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**AN INVESTIGATION INTO STYLISTIC
DEVICES IN “RUN AWAY” BY ALICE MUNRO
AND ITS VIETNAMESE TRANSLATIONAL
EQUIVALENT “TRỐN CHẠY” TRANSLATED
BY TRẦN THỊ HƯƠNG LAN**

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CHAPTER 1

INTRODUCTION

1.1. RATIONALE

Alice Munro is well-known as one of our greatest contemporary writers of fiction and the master of the contemporary short story. Her stories explore human complexities in an uncomplicated prose style and they have been translated into many different languages including Vietnamese. There are a plenty of factors contributing to her novels' success and stylistic devices are one of the factors that add to the true value of the work.

Stylistic devices make speeches, writing, etc. more interesting and lively. They help to get and keep readers' or listeners' attention and convey the key message to the listeners or readers in a better way.

In "Run away", it is noticed that the author used a variety of stylistic devices such as metonymy, metaphor, hyperbole, simile, repetition, rhetorical questions, etc. They seem to be very effective in bringing miracles to the stories about the mysteries that cannot be solved in human mind, especially in women's soul.

Let us examine the following examples:

(1) "A *shadow* appeared in the corner of her eye. Then a *trouser leg*, moving in." [13, p.41]

The words "*shadow*" and "*trouser leg*" stand for "*a person*". In this situation, that is "*a man*". The function of the metonymy here is to indicate that the speaker knows nothing of the man in question. This is the first time the speaker has seen him. The Vietnamese

translation is “Một *cái bóng* đổ xuống khoe mắt cô. Rồi *một cái chân mặc quần* bước vào.” [5, p.76]

(2) “He and Tessa were treated like dirt by these people, like annoyances and opportunists, once *the wind had changed*.” [13, p.254]

The author uses metaphor to exhibit the weird and tragic destiny of Tessa. She and her husband were badly treated when they had no more values to take advantage of. In the Vietnamese translational equivalent, it is translated: “*Một khi gió đã đổi chiều*, ông và Tessa bị những con người này đối xử như đất cát, như những kẻ phiến nhiễu và cơ hội.” [5, p.432]

(3) “Him *dead tired* and he’s got to get out of bed and tend to her.” [13, p.83]

The author uses hyperbole to exaggerate his tiredness. The word “*dead tired*” means *exhausted*. In the Vietnamese translational equivalent, it is also translated in the same way “Ông *mệt chết lịm* mà phải ra khỏi giường để đỡ bà.” [5, p.144]

(4) “She saw him *as the architect of the life* ahead of them, herself *as captive*, her submission both proper and exquisite.” [13, p.24]

The simile is used to show that every female character is dependent on the male, the past, the place, and the loneliness. In the Vietnamese translational equivalent, it is translated “Nàng thấy anh *như vị kiến trúc sư cho cuộc đời* phía trước của họ, còn nàng là *kẻ bị bắt giữ*, sự phục tùng của nàng vừa đích đáng lại vừa mãnh liệt.” [5, p.48]

(5) “Her life would have been drained entirely into composing them and waiting for them. *Writing and waiting, waiting and writing.* And of course worrying, if they didn’t arrive.” [13, p.199]

The repetition of “*writing*” and “*waiting*” emphasizes her nervous emotion. The last word “*waiting*” of an utterance is repeated at the beginning of the next part. The writer seems to double her expectation for the reply. The Vietnamese translation is “Bằng không cuộc đời cô sẽ vắt cạn vào việc viết thư và mòn mỏi mong chờ chúng mất. *Viết rồi chờ, chờ rồi viết.* Và hẳn nhiên cô sẽ lo đứng lo ngồi nếu thư không tới.” [5, p.342]

(6) “It seems as if some calm and decisive person—*could it be Wilf?*—has taken on the task of leading her out of that room with its wire hangers and its flowered curtain.” [13, p.264]

She put a question “*could it be Wilf?*” but she did not expect an answer. Here it is a rhetorical question. There is a clear implication that Wilf led her way. It is also applied in the Vietnamese translation: “Đường như có một người cương quyết và bình tĩnh nào đó—*có thể là Wilf chăng?*—đã nhận nhiệm vụ dắt bà ra khỏi căn phòng đầy mắc treo quần áo bằng sắt và màn gió vải hoa đó.” [5, p.450]

I choose “*An investigation into stylistic devices in Run Away by Alice Munro and its Vietnamese translational equivalent Trốn Chạy translated by Trần Thị Hương Lan*” as the topic of my M.A thesis with the hope that it will create favorable conditions for those who desire to understand more about Alice Munro’s stories and women’s fate.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

My thesis topic is to investigate into some typical stylistic

devices used in “Run away” and its Vietnamese translational equivalent “Trốn chạy” also the equivalences and non-equivalences in translating the stylistic devices between two versions to help readers have more understanding of this work.

