general word
- 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

d. What is equivalence?

e. What is literary translation?

f. English –Vietnamese translation

2.2.2. Meaning and Types of Meaning

a. Associative Meaning

Table 2.1: The Types of Associative Meanings

Associative Meanings	<i>Connotative Meanings</i>	What is communicated by virtue of what language refers to.
	<i>Stylistic Meanings</i>	What is communicated of the social circumstances of language use.
	<i>Affective Meanings</i>	What is communicated of feelings and attitudes of the speaker/writer.
	<i>Reflected Meanings</i>	What is communicated through association with another sense of the same expression.
	<i>Collocative Meanings</i>	What is communicated through association with words, which tend to occur in the environment of another word.

(Source: Leech's Theory cited on Reimann, 2004)

b. Thematic Meaning

Thematic meaning concerns itself with how the order of words spoken affects the meaning that is entailed.

c. Conceptual Meaning

Leech (1974) says that conceptual meaning makes up the central part. It is “denotative” in that it is concerned with the relationship between a word and the thing it denotes, or refers to [17].

2.2.3. Metaphor

a. Definition of Metaphor

b. Classification of Metaphor

c. Definition of Dignity

d. Metaphor denoting Dignity

2.3. THE AUTHOR'S BIOGRAPHY AND THE NOVEL

2.3.1. Charles Dickens

2.3.2. Phan Ngoc

2.3.3. The novel

CHAPTER 3

METHODOLOGY & PROCEDURES

3.1. RESEARCH DESIGN AND METHODOLOGY

In order to achieve the aims mentioned above, the main methods, which were used to carry out this study:

- Qualitative and quantitative methods.
- Analytic and synthetic methods
- Descriptive method

3.2. RESEARCH PARTICIPANTS

200 students in the third-year were chosen to participate in the questionnaire, and 30 teachers in the interview.

3.3. RESEARCH INSTRUMENTS

3.2.1. The questionnaires

There are seven question items in the questionnaire.

3.2.2. Interview

In this channel, interviewees are also asked questions relating to the novel *Oliver Twist* and their feelings and evaluation on this novel.

3.4. DATA COLLECTION PROCEDURE

3.5. RESEARCH PROCEDURE

3.6. RELIABILITY & VALIDITY

CHAPTER 4

FINDINGS AND DISCUSSIONS

4.1. THE QUESTIONNAIRES

The questionnaire was designed with 7 question items and the oral interview with 6 questions. Both channel have similar question content. 200 third-years students of English and 50 English teachers got involved in this channel.

4.2. STRATEGIES FOR TRANSLATING METAPHOR DENOTING “DIGNITY” PROPOSED BY MONA BAKER

4.1.1. Translation by using omission

This strategy appears in *Oliver Twist* with the highest appearing times 98 occurrences and occupies nearly a half of the proportion in all strategies with 39 %. Besides, this strategy also has its specific features. Full omission is the most common one used by the translator.

Table 4.1: Examples of Translation by Using Omission

The original version	The translational version
(28,1) <i>With a footstep as soft and gentle as the voice, the speaker tripped away.</i> [49, p. 327]	(28,1) <i>Người nói bước đi, bước chân cũng Ø dịu dàng như giọng nói</i> [48, p.300]
(29,2) <i>The younger lady was in the lovely bloom and spring time of womanhood; at that age, when, if ever angles be for God's good purposes enthroned in mortal forms, they may be, without impiety, supposed to abide in such as hers.</i> [49,p.330]	(29,2) <i>Cô gái trẻ tuổi, Ø nếu các thiên thần khoác hình thức trần gian để làm những điều tốt lành của Thượng đế thì người ta có thể giả thiết mà không phạm lỗi bất kính là các thiên thần này mang hình thức tương tự như cô.</i> [48,p.327]

(2,3) <i>The members of this board were very sage, deep, philosophical men</i> [49, p.9]	(2,3) <i>Các ủy viên của ban quản trị là những nhà triết học rất sâu sắc, sáng suốt</i> [48, p.9]
(28,4) <i>The old servant ... Then, bending over Oliver helped to carry him upstairs, with the care and solicitude of a woman.</i> [49, p. 328]	(28,4) <i>Bác đẩy tờ giấy ... Sau đó, Jailit cúi xuống giúp một tay đưa Ôliver lên về ân cần Ø như một người đàn bà.</i> [48, p. 323]
(32,5) <i>A glance so sharp and fierce and at the same time so furious and vindictive</i> [49, p.364]	(32,5) <i>Một cái nhìn sắc sảo dữ tợn và đầy cảm giận Ø</i> [48, p.361]

