

**MINISTRY OF EDUCATION AND TRAINING
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**AN INVESTIGATION INTO THE STYLISTIC
DEVICES COMMONLY USED IN “DE MEN
PHIEU LUU KY” AND THEIR ENGLISH
TRANSLATIONAL EQUIVALENTS IN
“DIARY OF A CRICKET”**

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CHAPTER 1 INTRODUCTION

1.1. RATIONALE

To Hoai is one of the most well-known writers in Viet Nam with various kinds of novels. The most wonderful thing which makes “*De men phieu luu ky*” successful is that a lot of stylistic devices were used to describe the main character—a cricket as well as other characters lively. Look at some examples of stylistic devices in Vietnamese story and English version, we could clearly realize that they had a big influence on his work’s success. The author used simile to compare between the cricket’s mandibles and the blades of a mowing machine to describe the appearance beauty and the strength of a grown cricket such as:

[1.1] “*Hai cái răng đen nhánh lúc nào cũng nhai ngoàm ngoạp như hai cái liềm máy làm việc.*” [34, p.10]

[1.2] “*My two blades mandibles were always moving crosswise, like the blades of a mowing machine.*” [20, p.9]

The similarity is that To Hoai and the translator used simile to compare the appearance of the cricket but “*Hai cái răng đen nhánh*” was translated into “*My two blades mandibles*” with completely different meaning because the color of the mandibles was not manifested sincerely.

Personification is one of the stylistic devices used throughout the story because all characters have thoughts, emotions and actions as humans. Look at the examples below to see that not only people but also animals have true love for each other, especially blood relationship:

[1.3] “*Mẹ tôi nói thế rồi chan hòa nước mắt sung sướng và cảm động.*” [34, p.40]

The cricket’s desire is to travel everywhere he likes and

explores the world, we can realize it easily thanks to repetition through the following example:

[1.6] “*Lên đường! Lên đường!*” [34, p.41]

However, instead of using repetition in English translation, the translator did not apply any stylistic devices in this case:

[1.7] “*Explore the world! My heart leaped for joy at the mere thought of it*” [20, p.42]

From the above analysis, I would like to discover the similarities and differences of the use of stylistic devices in the two languages with the following topic: “An investigation into the stylistic devices commonly used in “*De men phieu luu ky*” and their English translational equivalents in “*Diary of a Cricket*” by Dang The Binh.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

The study aims to conduct an investigation into the stylistic devices used in “*De men phieu luu ky*” and their English translational equivalents in “*Diary of a Cricket*”. Moreover, we also focused on comparing the loss and gain of meaning in the process of stylistic devices translation because of the differences between English and Vietnamese as well as their cultures.

1.2.2. Objectives

This study is intended to:

- identify and describe the common stylistic devices used in both “*De men phieu luu ky*” and its English translational version.
- compare the similarities and differences of stylistic devices used in “*De men phieu luu ky*” and its English translational version “*Diary of a Cricket*” by Dang The Binh.
- show the frequencies of occurrences of some common stylistic devices in “*De men phieu luu ky*” and its English translational version.
- make some suggestions for successfully teaching and

learning stylistic devices.

1.3. SIGNIFICANCE OF THE STUDY

- First, the study provides Vietnamese learners with a better insight into the use of some common SDs in “De men phieu luu ky” and “Diary of a Cricket”, then raise their awareness of the importance of SDs in using language, especially in writing.

- Second, teachers can enable students to read and compare SDs in two languages and then ask them to write and use SDs in Vietnamese as well as English, thus it can improve not only their writing skill but also broaden their knowledge.

1.4. RESEARCH SCOPE

This thesis investigated some SDs used in “De men phieu luu ky” by To Hoai and their English translational equivalents in “Diary of cricket” by Dang The Binh. However, the thesis just focused on comparing the similarities and differences of stylistic devices and the loss and gain occurs in meaning in the translation process.

1.5. RESEARCH QUESTIONS

The study tried to find the answers to the following questions:

1. What are the commonly used stylistics devices in “De men phieu luu ky” and “Diary of a Cricket” by Dang The Binh?

2. What are the similarities and differences between commonly used stylistics devices in “De men phieu luu ky” and their English translational equivalents in “Diary of a Cricket” by Dang The Binh?