1.2.2. Objectives

- To find out stylistic devices used in “Run away” and its Vietnamese translational equivalent.
- To analyze stylistic devices listed in “Run away” and its Vietnamese translational equivalent.
- To identify how the stylistic devices are translated into Vietnamese.
- To suggest some implications for translation.

1.3. SCOPE OF THE STUDY

This study focuses on the finding of linguistic features of common stylistic devices namely metonymy, metaphor, hyperbole, simile, repetition and rhetorical questions in “Run away” and its Vietnamese translational equivalent as well as the the equivalences and non-equivalences between them, and the frequency of occurrences of these stylistic devices.

1.4. RESEARCH QUESTIONS

(1) What typical stylistic devices are used in “Run away” by Alice Munro and its Vietnamese translational equivalent by Tran Thi Huong Lan?

(2) What are equivalences and non-equivalences between stylistic devices in English and Vietnamese in “Run away” and its Vietnamese translational equivalent?

(3) What implications does the study have for translation?

1.5. DEFINITION OF TERMS

It is defined in “Stylistics” written by I.R Galperin (1977), “*A stylistic device is 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.*” [14, p.29-30]

1.6. SIGNIFICANCE OF THE STUDY

The study is expected to be able to provide useful knowledge about stylistic devices in cross-cultural communication in English and Vietnamese and potential sources for teachers and learners of English. Therefore, “*An investigation into stylistic devices in Run Away by Alice Munro and its Vietnamese translational equivalent Trốn Chạy translated by Trần Thị Hương Lan*” brings a great deal of significance.

1.7. ORGANIZATION OF THE STUDY

Chapter 1: INTRODUCTION

Chapter 2: LITERATURE REVIEW AND THEORETICAL BACKGROUND

Chapter 3: RESEARCH METHODS AND PROCEDURES

Chapter 4: FINDINGS AND DISCUSSIONS

Chapter 5: CONCLUSION AND IMPLICATIONS

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. REVIEW OF PRIOR STUDIES

There are numerous linguists such as *Galperin (Stylistics, 1977)*, *Gabriela Missikova (Linguistic Stylistics, 2003)*, *Dinh Trong Lac (99 phương tiện và biện pháp tu từ tiếng Việt, 1994)* have done researches on linguistics comprising stylistic devices to find out the linguistic features and their positive effects in a literature work.

There have been plenty of investigations into stylistic devices by Danang MA candidates in recent years such as “*An Investigation into Stylistic Devices into Political Speeches by US Presidents*” by Nguyen Uy Dung (2010), “*Stylistic Devices Used in English and Vietnamese Texts Describing Natural Scenery*” by Le Thi Lai (2011), “*An Investigation into Common Used Stylistic Devices in English and Vietnamese Political Quotations*” by Pham Thi Phuong Thi (2012).

2.2. THEORETICAL BACKGROUND

2.2.1. Theories of Stylistic Devices

a. Stylistic Devices (Rhetoric)

In “*99 phương tiện và biện pháp tu từ tiếng Việt*” by *Dinh Trong Lac (1994)*, it is said SDs is the coordination of using language devices in verbal communication to create rhetorical effects.

b. Functions of Stylistic Devices

- to emphasize or highlight an attitude or an opinion
- to impress someone’s position or situation on someone

- to make remark or make a statement vivid and unforgettable
- to make something clear and understandable to the audience
- to awaken the understanding, sympathy and pity for someone's situation
- to make a train of thought more obvious to the audience

c. Classification of Stylistic Devices

Phonetic Stylistic Devices, Lexical Stylistic Devices and Syntactical Stylistic Devices.

2.2.2. Common Stylistic Devices in English and Vietnamese

Metonymy, metaphor, hyperbole, simile, repetition and rhetorical questions.

