

**Developing an Interdisciplinary Framework to Assess
Transfer of Character Voice in Translation of Fiction:
Application to Translation of J.M. Coetzee's *Disgrace* into
Vietnamese**

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DECLARATION

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ABSTRACT

Multiple approaches to the character's voice, namely narratology, semiotics, stylistics, and translation studies, are integrated to develop an interdisciplinary framework capable of analyzing the character's voice in fiction and assessing its transfer in translated fiction. The application of Barthes's five semiotic codes plays a crucial role in this newly developed framework for analyzing voices in narrative texts, alongside Nord's functionalism approach for evaluating the translation of literary texts. From the perspective that translation fulfills the function of the text and the functioning of voice, the framework establishes three levels of fulfillment: specifically, the fulfillment of text function, the achievement of voice coherence, and the contribution to the target language and literary translation. Additionally, the framework delineates three evaluation criteria: accuracy, coherence, and adequacy. The validity of the framework is substantiated through its application to the assessment of the Vietnamese translation of J.M. Coetzee's novel *Disgrace* (Coetzee, 2002). This case study reveals significant inaccuracies and inadequacies in the reproduction of voice evidence, particularly concerning semiotic codes. Consequently, the voice of David Lurie, the protagonist of *Disgrace*, loses coherence, depth, piquancy, and provocation for the target reader. In the Vietnamese translation, David Lurie is portrayed as less racist, less intellectual, less sarcastic, and more pathetic. Furthermore, this case study uncovers the translator's hybrid strategy: employing literal translation as a means of resisting domestication, while simultaneously utilizing Vietnamese personal pronouns to maintain the original narrative distances and incorporating elegant variations to convey the complexity of intimacy. This case study affirms that the coherence of voice is a vital evaluation criterion, and the analysis of voices in fiction and in translation presents a promising avenue for future translation evaluation projects.

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1. CHAPTER 1: INTRODUCTION

1.1. Rationale

In the essay titled “Working with Translators”, J.M. Coetzee expresses his opinion regarding the German translation of his novel, *Waiting for the Barbarian*, as follows:

As I read the text she produced I felt more and more disquieted: the world that her pages evoked was, in subtle and not so subtle respects, not the world I had imagined; the narrator whose voice I was hearing was not the narrator I had conceived. (Coetzee, 2008, p. 407)

What is particularly noteworthy in this opinion is that J.M. Coetzee analyzes the German translation through the lens of the author who constructs the fictional world, as well as that of a bilingual reader. From this unconventional perspective, he articulates his concerns regarding the quality of the narrator’s voice in the translation.

J.M. Coetzee’s perspective urges us to reassess his translated works in our respective languages. Conversely, it suggests that we may view the voices presented in translation as a gateway, offering an alternative method for evaluating translation quality. This project seeks to investigate the feasibility of adopting this approach and to achieve that goal.

Despite J.M. Coetzee being acknowledged as one of the most translated and extensively studied authors in Vietnam, there exists a significant deficiency in research regarding the quality of the Vietnamese translations of his novels. The translation of *Disgrace* by Thanh Van (Coetzee, 2002), along with other works by Coetzee, has encountered criticism due to concerns regarding its quality (Xuan Phong, 2004; nhandan.vn, 2005); however, there have been no studies conducted to substantiate these criticisms. This research intends to offer a scholarly perspective on translation criticism related to Vietnamese literature, with a specific focus on the translation of J.M. Coetzee’s novels.

1.2. Aims and Objectives

This thesis aims to establish a framework for assessing the quality of translated fiction into Vietnamese by assessing the transfer of voice therein. For this purpose, research needs to be carried out to achieve the following objectives.

1. To study contextual factors, translation conventions, linguistic norms, and evaluation standards that are critical to fiction translation in Vietnam.
2. To study aspects of voices that are critical in fiction and in translation.
3. To research approaches and principles that enable analysis of identified voices in fiction and evaluation of voice transfer in translation
4. To establish principles and criteria that constitute a systematic evaluation of fiction translation and voice in translated fiction.
5. To research the novel and the translation that needs to be evaluated as the test case for the evaluation framework.

To achieve the objectives of this research, qualitative research methods will be employed, including literature reviews of voices in fiction and translated fiction, and contrastive analysis of both fiction and its translated counterparts. NVivo program will be used as the primary tool to collect, elicit, and organize data on voice in the source text and target text.

The evaluation framework has the potential to assist individuals whose research and professional interests are focused on the translation of fiction. Potential users of this framework may encompass researchers specializing in literary translation, educators within the field of translation, language instructors, editors affiliated with publishing houses, and students engaged in the study of translation.

1.3. Outline of Chapters

Chapter 1 introduces the aim, objectives, methods of research, data collection, and organization of the thesis.

Chapter 2, entitled "Exploring translated literature in Vietnam," comprises four distinct sections. The first section examines the ongoing discourse surrounding the phenomenon referred to as 'translation disasters,' highlighting the challenges faced by translated literature in Vietnam. The second section evaluates recent scholarly studies regarding the translation and reception of foreign literature in Vietnam across various historical periods. This analysis provides a historical perspective on translation purposes, approaches, and shifts in translation conventions, which are essential for establishing principles of evaluation and critique pertinent to the Vietnamese context. The third section conducts a review of translation evaluation studies in Vietnam and their importance in addressing the contemporary challenges encountered in translated literature. The final section elucidates the translation and reception of J.M. Coetzee's novels in Vietnam, with a particular emphasis on *Disgrace*.

Chapter 3 offers a concise examination of the diverse concepts of voice employed in both fiction and translation. It delineates the conveyance of a character's voice, which includes elements of focalization and characterization, alongside the translator's voice in translated fiction, as the most relevant concept to be adopted into the proposed evaluation framework.

Chapter 4 provides a thorough examination of the existing translation studies, models, and frameworks that present various methodologies for interpreting voices in fiction and assessing the transfer of voice in translated fiction. The initial section reviews House's model of translation quality assessment (House, 2014) alongside Nord's model of text analysis for translation purposes (Nord, 2018), and assesses their relevance for the new evaluation framework. The subsequent section analyzes case studies pertaining to fiction translation,

investigating how diverse elements of voice, research methodologies, and theories drawn from various disciplines are integrated into the evaluation of translation. Finally, the concluding section evaluates Newmark's concept of semantic translation and Barthes' five reading codes, which collectively furnish the most pertinent approach for investigating the voices of characters in literary fiction.

Chapter 5 provides a comprehensive description of the evaluation framework constructed in accordance with the theoretical foundations elucidated in the preceding chapters. It delineates the evaluation perspective regarding function fulfillment, evaluation criteria concerning accuracy, coherence, and adequacy of function fulfillment at three distinct levels, as well as the five-step process of evaluating transfer of voice in translated fiction.

Chapter 6 elucidates the application of the evaluation framework to the assessment of the transfer of the character's voice in a Vietnamese translation *Ruồng bỏ* by Thanh Vân (Coetzee, 2022) of the English fiction *Disgrace* by J.M. Coetzee (Coetzee, 2000).

Additionally, it introduces *Ô nhục*, a retranslation of *Disgrace* (Coetzee 2022), which is recommended for further study due to the pronounced voice of the translator in the translated fiction.

Chapter 7 summarizes the achievement of the study objectives outlined in Chapter 1. It discusses the validity and applicability of the framework, as well as the limitations of the study and its implications for future research.

2. CHAPTER 2: EXPLORING TRANSLATED LITERATURE IN VIETNAM

The translation of world literature into the Vietnamese language (or translated literature in this chapter) can be traced back to the era of French colonization in Vietnam, during which the first Vietnamese translation of *Fables de la Fontaine* was published in the Gia Định newspaper in 1881 (Doan & Pham, 2016, p. 48). Over the subsequent periods of more than one hundred and forty years, Vietnam's translated literature has continuously evolved within the frameworks of colonization (1858-1945), wars and the North-South division (1945-1975), post-war reconstruction (1975-1986), and the Renovation (from 1986 to the present).

Throughout history and across each of these periods, translated literature in Vietnam has made substantial contributions to the national language and literature (sources).

In the early twenty-first century, however, the legacy of translation confronted a concerning situation characterized by inadequate and unregulated quality, commonly referred to as 'translation disasters.' This dilemma incited vigorous discussions surrounding the prevalent challenges within Vietnam's translated literature, including deficiencies in the evaluation and criticism of translations. While endeavors have been undertaken to establish a systematic methodology for translation criticism, considerable deficiencies persist in this evolving field.

This chapter endeavors to contextualize translated literature in Vietnam, highlighting both its achievements and limitations. I commence by delineating the ongoing discourse concerning the phenomenon of 'translation disasters' to underscore the challenges confronting translated literature in Vietnam (2.1). Subsequently, I assess recent scholarship regarding the translation and reception of foreign literature in Vietnam during various historical periods. This analysis affords a historical perspective on translation purposes, approaches, and shifts in translation norms, which are essential for establishing principles of evaluation and critique relevant to the Vietnamese context (2.2). Furthermore, I scrutinize selected contemporary translation

studies in Vietnam and their significance in addressing the current challenges in translated literature. Concurrently, this review facilitates the identification of gaps that impede the more robust development of translation criticism in Vietnam (2.3). Lastly, I elucidate the translation and reception of J.M. Coetzee's novels in Vietnam, with particular focus on *Disgrace*. Additionally, I articulate my rationale for adopting a novel approach to evaluating fiction translation (2.4).

2.1. Translation disasters and the debate over translation evaluation

In the early 21st century, Vietnam witnessed a significant increase in the number of translated literary works, which were often characterized by their contentious or subpar quality, commonly referred to as "translation disasters."

The term 'translation disaster' (thảm họa dịch thuật) was first introduced in 2005 by Tran Tien Cao Dan (Tran, 2005) to describe the translation *Mật mã Da Vinci* (Brown, 2005) due to various types of errors. The translator encountered criticism for demonstrating incompetence in both English and Vietnamese, as well as for a lack of knowledge pertaining to religion, culture, and history, and for omitting critical sections. Furthermore, the editor received criticism for negligence, while the publisher faced scrutiny for prioritizing financial gain over translation quality. In the aftermath of the occurrence of *The Da Vinci Code*, numerous subsequent 'disasters' have been identified among best-sellers, prize-winning works, and the translations of canonical literature. Vietnamese translators and readers residing abroad have persistently shared thorough analyses of errors present in these translations on various online platforms. Domestic media outlets have also published reviews addressing the concerning prevalence of an excessive number of translated publications, the lack of quality control, substandard editing practices, and translators exhibiting inadequate proficiency in the

Vietnamese language. These critical observations have ignited a broad discourse regarding the quality of translations and the assessment thereof.

The debate surrounding ‘translation disasters’ has evolved to encompass a broader range of issues beyond merely identifying errors. Numerous discussions, seminars, and conferences have been conducted, featuring participants who are representative of all translation agents: publishers, translators from various generations, reviewers, and readers. The topics of discussion ranged extensively from the fundamental causes of the present situation to the standards and criteria for good translations, as well as the norms and traditions of Vietnamese translation, and the practices and creativity of translators. In the following section, I will examine the contentious issues that are most pertinent to the thesis of translation evaluation: (1) the Vietnamese translation conventions and traditions that are being challenged, (2) the criteria for a quality Vietnamese translation, including the importance of the principles *tín, đạt, nhã*, and (3) the factors contributing to this situation, including deficiencies in translation criticism.

2.1.1. Challenges to Vietnamese translation conventions and traditions

A significant dispute exists regarding the use of vulgarity in translation. The translation of *The Things They Carried* (O’Brien, 2011) is strongly disapproved due to too many vulgar words and swear words. The writer Nguyen Quang Thieu, asserted that the original text does not contain as much offensive language as the Vietnamese translation (Nguyen, 2013). In contrast, the translator contended that he provided a faithful rendition of the English original (Tran, 2013). Furthermore, both the publisher, Nha Nam Corporation, and the editor argued that vulgarity is not uncommon in Vietnamese literature (Mi Ly, 2013). Likewise, while the literal translation of *Die Liebhaberinnen* is regarded as satisfactory in preserving the author’s

original style (Le, 2015, p. 17), it has been perceived by readers as objectionable due to its excessive depiction of female anatomy and numerous instances of 'incorrect punctuation' (Nguyen Khoi, 2007). These instances illustrate a disconnect between reader expectations and translator intentions. Additionally, they suggest that translators are engaging in experimental approaches based on the source text and moving away from the conventional methods of employing euphemisms and other strategies to mitigate coarse language in translation.

The next noticeable issue concerns Dương Tường's translation of *Lolita* (Nabokov, 2012). Setting aside obvious accuracy errors, Dương Tường's translation unsettles readers due to its lack of transparency (Linh Huong, 2012). His overly literal rendition of 'She was Dolores on the dotted line' and numerous other phrases is viewed as incomprehensible and awkward (Nguyen T, 2012). Nevertheless, the translator opts to maintain the original distinctiveness with a footnote explanation in the second edition of the translation (Ho, 2019). This effort to preserve Nabokov's style is regarded as a challenge to 'lucidity of Vietnamese' ('sự trong sáng của tiếng Việt'), but a necessary challenge because the clarity of the past may not resonate with today's readers (Hoai Nam, 2021).

The final case warranting discussion pertains to Phung Khanh Hoan's translations of Plato's *The Republic*, and Homer's *Iliad* and *Odyssey*. A considerable number of the terms of address utilized within these translations are derived from Chinese, including 'ngô bối', 'tiểu điệt', 'hiền huynh', 'tiểu đệ', 'hữu huynh', 'bản nhân', 'bỉ phu', 'bỉ nhân', 'đại tử', 'ngu đệ', among others. These terms are perceived as archaic and evoke the addressing styles characteristic of 'Kungfu stories', rendering them challenging for contemporary readers to accept (Viet Quang, 2014). Nevertheless, regarding translation strategy, the employed borrowed terms constitute a comprehensive assemblage of outdated expressions, effectively recreating a temporal setting appropriate for ancient Greece. This situation challenges translators who simply utilize Vietnamese terms of address to reflect the relationships among characters. It

also encourages contemplation regarding the use of borrowings, particularly from Chinese and Sino-Vietnamese, as a translation strategy to achieve the intended effects the translator desires. For instance, in the Vietnamese translation of *Harry Potter*, the translator, the writer Lý Lan, employed the Sino-Vietnamese term ‘trường sinh linh giá’ to translate the Latinized neologism ‘horcrux’ (Tuong Vy, 2016).

The appropriateness of traditional approaches, including adaptation and localization, is currently under scrutiny. The enduring practice of adaptation, exemplified by translators such as Hồ Biểu Chánh (further discussed in Section 2.2.2), is regarded by the critic Nguyen Van Dan as not constituting a genuine translation (cited in Ngan Huyen, 2005). Conversely, other scholars advocate for the adaptation approach, as it facilitates the translator’s creative improvisation (Bui, 2014), promotes cultural and political intervention (Lam Thu, 2015), preserves the clarity of the Vietnamese language (Hoai Nam, 2021), and counters the phenomena of digital imperialism in the age of artificial intelligence (Vu, 2024).

Another notable tradition in translation is localization, frequently referred to as Vietnamized translation. This approach features orientation towards the target local readers, thematic selections that resonate with traditional values, colloquial language, local dialects, and translation and transliteration of foreign geographical names while incorporating Vietnamese diacritics (further discussed in 2.2.2). Furthermore, it facilitates a seamless narrative flow and provides the translator’s insights within the introduction. However, this traditional method is currently being contested by source-text-oriented translation techniques. Translator Nguyen Duy Binh asserts that this contemporary approach effectively conveys the original text, both in form and meaning (Lam Thu, 2015). Other translators, including Trinh Lu and Luong Viet Dung, similarly contend that foreignization is increasingly superseding localization in Vietnam, which is projected to enhance the richness of the Vietnamese language and culture (Ho, 2013).

On the one hand, foreignization in translation appears to be a prominent trend of the current century. The translations of *Lolita* and *Die Liebhaberinnen* demonstrate significant changes in both thematic selections and the approach directed towards the source text. Conversely, some individuals express concerns regarding foreign, rigid, and awkward styles that are purported to represent close and faithful translations, yet they ultimately reveal the translator's concealed incompetence in the native language. I denote this phenomenon as 'fake' foreignization, as it obstructs a genuine foreignizing translation from infiltrating Vietnam's translated literature. These 'defective works' or 'hybrid Vietnamese', as the writer Nguyễn Quang Thiều refers to them, are being cultivated by profit-driven publishers (cited in Hoang, 2012).

Notwithstanding the presentation of numerous arguments, no conclusive agreements are reached during the debate. This persistent uncertainty concerning conventions and traditions is expected to continue influencing translated literature as well as the assessment of translations in Vietnam for the foreseeable future.

2.1.2. Criteria for an adequate Vietnamese translation

According to the majority of Vietnamese translators, a 'good' literary translation must fulfill two criteria: 'đúng' ('accurate') and 'hay' (appealing). Tran Thien Dao further employs the term 'les mots justes' to represent his notion of accuracy (cited in Ngan Huyen, 2005). This concept of accuracy encompasses all necessary elements of a literary translation: not only accuracy in words and meanings but also adherence to the style and tone of the original work (Le, 2012). Trinh Lu, the translator of *The Centaur in the Garden*, *Life of Pi*, and *The Sea*, examines the relationship between accuracy and appeal, asserting, 'Khi chữ đã thông, nghĩa đã tỏ, giọng đã rõ, điệu cũng đã hòa hợp kết nối được tất cả với nhau một cách hợp lý thì

người đọc mới thấy hay’ (When a translation conveys words clearly, meanings transparently, tones distinctly, and connects harmoniously all in a natural flow, then readers find it appealing – my translation) (cited in Thu Ha, 2005).

An appealing translation, particularly in the realm of fiction, is expected to meet the standard of ‘bản dịch thuần Việt’ (a translation of lucid Vietnamese). Although not explicitly defined, a lucid Vietnamese translation is supposed to be crafted employing the appropriate grammatical and semantic structures of the Vietnamese language. Le Ba Thu, a Vietnamese writer and translator of Polish literature, articulated his concept of an appealing translation in lucid Vietnamese in the following manner:

... "hay" chính là nói đến bản dịch tiếng Việt phải thuần Việt, phải được Việt hóa nhuần nhuyễn, phải tìm cho được những từ, những câu, những cụm từ, cách hành văn đặc địa nhất, đúng nhất cho bản dịch tiếng Việt... nhưng không được đi chệch tiêu chí đúng (với bản gốc). (Le, 2016)

‘appealing’ refers to a Vietnamese translation of pure Vietnamese, eloquently Vietnamized, and uses the most accurate and premium choices of words, sentences, phrases, and expressions in Vietnamese, all while adhering to the principle of accuracy (or faithfulness to the original). (my translation)

Common errors found in ‘translation disasters’ typically stem from issues of accuracy and clarity in Vietnamese. For example, Cao Viet Dung’s translation *Bản đồ và vùng đất* (Houellebecq, 2012) were revoked due to numerous errors, including incorrect meanings (sai nghĩa), inappropriate nuances (chệch nghĩa), omissions (dịch sót), and problematic Vietnamese expressions (diễn đạt tiếng Việt có nhiều bất ổn) (Yen Anh, 2012). Speaking at the 2012 conference on theoretical and empirical issues in translated literature, translator and researcher Nguyen Van Dan criticized the practice of replicating source language structures, which distort Vietnamese language norms (Nguyen, 2013). Readers often immediately reject translations that violate these codes of clarity in Vietnamese, even before critics review them,

as they typically evoke feelings of confusion, repetition, and complexity in the language. Therefore, clarity or lucidity in Vietnamese seems to be the threshold for good translations among general readers and arguably more crucial than accuracy alone.

While most translators agree on the significance of accuracy and clarity in Vietnamese, perspectives vary regarding the use of *Tín, Đạt, Nhã* (*xìn, dá, yǎ* – *fidelity, comprehensibility, elegance*) as criteria for evaluation. Advocates for the principles assume that all the principles must be adhered to, particularly when translating poetry (Ly Doi, 2003; Hong Nhung 2016; hoinhavanhanoi, 2022.) However, there have been no recorded applications of these principles to evaluating prose translation in academic research. On rare occasions, different Vietnamese translations of Chinese poetry are assessed based on *tín, đạt, nhã* (Phạm 2012). In other cases, the evaluation of Chinese poetry translations primarily depends on analyzing accuracy concerning words, tones, images, and style (Huynh & Nguyen, 2017).

Translators critical of the *tín, đạt, nhã* principles argue for their replacement with accuracy or a new set of ‘equivalents’ (Ngan Huyen, 2005). Some also claim that only the first principle, *tín* (*xìn/fidelity*), should be upheld. Regarding the second and third principles, many translators consider them unnecessary, as they overlap or conflict with the first, especially when the original text lacks clarity and elegance (Le, 2012; Cao, 2006). Consequently, it seems that Vietnamese literary translation has already established its evaluation criteria, which are ‘đúng’, ‘hay’, and ‘thuần Việt’ to replace ‘tín’, ‘đạt’, ‘nhã’.

In conclusion, accuracy and lucid Vietnamese are typically regarded as benchmarks for high-quality literary translations by many Vietnamese translators and readers. Nonetheless, it is crucial to identify specific norms and conventions of lucidity to ensure their relevance in contemporary translation practices and evaluations.