1.6. ORGANIZATION OF THE STUDY

The research consists of five main chapters as follows:

- Chapter 1. Introduction
- Chapter 2. Literature review and theoretical background
- Chapter 3. Research design and methology
- Chapter 4. Findings and discussion
- Chapter 5. Conclusions and implications

CHAPTER 2

LITERATURE REVIEW

AND THEORETICAL BACKGROUND

2.1. PREVIOUS STUDIES RELATED TO THE RESEARCH

In Viet Nam, there have been many scholars inspired in stylistic devices such as Cu Dinh Tu (1983), Dinh Trong Lac (2003) who mentioned the classifications and the distinctive features of SDs so that we could find a proper logic way to analyze SDs based on the specific level such as phonetic, lexical and syntactical.

However, there has been so far no research into the investigation of the stylistic devices used in “De men phieu luu ky” and its English translation version. This is the reason why I have decided on this thesis entitled: “An Investigation into the Stylistic Devices Commonly Used in “De men phieu luu ky” and Their English Translational Equivalents in “Diary of a Cricket”.

2.2. THEORETICAL BACKGROUND

2.2.1. Definition of Stylistic Devices

Galperin [7, p.9] made a clear definition of a stylistic device like as 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. A stylistic device is an abstract pattern, a mould into which any content can be poured.

2.2.2. Functions of Stylistic Devices

Madison [14] gives the notion of basic function of stylistic device as follows:

“The basic function of rhetoric is the use of words by human agents to form attitudes or to induce actions in other human agents.”
He adds: *“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 is continually born anew.”

2.2.3. Classification of Stylistic Devices

a. Phonetic Stylistic Devices

Onomatopoeia is a combination of speech-sounds with aims at imitating sounds produced in nature (wind, sea, thunder, etc) by things (machines or tools, etc), by people (sighing, laughter, patter of feet, etc) and by animals. There are two varieties of onomatopoeia: direct and indirect.

Direct onomatopoeia is contained in words that imitate natural sounds such as *chirr...chirr* describes vividly a low trilling sound of a cricket to show us the special feature of the cricket when it feels complacent with rubbing its wings.

b. Lexical Stylistic Devices

- *Simile*

Galperin defined simile as follows: *“Simile is a figure of speech in which an explicit comparison is made between two things essentially unlike. The comparison is made explicitly by the use of some such words or phrases as: like, as, than, similar to, resembles, or seems.”* [7, p.13]

- *Personification*

Lakoff and Johnson [11, p.33] gave a clear definition of *personification*: *“The most obvious ontological metaphors are those where the physical object is further specified as being a person. This allows us to comprehend a wide variety of experiences with non-human entities in terms of human motivations, characteristics, and activities.”*

- *Reduplicative*

Laura [12] defines: *“Reduplication is a process similar to derivation, in which the initial syllable or the entire word is doubled, exactly or a slight morphological change”.*

- *Metonymy*

According to Galperin:

“Metonymy is based on different types of relation between the dictionary and contextual meanings, a relation based not on affinity, but on some kind of association connecting the two concepts which these meanings represent.” [7, p.140]

- *Polysemy*

Taylor [21] emphasized that a word having several meanings is called polysematic, and the ability of words to have more than one more meaning is described by the term polysemy..

- *Hyperbole*

It derived from a Greek word meaning “over-casting” is a figure of speech, which involves an exaggeration of ideas for the sake of emphasis. It is a device that we employ in our day-to-day speech.

The use of the idiom expression “*đen bóng như cật nhà chày bôi mỡ*” exaggerates this statement to add emphasis to the scare of the brother, even when he looked at the cricket’s appearance. Therefore, a hyperbole is an unreal exaggeration to emphasize the real situation.

- *Interjections and Exclamatory words*

As we know, many words in “*De men phieu luu ky*” such as “*ôi*”, “*nhỉ*”, “*nhé*”, “*sao*” appeared frequently to convey the particular emotion or sentiment of the author such as surprise, disgust, joy, excitement, enthusiasm and so on.

c. Syntactical Stylistic Devices

- *Stylistic Inversion*

Inversive structures can highlight description and avoid the monotonous traditional word-order because the translator wants to emphasize the angry attitude of the cricket towards to his eldest brother. To Hoai used this stylistic device to make a surprise to the

readers when he described two boys coming to the cricket. It would seem to be an unexpected sign for the cricket. In normal structure, he has to write “*Bỗng dưng cuối bãi hai cậu bé con tiến lại...*” but he changes the position of predicate to achieve his intention. Yet, the English translational version is different from the original one because the translator did not use stylistic inversion in this case.