2.2.3. Translation Methods

Peter Newmark demonstrated eight methods of translation.

2.2.4. The Author Alice Munro and the book “Run Away”

2.2.5. Summary

In summary, this section has introduced a literature review and theoretical background related to the scope of the study. The definition of stylistic devices has been presented through the views of Galperin and Đinh Trọng Lạc. These theories will definitely be used for analysis of stylistic devices in “Run away” and its Vietnamese translational equivalent.

CHAPTER 3

RESEARCH METHODS AND PROCEDURES

3.1. RESEARCH DESIGN

This is a descriptive, quantitative and qualitative study. The two languages are considered as a means for comparison respectively.

3.2. RESEARCH METHODS

Descriptive method, quantitative method and qualitative method are the main methods used for the analysis of stylistic devices in English and Vietnamese in “Run away” and its Vietnamese translational equivalent.

3.3. RESEARCH PROCEDURES

3.3.1. Sampling and Data Collection

There are two criteria for choosing samples. First, samples for the study were collected from “Run away” by Alice Munro (2009) and its Vietnamese translational equivalent “Trốn chạy” translated by Trần Thị Hương Lan (2012). Second, 814 samples were taken from phrases and sentences containing stylistic devices.

3.3.2. Data Analysis

The methods which are used in this thesis are mainly the qualitative and quantitative approach. The finding of the equivalences and non-equivalences in translating stylistic devices in Vietnamese was presented from the descriptive analysis of stylistic devices.

3.3.3. Procedures

(1) Collecting phrases or sentences using SDs in English and

Vietnamese in “Run away” and its Vietnamese translational equivalent and classify them.

(2) Analyzing data: point out the artistic, aesthetic, and persuasive value of each stylistic devices and their contribution to the success of the short stories.

(3) Comparing the data to draw out the frequency of occurrence of some typical stylistic devices in English and Vietnamese in “Run away” and its Vietnamese translational equivalent as well as the equivalences, non-equivalences in translating SDS in Vietnamese.

(4) Giving some suggestions for using stylistic devices, the limitations and some suggestions for further research.

CHAPTER 4 FINDINGS AND DISCUSSIONS

4.1. THE TYPICALLY USED STYLISTIC DEVICES IN “RUN AWAY” AND ITS VIETNAMESE TRANSLATIONAL EQUIVALENT

4.1.1. Metonymy in “Run away” and its Vietnamese Translational Equivalent

a. The Part for the Whole

(7) I don't want you *sticking your nose* in anywhere, anytime, in my and my wife's life. [13, p.29]

“Tôi không muốn bà *dí mũi* vào cuộc sống của tôi và vợ tôi, bất kỳ ở đâu, bất kỳ lúc nào.” [5, p.56]

In (7) the function of this example of metonymy “sticking your nose” is more likely to point out the irritation of speaker because this woman is always interfering in his life and his wife's business. The translator still remains the metonymy which is translated into “*dí mũi*” in Vietnamese translational equivalent.

b. The Concrete Thing for the Abstract Notion

(13) “There are times for *sticking your neck out* and times not to.” [13, p.93]

“Có lúc phải *nói lên ý kiến* của mình dù *trái tai* người khác, có lúc không.” [5, p.160]

“*Sticking your neck out*” is half metaphor half metonymy. It is an idiom means that you take a risk incurring criticism or anger by acting or speaking boldly. Here “*neck*” is a substitution for “*voice*” or

“*opinion.*” In the Vietnamese translation, the translator uses the word “*trái tai*” to implicate that the opinion can be unsatisfactory with the other people.

4.1.2. Metaphor in “Run away” and its Vietnamese Translational Equivalent

a. In the form of Metaphor Nouns

(16) “they believed she needed *a taste of life* before she settled down.” [13, p.128]

“nhưng họ ai cũng tin là cô cần *nếm trải mùi đời* trước khi an cư lạc nghiệp.” [5, p.224]

“*A taste of life*” in (23) is a metaphor noun phrase refers to “*an experience in life.*” The author wants to convey the message that people just get grown when they sail through troubles in life. This metaphor is also employed in the Vietnamese translation.

b. In the form of Metaphor Verbs

(26) She said, “Wilf’s not dead?”