4.1.2. Translation by using a more neutral/ less expressive word

The second runner-up in all is the strategy translation by using a more neutral/ less expressive word, which takes 21% for 52 occurrences. The overview of typical examples is presented in the table below:

Table 4.2: Examples of Translation by a more neutral/ less expressive word

The original version	The translational version
(4, 6) ... <i>have any more of these dreadful creatures</i> [49, p. 44]	(4,6) ... <i>nuôi những thú khùng khiếp kia</i> [48, p. 41]
(9,7) <i>'Are you sure?' cried the Jew: with a still fiercer look than before: and a threatening attitude.</i> [49, p. 96]	(9,7) <i>"Chắc không? Lão Do Thái gầm lên, mắt nhìn còn hung tợn hơn trước và thái độ đầy vẻ hăm dọa ."</i> [48, p. 94]

(3, 8) ‘ <i>Open the door, will yer?</i> ’ cried the voice which belonged to the legs which had kicked at the door. [49, p. 31]	(3,8) ‘ <i>Có mở cửa không nào?</i> ’. Tiếng nói của bộ giò đá ở ngoài cửa quát lên . [48, p. 28]
(16,9) ‘ <i>Fair, or not fair,</i> ’ retorted Sikes, ... Give it here, you avaricious old skeleton, give it here! ’ [49, p.180]	(16,9) Công bình hay át công”,...Đưa đây, đồ xương hom già nua keo kiệt , đưa đây!” [48, p.175]
(13,10) Mr. Fagin looked so very much in earnest ... [49, p. 137]	(13,10) Lão Fâyjin ra vẻ làm thực đến nỗi ... [48, p.137]
(2,11) ... but the boards were long-headed men , and had provided for this difficulty. [49, p.13]...	(2,11)... Nhưng ban quản trị là những con người nhìn xa thấy rộng , nên đã co những biện pháp chống lại điều khó khăn này. [48, p.13]

4.1.3. Translation by cultural substitution

By using this strategy, the translator replace cleverly a culture-specific item or expression with a text language item which does not have the same meaning but it helps to have impact on the readers. Here is a table of some prominent examples which are analyzed:

Table 4.3: Examples of by Cultural Substitution Translation

The original version	The translational version
(12,12) ‘ Toor rul lol loo, gammon and spinnage, the frog he wouldn’t, and high cockolurum, ’ said the Dodger: with a slight sneer on his intellectual countenance” [49, p. 141]	(12,12) “ Nói gà nói vịt, nói vượn nói hươu, nói lằng nhằng lít nhít ”, Cáo nói, trên gương mặt thông minh lộ một nụ cười chế giễu. [48, p. 138]

<p>(23,13) <i>'He had better!'</i> said Sikes clapping his hand upon his pocket. <i>'Burn my body, if he isn't more than trouble than a whole family of Dodgers. Drink it, you perverse imp; drink it!'</i> [49, p.251]</p>	<p>(23,13) “<i>Uống đi cho được việc</i>”, Xaikit nói, lấy bàn tay vỗ vào túi mình. “<i>Mẹ kiếp, nó làm tôi vất vả hơn cả một lũ những thằng Cáo. Uống đi, đồ quỷ con hư hỏng, uống đi</i>” [48, p.251]</p>
<p>(8,14) Mr. Dawkin's appearance did not say a vast deal in favour of the comforts ... and furthermore avowed that among his intimate friends he was better known by the sobriquet of <i>'The Artful Dodger'</i>. [49, p.94]</p>	<p>(8,14) <i>Vẻ ngoài của Đôkinx không nói lên được nhiều lắm về sự săn sóc ân cần ..., không những thế, hắn còn cho biết rằng trong số những người bạn thân người ta vẫn thích gọi hắn bằng cái biệt hiệu “Cáo tinh ranh”</i> [48, p.94]</p>
<p>(40,15) <i>'Open the door of some place where I can lock this screeching Hell-babe,'</i> cried Sikes fiercely... [49, p.599]</p>	<p>(40,15) <i>'Mở cho một cái cửa phòng nào đó để tao khóa cái thằng tru tréo này lại'</i> Xailit hung dữ hét lên... [48, p.599]</p>

4.1.4. Translation by using expansion

With 11% for 27 tokens, the case of translating by using expansion stands on the third rank.