2.1.3. Unsatisfactory translation quality and major causes

The publishing industry in Vietnam has experienced rapid expansion, primarily attributed to the 1986 open-market policy, the 2004 accession to the Berne Convention, and significantly, the 2004 Publishing Law. However, this swift growth within the industry has resulted in significant repercussions. The government has issued warnings concerning the ‘chaotic’ publication of translated works (Chi thị 08-CT/TW, 1992), the profit-driven nature of publishing enterprises, and the deficiencies in both quantity and expertise among editors (Chi thị 42-CT/TW, 2004). This disorderly situation has undoubtedly exerted a profound impact on the quality of translated literature in Vietnam. A 2018 survey evaluating the quality of Vietnam’s contemporary translated literature indicates that only 35% of translator respondents and 50% of reader respondents express satisfaction with the current translation quality (Le & Pham, 2018).

The discussions on the underlying causes reveal that the primary factor contributing to substandard translation quality is the presence of translators who lack proficiency in both foreign languages and Vietnamese, do not possess an understanding of the source culture and history, have inadequate training in translation, and display negligence in their translation practices. Such translators are regarded as unprofessional (Yen Anh, 2005) and engage in translation solely for recreational purposes, thereby inflicting long-lasting repercussions on Vietnamese culture (Thuy Toan cited in Ngoc Dau, 2020). The number of professional and dedicated translators from prior generations is declining. Simultaneously, the younger generation of translators is numerous, yet constrained by limited experience and capability (Mai Lu, 2023).

The second direct contributors to the deficiency in quality control are editors and publishers. Similar to inadequately qualified translators, many editors lack sufficient training and often find themselves overburdened. Few editors possess the requisite skills to analyze the original

text, compare it against the translation, and furnish appropriate feedback to the translators.

The editors employed by publishing houses typically oversee translated works across various genres, rather than solely focusing on literary translations (Hoa Binh, 2015; Hoang, 2012).

Furthermore, publishers and their affiliated publishing corporations face significant criticism for prioritizing profit over quality control. A prevalent operating principle adhered to by publishers and their literary collaborators is to release the majority of books within the shortest timeframe and at the lowest possible cost (Hoang, 2012). According to the director of publication, printing, and distribution of Vietnam, the foremost responsibility lies with the publishers (Yen Anh, 2005).

Furthermore, the insufficient quality of literary works can be attributed to the shortcomings observed in the field of translation criticism. Currently, Vietnam's translated literature lacks two of the three essential agents that contribute to its overall quality: critics and editors (Mi Ly, 2012). As emphasized by translators during the conference on "Translation and Publication Situation," the most pressing challenges facing translation criticism in Vietnam include the absence of established theories and a constructive attitude (Ky Thu, 2013). In the absence of scholarly insights, media critiques on 'translation disasters' and their errors should be seen as 'weeding the garden' (nhặt sạn) rather than as evaluation and criticism (Nguyen, 2013).

Translation criticism, according to Newmark, involves five related tasks: (1) analyzing the source text; (2) considering the translator's purpose; (3) comparing the translation with the original while evaluating it both in the translator's terms (4a) and in the critic's terms (4b); and (5) assessing the significance of the translation within the target language culture (source). According to Newmark's framework, the discourse surrounding translation in Vietnam has predominantly involved either applauding the translators for their role in introducing foreign literature to Vietnamese audiences (Task 5) or condemning them for

various errors (Task 4b). Notably, there has been a significant oversight regarding the examination of translators' intentions and their methodologies (Tasks 2 and 4a). It is apparent that there is not only a scarcity of critics possessing theoretical frameworks and constructive attitudes, but also a lack of critics equipped with a "historical, dialectical, Marxist" perspective, who can 'state your own principles categorically, but at the same time elucidate the translator's principles, and even the principles he is reacting against (or following)' (Newmark, 1988, p.18).

The identified gaps and weaknesses underscore opportunities for enhancing translation criticism within numerous practical applications: deriving insights from historical successes and failures, establishing Vietnamese translation standards for training and editing purposes, informing strategies related to translation trends, and equipping translation students with a robust foundation in evaluation and critique. Recently, academic endeavors in translation studies in Vietnam have focused on these dimensions (further discussed Section 2.3).

In conclusion, the debate over translation quality has drawn attention to the persistent issues surrounding the subpar standard of translated literature in Vietnam during the early 21st century. Furthermore, it has highlighted the necessity of translation evaluation and criticism for fostering the growth of translated literature in the country.

2.2. Translation and Reception of Foreign Literature

Following the debate on translation quality, many studies have been conducted to explore the translation and reception of foreign literature in Vietnam across different historical periods. These reception studies reveal the impacts of political policies and traditional culture on the reception of literature from a particular nation, genre, movement, or author. They also examine how the reception and translation have significantly altered the landscape of

Vietnamese literature and language. Although they do not focus on evaluating translation quality, these studies provide a historical perspective on translation purposes, approaches, and changes in translation conventions, which are crucial for translation evaluation and criticism.

This section is my attempt to review Vietnam's translated literature from those perspectives as presented in recent reception studies. I will also discuss their implications for further research on translation evaluation and criticism.

2.2.1. Historical Context and Importation of Foreign Literature

2.2.1.1. Period 1 The French Colonization (1881-1945)

The French army started its invasion of Vietnam as early as 1858, and the colonizers established their first outposts in southern Vietnam in 1862. Translated literature in Vietnam, however, did not begin until 1881, when “chữ quốc ngữ” (the Vietnamese script using the Latin alphabet) was first used in the translation of French literary works, such as *Fables de la Fontaine*, and published in Vietnamese newspapers 1881 (Doan & Pham 2016, p. 48). This period marks the beginning and strong growth of the translation of French and Chinese literature into Vietnamese. This growth is considered a consequence of tremendous political and social changes: French rule, the fall of Vietnamese feudalism, the decline of Vietnamese literature written in Chinese and Nôm scripts, the renovation of the Chinese-based education system, the promotion of Annamite (then called Vietnamese written in the new script), and the expansion of newspapers and magazines in the Vietnamese language (source). Translated literature also owes its development during this initial period to the Vietnamese ‘Westernized’ translators (e.g., Trương Minh Ký, Nguyễn Văn Vĩnh, Phạm Quỳnh, Phan Thị Bạch Vân, etc.), who were very enthusiastic about introducing progressive ideas from the West.

While the introduction of French literature aims to facilitate colonization—specifically to enlighten and govern, the early translation of Chinese literature, including the canonical *Tứ thư* (*The Four Books*) and Ming-Qing novels, serves to ease Vietnam's transition from the enduring influence of Chinese culture to the emerging Western impact during this time (Wang, 2011, p.149). This period also witnessed several translations of other works, such as the English *Robinson Crusoe*, Shakespeare's four plays, and poems by the Indian poet Tagore (Vo, 2010, p.6).

2.2.1.2. Period 2 – Wars and North-South Separation (1946-1975)

During the wars against French colonization (1946-1954) and the American army (1954-1975), there is a separation between North and South Vietnam in their political systems and, consequently, in their literary translation traditions.

The government of the South implemented encouraging policies aimed at facilitating the publication of translated literature, characterized by straightforward procedures for publishing and robust development of newspapers and magazines. As a result of this policy, coupled with competitive dynamics among publishers, the importation of foreign literature experienced a remarkable increase, with over 200 foreign writers being introduced, which constituted 80% of all publications in the South by 1975. French literature emerged as the most extensively translated, followed by literature from China, the United States, and the USSR. The most translated and widely read French writers in the South include Camus, Sartre, Sagan, Gide, Saint-Exupéry, and Maurois (Nguyen, 2015, pp. 8-9). Prominent foreign writers, particularly those recognized with awards, along with their ideologies like existentialism, were introduced to the young, educated readers of the South, thereby exerting a significant influence not only on their lifestyles but also on their reading preferences.

In contrast to the significant growth of translated literature in the South, the North primarily imported literature from socialist countries for translation. The majority of these translations were from Russian and Soviet works, followed by literature from Brazil, Algeria, China, Romania, and East Germany. Unlike the South, where Western literature translation targets educated audiences, the North's translation of foreign literature captivated enthusiastic readers of all ages and educational backgrounds during this time (Vu, 2005, pp.35-40).

It is noted that choices of Russian and Soviet literary works diverged between the North and South of Vietnam. While the South seeks novels that represent unconventional thoughts and ideologies, the North chose works that advocate for its cause of liberation and unification.

Censorship was applied to Dostoevsky in the North and to socialist realists like N. Ostrovsky in the South (Pham, 2018, p. 9). Another difference is found in the translation of children's books. There was no translation of children's literature in the South, while the North translated a large volume of children's books (Pham 2018, p.10).

2.2.1.3. Period 3 – Post-War Period (1975-1986)

The post-war era in Vietnam signified an extended period of wartime challenges that persisted for nearly two decades. Throughout this period, Vietnam confronted the Khmer Rouge along its southwestern border from 1978 to 1989, experienced continuous conflicts on its northern border from 1979 to 1989, and withstood the American trade embargo, which lasted from 1975 to 1994. These adversities substantially hampered Vietnam's resources for both economic and cultural advancement. The government upheld a subsidized economy until the advent of an open-economy policy in 1986.

During this period, Vietnam experienced restricted access to both Western culture and Chinese literature. The development of translated literature primarily relied on government

subsidies. Consequently, there were only a limited number of new translations, such as the Indian epic *Sử thi Mahabharata*, published in 1979, and Márquez's *Ngài đại tá chờ thư*, published in 1983. Most translations published during the wartime in the South are reprints, including censored authors and works from the second period, such as the Russian poet Akhmatova and Pasternak's *Doktor Zhivago* (La Nguyen, 2016).

2.2.1.4. Period 4 – The Renovation period (1986-now)

In 1986, Vietnam commenced its Renovation (Đổi mới) initiative, adopting an open-market policy alongside a revised diplomatic strategy. The Berne Convention was implemented in Vietnam in 2004. In the same year, Vietnam's National Assembly legislated the Law on Publishing (Law on Publishing No. 30/2004/QH11, 2004), which allocated all publishing rights to publishers and stipulated that the State cannot censoring works prior to publication. These favorable policies have resulted in a significant increase in the publication of translated literature, particularly best-sellers and award-winning works (including Nobel and Booker Prize winners), throughout the late 20th and early 21st centuries. It is estimated that translated works constitute 70-80% of all publications (Tuong Vy, 2016), which echoes the publishing landscape in the South prior to 1975.

While the volume of Chinese and Russian literature significantly declined during this period, the inflow of works from Britain, the United States, and France experienced a notable increase (Vu, 2005, p.53). In addition to translation, this era also witnessed a concerted effort to research foreign literature. Particularly noteworthy are the publications of the “Cánh cửa mở rộng” series by NXB Tre and the ‘Thế giới Tinh hoa’ series by NXB Tri thuc, along with the translations of Márquez's works by the translator Nguyễn Trung Đức (Phan, 2018, pp. 10-11), as well as the studies and translations of Indian literature (Do, 2023), Japanese literature

(Ha, 2014; Vu, 2019), and South Korean literature (Tran, 2016). This marks a significant milestone for both the publishing industry and translated literature in Vietnam, as these endeavors have introduced a large body of world literature to Vietnamese audiences, particularly from Japan, India, South Korea, and several European countries that were previously difficult to access for Vietnamese readers (Le, 2016).

It can be observed that the development of translated literature in Vietnam has been shaped, forked, and diverted by the political, cultural, and economic contexts of each period. This suggests that the context of translation publication should be taken into account in evaluation and criticism, primarily when different translations (of one source text) are published in different contexts, and the context of one translation publication is different (or not much different) from the setting of the original text publication.

2.2.2. Translators' intentions and approaches to translation

2.2.2.1. Localization and adaptation

Translated literature in the initial period demonstrates a pronounced localization or "Vietnamization" tendency. This localization is apparent in the translators' selection of genres and themes, which correspond to the literacy levels of the Vietnamese readers as well as the Vietnamese moral conventions and preferences. The selected genres therefore began with simple moral tales and fables, evolving into more intricate works, encompassing adventure novels, children's literature, historical novels, naturalist novels, drama, and philosophical texts. Throughout this period, moral and adventure narratives that extol virtues, loyalty, and righteousness emerged as the predominant themes within the translations of French and Chinese literature (Doan & Pham, 2016, p.54).

Localization during the initial period is also apparent in the various adaptation strategies implemented. A prominent strategy involves employing Vietnamese six-eight verses (thơ lục bát) to translate French fables and stories (e.g., *Les fables de La Fontaine*, *Fénelon's Aventures de Télémaque*, *Souvestre's Riche et Pauvre*). This traditional verse form is intended to enhance the reading experience, rendering it more accessible and engaging for Vietnamese readers who were introduced to the new script in the 19th century (Doan & Pham 2016, pp. 55-56). The strategy of utilizing Vietnamese verses continues to be observed in subsequent periods, particularly in the translations of Dante's *Divina Commedia* (Tran, 2021) and in the introduction to Pushkin's *The Captain's Daughter* (Vu, 2024).

Another adaptation strategy is the use of Vietnamese colloquial language along with the Northern and Southern dialects that are apparent in the translations of Ming-Qing novels (Wang, 2011, p. 152) as well as in translation of French stories. The translation of *Le Comte de Monte Cristo* by Tran Chanh Chieu, which utilizes the colloquial language and dialect of the South, was regarded as a 'best-seller' during its time and is assessed by contemporary scholars as "bản dịch khá hay, ngôn ngữ phong phú, đậm chất đời" (a rather appealing translation, rich in language, [and with an] earthly style) (Doan & Pham, 2016, p.56). The translators from the North naturally employed the Northern dialect. For example, *Bệnh tưởng*, the translation of the French work *La Malade Imaginaire* by the Northern translator Nguyen Van Vinh 1928 (Molière, 1928), as I observe, is a significant compilation of vocabulary and colloquial speech characteristic of the Northern dialect, encompassing terms of address, exclamatory expressions, and even language of scolding and swearing. Furthermore, readers in the North prefer translations of Chinese novels that employ the Northern dialect (Doan 2022, p.56).

In addition to the localization efforts, this period saw a significant approach of adapting Western literature into localized narratives. Vietnamese writers borrowed plots and themes

from foreign literature, while embedding a distinctly Vietnamese context, using Vietnamese names and integrating moral lessons reflective of the local populace to create new stories (Nguyen 2023, p.758). Ho Bieu Chanh is recognized as the writer who undertook the most adaptations of French literary works as well as other texts from French translations (Doan & Pham 2016, p.51). In these instances, adaptation serves as a means for Vietnamese translators and authors to explore a new writing style.

In addition to localizing translation strategies, different approaches are also applied to different types of texts, including literal translation, free translation, and abridged translation applied to philosophical works, literary criticism, and drama. Even within the realm of drama, different approaches are implemented: abridged translation for Shakespearean plays (Vo 2010, p.6) and unabridged translation for French drama (Nguyen 2015, p.4). These unabridged and abridged translations of philosophical works and drama are frequently accompanied by the translators' introductions, critiques, and essays, designed to familiarize knowledgeable or intellectual Vietnamese readers with novel artistic perspectives. This enlightening objective is achieved through reputable publications of *Đông Dương* magazine (Ta, 2016, p.13) and *Nam Phong Magazine* (Nguyen, 2017).

Finally, in the first period, we also observe some of the earliest conventions for translating foreign geographical names and proper names. The first is keeping the original names, such as *Cuộc phiêu lưu của Télémaque*, *Francinet*, *Truyện Robinson*, *Tích ông Esope*, and *Romeo Juliet* (Doan & Pham 2016, p.49). The second is the transliteration of foreign names with tone marks and dashes: 'thành Mạt-xây', 'tàu Pha-ra-ông', and 'xứ Xi-Miệt' (Doan & Pham, 2016, p.56). The third is the adaptation of foreign names into Vietnamese names, such as *Cô Lan* and *Cậu An* in *Bệnh tưởng* (Molière, 1928), as well as adaptation using Sino-Vietnamese names: *Chuyện Phan-sa diễn ra quốc ngữ*.

In later periods, we observe a discontinuation of adaptation of foreign literature into local stories, as well as a shift from prose to verse and the conversion of foreign names into Vietnamese ones. The translator's adoption of themes and genres to suit readership preferences and literacy levels is still evident in translated literature from the North and South during the wartime period. Other localizing strategies, such as incorporating Vietnamese traditional verses into poetry translations and employing colloquial language, remain very common.

2.2.2.2. Direct and indirect translation

During the wartime period from 1954 to 1975, the translated literature in Vietnam demonstrated a notable tendency toward indirect translation (ITr) due to its limited exposure to the languages and cultures of various countries. Throughout this period, all German literary works were retranslated from English and French versions in both the Northern and South because of the shortage of proficient translators for this particular language (On 2020, p.207). Additionally, Russian literature was retranslated from French in the South and even in the North prior to 1960 (Pham 2018, pp. 13-14). Furthermore, a considerable volume of literature from Britain, France, the United States, Sweden, Portugal, and other nations was retranslated into Vietnamese based on Russian translations in the North (Vu 2005, p. 47). This phenomenon may be linked to the North's affiliation with the USSR and the 'Soviet school of translation' (Vid, 2007), although no studies conducted in Vietnam have substantiated this assertion.

Research on the indirect translation (ITr) of Russian literature from French in the South (Pham, 2018) indicates that various translation approaches are employed to fulfill different objectives. The first approach involves translating the entire text to preserve the unique

stylistic elements of the original work. The second approach entails translating an already abridged version to enhance its accessibility for ‘nonprofessional’ readers. The third approach includes adaptation by omitting certain details that the translator considers ‘incoherent’ in the direct French translation. The fourth approach involves translating extracts, either for introductory or for publication purpose. The critical question arises: Are the approaches utilized in the indirect translation of Russian literature analogous to those applied in the direct translation of Western literature, particularly concerning prominent authors in the South such as Albert Camus or Jean-Paul Sartre? Regrettably, no research has been conducted on direct translation in the South during this time frame thus far.

The translators’ improvisation in ITr appears to resonate more favorably with Vietnamese readers in numerous instances. For example, Tô Hữu’s retranslation of Simonov’s poem, as conveyed through the French translation, is regarded as a significant literary experience for Vietnamese readers across various generations. However, the ITr of Russian literature in the South results in a loss of the distinctive styles inherent to the original Russian authors. For instance, the excessive utilization of pronouns by Dostoevski, along with the tonal shifts evident in Maiakovsky’s poetry, are noted to be compromised in retranslations from the French translations (Pham, 2018, p.19).

Research on the translation and reception of Russian literature in North of Vietnam indicates that direct translation (DTr) started as soon as Vietnam established cultural relations with the USSR in 1957 (Vu, 2005, p.24). The translators responsible for producing direct translations of Russian literature are highly regarded as professionals, possessing extensive training in both the language and culture of Russia, as well as being intrinsically motivated. They have selected Russian authors according to their personal preferences and cultivated individual styles that align with their favored writers (Vu, 2005, p.46). Nonetheless, the stylistic features of these prominent translators remain unclear. Moreover, numerous other issues related to the

localization strategies during this translation period remain to be explored. For instance, how are translations of foreign literature localized and adapted to meet the varying literacy levels of readers, or as termed by Vid, 'mass readers' (Vid, 2007, p.155), in the North?

During the renovation period, ITr continues to experience growth due to the significant demand for the world's best-sellers. For instance, both fiction and non-fiction works by the Japanese author Haruki Murakami, recognized as the most translated and widely read author in Vietnam, have been rendered into Vietnamese through both direct translations from Japanese and indirect translations originating from French, English, Russian, German, and Chinese versions (Phan, 2018, p. 13).

DTr has been prominently promoted during the Renovation period as Vietnam has enhanced cultural exchanges with the global community, consequently receiving significant resources for language training and access to foreign literature. DTr effectively supports the study and research of foreign literature. The most notable achievements of DTr works post-1980s include the systematic translation and research of Japanese literature (Ha, 2014, p.28), Indian literature (Do, 2023, pp. 1056-1057), and South Korean literature. Remarkably, Korean scholars have taken the initiative to translate and present their national literature to Vietnamese readers before young Vietnamese individuals received education in the language and literature of South Korea, thereby continuing the process of direct translation from Korean into their native language (Tran, 2016, pp. 71-72). The Renovation period has also benefited from the contributions of translators who have committed their efforts to specific literary authors or genres. For instance, Nguyen Trung Duc has translated a total of seven novels and fifty short stories by Marquez directly from Spanish over a span of 19 years (1981-2000) (Phan, 2018, pp. 10-11).

2.2.3. Influence of translated literature on domestic literature

2.2.3.1. Modernization of Vietnamese literature

Vietnamese literature has traditionally been composed using the Chinese and Nôm scripts since the 8th and 13th centuries, respectively (Ly, 2022). The French colonization of Vietnam during the 19th and 20th centuries introduced considerable social changes that ultimately resulted in the decline of this traditional literature, while simultaneously establishing the conditions necessary to modernize the Vietnamese language and literature.

The initial condition pertains to the adoption of the Vietnamese language with its new script, alongside French and Chinese, as the instructional medium in educational institutions and as the official language in governmental offices and media outlets. This language policy has elevated the Vietnamese script to the status of an official writing system, transitioning from its historical role as a missionary tool since the 16th century. Additionally, a significant condition that contributed to the elevation of Vietnamese to a literary language involved sponsorship from French authorities, which facilitated Vietnamese translators and scholars in translating, studying, writing, and publishing essays on foreign literature in the Vietnamese language. This sponsorship not only encouraged the practice of reading and writing in Vietnamese but also fostered the emergence of a new readership composed of young, educated individuals and urban residents. However, it also provoked a counter-effect, motivating aspiring Vietnamese authors to compose in their native language.