“No, he’s not. But he’s *gone a bit round the bend*, Tessa.” [13, p.241]

Bà nói, “Wilf chưa chết à?”

“Chưa. Nhưng ông ấy *chẳng khác gì ngọn nến tàn trước gió*, Tessa à.” [5, p.411]

“*Round the bend*” is an idiom notifies us of a state of being crazy or insane. Here it is a metaphor to imply that Wilf is very old, weak and nearly loses his mind. However, the translator applies translating metaphor by simile plus sense. She makes a comparison between Wilf’s health with the candle in front of the wind. She uses effectively “*ngọn nến tàn trước gió*” to describe his old age and his

health status with a connective word “*chẳng khác gì*” in her translation.

c. In the form of Metaphor Adjectives

(27) “and I could hear him telling me in such a *cutting voice* to act my age.” [13, p.215]

“Trong tai cứ âm âm giọng nói *sắc như dao* của anh bảo mình phải cư xử cho đúng tuổi.” [5, p.369]

In the example (27) metaphor adj “*cutting*” is the modification of the noun “*voice*”. It is used to emphasize how strong the voice is. In Vietnamese, a voice is compared to a knife. The similarity between the knife and the voice is in their quality. While the knife is sharp to be able to cut everything, the voice is cutting like a sharp knife. It manifests that it really means everytime when he raises his voice. The voice has strong power to ask her to act her age. The translator successfully uses a simile “*sắc như dao*” to translate this metaphor.

4.1.3. Hyperbole in “Run away” and its Vietnamese Translational Equivalent

(34) “You’re not going to miss teaching?”

“Not on your Nelly-O. I was fed up. I was *fed up to the eyeballs*.” [13, p.72]

“Bố không nhớ lớp chứ?”

“Không đời nào. Bố chán rồi. *Chán tới tận cổ*.” [5, p.126]

To depict that Mr. Sam is sick of never being offered the job of principal, the author uses hyperbole “*fed up to the eyeballs*”. He was a remarkable, humorous and energetic teacher, however, he had been passed over time and again, and probably for that very reason. There is a little difference in the Vietnamese translation from the

English source. “*Fed up to the eyeballs*” is translated into “*chán tới tận cổ*.” The translator uses the adaptation translation method to convert source language culture to target language culture and the text rewritten. In day-to-day language, Vietnamese people often say “*chán tới tận cổ*” not “*chán tới tận nhãn cầu*.”

4.1.4. Simile in “Run away” and its Vietnamese Translational Equivalent

a. Described object ⇔ describing object: Clause (S + V + O)

(45) “Describing this passage, this change in her life, later on, Grace might say—she did say—that it was *as if a gate had clanged shut behind her*.” [13, p.141]

“Về sau khi mô tả đoạn này, cái bước ngoặt làm thay đổi cả cuộc đời cô ấy, có lẽ Grace sẽ nói—và quả thật cô đã nói—*tựa như có một cánh cổng đóng sầm lại sau lưng cô*.” [5, p.246]

This is an example of a simile which is half a metaphor. It is a simile where “*this change in her life*” is compared with “*a gate had clanged shut behind her*.” It gives the signal of negative change in her life. She left everything behind herself even including her boyfriend. There is no gate for her to go backward and fix her mistake. This simile is also employed in the Vietnamese translation and “*as if*” is translated into “*tựa như*” in Vietnamese.

b. Described object ⇔ describing object: N/NP

(52) “Wide-awake. *Bright as a dollar*.” [13, p.151]

Cô hỏi bây giờ anh đã đủ tỉnh táo để lái xe chưa.

“Tỉnh rồi. *Tỉnh như sáo vậy*.” [5, p.262]

Wide-awaking is compared with a dollar to clarify vividly that the man is in the good mood. He is wakeful like seeing the light of a dollar. The translator still remains the simile in her translation;

however, she applies the freest form of translation-adaptation to convert the source language culture to the target language culture and the word “*dollar*” is rewritten into “*sáo*.”