Table 4.4: Examples of Translation by Using Expansion

The original version	The translational version
<p>(2,16) <i>'They have neither more philosophy nor political economy about “em than that, said the beadle, snapping his fingers contemptuously.</i> [49, p. 26]</p>	<p>(2,16) “<i>Và tất cả triết học và kinh tế chính trị học của họ chẳng qua chỉ như thế này thôi</i>”, ông tư tế vừa nói vừa búng tay nghe một cái rất khinh bỉ. [48, p. 50]</p>

(17,17) <i>“I never see such a hardened little wretch!”</i> [49, p.195]	(17,17) <i>“Tôi chưa bao giờ thấy một thằng bé khốn nạn cứng đầu cứng cổ như thế!”</i> [48, p. 192]
(17,18)... <i>a loud scream that Mr. Bumble was a hard- hearted brute</i> ... [49, p. 420]	(17,18)... <i>Miệng kêu lanh lảnh rằng ông Bâm bâm là đồ súc vật tàn nhẫn</i> [48, p. 420]

4.1.5. Translation by using a more general word

Appearing 20 times with 8 %, this strategy stands on the fifth rank in all strategies used. In this case, the translator tries to fulfill the meaning of ST a more general word that helps readers understand the general meaning. Typical examples of translation by using a more general word are presented in the table below:

Table 4.5: Examples of Translation by Using a More General Word

The original version	The translational version
(19,19) <i>‘ It’s enough to turn a man ill, to see his lean old carcase shivering in that way, like a ungly ghost rose from the grave’</i> [49, p.215]	(19,19) <i>“Cứ nhìn bộ xương hom gầy guộc kia run lẩy bẩy như thế chẳng khác gì một con ma gớm ghiếc mới ở trong mồ đứng lên, người ta cũng phát óm”</i> [48, p.211]
(18,20) <i>“What a pity it is he isn’t a prig”</i> [49, p. 205]	(18,20) <i>“Rõ tiếc nó không phải là tay múa mố”</i> [48, p. 204]
(49,21) <i>Unworthy son, coward, liar, -you, who hold your councils with thieves and murderers in dark rooms at night,- you, whose plots and wiles have brought a violent death upon the head of one worth millions such as you.</i> [49, p. 585]	(49,21) <i>Đồ con hư hèn nhát, dối trá, mà là kẻ đã từng đêm đêm hội họp với những bọn trộm cắp và giết người trong những căn phòng tối tăm, mà là kẻ bày mưu lập kế gây nên cái chết bi đát của một con người có giá trị gấp triệu lần mày.</i> [48, p. 585]

4.1.6. Translation by using co-hyponym

It is the fact that sometimes the translator meets difficulties in finding out a good equivalent word or phrase in target language that also gets along the situation and the character's' personalities. Look at the overview table of some examples:

Table 4.6: Examples of Translation by Using Co-Hyponym

The original version	The translational version
(38,22)... <i>Mrs. Corney was particularly proof against eagle glances.</i> [49, p. 419]	(38,22)... <i>bà Kornì hoàn toàn không sợ những cái nhìn của điều hâu</i> [48, p. 419]
(13,23) <i>The man started, and turned round upon the Jew. But the old gentleman's shoulders were shrugged up to his ears; and his eyes were vacantly starting on the opposite wall.</i> [49, p. 141]	(13,23) <i>Người kia giật nảy mình và quay ngoắt lại nhìn lão Do Thái. Nhưng lão Do Thái co rụt đầu vào vai đến tận mang tai, và ngơ ngác trở mắt nhìn vào phía tường đối diện.</i> [48, p. 141]

4.2. FREQUENCY OF SEMANTIC TRANSLATION STRATEGIES

After studying thoroughly both versions in English and Vietnamese, basing on the translation strategies suggested by Newmark and Baker, the researcher found out that there are six strategies:

The percentage of six strategies is illustrated as follows:

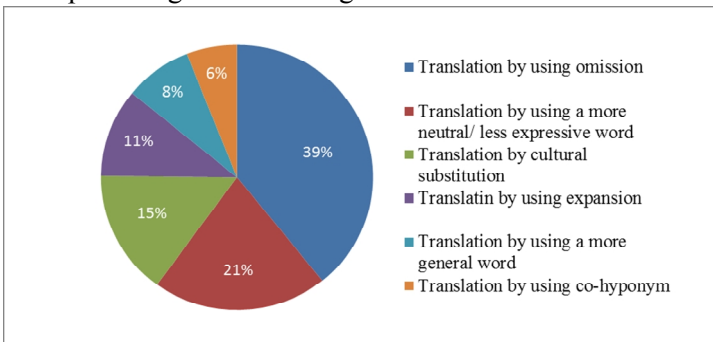


Figure 4.1: The percentage of semantic strategies.

4.3. LOSS AND GAIN IN MEANING OF METAPHORS IN THE TRANSLATIONAL VERSION BY PHAN NGOC

4.3.1. Loss of Meaning in lexical feature

a. *Loss of Conceptual Meaning*

The translator does not use the original meaning. The new meaning may have a higher level of smoothness and elegance.. Following are some deeply illustrated examples:

Table 4.8: Examples of Loss of Conceptual Meaning

The original version	The translational version
(2,24) <i>Thereby finding in the lowest depth a deeper still; and proving herself a very great experimental philosopher</i> [49,p.6]	(2,24) <i>Do đó, ngay ở nơi những nơi thấp nhất của xã hội, bà đã tìm được một nơi còn thấp hơn và đã tỏ ra là một nhà triết học rất giàu kinh nghiệm</i> [48,p.4]
(2,25) <i>The elderly female was a woman of wisdom and experience, she knew what was good for children; and she had a very accurate perception of what was good for herself.</i> [49,p.6]	(2,25) <i>Bà đứng tuổi này là một bà khôn ngoan và nhiều kinh nghiệm. Bà biết rõ cái gì có ích cho trẻ con và đặc biệt bà có một nhận thức rất chính xác về cái gì là có ích cho chính bà.</i> [48,p.4]
(10,26) <i>They no sooner heard the cry, and saw Oliver running, than, guessing exactly how the matter stood, they issued forth with great promptitude; and shouting ‘Stop thief!’ too, joined in the pursuit like good citizens.</i> [49, p.111]	(10,26) <i>“Bắt thằng ăn cắp”, chúng cùng mọi người gia nhập vào việc đuổi bắt chẳng khác gì những người công dân lương thiện.”</i> [48, p.109]

(41,27) <i>'My dear old nurse!' cried Oliver. [49, p. 486]</i>	(41,27) <i>'U già thân yêu của con!', Ôli vợ kêu lên. [48, p. 480]</i>
(41,28) <i>'Are we to pass a vote of thanks to all these vegabonds, male and female ... [49, p. 486]</i>	(41,28) <i>"Hay là chúng ta phải cảm ơn tất cả những bọn du đãng kia, đàn ông cũng như đàn bà ... [48, p. 480]</i>
(49,29) <i>Unworthy son, coward, liar, -you, who hold your councils with thieves and murderers in dark rooms at night,- you, whose plots and wiles have brought a violent death upon the head of one worth millions such as you. [49,p.472]</i>	(49,29) <i>Đồ con hư hèn nhát, dối trá, mày là kẻ đã từng đêm đêm hội họp với những bọn trộm cắp và giết người trong những căn phòng tối tăm, mày là kẻ bầy mưu lập kế gây nên cái chết bi đát của một con người có giá trị gấp triệu lần mày... [48,p.470]</i>
(40,30) <i>'Open the door of some place where I can lock this screeching Hell – babe,' cried Sikes fiercely...[49, p. 599]</i>	(40,30) <i>'Mở cho một cái cửa phòng nào đó để tao khóa cái thằng tru tréo này lại' Xailit hung dữ hét lên... [48, p. 591]</i>
(40,31) <i>Blanched face, sunken eyes, hollow cheeks, beard of three days; growth, wasted flesh, short thick breath; it was the very ghost of Sikes. [49,p.596]</i>	(40,31) <i>Mặt trắng bệch, mắt sâu hoắm, má hóp, râu mọc đã ba ngày chưa cạo, người gầy róc, hơi thở ngắn, đó là bóng ma của chính Xaikit. [48,p.592]</i>

b. Loss of Associative Meaning

In this thesis, Loss of Connotative Meaning and Loss of Collocative Meaning will be analyzed. These kinds of meanings will be shown in the table below.