Most notably, Western and French literature, along with civilization, has significantly altered the artistic perspective of educated young Vietnamese people from the Chinese tradition to the Western paradigm (Doan, 2022, pp. 58-59). The introduction of French literature, presumably acquired directly through education in the French language rather than via translation, provided these young writers with exposure to new literary movements, themes,

genres, and styles (Nguyen, 2023, pp.751-755). These factors are the decisive premises for the emergence of the Vietnamese literary movements known as “New Poetry” (Thơ mới) and the prose movement “Tu luc van doan” (Nguyen, 2015, p. 6). In the works that exemplify these new movements, the influences of French literature’s romanticism and naturalism on the artistic concepts and creative styles of the young Vietnamese writers are distinctly observable (Nguyen, 2023, pp. 760-761).

Apart from the new poetry and prose movements, Vietnamese literature has also seen the emergence of new genres, including novels that combine elements of reportage and essays, short stories with romantic elements, stories with dramatic elements, and narrative poetry. These new genres in Vietnamese literature are presumed to have resulted from the interaction of Vietnamese genres with both French and Chinese literature during this colonization period. (Nguyen 2008, p. 34).

2.2.3.2. The Emergence of Epic Literature

The substantial influence of Soviet literature on Vietnamese literature is comprehensively analyzed by Vu Hong Loan in her thesis (Vu, 2005). The evolution of Vietnamese literature reoccurred during the wartime period, significantly influenced by Soviet literature in North Vietnam (1945-1975). Soviet literature endorses the principle that literature mirrors social realities from an elucidated perspective of a particular class, serves a specific ideology, and possesses educational significance. These features align harmoniously with the objectives of the Vietnamese independence revolution (1945) and its resistance against French and American invasions (1946-1975). As a result, Soviet literature and its ideology have been received with remarkable enthusiasm and systematic implementation in the North of Vietnam. On a macro scale, the North adopted the Soviet management principles concerning

culture and literature. On a micro scale, Vietnamese writers analyzed and integrated the stylistic elements of socialist realism (Vu, 2005, pp. 57-91).

Under the substantial influence of Soviet literature, Vietnamese literature experienced significant transformations, characterized by the emergence of a new genre—epic novels (ibid., p. 115)—and the incorporation of journalistic materials into other genres (ibid., p. 126). Vietnamese epic novels exemplify the adaptation of characterization, plot, and conflict-building techniques from Soviet epic novels (Phan, 2022). They prominently feature collective characters, such as soldiers, farmers, and workers, serving as central figures, with themes encompassing nation-building and wartime struggles during this historical period (ibid., pp. 115-125). However, these transformations have led to a decline in the previously developed genres, including tragedy, comedy, autobiography, reportage, and essay (Vu, 2005, p. 133).

The translation of foreign literature and the transformation of domestic literature significantly contributed to the stratification of the Vietnamese traditional readership, which consisted of Confucian, Chinese, and Westernized intelligentsia by the early 20th century (ibid., p. 32). From 1954 to 1975, readers in the South began to categorize themselves based on their preferences for literary genres. The first group comprises readers of popular literature who engage with kung-fu, fantasy, and romance narratives for entertainment purposes. The second group, consisting primarily of elite readers, mainly includes students at colleges and universities who read to explore and seek transcendent experiences (Le, 2021, p. 310).

In contrast to the divided readership in the Southern region, it appears that Northern readers during the wartime period exhibit a greater receptivity to socialist realism. Translated literature effectively reaches a wide-ranging audience in the North, which includes children, the elderly, and individuals from both urban and rural mountainous areas (ibid., p. 36). The translated works, incorporating genres such as children's literature, technology, and others,

are designed to meet the reading needs of individuals across diverse age groups and educational backgrounds (ibid., p. 38). Nevertheless, this well-established reading culture imposes certain limitations on readers' exposure to various literary genres and their engagement with global literature (ibid., p. 39).

In summary, both periods of French Colonization and Wartime exhibit similar characteristics concerning government policies and the practices of translators, which have contributed to development of Vietnamese literature. Firstly, translations are subject to government censorship and sponsorship to achieve designated objectives. Secondly, translators selectively choose source texts aimed at particular audiences. Thirdly, foreign literature is not merely presented as entertainment but is also studied within educational institutions as an art form and a source of ideology. Moreover, and most critically, the translators' expertise in various cultures and languages (including Vietnamese, French, and Russian), and translation techniques has assured the acknowledged quality of their translations. Ultimately, translated literature has enriched its audience's experience with world literature and culture, infusing new artistic and ideological values into Vietnamese literature. Thanks to these policies and practices, the reception of foreign literature has been dramatically enhanced, facilitating a significant integration of translated literature into domestic literature and culture.

According to poly-system theory (Even-Zohar, 2021), translated literature and Vietnamese literature exist within a central-peripheral relationship. Translated literature occupies a central position, whereas domestic literature remains peripheral across two distinct periods: from the 1880s to 1930s, during which traditional literature written in Chinese and Nom script experienced a decline; and from 1954 to 1975, a period characterized by an excessive influx of Western cultural products into the South, resulting in the deterioration of domestic literature (Nguyen, 2015). However, from a reception standpoint, it is evident that translated literature in Vietnam has significantly contributed to the rise and transformation of domestic

literature during the aforementioned periods. Therefore, it is imperative to evaluate a translation not solely based on its accuracy but also on its contributions to enriching the Vietnamese language and literature.

Table 2.1. summarizes the development of translated literature in Vietnam in different historical contexts and reveals gaps that need further studies in translation conventions.

Periods	Policies	Importation of foreign literature	Translator's intentions	Translation approaches	Vietnamese conventions	Influence on VN's language & literature
French Colonization (1884-1945)	Colonization	<ul style="list-style-type: none"> - French literature: fables, moral stories, adventure stories, children's literature, historical novels, drama, philosophy. - Chinese: classic, adventure stories, Ming-Qing novels 	<ul style="list-style-type: none"> - Teaching the new Vietnamese script - Entertaining - Enlightening & introducing foreign literature - Recreating 	<ul style="list-style-type: none"> - Adaptation - Localization - Abridged translation - Free translation 	<ul style="list-style-type: none"> - Vietnamese verses (lục bát) - Colloquial language - North/South dialects 	<ul style="list-style-type: none"> - Enhancing the status of the Vietnamese language - Modernizing literature - New Prose & Poetry movements
Wars and North-South Separation (1945-1975)	North: fighting for independence and reunification	<ul style="list-style-type: none"> - French realism, romanticism, and naturalism - Most translated writers: Balzac, Hugo, Maupassant, Stendhal - Soviet literature: Gorki, Erenburg, Polevoi, Solokhov - Literature of Brazil, Algeria, China, Romania, and East Germany 	<ul style="list-style-type: none"> - Adopting the ideology of socialist realism - Supporting the resistance against French colonization and American imperialism - Serving the country's construction - Serving 'mass readers' 	<ul style="list-style-type: none"> - DTr: Soviet/Russian literature - ITr through Russian translations - Localization: to suit the intentions & general readership, including children 	(Not yet studied)	<ul style="list-style-type: none"> - Epic literature - Readership of all ages and educational backgrounds
	South: simple publishing procedures	<ul style="list-style-type: none"> - French literature: - Most translated writers: Camus, Sartre, Sagan, Gide, Saint-Exupéry, Maurois - Nobel prize winners 	<ul style="list-style-type: none"> - To introduce new ideologies and serve elite readers 	<ul style="list-style-type: none"> - DTr: French, Chinese literature - ITr: Russian literature: + whole text trans. 	Adapting the titles, names in translation of Russian literature	<ul style="list-style-type: none"> - stratification of readership: popular readers and elite readers

		<ul style="list-style-type: none"> - Russian literature: Tolstoy, Dostoyevsky, Solzhenitsyn - Chinese literature 	<ul style="list-style-type: none"> - To serve popular readers 	<ul style="list-style-type: none"> + abridged trans. + adaptation + extract trans. 		
Post war (1975-1986)	Reconstruction Embargo	<ul style="list-style-type: none"> - Republication of old translations - Few new translations 	<ul style="list-style-type: none"> - Providing wider reading choices 	Retranslation	(not yet studied)	(not yet studied)
Renovation (1986-now)	<ul style="list-style-type: none"> - Open-market policy - Give publishing rights to publishers and their associated entities 	<ul style="list-style-type: none"> - Best-sellers of the world, the US, Britain, France, European countries - Asian literature: Indian, Japanese, South Korean, 	<ul style="list-style-type: none"> - Translating foreign literature & writers systematically (Indian literature & Marquez) - Integrating foreign literature in school reading curriculum 	<ul style="list-style-type: none"> - Multilingual ITr (i.e., Murakami's works) - Localizing - Literal translation 	<ul style="list-style-type: none"> - Conventions of clarity in Vietnamese - Literal translation of taboos - localization vs. foreignization 	(not yet studied)

Table 2.1 Summary of the historical development of translated literature in Vietnam

2.3. Translation studies in Vietnam

2.3.1. Major approaches

Contrastive linguistics is the primary approach to translation studies in Vietnam. Studies in this approach employ texts from literature and translated literature (short stories, novels, plays, or selected parts/chapters of novels/plays) as sources of linguistic data for comparison and contrast purposes. One linguistic feature and its distribution are then examined in the source text from the perspective of linguistic theories, usually Halliday's systemic functional grammar. Finally, the source text and the translated text are compared to highlight types of equivalence, loss and gain in meanings, types of translation shifts, and translation strategies.

Studies using this approach allow for a focus on specific stylistic features of the original fiction, such as the "Flowery Language of Young Couple in Act: 3, Scene: 5 in *Romeo and Juliet*" (Luong, 2016), or proper names in *The Great Gatsby* (Trieu, 2022). They also identify structures that are absent in Vietnamese, leading to anticipated translation challenges such as English tenses and aspects, subjunctive moods, and affixes. For instance, because Vietnamese is an analytic language, finding Vietnamese equivalents for affixes in *The Old Man and the Sea* would pose a challenge for Vietnamese translators (Nguyen, 2021). Findings on equivalence highlight the translator's expertise and suggest strategies for translating those features and compensating when preservation is impossible.

The second approach is translation evaluation studies, which have risen in popularity recently but are not as well-known as contrastive linguistic studies. Research in this approach often employs an established evaluation model, such as Newmark's model (Tran, 2016) or House's model of translation quality assessment (Pham, 2013, Hoang, 2019; Trieu 2017, 2022). Studies following House's model assess the quality of a translation by analyzing mismatches or errors in aspects of field, mode, and tenor (Refer to House's Model

in 3.1). Studies that do not adopt any model often focus on examining translation strategies and assessing their relevance to preserving the original style of the source text or enhancing accessibility for target language readers (Le 2015; Vu, 2024). Research in this approach provides a comprehensive assessment of the translated text in aspects that studies on equivalence often omit, such as consideration of the translator's intention, target publication setting, and target readership.

Studies from both approaches with their strengths provide a solid background for developing translation conventions applicable to translation practice as well as translation evaluation. In the following, I will review studies whose findings help formulate conventions for using Vietnamese terms of address and the norms of a clear Vietnamese translation in translation.

2.3.2. Vietnamese Terms of Address – a culture-specific convention

The Vietnamese terms of address (TOD), which encompass personal pronouns and nouns showing persons (Nguyen, 1993, p. 8), are a distinctive feature of the Vietnamese language. In translation into Vietnamese, the Vietnamese TODs are generally expected to be used correctly to avoid misrepresenting the complex cultural, societal, and family relationships represented by each term. In addition to these basic norms, further specific requirements are established for the flexible use of TODs in literary translation. Luong Van Nhan's study on equivalence in the Vietnamese translation of *Romeo and Juliet* highlights instances where inappropriate choices of Vietnamese equivalents fail to convey the characters' social positions in the feudal context as intended in the source text. There is also a scenario where two different Vietnamese equivalents are used to refer to the same person, which confuses the target readers (Luong, 2016b, p. 14). Vu Thi Thu Thuy presents an interesting case in the

translation of *Pride and Prejudice* where the English personal pronouns are translated not by Vietnamese pronoun equivalents but by Vietnamese nouns showing persons, which is considered a good choice to maintain the original clarity in translation (Vu, 2023, pp. 127-128). Trieu Thu Hang applies the House's model and Appraisal Theory to assess how the English 'I-you' dyads in *Harry Potter* are translated in the Vietnamese version by Ly Lan (Trieu, 2019). She highly evaluates the translator's flexibility in choosing the Vietnamese equivalents to convey 'the characters' personalities and intricate relationships between the characters and their attitudes towards each other' as well as the author's attitude, which 'contributes significantly to the overall effect of the literary text' (Trieu, 2019, p. 30).

Based on the findings of these studies, which represent only a small number of studies conducted so far on this topic, we can preliminarily describe the requirements for the flexible use of Vietnamese TODs in literary translation as follows: (1) to fit the setting in terms of place and time, i.e., the feudal or modern periods; (2) to maintain the character's profile, i.e., age, sex, social status, literacy level, etc.; (3) to clarify the relationships between characters; (4) to preserve the author's tenor; and (5) to ensure cohesion and coherence as intended in the source text.

Considering requirement (1), we can assess the use of archaic addressing terms in the translation of *The Republic* (discussed in 2.2.1) as the translator's attempt to reproduce the ancient time setting (300 B.C)

2.3.3. Lucid Vietnamese translation (LVT)

Thuần Việt (lucid Vietnamese), which is typically mentioned in non-academic contexts, is used to evaluate Trinh Lu's translation of *Great Gatsby* in the applied research of House's model (Trieu, 2017) as follows:

Có thể thấy, việc chuyển dịch từ câu phức trong bản gốc sang câu đơn trong bản dịch giúp bản dịch trở nên tự nhiên hơn, thuần Việt hơn, giúp độc giả dễ dàng tiếp cận bản dịch hơn' (ibid., p. 96).

[We can see that the shift from ST compound sentences to TT simple sentences makes the translation more natural, more lucid in Vietnamese, and more accessible to the [target] readers.] (My translation)

The assessment raises inquiries regarding LVT in terms of strategies and effects.

Concerning strategy, the study regarding the translation of English relative clauses (Nguyen, 2002) indicates that the shift into separate simple sentences may be the most prevalent procedure (p. 37), albeit not the most effective one for relative clauses. Vietnamese attributive clauses (định ngữ) and Vietnamese cognate predicates (đồng vị ngữ) can effectively convey English relative clauses. With respect to their effects, all three structures – attributive clauses, cognate predicates, and simple sentences – are equally transparent in Vietnamese, suggesting that they can yield comparably clear translations. Therefore, why is the shift to simple sentences the only method presumed to produce LVT? It may be the case that Vietnamese attributive clauses and cognate predicates better preserve the continuity and coherence of ideas as articulated in the source text, thereby resulting in a more foreignized translation effect.

Similarly, as Vietnamese tends to prioritize verb clauses rather than noun clauses, it is common for verbs to be included, or noun clauses to be transformed into Vietnamese verb clauses in English-Vietnamese translations (Nguyen, 2015, pp. 42-43). Although such transformations prove beneficial, they are non-obligatory as the original English noun clauses can be maintained through a literal translation into Vietnamese. Consequently, it can be concluded that the optional application of transposition, addition, and other strategies,

when Vietnamese permits the preservation of original structures, serves as a validation of the translator's localization endeavors.

Based on these findings, it can be inferred that LVT arises from three fundamental types of translation strategies: the incorporation of Vietnamese-specific features, including traditional six-eight verses, colloquial language, and euphemisms for vulgarity; non-obligatory modifications that preserve the natural flow of Vietnamese or maintain target text coherence; and obligatory modifications that adhere to Vietnamese grammatical structures and semantics. The assertion regarding obligatory shifts indicates that the characteristics of Vietnamese as a tenseless, monosyllabic, and analytic language significantly influence the translator's selection of translation strategies, their subsequent effects, and ultimately the quality of fiction translation.

However, it is important to note that an LVT which is attained by localizing strategies may result in a potential loss of meaning. The study examining Cao Xuân Hạo's translation approaches to the epigraphs in *The Captain's Daughter* reveals that reproducing Russian proverbs with their Vietnamese equivalents is the most effective strategy for maintaining the original connotations. Adaptation is deemed 'inaccurate', while free translation is characterized as 'erasing the original style, reducing the artistic value, and hindering the readers' [adequate] reception' (Vu, 2024, p. 68).

Furthermore, the notions of LVT (lucid Vietnamese translation) and foreignizing translation are not mutually exclusive. On the contrary, foreignizing strategies that strive to maintain both the forms and meanings of the source text can yield a high-quality and transparent translation. A study on the Vietnamese translation of *Die Liebhaberinnen* (Le, 2015) demonstrates that various literal translation strategies are applicable for rendering vulgar words, antonyms, and unusual expressions. The transfer of unconventional sentence markers

from the source text, as well as the capitalization, repetition, vulgar words, and similar elements in the Vietnamese translation, does not obscure its clarity and engaging quality.

2.3.4. Gaps in translation evaluation and criticism studies

The preceding discourse regarding contemporary translation studies indicates that Vietnam's translation scholarship is poised to confront the controversies associated with 'translation disasters', alongside the broader concerns of translation evaluation and criticism. Consequently, what are the issues at hand? Why is translation criticism considered weak and underdevelopment?

The foremost and most urgent issue in this century is the inadequate communication among researchers, critics, translators, and readers. As reviewed in Section 2.1, the discourse on translation quality attracts the attention of all parties exception of academic interests. The assessment of vulgarity in the translation of *Die Liebhaberinnen* (Le, 2015, pp. 16-17) and the rendering of *Đại gia Gatsby* for the title *The Great Gatsby* (Trieu, 2017, p. 97) have thus far constituted the only academic inquiries directly engaging with publicly debated concerns. This indicates that additional academic perspectives regarding other unresolved translation issues should be disseminated or articulated in public forums where a broader audience of readers and translators could benefit from academic evaluations.

The second issue arises from the inadequately explored and unexamined heritage of Vietnamese translated literature. The impact of Vietnam's translated literature, as highlighted in the reception studies (Section 2.2), has been significant concerning the national language and culture. However, research into this legacy has been limited. The assessment of Cao Xuân Hạo's translation of the epigraphs in *The Captain's Daughter* (Vu, 2024) provides critical insights into the practices associated with the translation of Russian

literature from the past century. Furthermore, the comparison of three Vietnamese translations of *The Great Gatsby* (Nguyen, 2020) reveals that Vietnamese adverbs indicating temporal and aspectual elements have been utilized to compensate for the English tenses and aspects that are absent in Vietnamese. These valuable studies on the translations produced and published in the last century suggest that further research is needed to (a) compare different versions or translations of the same original work across various publication contexts, (b) investigate the translation strategies utilized for distinct purposes, (c) examine changes in linguistic norms and translation conventions in Vietnamese, reflected in translations over different periods, and (d) establish principles for literary translation and the evaluation of literary translations that are suitable to the context of Vietnam.

In conclusion, there are significant deficiencies in both the training and practice of translation criticism. Editors tasked with reviewing translations prior to publication frequently lack the requisite knowledge and skills essential for effective translation evaluation. Furthermore, reading groups within social networks, which are expected to offer feedback on translation quality, primarily concentrate on the content of the translated works. Book reviewers tend to assess newly translated pieces predominantly for promotional purposes. Most critically, in foreign language colleges, such as the institution where I am employed, the study and evaluation of literary translation have not yet been integrated into the training curricula.

2.4. Translation and reception of J. M. Coetzee in Vietnam

J. M. Coetzee, the Australian-South African author, was introduced to Vietnamese readers in 2002 with his novel *Disgrace*, translated as *Ruồng bỏ* (Coetzee, 2002). Following his

award of the Nobel Prize in Literature in 2003, several of his novels were translated into Vietnamese. Notably, two different versions of *Life and Times of Michael K* were released by separate translators in 2004 (Coetzee 2004a; Coetzee, 2004b). Additionally, *Disgrace* was retranslated and published again in 2020. To date, a total of eleven of J. M. Coetzee's novels have been translated into Vietnamese, which includes three biographical novels, *Scenes of Provincial Lives*, published in 2024. To encourage the readership of Coetzee's works in Vietnam, publishers often provide brief introductions to their editions, highlighting the novels' humanitarian themes and character tragedies. It can be stated that J. M. Coetzee is one of the most translated contemporary authors in Vietnam this century.

J. M. The novels by M. Coetzee have drawn significant interest from Vietnamese researchers specializing in postmodern literature. These scholars concentrate on analyzing intertextuality (Pham, 2015), fragmentary structures, and the postmodern conception of humanity (Bui 2023, 2025) as evident in J.M. Coetzee's works. Chu Dinh Kien has conducted extensive research on Coetzee's postmodernism and post-apartheid themes (Chu 2017, 2018, 2019, 2020). Notably, these researchers primarily reference Vietnamese translations rather than the original English texts by J.M. Coetzee. Furthermore, the translation of Ingendaay's critiques of Coetzee's style (Ingendaay, 2003) is also utilized as a reference by the Vietnamese researchers.

While J.M. Coetzee's novels translated into Vietnamese are regarded as a valuable resource in literary studies within Vietnam, concerns have arisen regarding the quality of these translations. Xuân Phong's post on the Talawas page referenced the commendable assessment from the Vietnam Writers' Association concerning the translation of *Disgrace* and countered this evaluation by analyzing the inaccuracies present in the translation (Xuan Phong, 2004). Similarly, the translator of *Life and Times of Michael K*, who is the same individual responsible for the translation of *Disgrace*, has been deemed unprepared for

undertaking the translation of such a unique text. Furthermore, there exist varying opinions regarding the appropriate translation of the title *Disgrace* itself (Tran, 2008). *Tuổi sắt đá*, the translation of J. M. Coetzee's *Age of Iron* has also faced criticism for its awkward sentences and unconventional word choices in Vietnamese (nhandan.vn, 2005).

