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TRỊNH THỊ KIM LUYẾN

AN INVESTIGATION INTO STYLISTIC
DEVICES IN *TẮT ĐÈN* BY NGÔ TẮT TỐ
AND ITS ENGLISH TRANSLATIONAL VERSION

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Supervisor: **Assoc. Prof. Dr. Phan Văn Hòa**

Examiner 1: **Assoc. Prof. Dr. Nguyễn Văn Long**

Examiner 2: **Assoc. Prof. Dr. Trần Văn Phước**

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CHAPTER 1 INTRODUCTION

1.1. RATIONALE

Nobody can deny that literature has always been an indispensably spiritual meal for human's life. Through literature, features of the history and of the present time are reflected fairly clearly and vividly. Besides, it is also the most useful tool to show the beauty of language. To be successful or to reach perfection in a work, the writers have used a variety of stylistic devices.

For a long time, many writers have found it necessary to use stylistic devices in their works to convey their ideas properly and maintain their own style. Stylistic devices have been considered as the fundamental factor in creating the beauty of any literary works. There are many different kinds of stylistic devices and each kind of them brings the different effect. However, it is not easy for the readers as well as the learners to understand and grasp the real meanings and artistic values of the literary works. Moreover, it is also difficult for translators to transfer the stylistic devices in a Vietnamese literary work into English because of the diversification of language system and culture.

Through "*When the light is out*" considered as the English translational equivalent of original Vietnamese version "*Tắt đèn*" by Ngô Tất Tố, readers know more about using the stylistic devices and how the stylistic devices are translated from Vietnamese into English. This is the reason why I decided to carry out the research entitled: "*An investigation into stylistic devices used in "Tắt đèn" by Ngô Tất Tố and its English translational version*".

This research is expected to help learners and readers to get a better understanding of stylistic devices in a Vietnamese literary work. Furthermore, they can have more knowledge and experiences in reading and translating stylistic devices from Vietnamese into English in a literary work.

1.2. AIMS AND OBJECTIVES OF THE STUDY

1.2.1. Aims

This research aims at investigating the stylistic devices used in “*Tắt đèn*” by Ngô Tất Tố and in its English translational version “*When the light is out*” published by Hanoi Foreign Language Publishing House.

1.2.2. Objectives

The objectives of the study include:

- To identify and analyze the stylistic devices in “*Tắt đèn*” by Ngô Tất Tố and its English translational version.
- To draw out procedures for translating these stylistic devices from Vietnamese into English.

1.3. RESEARCH QUESTIONS

The research will answer the following questions:

1. What and how are the stylistic devices used in “*Tắt đèn*” by Ngô Tất Tố?
2. What are translation procedures used for rendering stylistic devices in “*Tắt đèn*” from Vietnamese into English?

1.4. SCOPE OF THE STUDY

This research studies the stylistic devices used in “*Tắt đèn*” by Ngô Tất Tố and in English version “*When the light is out*”. The study is just limited itself to find out three stylistic devices: simile and personification in “*Tắt đèn*” by Ngô Tất Tố and in English version “*When the light is out*” published by Hanoi Foreign Language Publishing House. Besides, this study also points out the similarities and differences of the devices between the two versions.

1.5. SIGNIFICANCE OF THE STUDY

This study is hoped to give a partial contribution to the studies of stylistic devices and translation.

1.6. ORGANIZATION OF THE STUDY

This study covers the five chapters:

- Chapter 1:** Introduction
- Chapter 2:** Literature Review and Theoretical Background
- Chapter 3:** Methodology
- Chapter 4:** Findings and Discussions
- Chapter 5:** Conclusion

CHAPTER 2

THEORETICAL BACKGROUND AND LITERATURE REVIEW

2.1. LITERATURE REVIEW

Concerning Stylistic devices, I.R Galperin [4] writes in “*Stylistics*”: “A Stylistic Device 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.”

Furthermore, in “*Stylistics*”, Peter Verdonk [15] has a study of style in language, how styles can be recognized, and their

features. It examines how style is used in literary and non-literary texts, and how familiarity with style is a matter of socialization. The author also discusses the relationship between text and discourse, the production and reception of meaning as a dynamic contextualized interaction, the question of perspective and the variable representation of reality, and how stylistics can complement literary criticism.