❖ *Loss of Connotative Meaning*

Table 4.9: Examples of Loss of Connotative Meaning Loss of Collocative Meaning:

The original version	The translational version
(49,32) “I never see such a hardened little wretch! ” [49, p.195]	(49,32) “Tôi chưa bao giờ thấy một thằng bé khốn nạn cứng đầu cứng cổ như thế! ” [48, p. 192]
(51,33) <i>Unworthy son, coward, liar,-you, who hold your councils with thieves and murderers in dark rooms at night,- you, whose plots and wiles have brought a violent death upon the head of one worth millions such as you.</i> [49, p.585]	(51,33) <i>Đồ con hư hèn nhát, dối trá, mày là kẻ đã từng đêm đêm hội họp với những bọn trộm cắp và giết người trong những căn phòng tối tăm, mày là kẻ bày mưu lập kế gây nên cái chết bi đát của một con người có giá trị gấp triệu lần mày.</i> [48, p.582]
(39,34)... Mrs. Corney was particularly proof against eagle glances. [49, p.419]	(39,34)... bà Korní hoàn toàn không sợ những cái nhìn của diều hâu [48, p.410]

Table 4.10: Example of Loss of Collocative Meaning

The original version	The translational version
(2,35) <i>The master was a fat, healthy man; but he turned very pale. He gazed in stupidied astonishmen on the small rebel for some seconds.</i> [49, p.14]	(2,35) <i>Lão đầu bếp là một người đầy đà, khỏe mạnh, nhưng nghe nói mặt lão tái mét. Lão trở mắt sừng sốt nhìn tên phiến loạn nhỏ bé trong vài giây.</i> [48, p.12]
(4,36) ... <i>which he accordingly did, with a fit and becoming air of gracious patronage.</i> [48, p.41]	(4,36)... <i>ông làm điều đó với vẻ mặt và dáng điệu bệ vệ của một người che chở nhân từ.</i> [49, p.39]

<p>(14,37) <i>He had a manner of screwing his head on one side when he spoke; and of looking out of the corners of his eyes at the same time: which irresistibly reminded the beholder of a parrot.</i> [49, p.155]</p>	<p>(14,37) Trong khi nói chuyện, ông có cái lối vừa nghiêng đầu sang một bên, vừa nhìn người ta bằng khóe mắt, khiến cho ai nhìn ông cũng phải bất giác nghĩ tới một con vẹt [48, p.150]</p>
<p>(27,38) <i>The dove then turned up his coat –collar, and put on his cooked hat; and , having exchanged a long and affectionate embrace with his future partner, once again braved the cold wind of the night.</i> [49, p.311]</p>	<p>(27,38) Sau đó, con bồ câu xốc cổ áo lên, rồi đội cái mũ ba góc. Và sau khi đã trao đổi một cái hôn dài và tha thiết với người vợ tương lai, một lần nữa ông xông pha gió lạnh của đêm tối. [48, p.309]</p>
<p>(44 ,39) <i>'She was hanging about me all day, and night too, when I was stretched on my back; and you, like a blackhearted wolf as you are, keep yourself aloof,' said Sikes.</i> [49,p.527]</p>	<p>(44 ,39) “Khi tôi nằm dài thì nó lảng xãng chung quanh không kể ngày đêm còn ông thì như một con chó sói độc ác, ông tránh xa”, Xaikit nói. [48,p.525]</p>
<p>(2,40)...but the board was long-headed men, and had provided for this difficulty. [49,p.13]</p>	<p>(2,40)... nhưng ban quản trị là những con người nhìn xa thấy rộng, nên đã có những biện pháp chống lại điều khó khăn này. [48,p.12]</p>
<p>(41,41) <i>As the villain folded his arms tight together, and muttered curses on himself in the impotence of baffled malice, Mr. Brownlow turned to the terrified group beside him.</i> [49,p.614]</p>	<p>(41,41) Trong khi tên khốn nạn khoanh tay lăm bẩm nguyên rủa bản thân đã bất lực không thực hiện được ý đồ độc ác của mình, cụ Brao lâu quay về phía nhóm người hoảng sợ ở bên cạnh. [48,p.610]</p>