- *Repetition*

Vandryes [22, p. 211] writes: “*Repetition is also one of the devices having its origin in the emotive language. Repetition when applied to the logical language becomes simply an instrument of grammar. Its origin is to be seen in the excitement accompanying the expression of a feeling being brought to its highest tension.*”

- *Enumeration*

Gaperlrin [7, p.216] wrote: “*Enumeration is a stylistic device by which separate thing, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position (homogeneous parts of speech), are forced to display some kind of semantic homogeneity, remote through it may seem*”.

2.2.4. To Hoai’s Profile

To Hoai (1920-2014) was born in Thanh Oai, Ha Dong, Ha Noi but he spent most of his childhood in his mother's native village, now Nghia Do Ward, Cau Giay District. He embarked on his literature career in the early 1940s, but he could not devote his life to writing until 1954.

The writer is famous for a great number of works, including *De Men phieu luu ky*, 1941 (Diary of a Cricket); *O Chuot*, 1942 (Hunting Mice); *Nha Ngheo*, 1944 (Poor Family); *Truyen Tay Bac*, 1953 (Stories of the Northwestern Region); *Mien Tay*, 1967 (The Western Region); and *Ba Nguoi Khac*, 2006 (Three Others).

2.2.5. A Brief Review of “De Men Phieu Luu Ky”

It was firstly named “Con de men” published in Ha Noi and then the author wrote “De men phieu luu ky” including 10 chapters. “De men phieu luu ky” was considered as a masterpiece in To Hoai’s writing life and it was translated into many languages in the world. However, the English version is “Diary of a cricket” translated by Dang The Binh in the 1960s and until now it still makes a strong expression for Vietnamese people and readers all over the world because of some following reasons.

2.3. SUMMARY

In short, we have reviewed the theories of some types of SDs and prior studies in this chapter. Along with the traditional views, we have consulted many different classifications of SDs and known how to apply them in literary works as well as in daily life. In addition, the analyses of some examples are presented to help us understand the functions and characteristics of types of stylistic devices.

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.1. RESEARCH DESIGN

For conducting an investigation into the stylistic devices commonly used in “De men phieu luu ky” and their English translational equivalents in “Diary of cricket”, both qualitative and quantitative approach were used.

3.2. DESIGN METHODS

The paper was conducted on the principle of combining the descriptive and analytic methods.

3.3. DESCRIPTION OF SAMPLES

The samples for this research are 200 English and 200 Vietnamese SDs from “De men phieu luu ky” by To Hoai and “Diary of cricket” by

Dang The Binh published by Kim Dong Publishing House. Moreover, the samples defined as instances of the study containing SDs were picked out from the population of more than 200 sentences, phrases or words in Vietnamese and their English translational versions.

3.4. INSTRUMENTATION

To the extent of descriptive research, observation and investigation were used to collect data. Observation and investigation techniques could be part of qualitative approach as well as quantitative approach. They were the proper instruments for data collection.

Other supporting instruments such as checklists, calculating, statistics, tables, numeration... are performed to calculate percentage of SDs and set them in list in order of population and frequency.

3.5. DATA COLLECTION

In order to conduct this research, the data are collected by the following ways:

- Collecting all stylistic devices in “De men phieu luu ky” written by To Hoai and “Diary of cricket” of Dang The Binh published by Kim Dong Publishing House.

- Categorizing them in many kinds of stylistic devices consisting of onomatopoeia, simile, metonymy, personification, polysemy, hyperbole, reduplicative, interjections and exclamatory words, stylistic inversion, repetition and enumeration.

- Analyzing, comparing and contrasting to clarify the similarities and differences between the uses of stylistics devices in two literary works.

3.6. DATA ANALYSIS

The following steps were done for the data analysis.

- The samples from the collected data are considered to identify the characteristics of SDs in two versions.

- The collected data were sorted into categories in terms of

phonetic, lexical and syntactical devices.

- These examples were given and analyzed to illustrate for each type of stylistic devices.

- The researcher considered the frequency of occurrence depending on different categories identified.

- The researcher compared to find out the similarities and differences in terms of linguistic features and their use in literary works.