Nonetheless, apart from critiques concerning specific errors and the general perception of average translation quality, there have been no comprehensive evaluation studies conducted to assess the value, quality, or validity of these translations for reading and research purposes.

Upon reflecting on my initial reading of the Vietnamese translation of *Disgrace*, I found the novel both stirring and gloomy. At the same time, I felt a deep sympathy for the protagonist, likely shaped by the connotation of abandonment suggested in the translated title *Ruồng bỏ*. Rereading the novel in English, I had a rather negative reaction, feeling dissatisfied with the translation's inaccuracies and the portrayal of a protagonist who suddenly becomes arrogant in the original. Which of these responses is reliable? What changes in the translation lead to such differences in effect? There should be a method to assess this adaptation and its impacts impartially. This is the primary reason that motivates me to examine the first translation of *Disgrace*.

In 2022, the novel *Disgrace* was retranslated into Vietnamese under the new title *Ô nhục* by Nguyễn Quang Huy. In contrast to previous publications that occurred prior to Vietnam's accession to the Berne Convention in 2004, Bach Viet Book JSC holds the copyright for the Vietnamese edition of this publication. This new translation has been articulated as "... chỉ Ô nhục mới thể hiện được những gì J. M. Coetzee muốn truyền tải trong tác phẩm này" (...only Ô nhục can convey what J. M. Coetzee wants to convey in his works – my translation) (Ngo, 2022).

Prior to advancing to the development of the theoretical framework for evaluation, it is imperative to acknowledge that the majority of J. M. Coetzee's novels were published prior to the internet's emergence as a popular and affordable medium in Vietnam in 2015. In addition to the constrained internet access, Vietnam experienced a deficiency of translators possessing formal training in translation and exposure to foreign languages and cultures, in stark contrast to the translators from earlier generations who operated during the French colonial and Soviet eras. This particular context significantly influenced the translation and publication of numerous award-winning works, including *Disgrace*, in Vietnam.

The translator of *Ruồng bỏ*, Thanh Van, possesses qualifications as an agricultural engineer and attained proficiency in English solely through evening classes and radio programs. It is not unexpected that numerous errors within her translation of "Ruồng bỏ" reflect a limited understanding of Western culture and advanced English grammar. For example, Thanh Vân disclosed in an interview that she became aware of the true identity of 'Casanova' from a friend only after the initial publication of *Ruồng bỏ*. She recognized that her adaptation of the Italian 'Casanova' into the Vietnamese 'Sở Khanh' in the first edition constituted an error (Hien Hoa, 2003).

2.5. Conclusion

For over 140 years, translated literature has introduced the world's literary treasures, encompassing the histories, cultures, arts, and religions of nations, peoples, and regions that have remained mysterious to Vietnam since it was a small, colonized, war-torn, and underdeveloped nation. This accomplishment is attributed to Vietnamese translators who possess a profound awareness of their country's disadvantaged conditions and have taken advantage of these circumstances to grasp, receive, and transfer the merits of global

literature and civilization to Vietnamese readers. These translators, whether Confucian or Westernized scholars, consistently approach foreign literature through the prism of their deeply ingrained Vietnamese culture. Their methods of adaptation and localization exemplify their commitment to enriching Vietnam's literary landscape with foreign influences while simultaneously safeguarding the traditional values of Vietnam's culture and language. Through adaptation, localized translation, as well as both direct and indirect translations of foreign literature, translators from various generations have significantly enhanced the spiritual lives of Vietnamese readers across diverse age groups and educational backgrounds. Furthermore, these endeavors by the translators have made a substantial contribution to the modernization of the Vietnamese language and culture, marking yet another noteworthy achievement of translated literature.

It is highly probable that the intricate historical contexts within which translated literature develops have resulted in a predominant focus being directed towards its sociocultural influences, rather than the quality of literary translation. The recent discourse regarding insufficient and unregulated literary translation has underscored the urgent necessity for evaluation and critique to achieve improved outcomes. Consequently, this has garnered both public and academic attention to the challenges associated with contemporary translated literature, including evolving translation conventions, unstandardized evaluation criteria, and the implications of foreignizing versus localizing translation strategies. Although investigations have been conducted in these areas, significant gaps persist in the establishment of assessment standards that integrate the historical contexts of translation and publication in Vietnam, the author's intentions, their translation methods, as well as the evolving translation conventions and traditions.

The translation and reception of J. M. Coetzee's novel *Disgrace* in Vietnam illustrate both the legacy and the challenges associated with the nation's translated literature. On the one

hand, it demonstrates the translator's astute judgment in selecting significant literary works, along with the researchers' engagement with the themes of post-apartheid discourse and post-modernism that are present in Coetzee's text. On the other hand, the translation of *Disgrace* highlights the ongoing debate regarding translation quality and underscores the need for a new evaluative framework.

3. CHAPTER 3: DEFINING VOICE

This chapter delineates the diverse concepts of voice employed in fiction, encompassing facets of the rhetoric of fiction, narratology, stylistics, and semiotics, in addition to the functions of translation agents. The discourse also underscores the relevance of these concepts in recognizing voices within the proposed translation evaluation framework in this thesis.

3.1. Voices in fiction

3.1.1. Voice of the author

The author's voice is recognized as the presence of the author within a literary work.

According to Booth (1983), the author possesses multiple voices. Some are evident through direct addresses to readers and explicit judgments articulated in the author's own name. He contends that even when these voices are eliminated, the author's guiding influence remains evident in their techniques of altering narrative perspectives, incorporating allusions and symbols, presenting facts and imagery, shaping beliefs, underscoring the importance of events, or manipulating mood. In *The Rhetoric of Fiction*, Booth provides evidence of the author's voice across several categories: the author's utilization of reliable commentary; dramatized narrators serving as representatives for the implied author; regulation of distance in narration; and the employment of authorial silence (Booth, 1983).

An alternative perspective on understanding the author's presence is presented in *Approaching Literature: Reading, Thinking, Writing* (Schakel & Ridl, 2017). Rather than simply delineating the author's voice, the text provides a systematic examination of the

elements that constitute the fictional world. These elements encompass plot and conflict, narration and point of view, character and characterization techniques, setting of time and place, tone, style, irony, as well as symbols and themes. They can be perceived as instruments for deconstructing and analyzing fiction.

Both texts provide options for addressing the author in translation. Firstly, one may regard the author's voice as analogous to the voice of God, which governs the entirety of the world that he constructs. The author's intent determines the predominant intention of the text. To thoroughly understand this voice and intention, both the translator and evaluator must refer to interviews with the author, critical reviews, the publisher's introduction, as well as the novel's glossaries and footnotes. If a translation fails to accurately capture and convey the authorial voice in this context, it may be considered unfaithful or a betrayal of the original work. This specific approach is not relevant to this thesis, as the translation of fiction does not aim to pursue and replicate this authoritative voice at all costs.

Secondly, moving in a more neutral direction, one may situate the aforementioned authorial voice, along with other contextual voices, outside the literary text. The reader engages with the fictional world, which features the narrator's voice recounting the story and the voices of other individuals leading their own lives. The writer remains an essential presence; their writing style functions as a vehicle for communication with both character and narrator, and, through the text, with the reader. In this context, voice is regarded as 'tenor' within House's model of translation quality assessment (House & Ebooks 2015), or as text intention - distinct from author's intention - in Newmark's text analysis (Newmark 1988). Moreover, Barthes also repudiates the authorial voice of the implied author in his essay *The Death of the Author* (Barthes, 2002). He encourages readers to derive pleasure from reading by exploring the text independently in his essay *S/Z* (Barthes, 1974).

This thesis on translation evaluation shall refrain from focusing on the implied author's voice or authorial voice. Instead, it will scrutinize the writer's style – including the writer's diction, uses of literary devices, and other narrative techniques – as critical instruments for analyzing the fictional text and its diverse voices. The narrator's voice, a fundamental component of narrative style, will be addressed in the subsequent section.

3.1.2. Voice of the narrator

A narrator is the individual responsible for telling the story, whose voice engages readers as they read. The narrator's voice is often categorized by the point of view or perspective from which the story is conveyed: the first person 'I' or the anonymous third person. Based on the reliability of the account presented, first-person narration can be classified as naïve, unreliable, reliable, or persona. Depending on their involvement in the story, a third-person narrator is classified as omniscient, objective, or having a limited point of view (Schakel & Ridl, 2017).

Exploring the diversities and complexities of narration in fiction, Booth, in *The Rhetoric of Fiction* (Booth, 1983), introduces specific types of narration, such as implied author, dramatized and undramatized narrator, observer, narrator-agents, and self-conscious narrators. In particular, Booth discusses variations in distance that separate the narrator from the implied author, from characters in the story, and even from the reader.

In *Narratology* (Bal, 2009), the narrator is defined as the speaking agent or the narrating subject. Bal argues that, from a grammatical perspective, the narrating subject is always the first-person "I." The difference lies in the object of the narration: "I" speaks about itself or about someone else. Accordingly, he identifies two main types of narrators: an external

narrator, who does not participate in the action of the story, and a character-bound narrator, who is both a character and an actor in the fabula. Interrelated with the narrator are the focalizer (the subject of perception and interpretation) and the actor (the subject of action). These narrative agents constitute various levels of narration.

Understanding the narrator's voice or point of view in narration is crucial for research in literary translation. Recent studies, for example, apply systemic functional analysis to examine point of view in translation (Fitton-Hayward, 2020; Herz, 2016). Like other studies within the traditional paradigm (Millán-Varela, 2004; Whitfield, 2000), they focus on grammatical shifts and often assess translation quality based on negative shifts. From a more cosmopolitan perspective, understanding narrative voice is used to compare the English narrative tradition with narrative traditions in other languages (Maynard, 1999). This comparison not only highlights the differences but also embraces the potential for adapting the English narrative structure in translation.

While the narrator and point of view are significant components of the text, they constitute merely one layer of the narrative structure. At the essence of narrative text lies the interplay of story and fabula elements: characters, focalization, events, actors, and numerous others. To evaluate the translation of fiction effectively, it is imperative to examine the narrator in relation to these elements.

3.1.3. Voice of the character

Voice is defined by Gregoriou as a linguistic projection of individuals' mental functioning (Gregoriou, 2014 p.165). This definition develops from Palmer's approach to reading fiction, specifically as a process of reading fictional minds (Palmer 2004 as cited in

Gregoriou, 2014). The approach combines Fowler's linguistic concept of mind style, which refers to 'any distinctive linguistic representation of an individual mental self' and to distinctive ways of perceiving and making sense of the world (Fowler 1977 as cited in Gregoriou 2014). The notions of voice or mind, as articulated in these frameworks, possess three fundamental characteristics. Firstly, voice is perceived as cognitive functioning, a method of interpreting and understanding the character's environment. Secondly, fictional minds are characterized as distinct, unique, or even radical in contrast to the cognitive processes of individuals in reality. Lastly, the linguistic depiction of mind style is recognized as the portrayal of that unique mind through language within the realm of fiction.

Bal and his theory of narrative offer further insights into these characteristics within the character's voice. Bal describes the mind that perceives and interprets the world as a focalizer. While a narrator is the entity that articulates, a focalizer is the one who observes, feels, thinks, and perceives. Perception serves as the distinguishing factor between the voice of the narrator and that of the character. The term 'focalization' is more technical than the concept of cognitive functioning, as it pertains to textual vision and its impact on the reader. It implies the contributions of various story elements to focalization effects: time, space, character, and sequence organization. Voice, considered as the radical mind style, is further elucidated by the concept of 'the paper man'—a figure constructed to exist solely in the realm of paper, aimed at engaging readers (Bal, 2009).

Gregoriou employs her concept of voice as a radical fictional mind to analyze three focalized characters. She delineates them as 'a boy's mind style' (*The Boy in the Striped Pajamas*), 'a self-hammer's mind style' (in *Sharp Objects*), and 'an angel's mind style' (*The Lovely Bones*). Her analysis illustrates the method of interpreting the characters' thoughts

through a meticulous examination of mindset-related linguistic choices and characterization strategies (Gregoriou, 2014)

Schakel and Ridl (2017) distinguish characterization from stylistic devices and other reading tools in their approach to fiction. Techniques for characterization include naming, telling (describing the character's traits explicitly), saying (through the character's dialogue or verbal behavior), showing (the character's actions, reactions to other characters, and other behaviors), entering the character's mind, and motivation (pp. 178-180).

In the domain of Language and Characterisation, Culpeper (2014) introduces a cognitive model of bottom-up reading. Within this model, he suggests three different kinds of cues: explicit, implicit, and authorial cues. Among the explicit strategies, one may observe a character's name and self-presentation. Implicit cues encompass lexis, syntax, accents and dialects, paralinguistic features, visual elements, as well as pragmatic cues, which include conversational implicature and strategies of politeness.

All characterization cues are considered authorial cues because the characters lack the power of choice regarding authorial cues (Culpeper, 2014). It is noteworthy that Culpeper's reading cues derive from Barthes' analysis of semes or semic code. However, Culpeper also points out that Barthes' semic approach does not offer a coherent analysis of personal traits; it requires a psychological or ideological stance to organize all the personal traits (p. 49). I argue that Barthes' approach to reading the character is sufficient as long as his proposed analysis of semic code is conducted in conjunction with an analysis of other reading codes.

What does Barthes propose? Barthes presents five reading codes: hermeneutic, proairetic, semic, symbolic, and cultural codes. Collectively, these codes empower readers to examine the various voices interwoven within the text, notably the voice of truth, the voice of empirics, the voice of the individual, the voice of symbol, and the voice of science (Barthes,

1974). Within this framework, the voice of the character emphasizes the aspect of meaning that is most intimately connected to the character's radical mind style, portraying the individual as a construct—an assemblage of signified elements and connotations derived from personal traits and actions.

Barthes' reading of semiotic codes offers a comprehensive method for exploring fiction. This method has been widely utilized in the analytical interpretation of symbols, references, characters, and enigmas in short stories, novels, and poems (Jureczek, 2017; Malik, Ali & Batool, 2022; Malik, & Bughio 2014; Zaib & Mashori, 2014). Barthesian analysis has also been used to evaluate translation quality (Jureczek, 2017), demonstrating its compatibility with a theoretical framework for translation assessment and criticism. This is the direction I will pursue in this thesis.

3.1.4. Voices in literary criticism

Literary theories offer ways to interpret literary texts from ideological, conceptual, or philosophical perspectives. The most popular literary theories of the 20th century include Marxism, Psychoanalysis, Formalism, Reader-response theory, Structuralism and semiotics, Post-structuralism and Deconstruction, Feminism and queer theories, Postcolonial studies, Cultural Studies, and Post-modernism. J. M. Coetzee's fiction, for example, is often labeled as postmodern. The character in his narrative not only tells a story of the tragedy of his life but also raises a voice against society, history, and reason (Leist, 2010). Critics also interpret J.M. Coetzee's fiction in light of post-colonialism (Canepari-Labib, 2005; de Klerk, 2010; Durrant, 2004; Etherington & Zimble, 2014) and feminism (Eckstein, 1996; Fisher, 1988; Wright, 2008).

Although the aforementioned studies validate the importance of Coetzee's multiple voices within his body of work, interpreting J. M. Coetzee's novels through this secondary source may affect direct engagement with the translator's text. Therefore, I shall refrain from depending on these prior findings and adopting their perspectives for the purposes of reading, analyzing, and evaluating voices in translated fiction.

In addition to interpreting voice from an ideological perspective, the concept of voice in fiction can also be regarded as a form of social discourse. Sexuality, for instance, represents a social discourse that reflects the dynamics of power between men and women, as well as the interactions between individuals and society throughout human history and across various cultures. From the most primitive expressions of sexual desire, the relationship between men and women has evolved from traditional roles of husband and wife to encompass romantic love, passionate love, homosexual relationships, instances of rape, and sexual addiction, among others (Giddens, 1992). To effectively read and interpret *Disgrace*, the evaluator may find it beneficial to utilize this specific knowledge in order to analyze the 'problem of sex' as depicted by the character David Lurie in *Disgrace*. However, such sociological insight may be of lesser relevance for analyzing other novels that present different themes. Consequently, the notion of voice as social discourse shall be incorporated and recommended only as a minor reference within the evaluation framework.

3.2. Voices in translation

3.2.1. Translation Agents

According to Alvstad, there are two aspects of voice commonly addressed in Translation Studies: voice as agency and voice as textually manifested style (Alvstad, 2013). Authors,

publishers, translators, editors, critics, and readers serve as agents who engage in the interpretation and formation of translations. Their viewpoints, articulated in introductions, reviews, scholarly analyses, and other forms, represent the so-called contextual voices in translations (Alvstad et al., 2017).

Concerning the translator in isolation, Alvstad identifies two distinct voices that are consistently present in both the process and the product of translation. The first is the 'implied translator,' whose voice adeptly mediates between the original voice of the author and the characters within the translated narratives. While the voice of this implied translator is not immediately discernible to the target reader, it becomes evident when the translated text is compared with its original version. The second voice is that of the 'real translator,' or the contextual voice, which can be recognized in prefaces, footnotes, or interviews (Alvstad, 2013, p.208).

Hermans (1996) refers to the translator's voice as 'the translator's discursive presence' which is traceable in their efforts to 'safeguard adequate communication' with the target audience, their application of translation strategies to address issues of untranslatability, and particularly when different translations by different translators are examined. He requires that it is 'necessary to postulate the translator's discursive presence in translated fiction (Herman, 1996, p.183),

The diverse contextual voices, especially that of the implied translator, should constitute the fundamental focus of translation studies. These voices represent translation as a goal, utilizing all translation strategies to address the challenges posed by human separation in language and culture. The voices also reflect translation as an ongoing process, characterized by a continual movement of thought, belief, and imagination oscillating towards and away from one another. This assertion will be substantiated in my forthcoming

review of case studies on fiction translation in Chapter 4.3. Herein, I contend that the voice of the translator, particularly the implied voice, necessitates examination for its independent merit, beyond merely reproducing the original voices in fiction. Consequently, the voices of the translator, encompassing both the real and the implied, will be scrutinized and incorporated into the evaluative framework.

3.2.2. Translation Norms

Additional elements that play significant roles in translation include translation norms. According to Toury, norms in translation manifest in two forms: preliminary norms and operational norms. Preliminary norms function as a translation policy and the directness of the translation. Operational norms primarily pertain to the translation methods and procedures that translators employ throughout the translation process. In summary, translation, both as a product and as a process, reflects the influence exerted by these norms (Toury, 2012, pp. 81-85).

Localization in Vietnam, as elucidated in Chapter 2, has been regulated by both preliminary and operational norms. For instance, in terms of preliminary norms, localization is oriented towards ensuring readability for readers of varying ages and literacy levels during the wartime period in the North. Concerning operational norms, localization is characterized by the translator's selection of themes that align with traditional cultural values, the employment of colloquial language, traditional verses, and lucid Vietnamese. These norms (or conventions, as Nord prefers to term them due to their inherent instability) are facing challenges in the 21st century, as further elaborated in Section 2.1.1. It is noteworthy that, within the new context of socio-economic development in Vietnam, literary translation has experienced transformations in its objectives, not only introducing masterpieces but also

incorporating multicultural voices from world literature. The genres of translated literature have become increasingly diversified. Additionally, the readership exhibits stratification concerning literary competence. Hence, the translation conventions of ‘lucidity’ and ‘readability’ are no longer sufficient criteria for evaluating contemporary translations. Nevertheless, it would also be inadequate to dismiss the significance and legacy of norms that have been formulated by distinguished translators within this tradition.

Nord (2014) emphasizes that norms and conventions are important culture-specific factors that help shape a translation profile. Likewise, Newmark (1988) posits that understanding the translator’s intention and the target culture audience is the initial phase of translation: text analysis. Reiss (2014) points out that translation as a product is influenced by both the subjectivity of the hermeneutical process and the translator’s personality. She recommends considering these subjective conditions in translation criticism.

3.3. Voice redefined for translation evaluation in this thesis

Among the diverse voices in fiction, as delineated in Section 3.1, the character's voice, which is defined as the linguistic representation of the mind, appeals directly to readers and presents critical aspects that are particularly pertinent for consideration in this translation evaluation project. The first aspect pertains to the character’s mind style, which encompasses the character’s ways of thinking, perceiving, and interpreting the world (Gregoriou, 2008, p.165). This aspect of the mind is conveyed through the narrator, who may be either an omniscient narrator possessing complete knowledge of the character’s thoughts or a first-person narrator articulating their thoughts and reasoning directly to the reader.

The second aspect of linguistic representation highlights how the writers utilize characterization techniques and stylistic choices to develop a distinctive voice for their characters. In this regard, the character's thought processes are elucidated through their behaviors, actions, and reactions. Both aspects of focalization and characterization, which reflect the writer's style or writer's 'controlling hand' in showing the character's mind style and behavior, should be reproduced adequately in translated fiction. This is the first point to be embraced in this translation evaluation project.

