

**THE UNIVERSITY OF DANANG  
UNIVERSITY OF FOREIGN LANGUAGE STUDIES**

---

**NGUYỄN THỊ THÙY DUNG**

**AN INVESTIGATION INTO THE USE OF SIMILE  
AND PARALLELISM IN THE NOVEL “A  
THOUSAND SPLENDID SUNS” BY KHALED  
HOSSEINI AND ITS VIETNAMESE  
TRANSLATIONAL EQUIVALENT**

**Major: ENGLISH LINGUISTICS  
Code : 822.02.01**

**MASTER THESIS IN FOREIGN LANGUAGES,  
LITERATURE AND CULTURE  
(A SUMMARY)**

**Da Nang, 2018**

This thesis has been completed at University of Foreign Language  
Studies, The University of Da Nang

**Supervisor : Huỳnh Ngọc Mai Kha, Ph.D**

Examiner 1: Assoc. Prof. Nguyễn Văn Long

Examiner 2: Assoc. Prof. Nguyễn Tất Thắng

The thesis was orally defended at The Examining Committee.

Time: October 19<sup>th</sup>, 2018

Venue: Tay Nguyen University

The thesis is accessible for the purpose of reference at:

- *Information Resource Center, The University of Danang*
- *The Library of University of Foreign Language Studies,  
The University of Danang*

## CHAPTER 1

### INTRODUCTION

#### 1.1. RATIONALE

Literature, along with other science subjects, is one of the most necessary subjects in all curricula. Thanks to science, we are able to create, to invent plenty of useful things for our lives. In addition, we have discovered hidden mysteries about our planet as well as the others. Thanks to literature, scientific ideas are revealed and are conveyed to us. We would never know about those significant inventions until televisions, cameras, computers, etc were invented. Before the outbreak of modern technology devices occurred, literature had been one of the most popular means of entertainment. Literature widens our knowledge and brightens our mind up. It is not doubtful that literature is the key to learning different aspects of society.

With a view to discovering and analyzing stylistic devices in “A Thousand Splendid Suns” by Khaled Hosseini and comparing them to their Vietnamese translational equivalents in “Ngàn mặt trời rực rỡ” translated by Nguyen Thi Huong Thao then understanding the way how the translator adapts translation methods appropriately to translate the stylistic devices , I choose my topic as “ An investigation into the use of simile and parallelism in the novel “A Thousand Splendid Suns” by Khaled Hosseini and its Vietnamese translational equivalent”.

“A Thousand Splendid Suns” is one of the greatest novels of Khaled Hosseini. He is an Afghan-born American novelist and physician. After released, “A Thousand Splendid Suns” became a

number one New York Times bestseller for fifteen weeks. The content is considered one of the most concerned problems such as war, gender discrimination in the Middle East area all the time. Therefore, it is necessary for me to investigate the depth of the language used in both the original version and the Vietnamese version. Finally, yet importantly, I hope my small contribution will help Vietnamese learners to be able to translate any literary work and get experiences in reading as well as translating stylistic devices in a story.

## **1.2. AIMS AND OBJECTIVES**

### **1.2.1. Aims of the Study**

The study aims at examining the use of similes and parallelisms in the novel “A Thousand Splendid Suns” and its Vietnamese version. The study is carried out to discover the translator’s tendency to apply translation methods and how efficiently she uses them to translate the stylistic devices into Vietnamese. In addition to, the loss and gain in translating process from English to Vietnamese in terms of lexis and meaning are also mentioned.

### **1.2.2. Objectives of the Study**

To achieve the aims of the study, the following objectives are intended:

- To collect similes and parallelisms used in the novel “A Thousand Splendid Suns”.

- To identify translation methods used to translate the simile markers as well as parallel structures and find out the author’s

tendency to apply translation methods in translating English into Vietnamese.

- To indicate the loss and gain in translating process in terms of lexis and meaning.

- To make some implications for teaching, learning and translating.