4.1.5. Repetition in “Run away” and its Vietnamese Translational Equivalent

a. Repetition of Words

a1. Anaphora

(56) “There were other things she was going to do, or not do. *Never* go to Stratford, *never* walk on those streets, *never* see another play. *Never* wear the green dresses, neither the lime nor the avocado.” [13, p.203]

“Có những điều khác cô định làm, hoặc định không làm. *Không bao giờ* đi Stratford, *không bao giờ* bước trên những đường phố ở đó, *không bao giờ* xem một vở kịch nào khác. *Không bao giờ* mặc váy xanh lá cây, dù là xanh quả bơ hay xanh quả chanh.” [5, p.349]

Here the author uses both anaphora and negative word “*never*” to definitely affirm that Robin makes up her mind not to do all of these stuffs any more. She just wants to forget every scene with Daniel. For what she did in the past, it was a mistake to meet and love him. The translator also applies both anaphora and negative word in the Vietnamese translation.

a2. Epiphora

(59) “He was *not the same*. He was truly *not the same*. What about her? Oh, the trouble there was that she was quite the same” [13, p.253]

“Ông ấy đã *không còn như xưa*. *Không chút xíu* nào. Còn về bà? Ôi, rắc rối là bà vẫn như xưa.” [5, p.429]

Here the repetition of phrase “*not the same*” aims at emphasizing changes inside the man. Day by day, time after time, the man had something change in his mind that is contrast with the woman who was quite the same. The repetition is not applied in the Vietnamese translation.

a3. Repetition of words connected by the conjunction and

(61) “*Over and over* again he talked to her in this way and she tried to deflect him but he insisted.” [13, p.9]

“Anh ấy cứ nhảy đi nhảy lại với nàng như thể còn nàng thì cố đánh trống lảng, nhưng anh cương quyết.” [5, p.23]

(62) “*Over and over* again, *whistle and name, whistle and name.*” [13, p.11]

“Lặp đi lặp lại, huýt sáo và gọi tên, huýt sáo và gọi tên.” [5, p.26]

In both (103) and (104), the phrase containing repetition “over and over” expresses the repetition of talking, whistling and naming respectively. Furthermore, in the second sentence, the repetition of “*whistle and name*” reveals the fact that Carla really loves Flora and she never stops finding her even though she knows for sure that there has not been any sign of her for many days. The author still remains this kind of repetition in her translation.

a4. Linking

(69) “But she is taking what she has described as *a little detour*. *A little detour* to see a friend who lives up the coast.” [13, p.37]

“Nhưng cô lại đang thực hiện cái việc mà cô mô tả như *một chút đường vòng*. *Một chút đường vòng* thăm một người bạn sống bên bờ biển.” [5, p.68]

The liking repetition of “*a little detour*” in the two sentences causes some modification of meaning. “*A little detour*” in the former is a metaphor. Her teaching job is compared with “*a little detour.*” It indicates that it is tough to get a permanent job at school. However in the later, “*a little detour*” is repeated with dictionary meaning that is a longer route that you take in order to visit a place. The linking is still remained in the Vietnamese translation.

b. Repetition of Structures

(71) “*If she had come a little later. A little earlier. If she had stayed till the play was over or skipped the play altogether. If she had not bothered with her hair.*” [13, p.209]

“Nếu bà đến muộn hơn một chút. Hay sớm hơn một chút. Nếu bà nán lại tới khi vở kịch kết thúc, hoặc giả bỏ qua vở kịch luôn. Nếu bà đừng quá mất công với mái tóc.” [5, p.359]

The third conditional “*if + S + past perfect*” is used to talk about the imaginary result of things that did not happen and it is often used to express criticism or regret. In this example, the conditional structure in “*If she had come, If she had stayed, If she had not bothered*” was repeated in order to give emphasis that Robin felt like extremely regret for what she had done. If she had not kept her mind on doing that sort of things, there would have had a big misunderstanding between her and Daniel. It was a wrong time to show up and everything went wrong. The repetition of “*if she had*” is also employed in the Vietnamese translation.

c. The Repetition of the Whole Line

(77) “Come and get me. Please. Come and get me.”

“I will” [13, p.26]

“Anh tới đón em đi. Nhé. Tới đón em đi.”

“Anh sẽ tới” [5, p.52]

The emphatic element in this conversation is the repeated phrase “*come and gets me.*” It displays her fright in a strange place and emphasizes her anxiety that Clark will come and get her. She could not realize true love until she was running away from him. She recognized that she still loved him and he still kept his place in her life. She could not live among hordes of people everyday who were not Clark.