Another significant aspect pertains to the translator's voice or their 'discursive presence' in reproducing the character's voice, which I delineate as the "transfer of voice." The term 'transfer' is adopted from Steiner's conceptualization of translation as 'the act of elicitation and appropriative transfer of meaning' (Steiner 1998, cited in Munday, 2012, p. 244). Voice transfer focuses on the translation process whereby the translator selects the source text for the purpose of translation (initiative trust), receives and interprets the source text, encompassing the voices of both the character and the narrator (aggression), and reproduces and adapts the text in a manner they consider most suitable (incorporation and compensation). By considering the transfer of the character's voice as a process rather than a merely finished product, the framework to be established will incorporate an examination and evaluation of the tasks involved in assessing the translator's intentions, their translation strategies for addressing translation challenges, their adherence to established translation conventions, the adequacy of translation solutions, and, most critically, their contribution to enhancing the reading and reception of the source text within the target culture.

Furthermore, the framework must also take into account the influence of contextual factors, including the localization tradition, the culturally specific conventions of TODS, and the clarity of the Vietnamese translation, as elaborated in Chapter 2, on the adequacy of translation solutions.

4. CHAPTER 4: RESEARCHING EVALUATION PERSPECTIVE

This chapter presents a critical review of the existing studies, models, and frameworks that offer various approaches to interpreting voices in fiction and assessing the transfer of voice in translated fiction, as delineated in Section 3.3.

4.1. Models of text analysis and translation evaluation

4.1.1. House's model of translation quality assessment

4.1.1.1. The model

Juliane House is regarded as one of the pioneering researchers in the field of translation evaluation. Her model of translation quality assessment (House, 2015), which is developed based on Hallidayan Systemic Functional Grammar, has garnered significant acclaim for its robustness in detailed text analysis.

In her model, House applies the Hallidayan idea of 'function' to analyze and compare two functional components – ideational and interpersonal – of the ST and TT along three dimensions: Field, Mode, and Tenor. These dimensions are elements of text Register, for which House's model is also widely recognized. Later, in her revised model (House, 1997), she adds Genre as the fourth dimension. Figure 4.1 shows House's scheme for analyzing and comparing textual functions across four dimensions and evaluating textual equivalence at four different levels: Language/Text, Register, Genre, and Individual Textual Function.

1. Language/Text: Shown at the bottom of the scheme is the relationship between language, or linguistic choices, and textual functions. At this level, lexical items and

syntactic structures are analyzed to reveal how they are used as means to realize ideational and interpersonal functions in a text.

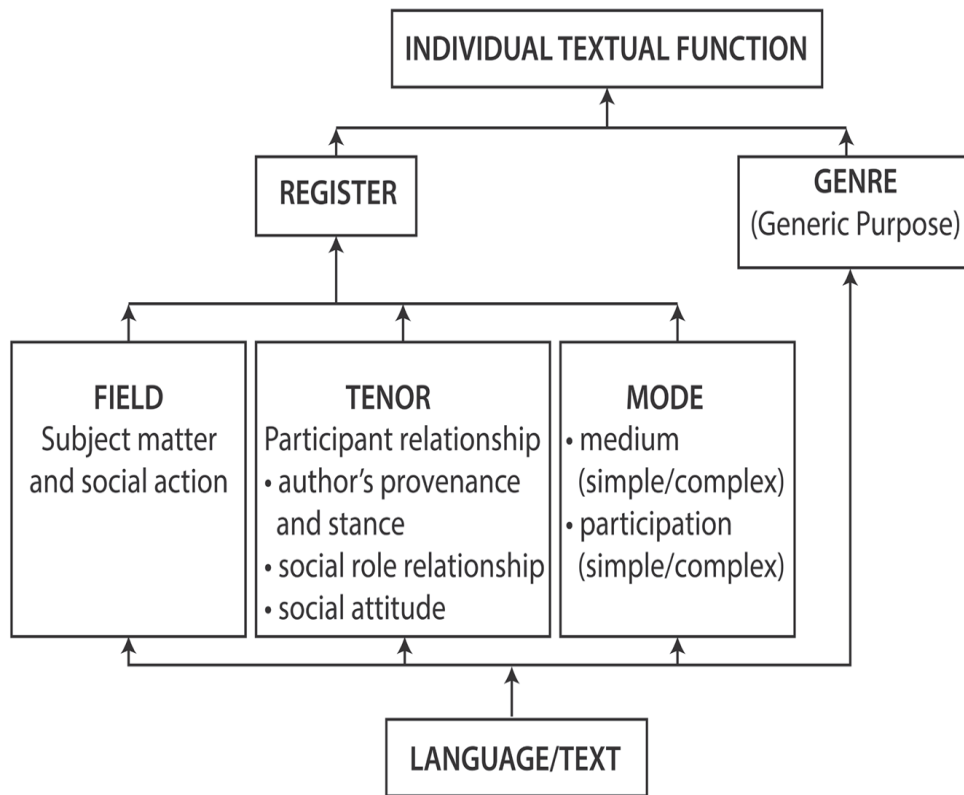


Figure 4.1 House's scheme for analysing and comparing original and translation texts

2. Register: At this level, linguistic and textual analysis is conducted along three dimensions of Register: field, tenor, and mode. The analysis breaks the text into small elements that characterize textual functions across these three dimensions. Figure 4.1 presents a detailed profile of these functional elements. Field refers to the content or subject matter of the text. Tenor captures the variety of relationships between participants – the addresser and the addressees of the text. Mode encompasses both the channel of communication and the participation in communication between the writer and the readers. The profile of these elements across the register dimensions, which covers the linguistic surface of all types of texts, constitutes the core of text analysis in House's model.

3. Genre: To supplement the register analysis, House adds genre as another dimension in her revised model. She considers it a macro context to discover a deeper layer of function, namely: general purposes or intentions to achieve in the everyday practice of the lingua-culture in question (House, 2015, p.69). What is discovered in this dimension, according to House, completes the profile of textual function. The translation that achieves equivalence at this level of genre can be assessed as an overt translation.

4. Individual textual function: The assessment of equivalence at a higher level – the individual textual function level – requires considering the shifting of the frame and discourse world in translation. In an overt translation, the original text's frame and discourse world is shifted into the target language and activated along with equivalence at the levels of language/text, register, and genre, so that the target language readers can observe from a distance how the original text functions. In contrast, a covert translation reproduces the function that the original text has in its frame and discourse world within the target text, allowing readers direct access to the textual function. To some extent, evaluating overt/covert translations is comparable to foreignization/domestication evaluation, which tends to be more reliable in a large corpus of ST-TT.

In summary, the implementation of House's scheme encompasses two primary tasks:

1. Analyzing a text into manageable elements (lexical means, syntactic means, and textual means) along four dimensions (Field, Mode, Tenor, Genre) to build a profile of textual functions (ideational and interpersonal); and
2. Comparing the profiles of textual functions for ST and TT and assessing translation quality based on the level of equivalence achieved.

The subsequent test case, as illustrated by House, demonstrates the application of the model for analyzing functions within an English children's narrative and for evaluating the functional equivalence achieved in its German translation. The purpose of reviewing this

test case is to ascertain whether House's model encompasses the aspects of voice transfer as delineated in Section 3.3.

4.1.1.2. A test case: An Application of House's Model to a Children's Story

In what she calls a test case, House illustrates the application of her revised model to analyzing an English children's story *Peace at Last* (ST) and comparing it with a German translation *Keine Ruh für Vater Bär* (TT). In the following I summarize the whole evaluation procedure in three steps.

Step 1: Primary text division versus text fragmentation

In the first step, House brings all texts – the source text, target text, and back translation – in their original layouts. The source text (*Peace at Last* by Jill Murphy) is presented in its divisions of phrases and sentences, numbered from 1 to 37. The extract below, including the title, is taken from House's *Implementation of The Revised 1997 Model – A test case* (pp. 71-84).

The source text:

Peace at Last by Jill Murphy (1980), London: Macmillan.
1 The hour was late.
2 Mr Bear was tired, Mrs Bear was tired and
3 Baby Bear was tired, so they all went to bed.
...
34. "Good morning, dear," she said. "Did you sleep well?"
35 "Not VERY well, dear," yawned Mr Bear.
36 "Never mind," said Mrs Bear. "I'll bring you a nice cup of tea."
37 And she did.

The above layout is the original arrangement made by the author, Murphy, in the picture book published by Macmillan in 1980. House presents this arrangement to illustrate the

author's intention of 'creating for the young listener the illusion that the person doing the reading aloud is inventing it simultaneously with the reading' (ibid., p.78).

It is noticeable that House's fragmentation of the text for analysis purposes, nevertheless, does not stick to the original division of phrases. Instead, her units of analysis are words, collocations, and sentences. For example, in her analysis on Field dimension House shows that choices of words and phrases across the text such as 'tired', 'go to bed', 'fall asleep', 'sleep', 'snore', 'Baby Bear's room', 'living room' are lexical means to convey *a harmless, peaceful family idyll in the form of a story about a bear family*' (p.75).

House then presents the target text (*Keine Ruh für Vater Bär*, translated by Ingrid Weixelbaumer, 1981) in its original arrangements with phrases numbered from 1 to 40. Following the target text is her back translation, which clearly shows mismatches between the source text and the translation (pp. 74-75).

Step 2. Analysis of the source text and statement of function:

House's analysis of *Peace at Last* is a complicated process, involving examination of words and collocations which are used as lexical means, syntactic means or textual means, serving ideational or interpersonal function on four different dimensions. For example, on Field dimension, House scans all onomatopoeic words throughout 37 phrases of the source text to point out '*foregrounded thematic fronting in all clauses with onomatopoeic items: 9, 12, 15, etc. for dramatic effect.*' (p.79) This procedure of examining lexical, syntactic, and textual means to convey ideational and interpersonal functions is repeated on other dimensions of Tenor, Mode, and Genre to give a conclusive statement of functions in the source text.

In her conclusion, House states that interpersonal function is shown far more important than ideational function on the four dimensions. While the ideational function of the text is

simply to tell a story, interpersonal function is exhibited as good humour and intimate on all dimensions:

On Field, a sleep night is described in a light-hearted and humorous way. On Tenor, the relationships between author and reader and between the (fictional) characters are characterized by good humour. On Mode, the medium characterized as *written to be read as if not written* ... simulated speech [has] the emotive effect of spontaneous immediacy and directness (p.79).

We notice here that House's description of interpersonal function in *Peace at Last* would unmistakably tap into elements of voice and tone in fiction. What is broken under tenor dimension, in particular, shows literary elements such as author's style (*standard middle-class British English*), an overall tone (*a warm sense of humor and empathy*), and the characters' voices in narration (*the narrator's respect of characters, the characters' tolerance and sympathy among themselves*) (pp.76-77).

Step 3: Comparison, Evaluation, and Criticism

Comparison: Once a detailed functional profile of the source text *Peace at Last* is complete, House compares it and its functional elements with those of the translation *Keine Ruh für Vater Bär*. Her comparison reveals mismatches on Field, Tenor, and Mode, which result in the loss of specific functions or functional elements. On Field, for example, House finds there is a loss of cohesion due to inconsistency in rendering the onomatopoeia items, resulting in a loss of humour:

... (28/29) und die Sonne schien immer heller [and the sun shone brighter and brighter]

vs. (26) 'SHINE, SHINE ... went the sun' This is presumably an attempt to 'correct' the original in that the sun does not make noise therefore should not be presented in the same vein as other noise-making objects in the story. This mismatch results in a loss of humour, precisely because the imaginative agency of the sun is omitted. (p.80)

House also points out numerous mismatches on Tenor. For example, there are lexical mismatches between the title *'Peace at Last'* and *Keine Ruh für Vater Bär* [No peace for Father Bear]; *'Mr. and Mrs. Bears'* and *Mutter and Vater Bär* [Mother and Father Bear]; *'Never mind'* and *'Macht nichts'* [Doesn't matter]; or *'He was just falling asleep'* versus the German child-talk expression *Die Augen fielen ihm zu*. According to House, such mismatches change the reassuring tone in the English story into a negative atmosphere and alter the equal role relationship between adults and children into a parent dominant one. Another remarkable change is the German 'schadenfreude' attitude that replaces English senses of comfort and friendliness (p.84).

Evaluation: Due to such major changes in interpersonal function, the translation is assessed as not achieving equivalence at the levels of genre – register – language/text. However, to evaluate the translation, House utilizes a large corpus (n = 52) of English-German translations and German-English translations of children's stories (House, 2004) to conclude that these changes reflect cross-cultural differences in a broader context of English versus German children's stories. In this broad context, the translational changes in *Peace at Last* are shown to be intended by the German translator and publisher to reproduce the infantile image of children in contrast to the authoritarian image of parents, which is a common discourse in the German world. For that reason, the German text is assessed as a covert translation, achieving functional equivalence at the level of individual textual function.

Criticism: House criticizes this covert translation for its loss of the original voice:

...a sad truth that translators of children's books seem to feel particularly licensed to produce covert translations, making changes whenever they think these are appropriate, thus barring children from access to the original's voice (p.84).

In conclusion, assessment of translation quality following House's model involves a complicated process of intensive analysis of the source text and detailed comparison of the source text and translation profiles. (Mis)matches on the four dimensions are taken as evidence of functional (in)equivalence, which is the main criterion for assessing the quality of translation. The three-step implementation procedure demonstrates that House's model is applicable to translation of children's fiction. The model can help analyze a children's story into measurable literary elements of plot and theme, voice and tone, etc., which are also typical features in fiction. Voices in fiction are taken as a presentation of interpersonal function on different dimensions, particularly on the Tenor dimension.

4.1.1.3. Relevance of House's model to the thesis

House's model on the macro level establishes the two critical principles of translation evaluation relevant to my framework. The first principle of equivalence stipulates that the quality of translation is evaluated according to the functional equivalence to the source text. House refers to this perspective as one 'based on the comparison of originals and translations' (House, 2009, p.50). I categorize this as a source-text-based evaluation approach. Although I argue that this approach is not suitable for assessing the translation of children's stories, it is entirely relevant for evaluating the translation of literary fiction. I elaborate further on my perspective regarding the translation of literary fiction in Section 4.3.

The application of House's model in her test case demonstrates that ST-TT comparisons involve examining the functional profiles, each of which consists of small, measurable components. This necessitates dual inputs for voice analysis and comparison within my framework. First, the voice must be broken down into these small, measurable elements.

Second, for comparison purposes, a comprehensive and coherent profile of the character's voice should be created, detailing all voice elements.

On a micro level, House's register analysis reveals the shortcomings of a solely linguistic model. It scrutinizes voices as manifestations of interpersonal functions actualized through linguistic selections (lexical, syntactic, and textual means). The rigorous linguistic examination of Field, Tenor, Mode, and Genre may prove impractical when applied to extensive fiction or an entire novel characterized by a complex plot (Field), a substantial cast of characters (Tenor), and a plurality of meanings (Field).

Another limitation of register analysis is that it examines the writer's stylistic choices, such as onomatopoeic items, but overlooks the deployment of characterization. Consequently, it also neglects the translator's efforts to replicate these techniques, which risks altering culturally specific voices and educational values to cater to their target audience in the translated fiction. For instance, an examination of *Peace at Last* from the perspective of literary techniques elucidates how the writer's intention – to convey a bedtime story – is fulfilled through her selections of characters (such as the flat, static protagonist Mr. Bear), the setting of time and place (nighttime in the house and garden), and, most critically, how his response to rising conflict shapes a character's voice (Mr. Bear's increasing alertness to surrounding impulses). The German translation of *Peace at Last* would be evaluated by achieving functional equivalence if all these elements are duly considered.

In addition to the omission of characterization analysis, House's model also exhibits a redundancy in her genre analysis in comparison to register analysis. I contend that genre analysis should precede register analysis, which contravenes the sequence presented in House's model and the corresponding test case. More specifically, the genre and type of text must be identified prior to the implementation of evaluation methods and the execution of rigorous text analysis. Should the genre of children's stories, such as *Peace at Last*, be

classified as an appellative text type, this classification will determine what can be adapted and recreated in translation to ensure that the stories effectively reach the target readership (German children).

Evaluation studies on the Vietnamese translations of *The Great Gatsby* (Trieu 2017, 2019) and *The Adventures of Huckleberry Finn* (Hoang 2012) reveal that the model's application is limited to examining ST-TT mismatches of linguistic features such as translation of proper names, the title, onomatopoeic, or American Vernacular English. The evaluators have actually employed their knowledge of translation strategies, such as transposition and creative translation, to recognize the translators' presence in their translations.

This review of House's model and her test case demonstrates that the model fails to allow for an examination of characterization and the translator's presence. Nonetheless, I shall adopt House's concept of functional equivalence for the macro-level assessment, which involves comparing the overall functional profiles of the source text and the target text.

4.1.2. Nord's functionalism model

Christiane Nord is a prominent representative of functionalism within the field of translation studies. She has actively contributed to translation training since the 1960s. Her book *Translation as a Purposeful Activity* (1995, 2018), elucidates her application of functionalism to translation training (Chapter 4) and to literary translation (Chapter 5), both of which are particularly pertinent to the objectives of this thesis. Consequently, I will present these two chapters in separate sections. The third section will explore the relevance of Nord's model in relation to this thesis.

4.1.2.1. Functionalism in translation training

Functions in Translation and Translation Problems

The core of Nord's model is the notion of '*communicative functions in translation*'. The four functions that Nord adapts from Bühler's and Jakobson's models to employ in her model (Nord, 2018, p.39) are *referential*, *expressive*, *appellative*, and *phatic*. Closely related to these functions are translation problems.

Referential function involves reference to an object or phenomenon in the real and fictitious worlds. Nord expects that translation problems arise when 'source and target readers do not share the same amount of knowledge' of those objects or phenomena (p.40).

Expressive function in Nord's model is different from Reiss' expressive function, which is associated mainly with literary texts. Nord's *expressive* function refers to the sender's attitude toward the object or phenomenon of the world and can be divided into subfunctions of *emotive*, *evaluative*, and *irony*. Because expressive function is sender-oriented, problems are anticipated when 'the value system of the source-text author may be different from that of the target-culture receivers' (p.41).

Appellative function is directed at the receiver's sensitivity, appealing to them to respond to the text in an expected way. Problems result when target receivers do not respond to the source text stimulants as the source-text receivers do (p.41). Nord subdivides this function into *direct appellative*, *indirect appellative*, and *poetic appellative*.

Finally, the phatic function serves to maintain or end the contact between senders and receivers by means of linguistic, non-linguistic, and paralinguistic conventions. To preserve the relationship between the sender and receiver, or to avoid phatic problems, translators must adapt phatic function markers to the cultural conventions of the target text (p.43).

Nord highlights that translation problems are closely related to the functions of translation. These problems arise from disparities in communicative functions between the source and target texts, as well as cultural differences between the source and target languages.

According to Nord, translation problems are present before any translation action takes place and can be anticipated (p.59). To address these expected issues, she suggests a systematic method, which she refers to as a top-down approach to translation.

While Nord's concepts of four communicative functions are applicable to texts of various types, her translation problems and 'top-down approach' hold particular significance for this thesis. These concepts imply that it is possible to anticipate translation problems by comparing the functions present in the source text with the translation profile. Consequently, we can propose solutions to these problems in advance. In this manner, top-down evaluation can act as both a substitute and an alternative to the dimensional mismatches suggested by House. This topic is discussed in detail in the section regarding the application of Nord's model.

In the following, I present Nord's functionalism in translation training, which I refer to as Nord's functionalism model or Nord's model. This model comprises three integral parts: translation-oriented text analysis, a top-down approach to translation problems, and functionalist evaluation.

Translation-oriented Text Analysis

'Translation-oriented Text Analysis', as its name suggests, emphasizes the importance of text analysis as a preparatory step for completing translation tasks. I summarize below Nord's text analysis at three levels: (1) analysis of translation situations, (2) analysis of the source text into *functional units*, and (3) analysis of translation problems.

Regarding (1), the analysis of translation situations represents a thorough examination of information related to the source text, which influences communication during the translation process. This encompasses the intended function of the target text, the target text's intended audience, the time and location of reception, the medium used for text transmission, as well as the motives behind both the production and reception of the text. Collectively, this information establishes a translation brief, which serves as the foundation for the general requirements outlined in a translation commission or assignment (p. 57).

The analysis of the source text (2) is characterized by marking functional units, which are defined as the 'sum of text elements or features that are intended (or interpreted as being intended) to serve the same communicative function or subfunction' in the source text (p. 65). The subsequent example illustrates Nord's analysis of an English source text by decomposing it into functional units:

A NATION'S SYSTEM OF HIGHER EDUCATION can be managed according to two basic principles: THE MANPOWER PRINCIPLE, where the objective is to produce the *right number* of persons for various professions; and the FREE-CHOICE PRINCIPLE, where the objective is to supply education *in response to* the choices of the students (p.66).

Nord explains the marked units as follows: three units of capital letters represent the thematic organization of the text; underlined words exhibit linguistic features of the genre; words in italics reflect sender-specific characteristics; and bolded words indicate receiver-specific traits. Nord refers to these textual elements or features as functional elements or functional markers.

Analyzing the source text in functional units is followed by comparing it to the translation profile. This process seeks to anticipate how the translated units may function in target text

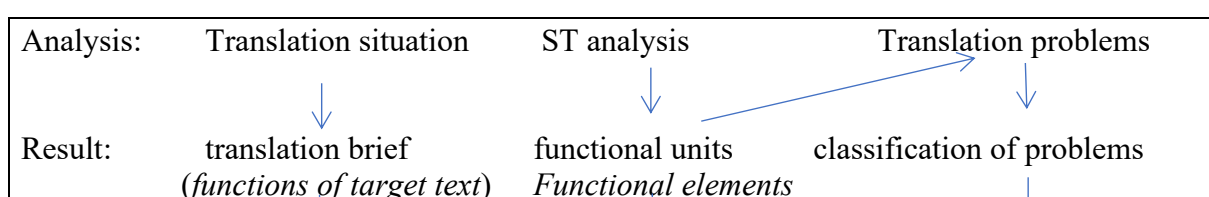
contexts, identifying any potential translation issues. The analysis and comparison highlight whether these functional elements or markers should be adapted and reproduced.