- After evaluating and commenting the comparison resulted to draw conclusions, suggestions and implications for learning and teaching stylistics devices were mentioned.

3.7. RESEARCH PROCEDURES

The following steps were be involved:

- Identifying, collecting 200 English samples of stylistic devices in “Diary of a Cricket” of Dang The Binh.

- Identifying, collecting 200 Vietnamese samples in “De men phieu luu ky” by To Hoai.

- Discussing and comparing the result of analysis, then giving the explanation for the similarities and differences between the two languages in using stylistic devices in “De men phieu luu ky” and “Diary of a Cricket”.

- Evaluating and commenting the comparison results to draw conclusions

- Suggesting some suggestions for learning and teaching stylistic devices.

3.8. RELIABILITY AND VALIDITY

In respect of reliability, the information cited in this study as well as the data employed for analysis were derived from De men phieu luu ky” written by To Hoai and “Diary of cricket” of Dang The Binh published by Kim Dong Publishing House.

In respect of validity, observation and investigation techniques have been chosen to be main instruments for data collection. The

supporting instrument such as calculation, statistics, and tables were employed.

3.9. SUMMARY

In this chapter, we described the methods and procedures for the study. The first is the presentation of the qualitative and quantitative approaches. Three main methods of data generation were employed, namely descriptive, analytic and contrastive methods.

CHAPTER 4 FINDINGS AND DISCUSSION

4.1. PHONETIC STYLISTIC DEVICES

Here are several instances of onomatopoeia found in “De men phieu luu ky” and “Diary of a cricket”.

[4.1] “*Be noisily **clapped** his hands, “Good! Let’s do that.”*”[20, p.22]

The translator created the exciting atmosphere by using the direct onomatopoeia “**clap**” so that the readers seemed to get lost into the children’s world with a traditional Vietnamese game. They can feel the lively life with a range of noise because children use act of clapping to encourage their crickets in the battle. In Vietnamese version, we can see lots of onomatopoeia used as an integral part in the description, for instance:

[4.4] “*Và **rúu rú** những tiếng nói, tiếng gọi: Á à. Này.*” [34, p.18]

The calling sounds of children can make readers imagine real scenery as if they live in this village where children play together and take part in every childhood’s activity. Perhaps it is people who were born and grown up in the countryside can understand all, whereas people living in the city also feel a small part of the joyful moments thanks to the big effect of these onomatopoeia.

4.2. LEXICAL STYLISTIC DEVICES

4.2.1. Reduplicative

a. *Partial Reduplication*

To describe the shadow of the moon in the night and the picturesque scenery with leaves damps dew, reduplicative words show the readers the picture of the dark sight decorated by breeze, bamboo leaves in the moon light:

[4.20] “*Trên cao mặt trăng sáng **vàng vặc**. Làn gió **đưa đẩy** những chiếc lá tre dài và nhọn **đẫm sương óng ánh** thành những nét sắc trong bóng trăng.*” [34, p.28]

[4.21] “*During the whole night, we would hold merry **dancing and singing** parties, **stopping** from time to time to drink dew drops or nibble at juicy blades of young grass.*” [20, p.9]

In the example above, morphological reduplication - one kind of reduplication, using suffix “ing” makes the readers feel the stretching and continuous changes of what are happening in the happy cricket’s life.

b. *Full Reduplication*

To Hoài used a lot of reduplicative words to describe colour, feelings in “De men phieu luu ky”:

[4.23] “*Đôi càng **bè bè**, nặng nề, trông đến xấu. Râu ria gì mà **cụt một mẩu**, và mặt mũi lúc nào cũng **ngẩn ngẩn ngờ ngờ**.*” [34, p.11]

The appearance of Choat is described in the simple way of using the full reduplicative word “**bè bè**”, which helps the readers imagine the image of the creature clearly and vividly. Whereas, the repetition of the words in the same example is considered as a new word “**ngẩn ngẩn ngờ ngờ**” indicating the abnormal state of Choat. Here is another example of full reduplication in his writing:

[4.24] “*Tôi thần nhiên. Tôi xông vào chiến ngay thẳng bé. Nó khóc **hu hu** rồi chạy quanh lông. Mấy đứa trẻ xem chọi để cười **ha***”

hả.” [34, p.26, 27]

The reduplicative words "*hu hu*", "*ha hả*" creat vivid sounds. Two contrast words in the same situation express the cricket's suffering in the battle but it brings the comfortable laugh for children.