4.1.6. Rhetorical Questions in “Run away” and its Vietnamese Translational Equivalent

a. Wh-Question Forms

(81) “*Why do we let ourselves be so busy and miss doing things we should have, or would have, liked to do? Remember us beating down the butter with the old wooden paddles? I enjoyed it*” [13, p.235]

“*Tại sao chúng ta lại bắt mình bận rộn thế và bỏ lỡ không làm những điều ta thích, hoặc muốn làm? Có nhớ chuyện tụi mình đánh bơ bằng thanh gỗ dẹt không? Tớ khoái thế.*” [5, p.403]

In order to remind the beautiful memories with Tessa in the childhood, Nancy posed a lot of rhetorical questions. Here her questions are not really questions. They seemed to be the advice how to enjoy their lives. Life is good when we do things that we would like to do.

b. Yes-No Question Forms

(82) “*Did she still have callers, was she still busy solving the problems of people’s lives? Or did she go out and sit on the swing, and creak back and forth, with no company but the rising moon?*” [13, p.232]

“*Cô vẫn có người đến thăm, vẫn tát bát giải quyết những vấn đề của thiên hạ? Hay cô đã ra ngoài ngôi xích đu, đưa tới đưa lui, không có ai bầu bạn ngoài ánh trăng đang lên?*” [5, p.398]

A number of Yes-No questions were made not to demand the answer but to emphasize Ollie’s deep concern about Tessa. He was wondering himself what her life is like. He was really worried about her spiritual life whether she was lonely and hopeless or she still had got friends. Through rhetorical questions, the author described successfully the character’s worrying emotion.

c. Verbless Sentence Forms

(84) “Should I have talked to her about a noble life?” she said. *Sacrifice?* Opening your life to the needs of strangers? I never thought of it.” [13, p.119]

“Lẽ ra tôi nên nói chuyện với cháu về đời sống thanh cao phải không? *Về sự hy sinh?* Mở cuộc đời mình cho nhu cầu của những kẻ lạ? Tôi đã không bao giờ nghĩ về điều đó.” [5, p.207]

Through the rhetorical question in verbless form “*Sacrifice?*”, Juliet showed her regret for what she had not taught her daughter-Penelope. Maybe it was the most important thing but she missed it.

d. In the form of Narrative Sentence

(86) “My goodness, is that so? *My wife is a human being?* Really? Thank you for the information. But don’t try getting smart with me. Sylvia.” [13, p.29]

“Chúa ơi, thế cơ à? *Vợ tôi là con người?* Thật vậy sao? Cảm ơn bà đã cung cấp thông tin. Nhưng đừng lên mặt hiểu biết với tôi, bà Sylvia.” [5, p.55]

Clark posed three successive rhetorical questions not to require the answer from Sylvia also not to assert that his wife is a human being which is undoubtedly always true. However, he wants to ironize Sylvia for disturbing in anywhere, anytime, in his and his wife's life. He spoke in an ironical voice with biting words. Through the rhetorical questions, the author characterized fully the speaker's furious emotion.

4.2. FREQUENCY OF OCCURRENCES OF SOME TYPICAL STYLISTIC DEVICES IN "RUN AWAY" AND ITS VIETNAMESE TRANSLATIONAL EQUIVALENT

It can be seen from the table, simile is the most dominating SD in the English work and its Vietnamese translational equivalent. There are totally 206 occurrences of simile in English (accounting for 50.6%) and 203 occurrences of simile in Vietnamese (accounting for 53.3%). Repetition ranks second with the occurrences 73 in English (18%) and 56 in Vietnamese (14.7%). Metaphor and rhetorical questions are also very common SD in this work which accounts for 11.3% and 10.1% in English, 10.5% and 10.8% in Vietnamese respectively. Hyperbole and metonymy are rarely used in the work. There are 27 cases of hyperbole in both English and Vietnamese (6.6% and 7.1% respectively). In metonymy there are 14 cases which account for 3.4% in English and 3.6% in Vietnamese.