The following extract presents Nord's discussion of the anticipated problems when translating the term "nation" from English into German. Nord explains why a different marker should be employed in German to replace "nation":

Another problematic element for receiver-orientation is the reference to nation. The German word Nation has a strong connotation of nationalism, which would be beside the point in this text. Since in the English original a nation's is used as a marker of generalization, it could easily be replaced in German by another marker, perhaps the plural form without an article (Hochschulsysteme) or the singular with an indefinite article (ein Hochschulsystem) (p.67).

For analysis of translation problems (3), Nord classifies these problems into four categories: pragmatic, cultural, linguistic, and specific issues. Nord observes that these translation problems are either objective or intersubjective in nature. They persist as problems regardless of whether a translator has mastered the techniques to address them. Text analysis enables students to proactively identify translation problems and consider appropriate translation strategies as potential solutions (pp. 59-60).

Generally, text analysis within Nord's model offers a comprehensive overview indicating that each step of the analysis is designed to prepare for a specific action in the translation process. Below, I provide a summary of text analysis and its significance in facilitating translation actions as per Nord's model:



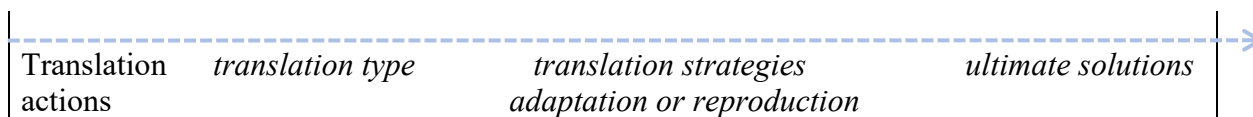


Figure 4.2. Nord's translation-oriented text analysis (My summary)

Top-down Approach to Translation Problems

According to Nord, the traditional translation process operates in a bottom-up manner: starting from source text analysis (at the linguistic surface), then moving to draft translations (following translation conventions), and finally reaching polished translation (at a pragmatic level for an intended purpose). Nord observes that this traditional practice causes students to attach too tightly to the source text structures, which leads to a loss of the vision of how a whole text functions in its communicative situation. As a result of this bottom-up approach, translation mistakes and problems arise that students cannot handle (Nord 2018, pp. 62-63).

Nord proposes a functional translation approach to tackle translation problems at their sources. She refers to this as a 'top-down' approach, substituting for the traditional bottom-up process. Firstly, the intended function of translation is identified, serving as a basis for selecting the appropriate translation type. Two types of translation processes identified by Nord are documentary and instrumental processes. The documentary translation process aims to produce a document in the target language that reflects the communicative interaction of the source culture, as intended by the sender of the source text and its audience. The instrumental translation process aims to create an instrument for new communication between the source text sender and a target-culture audience, using the source text as a model (ibid., pp. 45-50).

Secondly, after analyzing the source text for functional elements, translators need to consider which elements can be directly transferred to the target text and which need to be

adapted. To prevent one source-text function from being assigned a different function in the target text, functional elements and markers must be adapted first to the target text readers' background knowledge, expectations, and communicative needs, then to the restrictions of the target medium, as well as the time and place setting (ibid., p.63).

The translation type will determine whether the adaptation should adhere to the conventions of the source text or the target text. Conventions outlined in Nord's model include genre conventions, general style conventions, conventions of non-verbal behavior, and translation conventions (ibid., pp. 51-55). Other considerations include differences in language systems, additional contextual factors, and the translator's personal preferences (ibid., p. 63).

For example, in a Spanish fictional text, characters' names like *Hugo* or *Miguelito* are not meant to indicate a cultural setting. However, when the names are translated into German, they may need to be adapted. If a translation brief specifies exoticizing translation for modern prose, *Hugo* might be changed to a more distinctively Spanish name like *Carlos* for German readers. If instrumental translation is required, the character *Miguelito* can be altered to a target-culture name like *Karlchen* (ibid., p.69).

In summary, Nord views translation as a method for analyzing and resolving issues, along with adapting and reactivating functions that align with the translation intentions. This approach contrasts with the code-switching process found in a strictly linguistic model (ibid., p. 62). This perspective also forms the core idea of the functionality in Nord's model.

Functional Approach to Evaluation

The evaluation phase in Nord's model constitutes the concluding step in the application of the functionalism approach to translation. When translation is perceived as a process of analyzing and resolving translation problems, evaluation pertains to the assessment of both the adequacy and inadequacy of the solutions identified for these problems (ibid., p.69). The evaluator does not determine adequacy by their standards but rather by the fulfillment of the intended function of the target text, along with other requirements delineated in the translation brief.

In this sense, Nord's evaluation can be viewed as a form of self-evaluation or ongoing assessment because translators in training need to continually check the requirements they have developed in the translation brief and consider suitable new strategies to address translation problems in hierarchy.

Inadequate solutions or failure to meet the requirements of the translation brief are considered translation errors. The seriousness of these errors is determined first by their impact on functions in the target text and second by the purpose of the translation task (ibid., p.70). In a hierarchy of errors, pragmatic errors are the most serious, followed by cultural, linguistic, and specific translation errors.

Due to the causal relationship between translation functions and problems, Nord believes that if all translation problems are related to one function or a subfunction, they should be addressed with one consistent translation strategy guided by a specific translation type, as indicated in the brief. For example, when all proper names are used in fiction to denote the source-text's cultural setting, Nord treats them as a single functional translation unit. She proposes three strategies for transferring the names: exoticizing documentary translation,

instrumental translation, and neutralization strategy. Without a translation brief, any strategy is acceptable as long as it is applied consistently (ibid., p.69).

To better understand consistency in solutions, let's examine Nord's discussion of the inconsistent treatment of proper names in *Alice in the Wonderland* (Nord 2003, 2008). The following extract illustrates Nord's evaluation of the reproduction of the name "White Rabbit" by German, Spanish, Italian, and Brazilian translators:

The White Rabbit's name, engraved on a brass plate at the door of its house in the illustration, is a good example of what inconsistent adaptation and invariance can do to a text. In German, it is hard to believe that a figure named 'Weißes Kaninchen' would be named 'W. Kanin' (the word *Kanin* only exists as a technical term for a rabbit's skin). In Spanish and Italian, it is surprising to find a character called 'Conejo Blanco' or 'Coniglio Bianco' being named as 'B. Conejo', 'B. Coniglio', or even 'W. Coniglio'. The Brazilian translator, however, uses the well-known surname combination 'Coelho Branco' to give the text a clearly familiar touch (Nord 2008, p.90).

In this extract, Nord criticizes the treatments of the name 'White Rabbit' in the Italian, German, and Spanish translations, not only because these treatments are unreasonable or inadequate; Nord also finds that the translators have applied different treatments (some more reasonable and others less so) to various proper names in *Alice in Wonderland*. In short, Nord evaluates a solution to a translation problem by two standards: (a) Is the solution adequate to the problem? (b) Are problems of the same kind given a consistent method of treatment? By these standards, the translation of 'White Rabbit' in the Brazilian text is considered both adequate – “as a well-known surname combination,” and consistent with the treatments of other names – “to provide the text with a clearly familiar touch”.

In this section, I have examined how Nord employs functionality in text analysis, translation solutions, and translation evaluation. The relevance of this functionalism to translation training in relation to this thesis will be discussed in detail in Section 4.1.2.3.

4.1.2.2. Functionalism in Literary Translation

Nord's major ideas on literary translation are presented in her chapter 'Functionalism in Literary Translation' (Nord, 2008, pp.76-94). In the following, I review three main issues relevant to this thesis: (1) literary communication and actional aspects; (2) problems and suggestions in literary translation; (3) application of functionalism to evaluating translations of *Alice in Wonderland*.

Actional aspects of literary communication

According to Nord, the major elements or aspects involved in literary communication include the sender or author, intention, receivers, medium, situation (place, time, and motive), the message, and effect or function.

The interrelation of these aspects is summarized in Nord's Model of Literary Communication, which is presented and explained in the diagram below. The sender, *Slit*, who is also the author or writer, produces the text with a specific literary intention, *INTENTIONlit*. This intention is to show readers a fictional world and motivate them to view their real world from this fictional perspective (p.75). The text is identified as literary *TEXTlit* through extra-textual or intra-textual references to a literary code. These markers induce the receiver, *RECEIVERlit*, to read and interpret the text as fictional. Through the act of reading and interpreting, the receiver experiences a literary effect from the text, which may not align with the sender's intended effect. The experienced effect varies because each

receiver has their own literary expectation, EXPECTATION^{lit} (or previous literary experience); additionally, the reception situation, SIT_R (time, place, motive of reception), can influence the effect (pp.77-78).

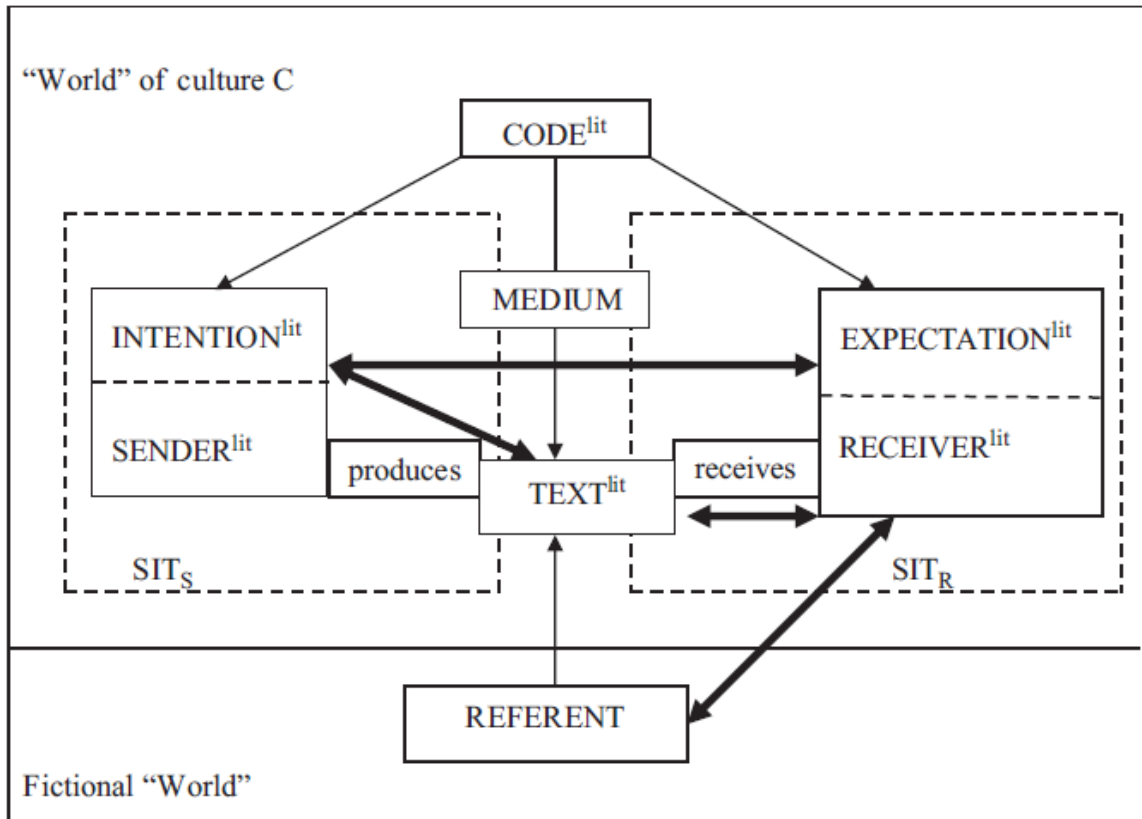


Figure 4.3 Nord's model of literary communication (Nord, 2008, p.77)

What is evident in Nord's presentation of these aspects is her examination of how the 'effect' in 'literariness' is shaped by the sender's literary intention and perceived by the reader through their individual expectations. Nord postulates that regardless of the distinguishing feature in a literary text – be it a thematic choice or a literal code – the text is anticipated to evoke an aesthetic or poetic effect on its readers. Nord characterizes this particular effect or function of the text as literariness, defined as 'a pragmatic quality assigned to a particular text in the communicative situation by its users' (ibid., p.76). As readers rely on their own literary experiences and interpret the text within a specific context (including time, place, and motive), this effect is both culturally and individually bound.

Functionalism in literary translation

Upon examining various aspects of literary communication across linguistic and cultural barriers, Nord articulates several notable suppositions. Building upon these suppositions, Nord identifies issues of equivalence and proposes Skopos suggestions for literary translation.

Firstly, in the realm of literary translation, Nord posits that the target readers are likely to perceive the translator's interpretation as synonymous with the sender's intention. For the target text to be comprehended in the same manner as the source text, the translator's interpretation must therefore align precisely with the sender's intention (p.83). Nonetheless, Nord contends that such an identical interpretation is neither feasible nor desirable, as literary texts encompass multiple meanings, whereas an individual translator can only provide a personal interpretation. To navigate this interpretative conflict in accordance with Skopos theory, Nord recommends that the translator consider both *the sender's intention and the compatibility of the source text with the target situation* (ibid., p.85).

Second, according to Nord, the function of the translated text is determined by the interpretation of the target receiver, which is influenced by the translator's understanding of the sender's intention. Therefore, the translator is required to 'verbalize the sender's intention in such a way that the target text is able to achieve the same function in the target culture as that which the source text achieved in the source culture' (ibid., p.83). However, challenges emerge when the function of the source text does not resonate similarly with the target audience. To address this functional discrepancy, Nord recommends that the target text should be constructed in a manner that *fulfills functions within the target context that align with the sender's intention*.

Thirdly, Nord posits that the understanding of the text world (fictional world) is contingent upon the cultural background and the world knowledge of the recipient in both the source and target contexts (ibid., p.81). For an equivalent comprehension to be attained, it is essential that both source language and target language recipients engage with the text world from an analogous perspective and in a similar manner. Given that such a prerequisite is challenging to meet, Nord suggests that *the text world should be selected according to the intended target-text function* (ibid., p.83). In the case of translating children's literature, for instance, Nord asserts that the text world should be identifiable by both the source culture and the target culture. Target readers 'with interest in an exotic world' may accept the text world irrespective of its presentation (ibid., p. 86).

Fourthly and finally, according to Nord, the target text can only achieve equivalent effect on target receivers when the cultural literary systems of the source text and target text develop identically (ibid., p.84). However, Nord stresses that 'we can hardly speak of the effect of the original, even within one culture or language area'. Therefore, Nord suggests, the *'literary code elements should be selected in such a way that the target-text effect corresponds to the intended target-text functions* (ibid., p.86).

In conclusion, in literary translation, Nord tries to avoid focusing on the equivalent effect on the target receivers. Since Nord believes that achieving equivalence for target receivers is unattainable, she directs translators to seek the intended function of the target text. I adopt this view when considering how much attention I should pay to target text readers in my evaluation framework presented in 4.2.3.

In the next section I show how Nord applies her views of functionalism to evaluating translations of *Alice in the Wonderland*.

***Alice in the Wonderland* and Translation evaluation**

In Chapter 5 of her book (ibid., pp. 74-94), Nord presents her study of seven different translations of the English children's story *Alice in Wonderland* by Lewis Carroll. These include three German translations, one Italian, one French, one Spanish, and one Brazilian. Nord provides examples from the translations, compares them with the original, and evaluates their appropriateness regarding translation type, cultural distance, form and effect, characters, and fictional dialogues as follows. I present Nord's examples, accompanied by her evaluation of each aspect in the following text.

First is Nord's evaluation of the relevance of documentary versus instrumental translation types applied to children's songs. According to Nord, many songs from the story are adapted from actual song models in real life, which makes them both funny and recognizable to children. Below is one example of the original song in the story that is adapted from a model song (p.87):

<i>Original</i>	Twinkle, twinkle, little bat, how I wonder what you're at! Up above the world you fly like a tea tray in the sky.
<i>Model</i>	Twinkle, twinkle, little star, how I wonder where you are. Up above the world so high like a diamond in the sky.

Among the seven translations, Nord particularly praises a German adaptation of the song by Teutsch because it borrows both Goethe's verse and Schubert's melody from Bach. She considers the adaptation as really conveying 'the playful spirit of the original' (ibid., p.88). Nord, on the other hand, does not appreciate the literal or documentary translation applied to the rhythmic song because it does not maintain the original coherence.

For those who criticize the adaptations as not being faithful to the original, I would like to emphasize that any documentary translation of this fragment (even those that give musical notes) would be fundamentally unable to establish coherence with Alice's reaction: "I've heard something like it!" (ibid., p.88)

Second, in terms of cultural distance, Nord considers proper names as cultural markers of the text world. She assesses the translation of proper names based on the distance they create with target readers. Most notably, she points out that the German translations by Enzensberger allow German characters to coexist with foreign characters. She also criticizes the German translation by Remané for leaving the setting foreign to German readers (p.89). In contrast, the Brazilian translation is praised for adapting all names and consistently marking a familiar setting (ibid., p.90).

Third, regarding form and effect, Nord uses an example of English address conventions to illustrate how this convention has been reproduced (layout is imitated) or adapted (different parts of address are modified to target conventions) in the translations.

Fourth, regarding fictional characters, Nord provides an example of fictional dialogue to illustrate how characters in fiction and their relationships are depicted through their speech and how they address one another. The example involves the Mouse addressing Alice: 'How are you getting on now, my dear?' She then compares translations with the original to highlight how the Mouse's tone shifts from a neutral one, *my dear* (original English), to the tone between two elderly women, *meine Liebe* (German translation by Remané), to a formal tone, *vous* (in French), and to an erotic tone, *querida* (in Spanish) (ibid., p.92).

Finally, regarding intonation and sentence stress, Nord examines the stresses indicated by italics in the original English dialogues and then compares the italicized terms in the original texts with those in the translations to identify which translations effectively use italics as

indicators of focus or stress. The following are Nord's comments on the Spanish translation, particularly concerning its (in)compatibility with the contexts of the target text.

In all these examples, the stress markers are strictly superfluous in Spanish and thus indicate a particular communicative intention on the part of the text producer. In other cases, however, the indicated stress is incompatible with Spanish intonation norms and produces a very unnatural way of speaking (my underlines):

¡A lo mejor caiga por *toda* la tierra!

[I wonder if I shall fall right *through* the earth!]

Cuando uno se corta el dedo *muy* hondo...

[If you cut your finger *very* deeply with a knife...] (p. 93)

In conclusion, it can be observed that Nord evaluates translation based on the standard of the intended function of the target text. This includes a translation type that reactivates the appellative function of children's songs; translations of names that signify a similar cultural context within the target situation; translations of the mail address conventions in layout and content to ensure recognizability for target readers; and the translation of addressing terms to foster a realistic relationship within the culture of the target text. Given that the intended function of *Alice in Wonderland* in various languages is predominantly appellative and emphasizes the recipient of the target text, Nord assesses the translation method alongside the reproduction of other literary features of the narrative based on their fulfillment of this appellative function and the focus on the target text. The extent to which I adopt this evaluative approach within my framework is discussed in the subsequent section.

4.1.2.3. Application/ Relevance of Nord's Model to Translation Evaluation

This section discusses the relevance of Nord's model and her functionalism approach to developing an evaluation framework that applies to voices in fiction translation in this thesis. The discussion centers on three issues: (1) Nord's '*functionalism in literary translation*' in determining perspective in evaluating translation of literary fiction; (2) Nord's *top-down approach* for evaluation of voice transfer in fiction translation; and (3) Nord's *functional translation units* for describing and analyzing voice of characters in this thesis.

Perspective in evaluation

Nord's functionalism in translation allows us to evaluate a translation from the perspective that the intended function of the target text should be fulfilled. From this perspective, Nord considers children's stories to have an appellative function, for which an appropriate translation type is instrumental. She also supports any adaptations as long as the intended function of the target text is maintained. Applying this approach to the case of *Peace at Last* and its German translation (4.1.2), the translation can be assessed as fulfilling its appellative function or its appeal to German kids and young children.

In addition to supporting adaptation for children's stories, Nord also promotes the documentary translation for modern prose. In her discourse on code selection, she emphasizes that the translator should prioritize the intended function rather than merely conforming to conventional stylistic norms, as alterations in style may lead to variations in effect. Furthermore, she posits that documentary translation enables readers to access "the new, original, or foreign ways of presenting ideas" in addition to exposure to unconventional language use, thereby enriching the target language (p.86).

This perspective, which seeks to fulfill the intended purpose of the target text, is consistent with Newmark's perspective that the type of text, as determined by its function, dictates the translation method and objectives. Moreover, Nord's advocacy for documentary translation of contemporary prose aligns well with Newmark's concept of semantic translation within the realm of literary fiction.

Nord's perspective also indicates that the 'intended' function of the target text may be challenged by the intentions of the translator or the publisher. For example, if literary fiction is published for children's bedtime story purposes - just imagine a picture book of *Life of Pi* (Mantel 2001) - then the translation should be evaluated by the standards of adaptation for children's books. In this thesis, I will adopt the perspective that the translator's intention is a part of the intended function of the target text, and that the translator's individual interpretation is a contribution, rather than a dimensional mismatch, to the plurality of the text. This is explained in more detail in the next chapter, Methodology.