In Vietnam, Dinh Trong Lac [21] classified 99 stylistic devices and gave its own definition and examples, in “99 phương tiện và biện pháp tu từ tiếng Việt.”

About translation, Peter NewMark [12] mentioned the theory of translation, translation methods, equivalence, technical translation and the specific situation in translation in “Approach to Translation”.

In Vietnam, Hoàng Vân Vân [23] clarifies many aspects of translation such as roles of contextual, types of context and translation, etc in “Nghiên Cứu Dịch Thuật”. In addition, there are also many previous investigations into Stylistic devices and the translation of Stylistic devices, such as: Lê Văn Thành [7] studies the translation of metaphor and simile in The Tale of Kieu from Vietnamese into English. In this thesis, the author analyzes procedures used to translate metaphors and similes in the Tale of Kieu from Vietnamese into English and factors influencing the choice of each procedure. He also finds out the loss and gain in meaning in the process of translation. Tran Thi Tho [20] investigates the use of metaphor and simile in David Copperfield on three aspects: lexical features, semantic features, cognitive effects and aesthetic values. Phan Thi Uyen Uyen [16] finds out stylistic devices, their similarities and differences and frequencies of occurrence in

advertising language in English and Vietnamese newspapers and magazines. Le Thi Lai [6] studies the stylistic devices commonly used to describe natural scenery in English and Vietnamese texts. Furthermore, Tran Hoang Mai [19] does a research on the stylistic devices used in Hồ Xuân Hương's poems and their English translational equivalents in the book "*Spring Essence the Poetry of Hồ Xuân Hương*" by Joan Balanda.

Although a large number of thesis study on stylistic devices and translation of stylistic devices in English and in Vietnamese, there has been no research which gives a detailed analysis of stylistic devices used in "*Tắt đèn*" by Ngô Tất Tố and its English translational version "*When the light is out*" published by Hanoi Foreign Language Publishing House. Therefore, this study is hoped to provide English learners as well as readers to have a better view into the stylistic aspect of both languages.

2.2. THEORETICAL BACKGROUND

2.2.1. Stylistic Devices

a. Definitions of Stylistic Devices

Stylistics - one of the branches of general linguistics – studies the nature, functions, and structure of stylistic devices. According to Galperin [4, p.21], stylistics observes not only the nature of an expressive means but also its potential capacity of being a stylistic device.

Crystal [3, p.371] states that "*stylistics is the study of any situationally distinctive use of language, and of the choices made by individuals and social groups in their use of language*".

Galperin [4, p.26] defines that a stylistic device is "*a conscious and intentional literary use of some of the fact of the language (including expressive means) in which the most essential*

features (both structural and semantic) of the language forms are raised to a generalized level and thereby present a generative model”

b. Functions of the stylistic devices

Bazerman (1988) [1] states that “*The basic function of rhetoric is the use of words by human agents*” and “*... for rhetoric as such is not rooted in any past condition of human society. It is rooted in the essential function of language itself, a function which is wholly realistic and continually born a new.*”

c. Classification of Stylistic Devices

I.R. Galperin classified stylistic devices into three groups: phonetic, lexical and syntactic.

d. Simile

Simile is a stylistic device in which the characteristics of two objects belonging to different class of things are compared in order to give rise to a new understanding of the object characterizing as well as the object characterized. In English simile can be recognized via connective words such as “*like*”, “*as*”, “*such as*”, “*as if*”, “*seem*”, “*than*”. In Vietnamese, comparative markers are introduced by the words “*như*”, “*bằng*”, “*tựa*”, “*giống như*”, ...

e. Personification

Personification is a figure of speech in which a thing, an idea or an animal is given human attributes. The non-human objects are portrayed in such a way that we feel they have the ability to act like human beings.

2.2.2. Translation Theory

a. Definition of translation

According to Newmark [12], “*Translation is a craft*

consisting in the attempt to replace a written message and /or statement in another language.”