<p>(8,42) <i>When the outsiders saw this, they put their halfpence back into their pockets again, declaring that he was an idle young dog...</i> [48, p. 82]</p>	<p>(8,42) <i>Khi những người trên xe ngựa thấy thế, họ nhét đồng nửa penni của họ vào túi, tuyên bố rằng nó là một con chó lười biếng...</i> [48, p. 80]</p>
<p>(4,43) <i>Mrs. Sowerberry emerged from a little room behind the shop, and presented the form of a short, then, squeezed-up woman, with a vixenish countenance.</i> [49, p. 43]</p>	<p>(4,43) <i>Bà Xao owberi từ một phòng nhỏ đằng sau cửa hiệu bước ra, và đó là một người đàn bà thấp lùn, gày quắt lại, mặt mày đanh đá.</i> [48, p. 40]</p>
<p>(7,44) <i>He would have been, according to all precedents in disputes of matrimony established, a brute, an unnatural husband, an insulting creature, a base imitation of a man, and various other agreeable charaters too numerous for recital within the limits of this chapter.</i> [49, p. 75]</p>	<p>(7,44) <i>Ông ta lẽ ra là một con vật, một con người hư hỏng, một kẻ đáng khinh, một kẻ chỉ có cái mặt là mặt người mà thôi và nhiều danh từ đẹp đẽ khác nữa sẽ là quá nhiều nếu kê lại ở chỗ này.</i> [48, p. 74]</p>

The percentage of the phenomenon of loss of meaning is presented as follows:

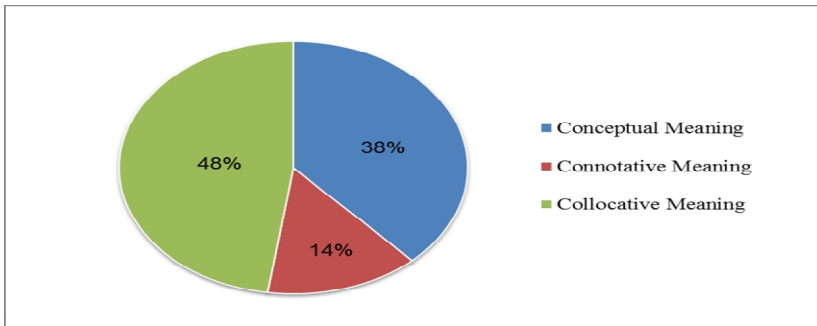


Figure 4. 2: The percentage of loss of meaning

4.3.2. Gain of Meaning in lexical feature

a. Gain of Conceptual Meaning

In this case, some words or phrases which are added in the target language with the aim of making the source text smoother and more elegant. Besides the original meaning, the translator adds meaning to clarify the ideas, which he intends to express.

Table 4.11: Example of Gain of Conceptual Meaning

The original version	The translational version
<p>(5,45) <i>Oliver had been too often subjected to the process to which the very expressive monosyllable just recorded bears reference, to entertain the smallest doubt that the owner of the voice, whoever he might be, would redeem his pledge. [49, p.31]</i></p>	<p>(5,45) <i>Ôlivo đã quá quen thuộc với cái quá trình được gọi bằng chữ nện ngắn ngủi rất gọi cảm kia, nên nó không mấy may ngờ vực về chỗ người nói nó, bất kỳ anh ta là ai, cũng sẽ thực hiện lời đe dọa của mình. [48, p.30]</i></p>
<p>(29,46) <i>As he glided stealthily along, creeping beneath the shelter of the walls and doorways, the hideous old man seemed like some loathsome reptile, engendered in the slime and darkness through which he moved: crawling forth, by night, in search of some rich offal for a meal. [49,p.214]</i></p>	<p>(29,46) <i>Trong khi lão đi rón rén trên đường, ẩn mình dưới những bức tường và những vòm cửa, lão già ghê gớm trông giống một thứ rắn ghê rợn sinh ra trong bùn lầy và bóng tối trong đó lão đang đi, đêm đêm lại bò ra để tìm ăn những thứ rác rưởi. [48,p.212]</i></p>
<p>(29,47) <i>Along silence ensued; during which the Jew was plunged in deep thought, with his face wrinkled into an expression of villainy perfectly demoniacal. [49, p.218]</i></p>	<p>(29,47) <i>Sau đó, một phút yên lặng kéo dài, trong lúc đó lão Do Thái vùi đầu vào những suy nghĩ, mặt mày lão nhăn nhúm lại xấu đi hết như mặt quỷ” [48, p.216]</i></p>