Top-down approach to Evaluation

I emphasize that I agree with Nord that we do not pursue an equivalent literariness of literary effect in translation and evaluation. Instead, we focus on the desired or intended function to be fulfilled in translation. Following Nord's functionalism, we can approach a character's voice in fiction as a function or literary code that needs to be reactivated in the target text, rather than as an effect to be recreated in translation.

Firstly, we can assess how a character's voice works in translated text using a top-down approach. We can do this by (step 1) analyzing the character's voice into functional units or elements; (step 2) assessing how these elements function in the translated text and identifying problems that arise when the elements are transferred into the target language; and (step 3) evaluating how these issues are resolved in the translated text. For instance, it is

observed that the text *Disgrace* contains numerous references to the realms of arts, literature, and music, which characterize the protagonist's attachment to elite culture (Step 1). This kind of intertextuality "found in discussions of cinema, painting, music, architecture, photography and in virtually all cultural and artistic productions." (Allen, 2011, p.174) (step 1) poses a tremendous problem to Vietnamese readers who stay outside the English literary tradition as well as Western cultural tradition. (step 2). After identifying this problem, we shall direct our assessment toward discovering a consistent strategy or procedure to address the translation problem posed by intertextuality (step 3). This approach would facilitate a more systematic evaluation of the issues surrounding intertextuality in translation, in contrast to House's assessment, which concentrates solely on lexical mismatches within the tenor dimension.

Secondly, Nord's consistency in translation solutions supports a top-down approach to translation. Translation problems of one kind should be treated as a single functional unit (for example, all proper names as one unit) and addressed with a consistent solution (either keep them foreign or familiarize them with the target audience). This principle of consistency is adopted as one evaluation criterion in my thesis. For instance, if there are verses embedded in fiction, we can presume that all verses must be either recreated as verse in translation or transferred into prose.

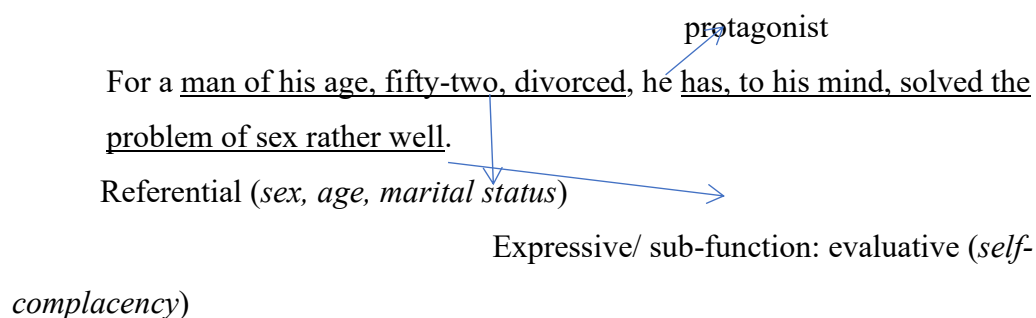
However, for the purpose of evaluating translation within this thesis, a top-down approach alone is insufficient. I integrate both a top-down and a bottom-up approach, employing the latter as House utilizes in her case study—analyzing, comparing, and assessing mismatches.

Functional units and voice analysis

In her proposed text analysis, Nord categorizes functional units, functional elements, and markers as essential components for addressing translation issues. The concept of a

‘functional unit’ is relevant to my evaluative framework in two distinct ways. First, I can implement this method of text analysis as an initial step to identify translation problems through a top-down approach. For instance, the translation of English addressing terms in *Disgrace* is anticipated to create pragmatic difficulties when these terms are rendered into an Asian language where kinship is often a component of addressing terms. Consequently, all instances of "he and she," "you and I," along with the associated relationships, can be regarded as a single functional unit. The translation of such terms is assessed through appropriate and consistent resolutions to the identified issues.

Secondly, it is noted that Nord and House, as well, do not aim their models at exploring literal code or the plurality of the text. For example, if I apply Nord’s method of text analysis to the first sentence in *Disgrace*, ‘For a man of his age, fifty-two, divorced, he has, to his mind, solved the problem of sex rather well’ (Coetzee 1999, p.1), all I can do is this:



Based on this analysis, we can hardly determine how those underlined units function to shape the protagonist's voice. Therefore, I would use Nord’s concept of ‘functional unit’ (the sum of text elements or features that are intended to serve the same communicative function in the source text) in combination with other Barthes’ reading units to redefine the voice unit. A voice unit is the sum of language elements that exhibit the same trait in the character’s voice. For example, all physical descriptions of one character in *Disgrace*, including age, sex, complexion, hair, etc., are treated as one unit. All opinions of the

protagonist toward one issue (old age, for instance) are taken as another unit. This is explained in detail in section 4.3. All in all, I would adopt from Nord's model the concepts of 'intended function of target text', 'functional units', and 'top-down approach' to both translation and evaluation.

4.2. Previous studies on voices in the translation of fiction

In this part of the chapter, I will review interdisciplinary mechanisms that operate in the two collective volumes of translation studies: *The Palgrave Handbook of Literary Translation* (Boase-Beier, J; Fisher, L and Furukawa, H 2018) (hereafter *The Handbook*); and *Voices of Suspense and Their Translation in Thrillers* (Cadera, SM & Pavic Pintaric, A 2014) (hereafter *The Thrillers*). These have been the richest collections of case studies on fiction translation, particularly those examining multiple voices in translation.

4.2.1. The Palgrave Handbook of Literary Translation (The Handbook)

The Handbook provides a broad framework for diverse voices, encompassing most of the concepts of voice mentioned in Chapter 3, "Defining Voices." In *The Handbook*, voices are implicitly defined as style (both the writer's and translator's styles), point of view in narration, the character's mind style, and the intervention of translation agents (such as translators, publishers, editors, critics, or readers) in shaping and transmitting translation within the target culture, or voice as socio-political identity.

Given that *The Handbook* articulates voices within expansive social and cultural contexts, it predominantly draws upon insights from sociological and cultural studies, in addition to

Linguistics and Translation Studies. In the context of this thesis, I will examine five case studies on fiction in which the character's voice is either a primary or secondary research focus.

For each case study, I shall address the following inquiries: (1) Which voices or aspects of voice are examined in each case study? (2) Which disciplines (or from which disciplines, knowledge, and methods) are employed to analyze and evaluate voices in translation? (3) What implications do these case studies present for the assessment of voice transfer within the context of this thesis?

4.2.1.1. Voice as the translator's stylistic choices

Case study 1: *Stylistic choices in the Japanese translations of Crime and Punishment* (Cockerill in Boase-Beier et al 2018, pp. 63-82)

This is an embedded case study investigating six Japanese translations of Crime and Punishment published over a span of 106 years. The study focuses on one specific aspect: the uses of the Japanese “-ta” ending as a past tense indicator and “kare” as a male third-person pronoun. The study shows that the “-ta” ending has been used consistently across the six translations. However, “kare” has been used differently, reflecting the stylistic choices of individual translators. The ‘stylistic choices’ mentioned in this study actually refer to three interrelated decisions: the choice of loyalty to the original style or readability for target readers; the choice to transfer or omit a part of the character's and narrator's voice; and the choice to render “kare” word by word or leave it empty.

This extensive examination finds that the Japanese term "kare" has been utilized with varying frequencies by different translators to represent the Russian third-person pronoun "on." In Nakamura's translation, an impressive ninety-five percent of the Russian "on" is

rendered as "kare" using a highly meticulous word-for-word approach; conversely, in the translations by Yonekawa, Kudo, and Egawa, this figure ranges from fifty-five to sixty-five percent. The study posits that such a pronounced retention of the third-person pronoun in these translations suggests that these translators 'are aware of the distinctive feature of Dostoevsky's third-person narrative" (p.74). In contrast, Kameyama's translation (2008) employs a zero rendition strategy that omits the third-person pronoun, resulting in a reduction of the reproduction of "kare" to thirty-two percent. Particularly remarkable is Uchida's translation (1892), wherein "on" is seldom represented as "kare." The absence of "kare" in Uchida's translation is deemed standard within the Japanese language. The study concludes that the reduction of third-person pronouns is 'the most effective way of removing foreignness' and thereby enhancing the readability of the translated text (p.79). This embedded case study demonstrates the application of knowledge from three distinct disciplines: Narratology, which illustrates the significance of the third-person pronoun in narrating the original story; Linguistics, which elucidates the formation of the '-ta' ending and the use of 'kare' in the Japanese language; and Translation Studies, which examines various translation methods and strategies employed.

The study predominantly emphasizes quantitative investigation over qualitative discussion. While it illustrates a relationship between 'removing foreignness' and 'increasing readability', it does not specify which inclination, 'foreignness' or 'readability', is more advantageous for accurately translating and conveying the voices of both the character and the narrator in *Crime and Punishment*. The notable deficiency lies in the absence of a comprehensive evaluative perspective.

The study relies more on quantitative investigation rather than qualitative discussion. Although it shows relationship between 'removing foreignness' and 'increasing readability', it does not state which tendency, 'foreignness' or 'readability', is more satisfactory for

translating and transferring voices of the character and the narrator in *Crime and Punishment*. What it lacks is perspective in evaluation.

4.2.1.2. Voice of the publishers and translators

Case study 2: *Genre in Translation: Reframing “Patagonia Express”* (Klinger in Boase-Beier et al 2018, pp. 83-105)

This case study analyzes the processes of reframing the Spanish narrative *Patagonia Express* in its English and Italian translations. It also describes the impact of various reframing processes on target readers, utilizing opinions from Amazon readers’ responses.

The study highlights various paratextual means used in English translation to guide target readers toward perceiving the book as travel literature. Paratextual reframing techniques include renaming the book’s title (*Full Circle: A South American Journey*), redesigning the book cover (a passing boat seen through a barred window with a backdrop of snow-capped mountains), and publishing the book within a travel series (*Lonely Planet Journeys*) (pp.86-87). Notably, glossaries and maps are included, and the original prologue has been transformed into an epilogue that emphasizes the theme of travel.

In the Italian translation, the editor and translator have removed all elements related to the political memoir, retaining only the sections that narrate the character’s travels. In other words, the book is entirely reframed as a travel narrative. The metaphorical journey of life is additionally transformed into a geographical journey to Chile.

It might be due to differences in the degree of reframing that Italian readers find the book to be a fluent travel story, while an English reader perceives it as disjointed. To compare these two translations, the study mentions another translation in German, which leaves both reading options: as a memoir and as travel writing, for its target readership; hence, it is

considered a closer reproduction of the original. Additionally, the study attributes the success of the Italian translation to marketing (p.99).

In conclusion, this study applies theories of narrative framing and reader response to explore how translation agents, including publishers and editors, have intervened in transferring the original voice of an exiled politician and manipulating the reading experience of target readers. Although the study does not criticize the quality of translation, it suggests that evaluators should consider the intentions of publishers and translators if those intentions are clearly para-textual.

4.2.1.3. Voice as the translation norm

Case study 3: *A De-feminized Woman in Conan Doyle's The Yellow Face* (Furukawa in Boase-Beier et al 2018, pp.107-124)

Using feminized language in female speech – i.e., using “wa” and “no” sentence endings – has become a norm in Japanese translation. Adopting Even-Zohar’s poly-system theory, this study approaches translated texts as part of the Japanese system and feminized language in translated texts as a mediator of gender ideology in Japanese society (p. 108).

From this approach, the study investigates how translator Okubo endeavors to change the feminine language norm by re-translating *The Yellow Face*. The study answers two questions: (1) What did the translator intend, but fail to accomplish? And (2) What were the causes of those failures?

To answer the questions, feminized language is graded on a scale from 1 to 5: (1) strongly feminine; (2) moderately feminine; (3) strongly masculine; (4) moderately masculine; (5) neutral with no gender index. Data is taken from four different translated texts: Mikami’s translation (1930), Okubo’s early translation (2008a), Okubo’s final translation (2008b), and

his audio publication (2008). The four translations are compared by levels of feminized language. The result is supported by both quantitative data and qualitative analysis of changes in tone of voice. Finally, an interview is conducted with the translator Okubo to clarify his process of feminizing and the causes of his failures.

The result shows that Okubo had prepared his final translation – an extremely de-feminized version – for the audio publication. However, the actor and actress reverted to the feminine norm during the production of the audio without seeking the translator’s consent.

Consequently, Okubo’s final translation became a shadow translation, rendering his efforts to de-feminize language in describing women futile. More seriously, Okubo abandoned any further attempts of the same kind in his subsequent translations.

Two research questions have been raised in this study. To answer these questions, both quantitative and qualitative methods have been employed. In particular, product- and process-oriented approaches have been utilized to closely examine the translator’s efforts and the reasons behind his failure.

The study suggests that the tendency to feminize women’s speech excessively in Japanese translation is challenging to alter, as it is reinforced not only by publishers and editors but also by the expectations of readers. This raises a question regarding the significance of this norm in the evaluation of translation.

4.2.1.4. Voice as the author’s style

Case study 4: *The case of Natascha Wodin’s Autobiographical Novel: A Corpus-Stylistics Approach* (Winters in Boase-Beier et al 2018, pp.145-166)

Natascha Wodin’s autobiographical novel was originally published in German as *Einmal lebt ich* (1989) and later translated into English as *Once I lived* (1992). The purpose of this

study is to uncover the stylistic features of the original novel and to highlight its style in contrast to other texts.

In this study, Natascha Wodin's novel is used for comparison against various corpora focusing on stylistics. The corpora include Wodin's two autobiographical novels, *Einmal lebt ich* (ELI) and *Die gläserne stadt* (GST); their English translations, *Once I lived* (OIL) and *The Interpreter* (INT); and a German-English Parallel Corpus of Literary Texts, which contains two sub corpora: 14 German novels (GEPCOLT-DE) and their English translations (GEPCOLT-EN).

A source-text-oriented approach is used as the starting point to profile the author's style and subsequently identify differences between the original and translated texts. Quantitative analysis reveals stylistic features of interest: sentence length, punctuation, and repetition. Two programs are utilized for this analysis: Wordsmith Tools (Scott, 2016) and TetraplaX3 (Woolls, 2017).

Results of quantitative analysis show that the German original text ELI features extensive use of long sentences and structures, along with lexical and syntactic repetition. Qualitative analysis, based on differences between the original ELI and the translated text OIL, reveals that the stylistic features of the original emphasize voices of desperation, loss, and helplessness of the autobiographical I in ELI, which are not reproduced in the translation. On a macro-textual level, these features create an intense personal narrative: repetition generates an urge to be understood and long sentences reflect the non-stop rhythm of life (pp.162-163).

In conclusion, the study employed extensive corpus analysis along with quantitative and qualitative methods to highlight distinctive features of the German text *Einmal lebt ich*. The study also reveals the 'stirring effects' of these features on the readership.

It should be noted that the study employs the compare-and-contrast method, a common approach in translation studies. However, it is not intended to assess the quality of translation, but rather to serve as the basis for literary analysis, highlighting the distinctiveness of the original.

4.2.1.5. Voice as the social discourse

Case study 5: *Hysteresis of Translatorial Habitus: A Case Study of Aziz Üstel's Turkish Translation of A Clockwork Orange* (Durmus in Boase-Beier et al 2018, pp.167-186)

A Clockwork Orange (ACO) is a dystopian novel written by Burgess (1962). ACO tells the story of a 15-year-old gang leader Alex, his violent activities with the gang and his experiences with the government's intention to reform him. What is special about ACO is not only the story but also the use of slang in that story. The writer invented a language called Nadsat, which is a mix of Slavic words, Cockney rhyming slang, and derived Russian.

The study uses a combination Bourdieusian sociology and narrative framing to evaluate Üstel's translation of ACO done as a reaction against the impact of changes in Turkish political and literature fields.

According to Bourdieusian theory, Üstel's habitus in political and literary fields is shaped by two figures: first, the Turkish novelist and socialist Kemal Tahir, and second, the poet, translator, and journalist Bulent Ecevit. Raised within this habitus, Üstel finds it difficult to adapt to the changes brought about by the military regime and literature censorship in Turkey during the 1970s.

The manifestation of his hysteresis of habitus within the literary domain is exemplified by his translation of *ACO*. Firstly, it is apparent in his selection of *ACO*, a dystopian novel that

critiques the authority of the Soviet state. His choice of source text embodies ‘a symbolic meaning within the Turkish context’ and serves as a cautionary message regarding ‘the danger of the State’s intrusion’ into individuals’ lives (p.174). Secondly, evidence of his response is reflected in the incorporation of his own political voice. He integrates the vocabulary and concepts of revolution and employs ‘subversion strategies...to challenge the existing doxa’ (p. 177) within the Turkish literary landscape. Finally, he constructs a distinctive Turkish anti-language to supplant the original Nadsat of the source text, thereby safeguarding the integrity of the Turkish language.

In conclusion, this case study approaches Üstel’s translation of ACO from a sociological perspective. The researcher does not aim to assess the quality of the translation but to explore how Üstel’s translation ‘testifies to tension between his habitus and the doxa of the Turkish literary field of the time’ (p.181).

When examining translated literature through the lens of sociological ‘habitus’, it is reasonable to infer that translation norms and traditions – such as domestication and foreignization – are predominantly influenced by the prevailing reading culture.

Consequently, the evaluator is unable to accurately assess a translation without taking into account the reading culture, folklore culture, or national culture of the translator.

4.2.1.6. Summary and Implications

In the following, I summarize the aspects of voices that have been studied, along with the research methods and disciplines applied in the case studies presented in Table 4.4. I also present implications from those studies for my own framework.

Firstly, it is observed that the case studies are context-oriented research. They illustrate the impact of context on the choices made by translators, which in turn affects the voices in

translation, whether that of the character or the narrator. Translators, both in stylistic and sociological terms, play decisive roles in reproducing and transferring original voices in fiction translation. They make choices either to reduce the foreignness of the character’s voice, as seen in translations of *Crime and Punishment*, or to diminish the feminized voice, as in *The Yellow Face* translations. They also alter the rhythm and intensity of the autobiographical voice in the English translation of *Einmal lebt ich* or completely remove that autobiographical voice from the Italian translation of *Patagonia Express*. The translator of the Turkish version of *A Clockwork Orange* even reshaped and inserted his personal political voice to better align with the narrator’s voice in the context of the Turkish political atmosphere.

Study no.	Text type of the original	Research methods & Theories integrated	Voices of interest	Findings
1	Literary fiction <i>Crime and Punishment</i>	Embedded case studies, Narratology, Linguistics, Translation studies	3 rd person narrator vs. translator’s stylistic choices	Removing foreignness increases readability
2	Autobiographical novel: <i>Patagonia Express</i>	Qualitative, Reader’s response, Narrative framing	The author, publishers & translators.	Reframing of the political narrative into travel book
3	Genre fiction – Detective story: <i>The Yellow Face</i>	Interview, Qualitative, Gender ideology, Even-Zohar’s poly-system theories, Translation studies	Norm of feminine language, Editors, Readers’ expectation,	Translator’s intention to defeminize Japanese translation fails due to the norm resistance
4	Autobiographical novel: <i>Einmal lebt ich</i>	Corpus, quantitative, with program tools for corpus analysis	Style of author, narrator, tone of voice	ST has stirring effects on SL readers
5	Genre fiction – Dystopian novel: <i>A Clockwork Orange</i>	Qualitative, Sociology (Bourdesian theory)	social discourse: opposition against the state intrusion	Translation to testify tensions between the translator’s habitus and doxa of literary translation in Turkey

Table 4.1. Case studies and research method (My summary)

This indicates that style, voice, and various other individual choices made by the translator are elements that must be considered when formulating my framework for translation evaluation in this thesis. An unavoidable research inquiry that I ought to pose is: In what ways is the translator's voice incorporated into the translation of fiction?

Aside from translators, other translation agents also have the power to affect the transfer of original voices. These agents include the editor, publisher, producer, and target reader. They have either contributed to reframing the fiction or are responding to the reframed fiction (English and Italian translations of *Patagonia Express*). Instances of strongly reframed fiction can be found in the Italian translation of *Patagonia Express* and the Turkish translation of *A Clockwork Orange*. They show that the intention of the translator has already diverged from the original intention of the source text. They should be considered adaptations rather than translations and, as such, are outside the scope of this thesis.

Secondly, what is most noticeable about context is the impact of translation norms on the translator's performance as well as on the reader's reception; examples include the norm of empty "kare" in the Japanese translation of *Crime and Punishment*, feminized language in the Japanese translation of *The Yellow Face*, the voice of adventure in the Italian translation of *Patagonia Express*, or well-organized sentences in the English translation of *Einmal lebt ich*. This reveals the double-edged advantages of translation norms and tradition. On one hand, they intrude upon the original voice; on the other hand, they can act as mediators of voice transfer. It requires the evaluator to consider the impact of translation norms on translation quality in general and on voice transfer in particular. Therefore, another research question raised is: What translation norms are used in translation, and do they facilitate voice transfer?

Thirdly, regarding methodology, it should be noted that the case studies previously mentioned adopt various methods, including both product-oriented and process-oriented

approaches, as well as participant-oriented research. These studies also integrate quantitative and qualitative analysis. Quantitative methods are frequently employed to highlight stylistic differences across a large number of corpora—either different translations of a single source text or variations between different source text-target text pairs. Combining both forms of analysis would lead to a more reliable assessment and evaluation. However, if I want to emphasize the character’s voice and its changes in translation, I should adopt a translation framework that allows for a focus on translation quality assessment.