4.2.2. Simile

To Hoài uses simile in his work by using the word "*nhu*" to describe Choat. Maybe it is difficult for everyone to imagine the animal living in the fields in the countryside, yet thanks to the comparison with "*người cỡi trần mặc áo ghi lê*" they can understand easily through their knowledge and experience in their life.

[4.27] "*Cái chàng Đế Choắt người gầy gò và dài lêu nghêu như một gã nghiện thuốc phiện. Đã thanh niên rồi mà cánh chỉ ngắn cùn đến giữa lưng, hở cả mạng sườn như người cỡi trần mặc áo ghi lê.*" [34, p.11]

We could imagine a lot of places of scenic beauty in front of our eyes when the author used simile to describe lake, flowers or animals vividly. Everything seemed to be beautified magically thanks to his clever writing, so it created an impression on the readers.

[4.42] "*Bóng kiếm loang loáng mặt hồ như hoa may*" [34, p.90]

[4.43] "*Bỗng nghe trên những cây dó đã nở hoa như treo đèn thom khắp cánh rừng trước mắt, có tiếng ồn ào.*" [34, p.94]

4.2.3. Personification

Let us look at the below examples to see how it is used throughout two works:

[4.54] "*Thoát nạn rồi, mà còn ân hận quá, ân hận mãi.*" [34, p.10]

[4.55] "*My heart would then be filled with remorse.*" [20, p.10]

It seems that To Hoài and Dang The Binh have the same idea in using this stylistic device to make the cricket become a real person

who felt sorry for what he did wrongly. Thanks to the author's lively imagination, we can understand thoughts of a normal animal after a mishap happened in his life. It is a good way for us to remember the first lesson of the cricket in this story and remind us how to behave with people around us every day.

[4. 55] “*Như ta đây đường đường là một **đấng trượng phu**, hai nhãi ranh ấy chưa đáng mặt đọ sức với ta...*” [34, p.69]

[4.56] “*No one dared lay a finger on us, so each went back to his own occupation.*” [20, p.69]

The writer used personification cleverly here when the King frog considered himself as “**đấng trượng phu**”. An animal was personified to have characteristics and qualities like a human hero. By contrast, the translator only tried to convey the writer's intention which creates a funny factor for the viewers about the King frog's bragging attitude.

4.2.4. Metonymy

As can be seen in two works, To Hoai and Dang The Binh used metonymy in their works to exhibit deeper or hidden meanings and thus draw readers' attention. Let us observe a few metonymy examples:

[4.63] “*Lũ trẻ trong xóm thi nhau đi “đúc” dế, đào dế, săn dế đem về cho chơi với tôi – tôi đã trở nên **tay võ** khét tiếng.*” [34, p.25]

[4.64] “*All the other children in the hamlet went out to the fields to search for a cricket who could outfight me. I knocked out all my opponents after only a few blows and my reputation spread far and wide.*” [22, p.24]

Clearly, "hand" is often used as a part for the whole person who has a good capability of taking part in competition. In this context, “**tay võ**” can be understood as a strong animal which can knock out any opponents in the warrior - cricket. By contrast, the translation did not use metonymy to express the writer's intention in

a simple way by using “*my reputation spread far and wide*” so that the readers can understand better this situation.

4.2.5. Polysemy

To understand how polysemy is used in literary works, we analyze some examples:

[4.73] “*Thôi tôi hiểu **bụng** chú rồi.*” [34, p.58]

[4.74] “*Trông những cái **bụng** lép và nét mặt vêu vao, tôi đoán biết họ kéo ra làm gì.*” 34, p.62]

The two words “**bụng**” reveal the different meanings in each context. The first word expresses the kindness of the Mole-cricket when he is ready to devote himself being as the cricket’s food in the journey. The cricket understood the Mole-cricket’s intention to help him overcome the hardship.

The second one indicates the part of body- stomach which is in hunger. To Hoài used the polysematic words properly here, but the translator realized the difficulty if he applied the same way to describe. That is the reason why he used the simple way without any stylistic devices.

In this study, various examples of polysemy were found in two works to make the readers think each detail deeper and have a lot of experiencing feelings about the story as if they were characters as well as gets readers or viewers’ attention by appealing to curiosity.