### **1.3. RESEARCH QUESTIONS**

Based on research objectives, this research is formulated in the following questions:

1. How are simile expressions in “A thousand splendid suns” translated into Vietnamese equivalent?

2. How are parallelism expressions in “A thousand splendid suns” translated into Vietnamese equivalent?

### **1.4. SCOPE OF THE STUDY**

### **1.5. SIGNIFICANCE OF THE STUDY**

### **1.6. ORGANIZATION OF THE STUDY**

## **CHAPTER 2**

### **LITERATURE REVIEW AND THEORETICAL BACKGROUND**

#### **2.1. LITERATURE REVIEW**

There are a lot of stylistic devices studied in many places around the world. Among them, simile and parallelism have been studied by thousands of linguists not only in the world but also in Vietnam for a long time. Up till now, these stylistic devices have been considered as two of the most popular literacy devices which help writer to create a deeper and more thoroughly awareness of any work of literature.

Since the early years, the study of style and stylistics has been found in Western countries by some of greatest philosophers such as Aristotle, Platon, and Democrite. They also had some basic concepts about simile; however, each one has his own view on it. For example, Aristotle maintains that simile is a metaphor with a slight difference. As well, Miller (1979) states that simile is a metaphor with a part left out. Besides, a great number of linguists have conducted researches on parallelism as well. Welland Crowell (1994) examined the Iliad as a whole from the standpoint of parallelism as a poetic means of creating significance. He investigated rhetorical strategies involving relationships of similarity and contrast. He argued that parallelism has a principal role in the coherent organization of the Iliad. The study concluded that parallel patterns of similarity and contrast contribute to the Iliad's structural design, narrative unity, and poetic power.

In recent years, there are researchers investigating stylistic devices such as Adam Gargani (2004) who conducts a well-organized research on how similes are understood as poetic comparisons. His results help us distinguish similes from metaphors and basic comparison. Li et al. (2016) showed that Obama had a preference for parallel structure in order to create a rhythmical effect which can better attract the audience's attention and at the same time make the speaker's words more powerful and persuading. Compared with phonological and lexical rhetoric, syntactical devices are the most frequently employed devices for Obama to appeal to the audience and exert influence on them, which will finally help to achieve the speaker's ends.

Not only did Western linguists study simile and parallelism as stylistic devices but also Vietnamese researchers investigated this problem many years ago. Bùi Trọng Ngoãn (2010) did a research into the simile “Bàn thêm về phép so sánh tu từ”. The author listed 20 expressions of comparison, distinguished explicit and implicit comparison and analyzed two typical comparison models. His research is a useful reference for those who are interested in investigating simile in English versus Vietnamese. In recent years, new researchers have done a lot of researches which focus on investigating the commonly used stylistic devices in the written texts through different sources of data. Some Vietnamese MA students take inspiration from both English and Vietnamese literary works. In 2003, Trần Quang Thịnh conducted *An Investigation into the Simile in the Referential Function of Personal Pronouns in English and Vietnamese Love Songs*. In his research, he focused on examining the syntactic and semantic structure of the simile individually. He also

figured out that some Vietnamese simile markers are frequently used in Vietnamese songs. However, he did not point out what translation methods that the translator applied to translate these markers. Phan Thi Kim Dung (2015) carried out “An investigation into stylistic devices in *The Thorn Birds* by Colleen Mccullough and their Vietnamese translational equivalent”. This study analyzed three kinds of stylistic devices: metaphor, metonymy, and simile in different subjects in the original novel and found out the loss and gain of these stylistic devices in translation in the Vietnamese version.

As a masterpiece “*A Thousand Splendid Suns*” has been analyzed by a lot of reviewers and novelists. This novel has been translated into different languages so far. We, however, can hardly find any research which describes the similarities and differences in using stylistic devices in these versions. Therefore, I realize that there is room for my investigation into the simile and parallelism in the novel “*A Thousand Splendid Suns*” by Khaled Hosseini and Vietnamese translational equivalent.