Besides, in “*A Textbook of Translation*”, he states that “*Translation is rendering the meaning of a text into another language in the way that the author intended the text.*”

In addition, Catford [2] considers that the replacement of a textual material in one language (source language - SL) by equivalent textual material in another language (target language – TL).

Basing on Meetham and Hudson’s view [8], “*Translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language.*”

b. Translation methods

Peter Newmark provided eight methods that a translator can choose to deal with the problem of translation.

- Word- for- word translation
- Literal translation
- Faithful translation
- Semantic translation
- Adaptation
- Free translation
- Idiomatic translation
- Communicative translation

c. Principles of translation

According to Popovic [17], a translator should follow the principles of translation. They are classified as follows:

- Meaning: the meaning of original text should be exactly interpreted.

- Form: in translation, the ordering of words and ideas should match the originals closely as possible.

- Register: translator should realize form of expression to set the tone (format/informal, personal/impersonal,...).

- Source language influence: a good way of shaking off the source language influence is to set the text aside and translate a few sentences aloud, from memory.

- Style and clarity: translator should not change the style of the original. But if the text is sloppily written, or full of tedious repetitions, the translator may, for the reader's sake, correct the defects.

- Idiom: idiomatic expressions are notoriously untranslatable (metaphor, similes,...). Hence, in this situation try to find out another way to deal with the problem.

d. Translation equivalence

Basing on Catford's view [2], "*The central problem of translation-practice is that of finding TL equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence.*"

However, Munday [9] also describes five different types of equivalence. They consist of *denotative* equivalence, *connotative* equivalence, *text-normative* equivalence, *pragmatic* equivalence or *communicative* equivalence, *formal* equivalence.

e. Translation procedures

The following are the different translation procedures that Newmark [6] proposed:

- Literal translation
- Transference
- Naturalization

- Cultural equivalent
- Functional equivalent
- Descriptive equivalent
- Componential analysis
- Synonymy
- Through-translation
- Shifts or transposition
- Translation label
- Compensation
- Reduction and expansion
- Paraphrase
- Couplet

2.2.3. Overview of “*Tắt đèn*” by Ngô Tất Tố

a. Ngô Tất Tố (1893 -1954)

Ngô Tất Tố was born in Loc Ha village, Tu Son district, Bac Ninh province in 1893. He came from a rural family. He was a scholar with many valuable ancient works of philosophy and literature. He was also known as a journalist who wrote many articles containing all progressive democratic tendencies.

He died in 1954, a few months before the signing of the Geneva Agreements on the Cessation of Hostilities in Vietnam.

Ngô Tất Tố contributed valuable works to Vietnamese literature. His outstanding novels are: *Tắt đèn* (1939), *Lều chõng* (1940),... and his remarkable reports are: *Tập án cái đình* (1939); *Việc làng*(1940),...

b. “Tắt đèn”

“*Tắt đèn*”, written by Ngô Tất Tố in 1939, is one of the most typical works of the Realistic Literature before the August Revolution in Vietnam. .

Through this novel, Ngô Tất Tố not only has a profound knowledge of the life of his people, their suffering and humiliation, but also dares to use his skillful pen to expose the brazen exploitation and oppression of the colonialists and their henchmen, the landlords and despotic dignitaries.

The story tells about young peasant couple in difficulties over payment of the dreaded poll tax. They were typical farmers of Viet Nam under French rule. The main character of the story is Chi Dau who is a beautiful and resourceful woman, loves her husband and children very much.

c. English version – “The light is out”

The book “*Tắt đèn*” is translated into English with title “*The Light is out*” by the Foreign Languages Publishing House. The English translational version was published in 1983. This translation version helps foreign readers know more about the life of Vietnamese farmers before 1945.

CHAPTER 3

METHODOLOGY

3.1 RESEARCH DESIGN AND METHODS

Descriptive approach is supposed to be the main method for presenting a detailed description of the stylistic devices in “*Tắt đèn*” and its English translational equivalent.

Besides, the combination of qualitative and quantitative methods is applied to collect, examine and clarify the data on the stylistic devices in “*Tắt đèn*” by Ngô Tất Tố and transferring them into English in terms of translation methods.