Table 4.8. Frequency of Occurrence of SDs used in English and Vietnamese

Types of SDs	English		Vietnamese	
	Occurrence	Percentage	Occurrence	Percentage
Metonymy	14	3.4%	14	3.6%
Metaphor	46	11.3%	40	10.5%
Hyperbole	27	6.6%	27	7.1%
Simile	206	50.6%	203	53.3%
Repetition	73	18%	56	14.7%
Rhetorical questions	41	10.1%	41	10.8%
	407	100%	381	100%

4.3. EQUIVALENCES AND NON-EQUIVALENCES BETWEEN STYLISTIC DEVICES IN ENGLISH AND VIETNAMESE IN “RUN AWAY” AND ITS VIETNAMESE TRANSLATIONAL EQUIVALENT

4.3.1. Equivalences between Stylistic Devices in English and Vietnamese in “Run away” and its Vietnamese Translational Equivalent

First, the author used various SDs to describe character’s personality, emotion, attitude, etc... The translator also tried to remain and develop these SDs in the Vietnamese translation through a plenty of translation methods.

Second, using SDs in “Run away” and its Vietnamese translational equivalent not only displays characters’ feature but also describes natural scenery.

Last, they both know for sure that SDs play a very important role in beautifying languages. They cleverly take advantage of SDs

which are used in both English and Vietnamese idioms to convey the message to the audience.

4.3.2. Non-equivalences between Stylistic Devices in English and Vietnamese in “Run away” and its Vietnamese Translational Equivalent

Firstly, metaphor is used commonly in English to create different shades of meaning. In Vietnamese, there are some cases of metaphor which are transformed into similes by using the intransitive verb “*là*” and connective words of simile.

Secondly, repetition is largely used in the original work in order to give an emphasis. Nevertheless, in the Vietnamese translation, there are some repetitions disappeared because the translator uses synonyms. There is no synonymical repetition in Vietnamese.

Thirdly, the author uses a huge number of similes in her work. Nonetheless, some similes are converted into metaphors by the use of “*thành*” and “*của*” in the Vietnamese translation.

CHAPTER 5

CONCLUSION AND IMPLICATIONS

5.1. CONCLUSION

Metaphor, metonymy, hyperbole, repetition, simile and rhetorical questions are the most frequently used stylistics devices in “Run away.” According to the theory of I.R. Galperin, these figures of speech are categorized on the basis of linguistic levels in which lexical stylistic devices consist of metaphor, metonymy, hyperbol, simile; syntactical stylistic devices include rhetorical question and repetition. Among them, simile ranks first, which accounts for more than half of the total 407 samples. Generally speaking, simile carries with it various rhetorical effects needed by the writer for the purpose of successful work. Similes in this work are divided into two major groups including simile in the form of a clause and simile in the form of a noun or a noun phrase.

Each stylistic device has its own features and rhetorical effects. As the result of findings in Chapter 4, simile is preferred by the writers thanks to its special effects on readers such as creating fresh perception, visual images and expressive feeling. Metaphor is used to emphasize, appeal to our imagination and create a vivid picture in the readers’s mind. Metonymy is able to create visual effects in the eyes of readers. Hyperbole and repetition are considered the best ways to express emotional attitude of the writer or to emphasize her messages. Rhetorical question is employed in the work for the purpose of imposing a sense of ironic and searching one’s conscience.

5.2. IMPLICATIONS

Implications for Translation

Translation is not a very easy task. Therefore, translators do not only need proficiency in two languages but also broaden knowledge about the two cultures. It is suggested that translators need to pay more attention to adjusting the linguistic and cultural elements in the SL in their translations when they encounter cultural terms in the SL that are not common in the TL.

It is necessary that the translational versions of literary texts should always be perceived as naturally as their original ones. Translators should disengage themselves from the SL texts and read their translations if there are no originals.

Before translating a text, translators should know who their readers are to choose the best procedures so that their translations are easy and accurate for their readers to perceive.

5.3. LIMITATIONS

Due to the shortage of time, relevant materials, limited ability of the researcher as well as other outside factors I cannot cover all aspects of stylistic devices. Also, stylistic devices are too plentiful and abstract; I have just concentrated on analyzing several most common used stylistic devices.

5.4. RECOMMENDATIONS

Firstly, it is really useful to carry out a research with the topic “*An investigation into simile in “Run away” and its Vietnamese translational equivalent*” in which simile will be more totally analyzed and categorized.

Secondly, those who are interested in SDs can focus on the topic “*An investigation into stylistic devices used in idioms in “Run*

away” and its Vietnamese translational equivalent.”

I hope my recommendations would be useful for some language researchers who are concerned with SDs.