## **2.2. THEORETICAL BACKGROUND**

### **2.2.1. Style and Stylistics**

The term “style“ is now used more frequently in a variety of our activities. It defines personal style, a typical personality of a person, achitecture of typical period of time, the way the writers use to express their feelings, their thoughts, living, fashion,etc. However, this term in linguistics is defined scientifically.

In Galperin’s work, the word “style” is applied to the teaching of how to write a composition; it is also used to reveal the correspondence between thought and expression; it frequently

denotes an individual manner of making use of language. He also cited some epigrams or sententious maxims to illustrate this term:

In Longman Dictionary of Language Teaching & Applied Linguistics Jack C. R and Richard W. S. (2005), stylistics is the study of that variation in language (STYLE) which is dependent on the situation in which the language is used and also on the effect the writer or speaker wishes to create on the reader or hearer. Although stylistics sometimes includes investigations of spoken language, it usually refers to the study of written language, including literary texts. Stylistics is concerned with the choices that are available to a writer and the reasons why particular forms and expressions are used rather than others.

### **2.2.2. Stylistic devices and functions of stylistic devices**

It is obvious that everyone always desire to make their literary works or their writing attractive and smoothly. Thus, the writers have to use different kinds of stylistic devices to convey their ideas or messages to the recipient. These assistants also help with arranging words in better ways. Galperin mentioned the definition of stylistic devices : the special meadia of language which secure the desirable effect of the utterance are called stylistic devices (SD) and expressive.

It is defined in the following way by 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.”

In sum, writers use stylistic devices for some more functions: 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, and to make a train of thought more obvious to the audience.

### **2.2.3. Classification of stylistic devices**

Galperin (1977) divided stylistic devices into three kinds: phonetic, lexical and syntactical stylistic devices.

#### ***2.2.3.1. Phonetic stylistic devices***

Galperin (1977, p.123) states that "The stylistic approach to the utterance is confined to the way a word, a phrase or a sentence sounds...The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic impression, but this is a matter of individual perception and feeling and therefore subjective.

#### ***2.2.3.2. Lexical stylistic devices***

Galperin (1977) mentions in his work that the transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case, we register a derivative meaning of the word. Hence, the term transferred should be used signifying the development of the semantic structure of the word. In this case, we do not perceive two meanings. When we perceive two meanings of the word

simultaneously, we are confronted with a stylistic device in which the two meanings interact.

### + **Similes**

According to Galperin (1977), simile is the comparison between two objects of different kinds which have at least one point in common, that is, comparing two or more unlike things using **like, as, as if, as though, as...as** etc.

Hữu Đạt (1999) states that “*Phép so sánh tu từ là dùng thuộc tính hay tình trạng của sự vật, hiện tượng này giải thích cho thuộc tính hay tình trạng của sự vật khác*”. (Simile is used to explain the properties or conditions of the object/ phenomenon by the ones of other object/ phenomenon). In his view, Simile is expressed by the words: *như, giống như, tựa như, tựa hồ, hệt như, ...* and even comparatives: *bằng, hơn, kém*. He gives a model of simile (p.336):

A – X – B

A is the object which is simitized.

B is the standard of the simile.

X is the vehicle of the simile, expressed by: *như, giống như là, như là, tựa như, trông như, bằng, hơn, kém ...*

### 2.2.3.2. **Syntactical Stylistic devices**

Galperin (1977) states that “Within the language-as-a-system there establish themselves certain definite types of relations between words, word-combinations, sentences and also between larger spans of utterances. The branch of language science which studies the types of relations between the units enumerated is called *syntax*.”

### + **Parallelism**

Leech (1969) argues that if a parallelism occurs in a poem, people feel that there must be some deeper motivation or justification that should be sought. Every parallelism has a relationship of equivalence between two elements namely, the elements which are singled out by the pattern as being paralleled. He also claims that parallelism is the most useful and flexible aspect of poetic language.

Al-Jubouri (1984: 107-108) divides parallelism into two types according to their degree of competence: complete parallelism where there is total or almost complete correspondence between the parallel structures and incomplete parallelism where partial correspondence occurs between the parallel forms.