3.2. PROCEDURES

The steps will be involved:

- Reviewing the previous studies thoroughly and identifying the research scope.
- Collecting the samples of the stylistic devices used in “*Tắt đèn*” by Ngô Tất Tố and its equivalent in the English version.
- Analyzing the types of the stylistic devices used in “*Tắt đèn*” by Ngô Tất Tố and its equivalent in the English version.
- Analyzing the employment of translation methods and procedures utilized in the translation of stylistic devices in the English version “*When the light is out*” published by Hanoi Foreign Language Publishing House.
- Giving some implications in teaching and learning English and some suggestions for further research.

3.3. DATA COLLECTION

This study is implemented with 305 samples of stylistic devices (170 in Vietnamese and 135 in English). All of these samples are collected from “*Tắt đèn*” by Ngô Tất Tố and its English version “*When the light is out*” published by Hanoi Foreign Language Publishing House.

3.4. DATA ANALYSIS

- Identify the stylistic devices in “*Tắt đèn*” by Ngô Tất Tố and English version “*When the light is out*” published by Hanoi Foreign Language Publishing House.
- Describe and compare the stylistic devices in “*Tắt đèn*” by Ngô Tất Tố and English version “*When the light is out*” to find out how the stylistic devices in the Vietnamese original “*Tắt đèn*” are transferred in the English version “*When the light is out*” published by Hanoi Foreign Language Publishing House.

3.5. RELIABILITY AND VALIDITY

In terms of reliability, the study is required to be verified if there are inaccuracies and inconsistencies

In terms of validity, this research meets the following criteria: all data have to be collected from reliable sources such as printed sources, official websites and the data will be analyzed based on a reliable theoretical background.

CHAPTER 4 FINDINGS AND DISCUSSION

4.1. STYLISTIC DEVICES IN “TẮT ĐÈN”

4.1.1. Similes in “Tắt đèn”

The following example of simile remarks the poverty of Dau’s family:

(6) *Nếp nhà tranh lùn củn dưới rặng tre là gà, lặng lẽ úp lấy khu đất dẽ thành và kín đáo nấu trong một xóm cuối làng Đông Xá, đứng xa ngó lại có thể lầm với nơi nhốt lợn hay chứa tro; đó là nhà của Nguyễn Văn Dậu.*

[24,p.19]

4.1.2. Translation of Similes

a. Literal Translation

The original version	The literal translational version
(26a) <i>Hôm nay, vì cổng làng chưa mở, chúng phải chia quăng đứng rải rác ở hai vệ đường, giống như một lũ phu cò chờ đón những ông quan lớn.</i> [24, p.5]	(26b) <i>That day, they found the village gate not yet opened and were compelled to scatter along the roadside like banner bearers waiting for some big mandarin.</i> [10, p.9]

In (26a), the phrase ‘*giống như một lũ phu cò chờ đón những ông quan lớn*’ is literally translated into ‘*like banner bearers waiting for some big mandarin*’ as in (26b). Although the image ‘*banner*

bearers' is not popular in English culture, English readers are still able to understand this message.

b. Reduction

Original version	(37a) <i>Chị Dậu như không nghe biết chi hết, cứ việc nắm lấy hai vai chồng lay đi lay lại, như người ta cứu kẻ ngộ gió. Lâu lâu, anh Dậu lờ mờ mở t đôi mắt trắng dã và ren hàm hừ. [24, p.57]</i>
Translational version	(37b) <i>Chi Dau turned a deaf ear to thi rebuke and went on shaking hẽ husband's shoulder to try and bring him around Ø. After a long while, Dau opened his eyes blearly and groaned. [10, p.54]</i>
Reduction	<i>như người ta cứu kẻ ngộ gió</i>

In the example above, the whole phrase “*như người ta cứu kẻ ngộ gió*” is not translated into English. It is probably because that this image is unfamiliar to English readers. For this reason, the translator agrees to omit the phrase so that the style sounds more familiar to English people.

c. Synonym

The original version	The translational version
(20a).. <i>Và trên cái gò má đỏ bừng, vài ba giọt nước mắt thánh thót đuối nhau chẳng khác hạt sương buổi mai lán đọng trong cánh hoa hồng mới mở. [24, p.74]</i>	(20b)... <i>Tears ran down her rosy cheeks like drops of dew on the patals of a rose. [10, p.68]</i>

Like the case of example (20a), the word ‘*chẳng khác*’ in the original version is translated into “like” meaning ‘*giống như*’ or ‘*như*’. The translator uses their synonymy – ‘*like*’ to render In this case, the meaning of the message does not change.