4.2.6. Hyperbole

And To Hoài is one of the writers who used hyperbole to make change his characters as well as their qualities creatively. For example:

[4.83] “*Anh tôi gầy kheo khu đến nỗi tưởng sức tôi mà đá thì chỉ phách một cái cũng đủ khiến anh tôi bắn xa mười lăm trượng.*”

[34, p.42]

[4.84] “*He was so thin and looked so weak that a kick from me would have send him sprawling ten yards away.*” [20, p.42]

Hyperbole is applied here to emphasize a weak health and a skinny appearance of the second brother, so the cricket can kick him easily without any difficulty. The writer as well as the translator chose hyperbole with the same purpose to catch’s the readers’ attention. [4.87] “*Được dịp, tôi vội nhảy chồm vào giữa bãi cỏ.*” [34, p.21]

[4.88] “*I started running like mad.*” [20, p.21]

In brief, hyperbole can be found a lot in “De men phieu luu ky” and “Diary of a cricket” because it is a useful tool to evoke strong feelings or emphasize a point.

4.2.7. Interjections and Exclamatory words

An exclamation is a word or a number of words which expresses an emotion. An interjection can be defined as a word that is being used with an exclamation mark. For instance:

[4.94] “*Trông thấy tôi Để Choắt khóc thảm thiết. Tôi hỏi một câu ngớ ngẩn: - Sao? Sao?*” [34, p.109]

[4.95] “*When he saw me, my poor neighbor cried out bitterly and I asked stupidly, “What? What happened?”*” [20, p.16]

Unlike the writer, Dang The Binh used an interjection “*What*” in the above example to express the cricket’s surprise before Choat’s mishap although he knew all what happened. He seemed to be afraid of facing his neighbor because of his foolish action.

4.3. SYNTACTICAL STYLISTIC DEVICES

4.3.1. Stylistic Inversion

Inversion is frequently used to emphasize in literature so that the writer can highlight what they want readers to pay more attention to as well as increase evocative value in their description. Let us

examine examples quoted from “De men phieu luu ky” and “Diary of a cricket”:

[4.106] “**Đứng đầu** Trũi cũng tỏ vẻ khoái, cứ nghiêng râu mép lên gây đàn tưng tưng.” [34, p.30]

As a usual, we find that the predicate “**đứng đầu**” stands behind the subject “**Trũi**” but To Hoai changed the position the predicate to stress anywhere the mole-cricket also feels excited and happy when other animals admire them as a deputy canton-chief.

In short, stylistic inversion is used commonly in English and Vietnamese literary works because its effects. It does not influence on the sentences’ meaning, but it is valuable to emphasis a particular point.

4.3.2. Enumeration

This is a popular stylistic device that is frequently employed in “De men phieu luu ky” as well as its English translational version. The following examples show us the importance and the effect of enumeration:

[4.113] “Hai đĩa trẻ kia sẽ bắt tôi đem về làm miếng mồi béo cho **con gà chọi, con họa mi, con sáo mỏ ngà** của chúng xơi ngon.” [34, p.19]

[4.114] “*Was I to serve as food for some **fighting-cock** or **nightingale** or starling?*” [20, p.20]

The translator as well as To Hoai used the same stylistic device in this case. Because of worrying the fate, the cricket draws a terrible future by enumerating some kinds of big animals enjoying it tasty in their meals.

The above examples show us how differently To Hoai and Dang The Binh apply enumeration. Writing a simple sentence with a full meaning is not easy, yet it is amazing that To Hoai can do this effectively by his clever writing style. To become a good translation, the translator has to understand the author’s intention by using stylistic device to change suitably. In this case, Dang The Binh used

enumeration to enhance the rewarding honour of animals for the cricket and the mole-cricket. We can see that enumeration is one of integral stylistic devices in literary works in general.