In one of Đinh Trọng Lạc's works, he calls parallelism "*Sóng đôi*" and defines this term as "là biện pháp tu từ cú pháp dựa trên sự cấu tạo giống nhau giữa hai hay nhiều câu hoặc hai hay nhiều bộ phận của câu." (*Sóng đôi* or parallel construction is a stylistic devices of syntax, based on the similar construction between two or more sentences or between two or more sentence elements). He also classified parallelism into three main types that are fairly comparable to the classification of parallelism in English.

+ *Sóng đôi nguyên vẹn* được trình bày dưới dạng các dãy trực tiếp của các cấu trúc đồng nhất trong giới hạn của một ngữ cảnh nào đó. (*Sóng đôi nguyên vẹn is presented as direct sequences of identical structures within the limits of a given context.*). For example:

*Vì lợi ích mười năm thì phải trồng cây,  
Vì lợi ích trăm năm thì phải trồng người.*  
(*Hồ Chí Minh*)

+ Sóng đôi không nguyên vẹn cho phép thiếu mất một vài yếu tố bị tính lược trong dãy sau. (*Sóng đôi không nguyên vẹn allows some factors to be omitted in the following sequence.*). For example:

*Chúng ta quyết không để cha mẹ, bà con ta cho chúng giết hại. X Quyết không để vợ con, chị em ta cho chúng hãm hiếp. X Quyết không để nhà thờ, làng xóm, tài sản đồng bào ta cho chúng cướp bóc.*

(Hồ Chí Minh)

+ Sóng đôi bộ phận là sự lặp lại một vài đơn vị cú pháp tiếp theo nhau trong sự giới hạn của một câu. (*Sóng đôi bộ phận is the repetition several sequential units of syntax within the limits of a sentence*). For example,

*Không! Chúng ta thà hi sinh tất cả chứ nhất định không chịu mất nước, nhất định không chịu làm nô lệ.*

(Hồ Chí Minh, cited in Đinh Trọng Lạc, 1996)

## 2.2.4. Translation

### 2.2.4.1. Definition of translation

#### 2.2.4.1. Translation methods

#### 2.2.4.1. Loss and Gain in translation

## 2.3. CHAPTER SUMMARY

## **CHAPTER 3**

### **METHOD AND PROCEDURE**

#### **3.1. RESEARCH DESIGN**

In order to achieve the aims and objectives of the study, descriptive and contrastive approach combined with qualitative and quantitative approach are used.

The qualitative method is used in the first step. English and Vietnamese samples in “A Thousand Splendid Suns” and its Vietnamese translational equivalent are chosen, described and classified into different categories of Stylistic Devices.

The quantitative method is used for calculating the percentage of different types of similes, parallelism and translation methods.

Contrastive approach is used to analyze and build up similarities and differences between Stylistic Devices used in “A Thousand Splendid Suns” and its Vietnamese translational equivalent.

#### **3.2. DATA COLLECTION**

I collected more than 250 examples of stylistic devices (similes and parallelisms) from two books “A Thousand Splendid Suns” by Khaled Hosseini and “Ngàn mặt trời rực rỡ” by Nguyen Thi Huong Thao. The collected data were collected at classified and rearranged into specific domains to get more convenience in the study.

#### **3.3. DATA ANALYSIS**

#### **3.4. RESEARCH PROCEDURE**

(1) Collecting phrases or sentences using simile or parallelism in English and Vietnamese in “A Thousand Splendid Suns” and its Vietnamese translational equivalent.

(2) Classifying simile and parallelism into different categories according to the theory.

(3) Comparing to draw out the similarities, differences and the frequency of occurrence of simile and parallelism in English and Vietnamese in “A Thousand Splendid Suns” and its Vietnamese translational equivalent.

(4) Contrastive analysis: analyze the data as well as the similarities and differences of some common stylistic devices in English and Vietnamese in “A splendid suns” and its Vietnamese translational equivalent.