In the English translational version, transposition procedure is used to translate the Vietnamese simile: ‘*Com chó nhà tao cũng tốn bằng mấy “com người” của nhà mày đấy*’ into ‘*The rice for my dogs costs me much more than the rice for your family.*’. As can be seen, the structure in English translational version is different from the one in original version. However, this translation procedure does not change the meaning of the original version and helps to make the sentence nearer to English readers and make it smoother and more vivid.

d. Couplet

The original version	The translational version
(56a) <i>Chị Dậu đang nói dở câu thì ngoài cổng nghe có tiếng rên hầm hừ. Anh Dậu lấy bẫy tiến vào trước thềm với bộ mặt đỏ gay như người đun bếp.</i> [24, p.134]	(56b) <i>Dau replied that he would come home soon. Hardly had she finished speaking when Dau came in. His face was as red as if he'd just come from the kitchen.</i> [10, p.114]

In (56a) the simile ‘*bộ mặt đỏ gay như người đun bếp*’ is translated into English ‘*his face was as red as if he'd just come from the kitchen*’ which means that ‘*mặt đỏ như thế là anh ta vừa mới đi ra từ bếp*’ in Vietnamese. As we can see that the translator uses the expansive procedure by adding the word ‘*if*’ after ‘*as red as*’. In addition, with the use of the transposition, the noun phrase ‘*người đun bếp*’ in the SL is converted into a clause ‘*he'd just come from the kitchen*’ in the TL. Although there is difference between the SL and TL, the meaning in the TL is unchanged compared to the original.

4.1.3. Frequency of procedures for translating similes

Table 4.1. The Frequency of Occurrences of Procedures for Translating Similes in “Tắt đèn”

Procedure	Occurrences	Percentage
Literal translation	55	49%
Reduction	34	31%
Transposition	7	6%
Synonym	12	10%
Cultural equivalent	1	1%
Borrowing	1	1%
Couplet	2	2%
Total	112	100%

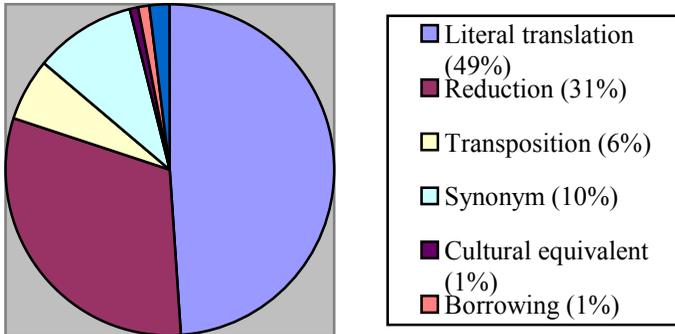


Chart 4.1. The percentage of procedures for translating similes in “Tắt đèn”

4.2. Personifications in “Tắt đèn”

4.2.1. Personifications in “Tắt đèn”

In “Tắt đèn”, Ngô Tất Tố uses personifications by employing words that refer to human activity in order to express animal activity. Let’s look at the following examples:

(60a) *Trâu, bò nhiều con vẫy tay như muốn chào người chức việc chăm chỉ phận sự trong khi người ấy qua trước mặt chúng.* [24, p.9]

(61a) *Những con cua chửa và những con rắn bước chịu không nổi sức nóng của nước trong ruộng, rủ nhau bò lên mặt đường và núp vào các khóm cỏ.* [24, p.36]

(62a) *Trong mây bụi cây rậm rạp, tiếng kêu khi thưa khi nhật, khắc khoải hòa với tiếng rền rĩ khóc của giun, để vườn hoang.* [24, p.97]

In the above examples, Ngô Tất Tố uses personification, ‘trâu, bò’ is personified by the verb ‘chào’; ‘con cua’ is personified by using the verb ‘rủ nhau’; and ‘giun, để’ is personified by using the verb ‘rền rĩ khóc’. By using the personification the author made the animal activities in this novel become closer and more vivid.