4.3.3. Repetition

In different works, To Hoai and Dang The Binh have the same choice when using word repetition to describe in rhythm “luc bat” which is popular in only Viet Nam to play a good joke on mister coward and make a good effect, for instance:

[4.127] “*Cái cò, cái vạc, cái nông*
Ba cái cùng béo vặt lông cái nào?
Vặt lông con mụ Cóc cho tao
Tao nấu, tao nướng, tao xào, tao ăn” [34, p.14,15]

[4.128] “*The egret, the heron, and the pelican*
All are fat enough, so which one should I pluck, sir?
Pluck the cormorant for me, my boy!
I'll have it cooked, broiled, fried, and eat the whole thing up”
 [20, p.14]

The use of repetition here arises from the need that the repeated use of words produces rhythmical effect which sounds pleasant to the mind as well as to the soul. Moreover, it captivates the audience and readers alike by giving musical effect to a speech or a literary piece. The examples above indicates the important role of repetition in “De men phieu luu ky” and “Diary of a Cricket”. Therefore, To Hoai as well as the translator took advantage of repetition exactly and effectively.

4.4. SIMILARITIES AND DIFFERENCES BETWEEN STYLISTIC DEVICES USED IN “DE MEN PHIEU LUU KY” BY TO HOAI AND “DIARY OF A CRICKET” BY DANG THE BINH

4.4.1. Similarities

Firstly, because of coming from the same culture and having

the same language, the writers and translator seem to use the same stylistic devices as a wonderful means to transfers their implications and messages about life, human and society.

Secondly, all the stylistic devices used in English and Vietnamese works have high artistic effects in the way of expressing, drawing attention to and making a strong impression on readers.

Thirdly, in Vietnamese work and its English version, each of them can contain many same stylistic devices. Onomatopoeia, simile, personification, inversion, repetition, enumeration are more frequently used and occur with high rate among the investigated data.

Lastly, there are only some differences in terms of structure of some stylistic devices but in general, they are the same.

4.4.2. Differences

Stylistically, there are some differences in terms of structure in stylistic devices. The reduplicative words, enumerative sentences do not appear in the English translation version. For example, To Hoai made a list of spiders exactly, but the translator just provides general information for the readers. Making a comparison between two examples, we can see that the translator tried to simplify the sentence like:

[4.133] “*Khi tôi gần tới mạng lưới, nhìn vào các khe đá xung quang đã thấy lũng củng những nhện là nhện: Nhện mẹ, Nhện con, Nhện già, Nhện trẻ, Nhện nước, Nhện tường, Nhện vông, Nhện cây, Nhện đá, Nhện ma...đủ họ hàng Nhện.*” [34, p.37]

[4.134] “*Out came a whole family of spiders, from the old grandma to the tiny tots.*” [20, p.36]

4.5. FREQUENCY OF OCCURRENCE OF SOME COMMONLY USED STYLISTIC DEVICES IN “DE MEN PHIEU LUU KY” BY TO HOAI AND “DIARY OF A CRICKET” BY DANG THE BINH

Table 4.1. Summary of Common Stylistic Devices Used in “De Men Phieu Luu Ky” by To Hoai and “Diary of a Cricket” by Dang The Binh

Common Stylistic Devices Used in “De Men Phieu Luu Ky” by To Hoai and “Diary of a Cricket” by Dang The Binh	<i>Phonetic stylistic devices</i>	Onomatopoeia
	<i>Lexical stylistic devices</i>	Reduplicative
		Simile
		Personification
		Metonymy
		Polysemy
		Hyperbole
	<i>Syntactical stylistic devices</i>	Interjections and Exclamatory words
		Stylistic Inversion
		Repetition

Table 4.2. Frequency of Occurrence of Stylistic Devices in “De Men Phieu Luu Ky” by To Hoai

Types of stylistic devices	Occurrence	Percentage (%)
Onomatopoeia	15	7.5
Reduplicative	39	19.5
Simile	35	17.5
Personification	20	10.0
Metonymy	12	6.0
Polysemy	18	9.0
Hyperbole	11	5.5
Interjections and Exclamatory words	18	9.0
Stylistic Inversion	9	4.5
Repetition	10	5.0
Enumeration	13	6.5
Total	200	100.0

The table presents the frequency of occurrence of stylistic devices in “De Men Phieu Luu Ky” by To Hoai. After analyzing 200 samples, it is noticeable that reduplicative has the highest percentage (19.5%) while the others have the lower values, simile (17.5%),

personification (10.0%), interjections and exclamatory words (9.0%), polysemy (9.0%) onomatopoeia (7.5%), metonymy (6.0%), enumeration (6.5%), hyperbole (5.5%), repetition (5.0 %), stylistic inversion (4.5%).