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

### **3.5. RELIABILITY AND VALIDITY**

### **3.6. CHAPTER SUMMARY**

## CHAPTER 4

### FINDINGS AND DISCUSSION

#### 4.1. SIMILES IN “A THOUSAND PLENDID SUNS”

##### 4.1.1 Simile

Table 4.1. The frequency of two kinds of similes in the novel

<b>Types of simile</b>	<b>Occurrence</b>	<b>Percentage (%)</b>
Equality	97	66.89
Comparative	48	33.11
<b>Total</b>	145	100

##### 4.1.1.1. Equality

The writer, Khaled Hossini, uses “*like, look like, seem like, feel like, as, as...as, as if/ as though*” to express the equality in simile. The expressive word *like* is the most frequently used to denote the equality in simile. There are 52 occurrences (53.61%) of *like* while there are less than 20 occurrences of the others. It can be concluded that the factor *like* is more frequently used to express simile than the others. The percentage can be illustrated clearly in the following table:

Table 4.2: Frequency of expressive means used to express equality

<b>Expressive means</b>	<b>Raw numbers</b>	<b>Percentage</b>
Like	52	53.61
Look like	3	3.1
Feel like	7	7.22

Seem like	1	0.92
As	12	12.47
As... as	5	5.15
As if/ As though	17	17.53
<b>Total</b>	<b>97</b>	<b>100</b>

#### ***4.1.1.2. Comparative***

The author does not show his preference for this structure as much as the structure equality. The occurrence of comparative simile is 48 occurrences and its ratio is 33.11%, which is much less than that of the equality one.

#### **4.1.2 Translation of simile expressions**

Table 4.5: The frequency of the translation procedures in the translational equivalent.

<b>Translation method</b>	<b>Occurrence</b>	<b>Percentage (%)</b>
Literal translation	93	64.14
Equivalent translation	13	8.97
Adaptation	39	26.89
Total	145	100

##### ***4.1.2.1. Literal translation***

In terms of translating the simile markers above, the translator uses mainly this kind of procedure that makes up 64.14% over the three procedures. This may be owing to the similarity in the culture and the definition of simile in source language and target language.

According to this method, the word *like* is equivalent to *như*, *giống như* as in the dictionary.

#### **4.1.2.2. Equivalent translation**

Instead of using “*như*”, “*giống như*”, “*trông như*”, “*cảm thấy như*”..., the translator uses “*kiểu như*”, “*như thể*”, “*giống*”, “*cảm thấy như thể*”, ... These equivalent words are still showing the similes in Vietnamese and they are also contributing to the translational equivalent .

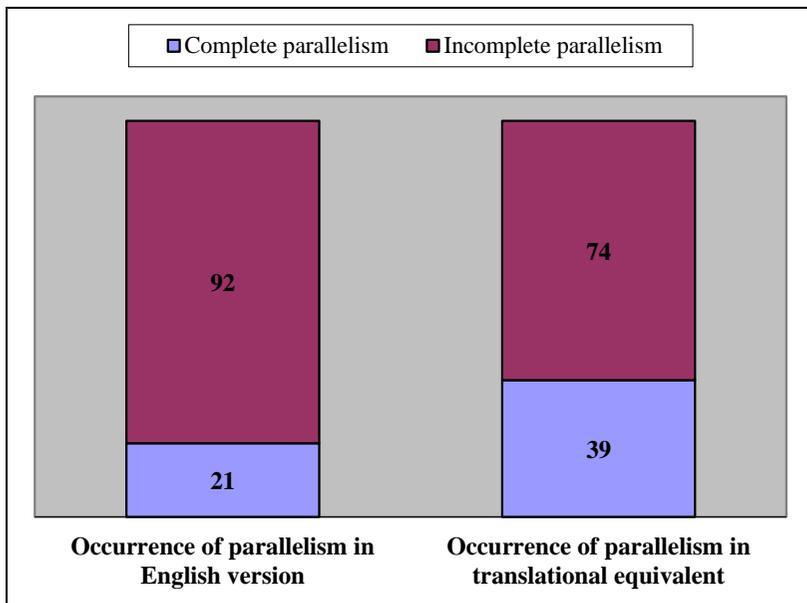
#### **4.1.2.3. Adaptation translation**

In the translational equivalent, the adaptation translation occurs 39 times, which counts for 26.89%. In some cases where the translator cannot find a suitable word to express simile, she tends to omit the word or replace it with a more natural word.