<p>(42,48) <i>It was at this still and silent hour, that Fagin sat watching in his old lair, with face so distorted and pale, and eyes so red and blood –shot, that he looked less like a man, than like some hideous phantom,moist from the grave, and worried by an evil spirit. [49, p.525]</i></p>	<p>(42,48) Vào cái giờ yên tĩnh và lặng lẽ này, Fây jin vẫn ngồi canh trong hang của lão mặt mèo mó và xanh xao, đôi mắt đỏ như máu đến nỗi lão nom giống một con ma rùng rợn ở dưới mồ bước lên hơn là giống một con người.[48,p.522]</p>
<p>(41,49) <i>Replied Fagin, glancing, nevertheless, with a hawk’s eye at the girl and the two bundles. [49,p.485]</i></p>	<p>(41,49) Fây jin vừa đáp vừa đưa cặp mắt cú vọ nhìn cô gái và hai gói hành lý. [48,p.483]</p>

b. Gain of Associative Meaning

❖ Gain of Connocative Meaning

Table 4.12: Example of Gain of Connocative Meaning

The original version	The translational version
<p>(4, 50) <i>‘Juries are ineddicated, vulgar, grovelling wretches’.</i> [49, p.39]</p>	<p>(4,50) “bọn hội thẩm là bọn ngu dốt, hèn hạ, khốn nạn thảm hại” [48, p.35]</p>
<p>(39,51) <i>Some quickened their pace behind, as though to see wither she was hastening at such an usual rate...</i> [49, p.464]</p>	<p>(39,51) Một vài người rảo bước theo sau như để biết xem thị đi đâu mà hộc tốc xốc gan vội vã như vậy... [48, p.460]</p>
<p>(13,52) <i>The man started, and turned round upon the Jew. But the old gentleman’s shoulders were shrugged up to his ears; and his eyes were vacantly starting on the oppostite wall.</i> [49, p.141]</p>	<p>(13,52) Người kia giật nảy mình và quay ngoắt lại nhìn lão Do Thái. Nhưng lão Do Thái co rụt đầu vào vai đến tận mang tai, và ngơ ngác trở mắt nhìn vào phía tường đối diện. [48, p.141]</p>

CHAPTER 5

CONCLUSION AND IMPLICATIONS

The previous chapters we have analyzed and discussed the phenomena of loss and gain of meaning appearing in the content of the metaphors via some strategies which the translator used to translate *Oliver Twist* into Vietnamese. In this chapter, the closing part, we will come to conclusion and summarize all the findings gained from analysis and discussion before mentioning the implications of the study. Limitations of the research and suggestions for further studies are also mentioned in this chapter.

5.1. SUMMARY OF THE FINDINGS

Baker (1992) suggests eight strategies for translating from the SL text into TL text, including: (i) Translation by a more general word; (ii) Translation by a more neutral/less expressive word; (iii) Translation by cultural substitution; (iv) Translation by using a loan word or loan word plus explanation; (v) Translation by paraphrase using a related word; (vi) Translation by paraphrase using unrelated word; (vii) Translation by omission; (viii) Translation by illustration [5].

Employing these strategies as a framework of doing the study, we investigated translation of metaphors denoting “dignity” in both the original and translational versions. We found six strategies suggested by Mona Baker which the translator adapts to translate. They are (i) Translation by using omission; (ii) Translation by using a more neutral/less expressive word; (iii) Translation by cultural substitution; (iv) Translation by using expansion; (v) Translation by using a more general word; (vi) Translation by using co-hyponym.

Moreover, the phenomena of loss and gain in translating metaphors denoting “Dignity” in *Oliver Twist* are discovered and seen from the viewpoints of linguistics via lexical features. Loss and gain in

meaning can not be considered the mistakes; however, translators should be were not aware of these phenomena in the process of translation in order to make the product better. In addition, it is clear that whatever kind of loss and gain in meaning is, they are necessary because they make the TL smoother and more natural so that readers can find it more comprehensible and acceptable.