Table 4.3. Frequency of Occurrence of Stylistic Devices “Diary of a Cricket” by Dang The Binh

Types of stylistic devices	Occurrence	Percentage (%)
Onomatopoeia	20	10.0
Reduplicative	7	3.5
Simile	43	21.5
Personification	20	10.0
Metonymy	10	5.0
Polysemy	15	7.5
Hyperbole	9	4.5
Interjections and Exclamatory words	15	7.5
Stylistic Inversion	37	18.5
Repetition	13	6.5
Enumeration	11	5.5
Total	200	100.0

The table presents the frequency of occurrence of stylistic devices in “*Diary of a Cricket*” by Dang The Binh. Among 200 samples, it is noticeable that Simile takes predominant use with 43 samples (21.5%); holds 37 stylistic inversion (18.5%); onomatopoeia takes 20 (10.0%); personification has 20 (10.0%), hyperbole and interjections and exclamatory words have them same 15 (7.5%), repetition has minor use with 13 (6.5%); enumeration and metonymy are with lower values respectively 11 (5.5%), 10 (5.0%); hyperbole takes 9 (4.5%) and reduplicative words are the smallest proportion with 7 (3.5%).

CHAPTER 5
CONCLUSIONS – IMPLICATIONS
LIMITATIONS - RECOMMENDATIONS

5.1. CONCLUSIONS

The paper shows that some common SDs used in two works consisting of onomatopoeia, reduplicative, simile, enumeration, inversion. Therefore, in order to understand, apply SDs effectively, studying on SDs is a necessary task to be done.

The thesis is a descriptive and contrastive analysis to present and interpret stylistic features of stylistic devices in two works. Especially, the discussion has highlighted the similarities and differences in stylistic features and the frequencies of occurrence of some commonly used stylistic devices in “De men phieu luu ky” by To Hoai and “Diary of a Cricket” by Dang The Binh.

Another important factor in the research is how the stylistic devices mentioned in the thesis different or similar in the two works and how their meanings change in translational process. They help us to identify the writer’s emotion and his strategies about attracting attention, arousing interest, stimulating desire, creating conviction and getting action in the audience.

5.2. IMPLICATIONS

5.2.1. For Learning of English

From the findings of this paper, it is hoped that students would grasp some necessary information helping them with the study of stylistic devices. Moreover, thanks to the effects of stylistic devices identified in this study, students of English would find it more interesting to learn about stylistic devices. Besides, the findings of the study will help them appreciate the beauty of literary works. It will not only help them get better understanding language also provide them with some necessary strategies and techniques in writing.

5.2.2. For Teaching of English

This study would give a suggestion on teaching stylistic devices through sentences in famous literary works containing those stylistic devices. By doing in that way, teachers not only inspire their students with the help of interesting ideas in English and Vietnamese literary but also bring the students clear examples of how good to use stylistic devices. Also, the teacher should encourage his students to practice by using stylistic devices in writing their compositions or in translating books, novels, etc.

5.3. LIMITATIONS OF THE STUDY

Due to the lack of time, space as well as relevant materials, the topic under study may not have been thoroughly discussed as it should be.

Stylistic devices are complicated and abstract problems of stylistics. There are a lot of stylistic devices used in literary works. However, this thesis only investigates some commonly used ones in literary language. With the limited data for the analysis, there are certainly many other stylistic devices used in literary language such as euphuism, pun, alliteration, etc. that the research has not covered.

Furthermore, the similarities and differences of using SDs in two work has not been analyzed clearly yet.

With those difficulties and limitation of personal ability, sources of materials relating to the problem under investigation and outside factors, some weaknesses are inevitable.

I would be very grateful to those who take interest in the topic and this work. Any comment, advice and adjustment is valuable to make this work more fulfilled, diversified and perfect.

5.4. SUGGESTIONS FOR FURTHER RESEARCH

I now would like to suggest further researches on the following problems:

Firstly, I find it interesting to investigate into the differences and similarities of pun in English and Vietnamese literary works

because it is pun that reflects the writer's cleverness in using appropriate language for his/her persuasive purposes through polysemy and homonym.

Secondly, it had better study on interjection and exclamatory words in English and Vietnamese literary works because these words not only contribute to emotional tension but also effect of using language with proper intonation and with an adequate pause.

Thirdly, an investigation into alliteration in English and Vietnamese literary works is very popular because alliteration can create emphasis and add to beauty to the writing style.