### **4.1. PARALLELISM IN “A THOUSAND SPLENDID SUNS”**

#### **4.2.1. PARALLELISM**

Parallelism is generally used in poetry, whereas it is utilized effectively in the novel “A thousand splendid suns”. The chart below displays the frequency of the parallelism in the novel “A thousand splendid suns” and its translational equivalent.



*Chart 4.2: The frequency of the parallelism in the novel “A thousand splendid suns” and its translational equivalent*

There are 21 occurrences of complete parallelism in the original version (18.58%) and 39 occurrences (34.51%) of it in the translational equivalent, meanwhile the chart shows that incomplete parallelism has 92 occurrences (81.42%) in the original version and 74 occurrences (65.49%) in the translational equivalent. It can be concluded that the complete parallelism is more frequent in Vietnamese than in English. Although the frequency of two types is various, the stylistic device parallelism is well translated into Vietnamese in general.

#### ***4.2.1.1. Complete parallelism***

The complete parallelism requires that the whole structure is repeated regardless of the content. It is a little bit strict because the author has to ensure that two or more sentences parallel.

#### ***4.2.1.2. Incomplete parallelism***

- Parallel subjects and main verbs:
- Parallel only objects
- Parallel direct objects and object complements
- Parallel verbs and direct objects
- Parallel object complements
- Parallel participle , infinitive , and gerund phrases:
- Parallel adverbs clause:
- Parallel constructions with coordinating conjunctions ( and, or, nor, but, for, yet,)

#### **4.2.2. Translation of parallelism expressions**

Table 4.5: The occurrence of translation procedures used in the Vietnamese translational equivalent

<b>Translation procedures</b>	<b>Occurrence</b>	<b>Percentage (%)</b>
Literal translation	73	64.62
Transposition	5	4.42
Modulation	15	13.27
Adaptation	14	12.39
Equivalent	4	3.54
Calque	1	0.88
Borrowing	1	0.88

#### **4.2.2.1. Literal translation**

As can be seen from table above, the translator uses the literal translation 49 times, which makes up 43.36%. This shows that the translator has a preference for the literal translation. For the stylistic device simile, she also applies this method most frequently.

<b>The original version</b>	<b>The translational version</b>
<i>(10) ““I want to see the cartoon. I want to see the puppet boy.”” [p27]</i>	<i>“Con muốn xem bộ phim hoạt hình đấy. Con muốn xem chú bé người rôi.” [p.38]</i>

#### **4.2.2.2. Modulation**

There are 15 times when the modulation procedure is used to translate 113 English parallelisms into Vietnamese version. On the percentage of the modulation procedure is approximately 13.27% of the total procedures. The translator has applied this kind of translation to remain the meaning of the sentence without generating abnormal feeling in the readers.

#### **4.2.2.3. Transposition**

There are only 5 cases of transposition procedures out of 113 cases. The percentage of transposition is only 4.42%, which is used the least. In this type of translation method, the class of word is transformed into another.

#### **4.2.2.4. Adaptation**

The translator also uses this type of translation procedure to translate the parallelism. There are 14 times when the translator

applies this procedure, which makes up 14.39%. There are not many differences between the culture of source language and the culture of target language in these examples of parallelism. Therefore, the translator can apply a more basic translation method instead.

#### ***4.2.2.5. Equivalent***

It is an effective way to bring the culture of source language closer to the culture of target language. In the translational version, the translator applies this method in 4 cases, two of which are the idioms.

<b>The original version</b>	<b>The translational version</b>
<i>(84) “Eye for an eye, tooth for a tooth.” [p273]</i>	<i>“Nợ máu phải trả bằng máu.” [p.312]</i>

#### ***4.2.2.6. Calque***

As mentioned in the chapter 2, calques either follow the syntax of the TL while translating each word literally or ignore the syntax of the TL and maintain the syntax of the SL. With only one case, the calque translation method accounts for the smallest percentage 0.88%. In this example, we can see that the words as well as the meaning are well interpreted, which means that there is no loss and gain in this case. The only difference between the original version and the translational version is that the order of the objects. The translator has reversed the order of the words to make it more attractive to the readers.