4.2.2. Translation of Personifications

a. Literal

The original version	The literal translational version
(72a) <i>Mặt trời ngấp nghé mặt lũy, muốn nhòm vào điểm. Tuần phiên lẻ tẻ vác sào, cắp chiếu, đeo hiệu đi về.</i> [24, p.8]	(72b) <i>The sun was poised at the top of bamboo trees and peeped at the watch station. One by one, the watchmen returned home carrying poles, mats and horns with them.</i> [10, p.12]

In the example below, literal translation is employed to translate personification into English, the verb phrase ‘nhòm vào điểm’ is translated as ‘peeped at the watch station’. Both denotative and connotative meaning of the English personification still remains in its translational equivalent.

b. Reduction

Original	(65a) <i>Ánh nắng bút rứt chiếu đến nửa sân đình.</i>
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Version	<i>Mấy con trâu bò vẫn nằm gò lưng dưới những góc ga, góc đa, hơi thở trong ccoor họng kéo ra hồng hộc.</i> [24, p.18]
Translational version	<i>(65b) The sun Ø shone into the courtyard of the communal house. The forfeit animals were still lying at the foot ò the flamboyant and banyan tree, gasping for breath.</i> [10, p.22]
Reduction	<i>bút rứt</i>

In (65a), the adjective ‘*bút rứt*’, expressing the feeling of discomfort and restlessness in heart, is the main word to set the personification but it is omitted in its translational equivalent. Here, although the stylistic device -personification is lost, the reader can get the author’s idea.

c. *Synonym*

The original version	The translational version
<i>(83a) Anh Dậu nằm còng queo trên phản, chân tay không hề động cựa. Trước ánh sáng bẽ bàng của vàng trăng tàn úa, hai mắt đều nhắm lim dim.</i> [24, p.111]	<i>(83b) Dau lay motionless on the bed. In the dim light of the waning moon, she saw his eyes were half closed.</i> [10, p.97]

The adjective ‘*bẽ bàng*’ in (83a) personifies ‘*ánh sáng của vàng trăng tàn úa*’. However, when transferring this adjective into English, the only way helping translator remain the meaning of the original is using the relative synonym ‘*dim*’ which means ‘*lờ mờ*’. Here the personified feature is lost but the meaning of the message doesn’t change.

d. *Transposition*

The original version	The translational version
<i>(87a) Đồng hồ trên vách đánh luôn bảy tiếng. Hối trống thu</i>	<i>(87b) The clock on the wall truck seven. Drumbeats announced</i>

<i>không đã tan. Ngọn đèn đất trong trại bắt đầu châm lửa.</i> [24, p.153]	<i>evening. The acetylene lamp had just been lit.</i> [10, p.128]
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In the English translational version, transposition procedure is used to translate the Vietnamese personification: ‘*Ngọn đèn đất trong trại bắt đầu châm lửa*’ is translated into ‘*The acetylene lamp had just been lit*’, in which the structure of sentence is changed. In the SL, the sentence is in the active form but it is turned into the passive form in the TL. Thus, the meaning does not change, but the stylistic device – personification is lost.