Specifically, it can be concluded that when teaching the meaning of metaphors, the teacher should comprise different exercise to activate the students' awareness of metaphor. It is important that students should be given concrete situations or contexts reflecting exactly different meanings of a word. If the teacher only gives the students the Vietnamese equivalents of the meaning being taught without contexts, this can make students difficult to understand because some English words can have more than one Vietnamese equivalents and vice versa.

Awareness of the existence of these types of associative meaning is very important in the correct use of words. In writing and translating, knowledge of associative meaning directly affects communication. Whether the writer/ speaker means to polite or rude, formal or informal, determines the choice of words.

In summary, the findings are in this study can make a small contribution to the translation of metaphors and help learners realize one of the most common phenomena – loss and gain in meaning in English and Vietnamese, works of art.

5.2. IMPLICATIONS AND SUGGESTIONS

5.2.1. For Vietnamese Translators and Literature Critics

It can be said that every reader is a translator. It is a common sense that translators usually transfer the meaning of the work with their

viewpoints and with all their hearts. And, it goes without saying that translating literary works is one of the most complex fields of translation field because the literary works consist of many aspects. Therefore, to translate them well requires translators to have suitable methods and strategies. Moreover, the meaning of such open-ended, ambiguous entity like metaphor is extremely difficult to properly assess and therefore it brings about challenges to translators and interpreters. Thus, it requires the translators understand thoroughly the methods and strategies of translations and try their best efforts to grasp the text in SL and produce a TL text that bears a close resemblance to the SL text. The more carefully the translators read the ST, the more natural they can translate.

5.2.2. For EFL Teachers and Learners

In order to help Vietnamese learners of English overcome the challenges in translation, we would like to make a suggestion for language teaching and learning. For teachers, when teaching students how to translate an English text into a Vietnamese one, they should attract the learners' attention to their awareness of loss and gain in meaning. This helps them discover the hidden and implied meanings in the ST and have a wider vision to translation. Hence, before translating a text, the students as well as the teachers should notice the author's message in the ST, and then apply each case of loss and gain in meaning to the TT in order to make the translational version better. In short, in order to help students reach to the ideas of the author, the teachers should guide them to employ appropriate and approaches. On the part of the students, with a good understanding and using of the translation strategies, they can draw out experience by themselves how to translate a text into Vietnamese. From that, students with their own eyes and literature sense, they can translate better.

5.2.3. For Vietnamese Readers

It goes without saying that it is really difficult to for Vietnamese readers to understand all implied meanings in literature works written in English since they live in a non-English language environment. Therefore, in order to help Vietnamese readers overcome these challenges, the researcher would like to make some suggestions for reading English literature: (i) We should not pay much attention to the meaning of a single word when transferring the author's ideas from TL to TL. Instead, they should focus on the meanings of the messages that the author wants to send to readers in the ST and apply the appropriate strategy to find out the Vietnamese equivalents for the TL in its own context.

5.3. LIMITATIONS OF THE STUDY

Though there have been many books on English- Vietnamese translation so far, only a few authors have mentioned or carried out research on loss and gain meaning as we have done in our thesis. This is also a big challenge for our work during the process of collecting data and writing up this paper.

Being aware of the importance of metaphors in literature in particular and in our life in general, we tried to find out as many metaphors in the novel *Oliver Twist* as we could. However, because of the lack of time as well as reference materials, it is impossible for us to find all metaphors in this novel, but just focus on metaphors denoting the concept of "Dignity"

Furthermore, when investigating the phenomena of loss and gain in meaning, we merely focus on loss and gain in lexical aspect, not mention syntactic aspect. The syntactic aspect may have many things to discuss if we have enough time.

In short, this study is far from being perfect and mistakes are unavoidable. Metaphors are the a great issue; there are many problems left unmentioned in this thesis. Therefore, it would be our pleasure to get the constructive ideas, comments and advice from the teachers and those are concerned about this thesis for a properly further development of this study.

5.6. SUGGESTIONS FOR FURTHER RESEARCH

Whatever effort has been made in conducting the research, there is a number of issues relating to this field that needs to be discovered. Further research projects on similes and other parts of speech denoting the concept of “Dignity” in *Oliver Twist* by Charles Dickens through its Vietnamese translational version need more consideration and investigation.