#### ***4.2.2.7. Borrowing***

It is considered the simplest of the procedures and tends to be employed. The occurrence of this translation method is equal to that of the calque translation (1 occurrence, which makes up 0.88%).

In sum, the translator has created a lot of valuable transformation of the meaning as well as the structure of the stylistic devices in the original version into the Vietnamese version. The messages as well as the implications of the stylistic devices in the original version are well interpreted because the translator not only ensures that the content of the original version is preserved but also helps the readers grasp the layer of meaning and acquire the value of the work “A Thousand Splendid Suns.”

### **4.3. CHAPTER SUMMARY**

## **CHAPTER 5**

### **CONCLUSION AND IMPLICATIONS**

#### **5.1. CONCLUSIONS**

By the combination of qualitative, quantitative and contrastive methods, I draw some conclusions as follows:

- Simile and Parallelism are the most frequently used stylistics devices in “A Thousand Splendid Suns.” General speaking, each stylistic device has distinguishing rhetorical effects and contributes a great number of literary value to the literary work. As the result of findings in Chapter 4, the author has a bias towards simile thanks to its significant effects on the readers such as characterizing the characters remarkably, creating visual images. Parallelism is used to emphasize the coherence between the phrases, clauses and sentences. These stylistic devices are made use of in the word with a view to highlighting gender discrimination in Mid-eastern society.

- The translator has made a great effort to preserve the stylistic devices in the translational equivalent by applying a variety of translation methods. As the result of findings in Chapter 4, it can be concluded that the translator has a preference for the literal translation which is one of the most basic translation methods. She has also balanced the loss and gain in the translational version to make it closer to the readers and sounds more natural in Vietnamese. Through this translational version, the readers are able to grasp the layers of meaning in the sentences as well as the messages that the author wants to convey.

## **5.2. IMPLICATIONS**

### **5.2.1. For learning English:**

Stylistics devices are among the most difficult but interesting aspects of any languages. Therefore, it is not easy for learners of English to master them and make use of them in speaking or writing. This study is expected that students would acknowledge the use of stylistic devices and would be keen on the investigation into stylistic devices in both English. In addition, through the rhetorical effects of stylistic devices in this study, learners of English would appreciate the beauty of any literary work. Moreover, it provides the students with a great knowledge of essential strategies in translation.

### **5.2.2. For teaching English:**

This investigation would give some suggestions on teaching stylistic devices through sentences containing them in the work. Moreover, teachers should encourage their students to apply a number of stylistic devices in their writing as well as in their translation assignment. It is also useful for literature teachers.

## **5.3. LIMITATIONS OF THE STUDY**

Although stylistic devices are too plentiful and abstract; I have just concentrated on analyzing several most common used stylistic devices, which are simile and parallelism. There are a large number of great literary works, yet I only focus on investigating one of them (The novel *A thousand splendid suns*). Another limitation is that it is not difficult for us to realize simile and parallelism in particular work; however, how to identify the correct ones is not easy as well. Then, the different grammar concepts of the two languages

English and Vietnamese caused certain difficulties classifying and categorizing data.

#### **5.4. RECOMMENDATIONS**

I would like to make a number of suggestions on further investigations into the following areas:

Firstly, as the result of the investigation I found out that simile is the most frequently used stylistic device in this English work. Therefore, it is really useful to carry out a research with the topic “*An investigation into simile expressing gender discrimination in an English work and its Vietnamese translational equivalent*” in which simile will be analyzed in terms of different aspects.

Secondly, there is a large number of stylistic devices used productively in the work. Therefore those who are interested in stylistic devices can focus on the topic “*An investigation into stylistic devices used in “A thousand splendid suns” and Vietnamese translational equivalent.*”