The original version	The translational version
(88a) <i>Ngọn đèn dầu ta loe trên hương án cổ sức phun những ánh sáng ủa vàng, soi cho mấy án hương đèn lù mù cháy ở dưới cửa võng. Cả mấy gian đình chỉ còn sự tối tăm giúp sức cho sự kinh trợn.</i> [24, p.90]	(88b) <i>In the bright light of a hanging lamp Ø, the mayor’s house offered a scene similar to that in the communal house some time before.</i> [10, p.81]

In (88b), the transposition procedure is combined with reduction procedure to translate the sentence ‘*Ngọn đèn dầu ta loe trên hương án cổ sức phun những ánh sáng ủa vàng, soi cho mấy án hương đèn lù mù cháy ở dưới cửa võng*’ from Vietnamese into English. The verb phrase ‘*cổ sức*’ personifying the inanimate object ‘*ngọn đèn dầu ta*’ is omitted in the English version. Furthermore, in this sentence, the transposition procedure is also used for changing a clause into an adverb phrase ‘*in the bright light of a hanging lamp*’.

e. Couplet

The original version	The translational version
(88a) <i>Ngọn đèn dầu ta loe trên hương án cố sức phun những ánh sáng úa vàng, soi cho mấy án hương đen lù mù cháy ở dưới cửa võng. Cả mấy gian đình chỉ còn sự tối tăm giúp sức cho sự kinh trợn.</i> [24, p.90]	(88b) <i>In the bright light of a hanging lamp Ø, the mayor's house offered a scene similar to that in the communal house some time before.</i> [10, p.81]

In (88b), the transposition procedure is combined with reduction procedure to translate the sentence '*Ngọn đèn dầu ta loe trên hương án cố sức phun những ánh sáng úa vàng, soi cho mấy án hương đen lù mù cháy ở dưới cửa võng*' from Vietnamese into English. The verb phrase '*cố sức*' personifying the inanimate object '*ngọn đèn dầu ta*' is omitted in the English version. Furthermore, in this sentence, the transposition procedure is also used for changing a clause into an adverb phrase '*in the bright light of a hanging lamp*'.

4.2.3. Frequency of procedures for translating personifications

Table 4.2. The Frequency of Occurrences of Procedures for Translating Personifications in "Tắt đèn"

Procedure	Occurrences	Percentage
Literal translation	17	29%
Reduction	21	37%
Synonym	9	161%
Couplet	5	8%

Transposition	6	10%
Total	58	100%

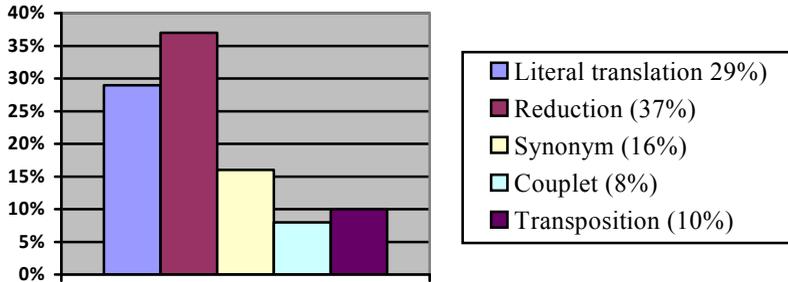


Chart 4.2. The percentage of procedures for translating personifications in “Tất đên”

CHAPTER 5 CONCLUSION

In the final part of the thesis, we would like to review the results of the study then draw some conclusions from the detailed analysis of the previous chapter and suggest some implications for English language teaching and learning as well as translating.

5.1. CONCLUSION

After analyzing the whole story “Tất đên” in terms of stylistic devices, we found that simile and personification are two most frequently used stylistic devices. There are 112 occurrences of simile and 58 occurrences of personification. Each stylistic device has its own features and rhetorical effects. Thanks to the translation procedures suggested by Peter Newmark, we have also investigated the translation of these stylistic devices from Vietnamese into English.

Basing on seventeen translation procedures as frame suggested by Peter Newmark, we investigated the translation of simile

in “*Tất đên*” from Vietnamese into English and found out seven procedures applied to render simile from English into Vietnamese. Their order is arranged from the highest frequency to the lowest one as follows:

1. Literal translation
2. Reduction
3. Synonym
4. Transposition
5. Couplet
6. Cultural equivalent
7. Borrowing

Meanwhile, we found that there are five procedures applied to translate personification by the translator. They are classified as follows:

1. Reduction
2. Literal translation
3. Synonym
4. Transposition
5. Couplet

In summary, after examining 170 samples of simile and personification in Vietnamese and 135 samples of simile and personification in English, it can be seen that the translators would choose the translation procedures which are suitable to culture of readers and the context of each case to render. Generally, *Literal translation* is the most used procedures for translating simile. Besides literal translation procedure, some procedures such as: reduction, synonym and transposition are quite commonly-used in translational version of “*Tất đên*”.

5.2. IMPLICATIONS OF THE STUDY

To some extent, this thesis is expected to be a partial contribution to the teaching, learning of Vietnamese and English stylistic devices in general and of translating simile and personification from Vietnamese into English stories in particular.

Basing on the results of the study, we would like to put forward a number of suggestions and implications for teaching and learning as well as translating.

5.2.1. Implications for teaching and learning

Firstly, stylistic devices are really indispensable in daily use, in communication, especially in literature; However, they can be considered as one of the most difficult elements of the language teaching as well as learning. Hence, the teacher should help the learners master the definition of stylistic devices, function of stylistic devices and classification of stylistic devices as well as translation theory.

Secondly, in order to help the learners overcome the challenges in translation, the teachers should help them understand translation procedures. Additionally, the teachers should provide them some typical cases for translating one cultural element from the SL into the TL.

Thirdly, the teachers should give some solutions which help the learners have more necessary experience in practicing translating.

Therefore, learners should be aware of them to master as well as apply them correctly in English – Vietnamese translation. Moreover, each of learner should try to improve their own translation theory.

Learners should pay special attention to stylistic devices in both languages. Furthermore, learners should have a proficiency in two languages and a wide knowledge about two cultures, histories as

well as common background of two societies and should be aware of avoiding the unnaturalness and incorrectness when translating.

In conclusion, the readers can grasp the meaning of the translated version or not, it depends on the translator's awareness as well as creativeness. Due to the situational context or cultural context, learners as well as language users can add more information to the target sentence to make its meaning more clearly, or omit some components to make the translated sentence more acceptable and understandable to readers.

5.2.2. Implications for translating

Firstly, in order to succeed in translation, especially transfer the stylistic devices from Vietnamese into English stories, it is necessary for translators as well as learners to have a proficiency in two languages and a wide knowledge about two cultures, histories and common background of two societies. Moreover, it is far from easy for translator to render a stylistic device from Vietnamese into English, the translators need to master the definition of stylistic devices, function of stylistic devices and classification of stylistic devices as well as translation theory.

Secondly, translating literature works is one of the most complex fields of translation. Therefore, to convert them well translators need to have suitable methods. A good translational version must make sure meaning as well as information in the original language fully and correctly.

Thirdly, with the translation procedures will help translators make the message in the intended language more comprehensive and acceptable to readers. It is really essential for the translators to gain some words or phrases as well as idioms which are nearer and closer to Vietnamese readers. Moreover, the additional information is regarded as an extra-explanation to culture specific term in the target

language. Hence, translators should enrich or clarify the SL more specific in the process of translation.

Finally, the quality of a translation must make sure accuracy in meaning of the original language as well as the grammar of the target language, especially, it must impact on readers more.

5.3 LIMITATIONS OF THE STUDY

The data are collected only from “*Tất đên*” by Ngô Tất Tố, so the popularity of similes and personifications are really restricted.

Furthermore, due to the limited time and reference materials, we only focus on analyzing similes, personifications and finding out the procedures for translation of these stylistic devices, but other aspects are not mentioned and clarified.

In short, although the thesis has been completed with our greatest efforts, it seems to be unavoidable to have shortcomings and mistakes. Therefore, it would be our pleasure to get the constructive ideas, comments and advice from the teachers and those who are concerned about this thesis for a properly further development of this study.

5.4. SUGGESTIONS FOR FURTHER RESEARCH

As concerning with the points of discussion that have not been touched in this thesis, we would like to give a number of suggestions on further investigations into following domains:

Firstly, during researching, we found out that loss and gain is unavoidable in a translation version. Therefore, we suggest that the later researches should investigate loss and gain of meaning in the English translational version of “*Tất đên*”

Secondly, the further study should be concerned about factors having an effect on the option of each procedure to translate stylistic devices and translation criticism.