Finally, although these case studies employ theories from different disciplines (narrative framing, sociology, translation studies, etc.), they do not delve deeply into translation methods and strategies. The studies also tend to offer cause-effect conclusions (like ‘reduction in number...reduces foreignness in...’ p.77) rather than assessing and critiquing translation quality as House and Nord do with their case studies. To develop a framework and methodology for assessing and evaluating the transfer of voice in fiction translation (the main objective of this thesis), I need to draw from established translation and literature studies while simultaneously seeking to enhance the process.

In the next section, reviews of case studies will provide a closer examination of one specific aspect of voice: the voices of suspense and their translation in thrillers.

4.2.2. Voices of Suspense and their Translation in the Thrillers: Multiple translation strategies and challenges

Studies in *The Thrillers* follow one consistent methodology, consisting of three steps. The steps are shown briefly below:

- (1) ST analysis: to show linguistic and narrative features that constitute voices of suspense in the source text,

- (2) ST-TT comparison: to reveal what strategies are used and if voices of suspense are revoked in translation
- (3) Evaluation: to evaluate translation shifts and deficits, as well as to point out translation challenges or problems

I will examine five of the most representative studies within this collection and adhere to this sequential order in each review to elicit what is pertinent to my study.

4.2.2.1. Reconstructing the original style

Case study 6: *Reconstructing suspense: Borges translates Faulkner's The Wild Palms* (Leone in Cadera & Pavic Pintaric, 2014, pp.77-89)

While Faulkner's intention with *The Wild Palms* is to create a new kind of thriller, his experimental style is criticized for complicating traditional experiences of suspense. ST analysis shows elements contribute to interrupting suspense: (1) Faulkner's combining two novels into one and splicing two stories at moments of climax (p.79), (2) experimentation on modernist prose style allows characters' and narrator's intrusions into suspense building, (3) metafictional uses of pulp fiction themes, and (4) subverting traditional male-female representations.

After analysis and review of the source text's hindrance to normal suspense experience, the researcher continues with close comparison of the source text of *The Wild Palms* with Borges' translation *Las palmeras salvajes*. The comparison reveals that Borges reformulates story and repacks traditional values of suspense in his Spanish version. His repackage include *omission* of many sections from the original English version, *rejection* of vulgar masculinity of English culture, and intentional *addition* of elements of crime fiction.

In conclusion, the study gives a rather detailed analysis of Borges' translation in terms of prose style, plot, and characterization. In terms of the characterization, in particular, the study shows how dialogues of the male and female are reformulated to remove the original voices of vulgar masculinity, and subverting gender. In other words, Borges' reconstruction of Faulkner's '*The Wild Palms*' in the Spanish language is an example of translator's intentional adaptation, adapting the original into a standard hard-boiled thriller.

Although adaptation is not within our study scope, its adoption raises a question concerning relevance of revising writing style in translation. The question is: when writing style in the source text is expected to cause problem to readers in the target language, does the translator have the right to revise or improve the original style for target readers' sake? When there is intentional ambivalence or ambiguity in the character's voice, is this ambiguity supposed to be preserved in translation? The issue will be discussed in the section, Evaluation Perspective (4.3).

4.2.2.2. Overcompensating slangs

Case study 7: *Chester Hime's For Love of Imabelle in Spanish: Joseph Elias's English translation 'absurdly' overcompensated slang* (Linder in Cadera & Pavic Pintaric 2014, pp.95-110)

The study first examines how underworld slang, along with substandard English and nonstandard language, is used to depict Harlem characters in the source text of *For Love of Imabelle* (ST). It then compares this use of slang in the English source text with its use in three different translations: the French translation (*La Reine des Pommes* by Minnie Danzas, published in 1958 -- TT1), the early Spanish translation (by Josep Elias I Cornet -- TT2), and the recent Spanish translation (TT3).

The study finds that slang words used in the Spanish version TT2 far outnumber those in other versions ST, TT1, and TT3. This excessive use of slang is believed to compensate for untranslatable peculiarities in the lexicon and structure of Harlem language. The translator therefore develops a system of slang equivalents in the Spanish language. As a consequence, the Spanish version becomes so overcompensated with cryptic slang, substandard, and nonstandard language that a prologue and glossary of Spanish slang are added to assist target readers. The study shows examples where conversations ‘were inflated with slang so as to exaggerate Jackson’s [the main character’s] unworthiness and gullibility’(p.106).

In conclusion, the study reveals challenges in translating slang and other non-standard or substandard language. These challenges lie not only in producing standard equivalents but also in the risk of overcompensating. Overcompensation, along with the appended prologue and glossary, affects readability and thus changes the overall effect of the novel.

The critique of the enclosed prologue and glossary within the study carries significant implications for the evaluation of other paratextual elements, including footnotes and in-text annotations. These annotations are routinely employed by translators to deliver personal interpretations and to enhance the accessibility of the translation for target readers. In the context of translation evaluation, the evaluator may be required to analyze both the efficacy and immediacy of the paratextual elements that have already been provided, as well as the necessity of such elements when they are not included.

4.2.2.3. Reproducing foreignness of empty talks

Case study 8: *Bringing home the banter: translating ‘empty’ dialogues in exotic crime fiction* (Anderson in Cadera & Pavic Pintaric 2014, J, pp.127-139)

Exotic crime fiction is defined by Anderson as ‘crime fiction set in a country where an exotic language is spoken... as opposed to narrative language’ of the author or of source text readers (p.127).

The study analyzes the exoticization present in the English crime fiction of three writers: the classic Agatha Christie, Canadian Louise Penny, and American Cara Black. Examples are drawn from these writers’ stories and compared with their French translations, where the exotic language loses its impact.

Three exoticization strategies adopted in the source texts are: (1) the use of basic French vocabulary, primarily to signal foreignness rather than to communicate; (2) the use of French as code-switching at the beginning and end of sentences; and (3) the development of French-speaking characters in the stories. For example, in Christie’s fiction, the detective Poirot speaks English with a handful of inflected-French expressions. This also serves as a characterization technique that Christie uses to depict him as ‘an idiosyncratic, fussy individual, distinctively and firmly foreign’. In the stories of the other two writers, the exoticization strategies include French dialogues and the use of French in narration.

However, when those stories are translated into French, the study finds that signals of foreignness or Frenchness are lost. This normalization of the exotic effect is called ‘repatriation’. Alongside normalization is the problem of automatic ‘repair’. When mistakes in the usage of French caused by the author’s limited knowledge are corrected by translators, it repairs the language style and also heightens the character’s status. Thus, readers find that the detective Poirot sounds more formal and polite in the translated texts. There is no longer any derailment, and hence suspense is reduced.

In conclusion, normalization is inevitable in the translation of exotic crime stories.

However, the study evaluates it as necessary because the translator is expected to prioritize loyalty to the French readers over faithfulness to the author.

Normalization strategies highlight a challenge regarding the evaluation of literary fiction translation addressed in this thesis. The challenge is: What translation strategy should be applied when multilingualism or exotic languages are employed as a characterization technique in literary fiction? We will discuss this issue in Chapter 5.

4.2.2.4. Misinterpreting red herrings

Case study 9: *Red herrings and other misdirection in translation* (Seago in Cadera & Pavic Pintaric 2014, pp.207-220)

This study examines how red herrings are used to manipulate ‘knowledgeable’ readers in detective fiction and how this manipulation is preserved in translation. For analysis and comparison purposes, Seago's study employs Marklund's *The Bomber*, along with the German translations of Christie's *The Mysterious Affair at Styles* and *Mrs McGinty's Dead*.

The study discovers some red herrings that are used in those novels are (1) exploiting the readers' knowledge of genre conventions and their assumption about gender of suspects, and (2) manipulating plot-related information in order to direct readers towards redundant information and false clues.

The study also reveals that red-herring effects are often diminished in German translations. For instance, in the German version of *The Mysterious Affair at Styles*, the phrase ‘kept you’ is translated as ‘aushalten’, which reduces the ambiguity of the associated scandal to a sexual relationship (p.211). However, by the end, it is revealed that the relationship is actually parental. In *Mrs McGinty's Dead*, Christie leaves one character's gender

ambiguous, but the use of gendered pronouns (seine) and articles (der) in the translation assigns a male identity to that character (p.213). Likewise, in several other instances, the intended ambiguity, redundancy, and repetition are not preserved in the German translations.

The study reveals a challenge to the translator of detective stories: it arises when ambiguous and redundant details create red herrings or misdirecting clues. If the translator misses such embedded clues, the result may be an inadequate transfer of the character's voice.

4.2.2.5. Adapting non-verbal features

Case study 10: *Translating emotions expressed in non-verbal features of dialogues in "Schnee in Venedig"* (Pintaric & Schellheimer in Cadera & Pavic Pintaric 2014, pp.257-271)

The detective novel *Schnee in Venedig* is used as a case study to investigate what expressions are used to show characters' emotions in dialogues and how those expressions are translated in Croatian and Spanish translated texts. The investigation reveals that original emotions appear to be toned down in Spanish translation. In contrast, they are intensified in Croatian translation due to the omission and modification of non-verbal features. The study suggests that such changes may impact the suspense created in the original detective novel.

The study suggests that cultural differences in emotional and non-verbal behavior are a challenge for translators. This has noteworthy implications for my study on translating the voices of characters in fiction. In particular, there are three different categories of non-verbal communication referenced in this study that I should consider in my thesis. These categories are: (1) Nord's paralinguistics, including tone, quality of voice, tempo, manner of

speech, and onomatopoeia; (2) Poyatos' references to kinesics or kinetic behavior, including gaze and other eye movements, facial expressions, movement of other body parts, and chemical reactions such as a red cheek or high pulse rate; and (3) emotion vocabulary, or words that refer to emotions such as anger, happiness, fear, anxiety, admiration, shame, and the like.

Such references are useful in my case study in various ways: to detect translation problems that may arise from cultural differences in non-verbal behavior; to assess if one translation strategy transfers that non-verbal behavior adequately; to evaluate whether such inadequate transfer affects the interpretation of any specific character.

4.2.2.6. Summary and Implications

The following is my summary of the methodology applied in the above-reviewed studies.

Study number	Linguistic and narrative features that constitute voices of suspense	Translation strategies & methods	Translation challenges
6	- Suspense curtailed by intrusion into narration of exposition - Adversative gender roles	Extraction, omission, recreation	To revise experimental writing style of the source text
7	AAVE and slang to portray Harlem characters & settings	Standardization & over compensation	Para-texts and their intermediacy
8	Foreignness in French empty talk used as derailment on readers and to cause suspense	Repatriation & normalization	Reproduction of multilingual elements in fiction
9	Red herrings and other misdirection details		Authorial ambiguity and misdirection details
10	Nonverbal behavior and other emotion vocabulary	Omission and modification of non-verbal features	Cultural differences in emotional & non-verbal behaviors

Table 4.2 Studies on voices of suspense in translation

Given that the studies confine their focus to dialogues within the thrillers, they do not explore how suspense may be generated through other components, such as setting or the

character's inner thoughts. Beyond this limitation, the methodology employed in *The Thrillers* is both suitable and relevant to this thesis in several respects: First, a source-text based approach is utilized for evaluation. The studies are structured to highlight how the voice of suspense in the original text is maintained, altered, or omitted in the translation of fiction. Second, it is posited that translation strategies and methods, regardless of whether they are applied intentionally or inadvertently, ought to be appraised based on their effect on the original voices. Thirdly, the studies advocate for further exploration into addressing analogous translation challenges.

Issues from *The Thrillers* studies that I will take into consideration in my thesis include:

- Voice of the character that is constituted by narrative techniques and literary devices
- Intermediacy of para-texts (footnote, intext note, glossary)
- Reproduction of multilingual elements in transferring the original voice
- Preservation of intentional or authorial ambiguity and ambivalence
- Untransability of non-verbal behavior due to cultural differences

In the next section, I present Newmark's semantic translation for literary fiction and Barthes' five reading codes for exploring plurality of meanings in narrative text. Together the two approaches help to answer questions relating to voice of the character as well as major issues we have so far discussed such as methods to analyze voice when divided into small elements, and other approaches to evaluating voice transfer in fiction translation.

4.3. Newmark’s Translation approach and literary translation

4.3.1. Newmark’s text types, fiction, and characters in fiction

For the purposes of translation, Newmark classifies text types into three primary functions: expressive, informative, and operative. According to Newmark, it is the function of the text that determines the appropriate translation methods and procedures that should be employed.

Table 4.3 presents Newmark’s summary of various text functions and their implications for translation (Newmark, 1981, p.15). As indicated by this table, there are two categories of fictional texts: the literature of the expressive text type, and popular literature fiction of the operative type. In the subsequent sections, I will introduce Newmark’s concept of text types and genres of fiction, elucidating the functions that characters fulfill across different genres. Additionally, I will present Newmark’s semantic translation and engage in a discussion regarding its relevance for conveying the character’s voice in fiction.

	A	B	C
	Expressive	Informative	Vocative (Operative)
1. Typical example	Literature Authoritative texts	Scientific and technical reports and text books	Polemical writing, publicity, notices, instruction, laws and regulations, propaganda, popular literature
2. ‘Ideal’ style	Individual	Neutral, objective	Persuasive, imperative
3. Text emphasis	Source language (SL)	Target language (TL)	Target language
4. Focus	Writer (1 st person)	Situation (3 rd person)	Reader (2 nd person)
5. Method	‘Literal’ translation	Equivalent-effect translation	Equivalent-effect recreation
6. Units of translation Maximum Minimum	Small Collocation Word	Medium Sentence Collocation	Large Text Paragraph
7. Type of language	Figurative	Factual	Compelling
8. Loss of meaning	Considerable	Small	Dependent on cultural differences

9. New words and meanings	Mandatory if in SL text	Not permitted unless reason given	Yes, except in formal texts
10. Keywords (retain)	Leitmotifs Stylistic markers	Theme words	Token words
11. Unusual metaphors	Reproduce	Give sense	Recreate
12. Length in relation to original	Approximately the same	Slightly longer	No norm

Table 4.3 Newmark's translation methods and text types (Newmark 1981, p.15)

Expressive function and the character's voice

Literature text of expressive function is referred to by Newmark in his *Textbook of Translation* as 'serious imaginative literature' (Newmark 1988, p.162). I consider literary fiction, the subject of evaluation in this thesis, to be a genre belonging to this expressive function. According to Newmark, 'the core of expressive function, is the mind of the writer, the speaker, the originator of the utterance. He [the originator] uses utterances to express his feelings irrespective of any response' (ibid., p.29). Though Newmark does not discuss the character directly, he emphasizes that the text focuses on the writer's mind and style.

Adopting this supposition of Newmark's on text focus, I believe that the character's voice is a part of the writer's style. The writer constructs a complete fictional world—story, plot, theme, setting, characters, etc.—to convey his personal view of the real world and to experiment with the art of language and writing. Characters are given voices to express the writer's concern about human existence. These major features of literary fiction—the writer's style, character-driven narrative, and depth of human concern—are all components of the writer's ideas and intentions. In other words, at a macro level, the character contributes to the expressiveness of the writer's mind.

At a more basic level, as discussed in *Defining Voices* (3.1), characters in fiction are built up with characterization techniques and are developed around conflicts (3.1). In literary fiction, the voice of a character is complicated because it is not only shown through that

character's thoughts, actions, and language behavior but also reflected through the focus of the narrator and other characters. This becomes even more sophisticated when the cast of characters is large and the themes are multiple. Therefore, what we see as the character's distinctive way of 'perceiving and making sense of the world' (Gregoriou 2008, p.165) is entirely shaped by the writer. Any linguistic representation of a character's radical mind style serves its expressive function: to represent the writer's style and idea.

In conclusion, while literary fiction does not target a specific group of readers, we can ascertain that its audience possesses a high level of literary competence. This readership is adept at recognizing narrative structures, literary conventions, and the uniqueness of character development. Additionally, they are both perceptive and appreciative of originality in the cognitive styles of the author, narrator, or protagonist. Despite the influence of translation traditions – whether domesticating or foreignizing – on readers of translated literature within their cultural context, there is a prevailing preference for maintaining the freshness of the source language, the author's stylistic nuances, and the character's mental landscape in translation. Consequently, the emphasis in literary fiction, as well as its translation, is not directed towards the readers.

Based on Newmark's supposition of expressive text and its focus on the writer, I suggest that a necessary condition for fulfilling the text's function in the translation of literary fiction is to maintain the expressiveness of the character's voice as intended by the writer.

The following section presents popular fiction (or genre fiction), categorized as texts of operative function. This distinction is made between literary and genre fiction based on text function, text focus, and the character's voice.

Operative function and genre elements

Genre fiction, commonly referred to as popular fiction, according to Newmark, can be classified as an operative text type by function because its primary intention is to stimulate or manipulate the reader's imagination and reasoning. We notice that genre fiction, as its name indicates, holds 'genre elements' with compelling force to a particular readership. Some of the most familiar genre elements (I would prefer to call them 'voices') in genre fiction are voices of suspense and mystery in crime fiction, the voice of science or the supernatural in science fiction, fantasy in children's stories, and romance in teen fiction.

If the writer's mind represents the essence of expressive function, the genre elements constitute the foundation of operative function in popular fiction. Although the writer's individual style is indeed evident within popular fiction, it manifests itself through the development of genre elements and plot strategies. The thought processes and behaviors of characters in popular fiction are similarly governed by genre elements to evoke a specific effect on readers.

In addition to genre elements, the reader plays a crucial role in interpreting and translating fictional characters. It is assumed that fans of genre fiction typically have their own favorite genres and are sensitive to various genre elements and the influence of engaging voices, including the character's voice. Unlike literary fiction, the responses of readers to the characters, themes, and plots are significant for writers of popular fiction. In essence, writers must consider their target audience and how they may react to the genre elements.

In order to sustain the operative function of translating genre fiction, it is imperative for the translator to replicate the genre elements and narrative strategies in a manner that effectively evokes an adequate or equivalent response from the target readership. This is especially pertinent in situations where the translator seeks to reconstruct suspense, as exemplified by

Borges's translation of Faulkner's *The Wild Palms* (4.2.2.1). Prior studies concerning the voice of suspense in translated fiction also reveal a variety of adaptation strategies (Table 4.2) that are applied liberally to genre fiction translation, although such strategies are not typically advisable for literary fiction, as demonstrated by the case of omission in translation. Consequently, the assessment of translations necessitates a comprehensive analysis of both genre elements—such as the development of suspense in crime fiction—and the characteristics of the target audience, which includes factors such as age, reading preferences, and literacy levels, along with the translator's intention and the effectiveness of various translation strategies.

Given the intricate interactions among genre elements, readership characteristics, and adaptation strategies, it is essential to examine the evaluation of genre fiction and the narrative voice of characters within this particular genre in a more detailed and distinct framework.

Table 4.4 outlines my summary of the primary distinctions between literary fiction and genre fiction, focusing on text function, text emphasis, and character development.

Fiction	Text function	Text focus	Voice of the character
Literary fiction	Expressive	The writer	Distinctive ways of thinking and behaving Independent from the reader's response
Genre fiction	Operative	Genre elements The reader	Regulated by genre elements Intended to affect the reader's response

Table 4.4 Voice of the character in literary vs. genre fiction

Application of Newmark's approaches

The comparison between the two styles facilitates the determination of which translation methods and evaluation criteria are more relevant to literary fiction.

First, the expressive function of literary fiction indicates the necessity of adopting a source-text biased approach in both translation and evaluation. Methods of source-text biased translation, such as literal, faithful, and semantic translation methods (Newmark, 1981, p.39), aim to maintain the meanings and values of the source language and text. Second, focus on the writer's mind means that the translator's loyalty should be given first to the writer, then to the source text, and finally to the reader. Third, in the evaluation of voice transfer, accuracy and coherence take precedence over criteria of fluency and equivalent effect.

The examination of the two text types also points out what should be avoided in the translation of literary fiction, as well as in its translation evaluation. First, the language and style of the original text and its author are either domesticated or foreignized to evoke a sense of fluidity or discomfort in the target language that is absent in the source. The assessment of translation hinges on this fluidity or degree of domestication, irrespective of the source style. Second, translation quality is assessed by the target readers' response, approval, or disapproval. Third, voice transfer is evaluated based on the clarity and simplicity of the character's voice, regardless of the original complexity and ambiguity of the source text.

In conclusion, the voice of the character is a part of expressiveness in literary fiction. The character's voice in translation is evaluated by the expressiveness preserved in translation as intended by the writer.

We have so far examined the role that the character's voice plays in literary and genre fiction. As the scope of this thesis is restricted to literary fiction, the next section focuses on analyzing how semantic translation, the method proposed by Newmark for literary fiction, is relevant to maintaining focus on the writer while also pursuing the voice of the characters.

4.3.2. Newmark's semantic translation

In *Approaches to Translation* (Newmark, 1981), Newmark proposes semantic translation for texts with an expressive function. Semantic translation, according to Newmark, is an attempt 'to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original' (p.39). The following are key features of semantic translation that I consider relevant for pursuing the voice of the character.

In terms of form, semantic translation sticks closely to the structure of the source language, as closely as the second language structure allows. It adheres to small units of translation: words and collocations. Words are the semantic and syntactic constraints of the target language within which translators are supposed to work. These constraints help translators focus on the writer's mind and style, pursue thought processes, and reproduce the finest nuances of meaning, precise tone, and flavor of the original text. (pp.39-60)

In terms of language focus, semantic translation emphasizes the source language and aims to remain within the culture of the source language. Aesthetic factors (rhythm, symbolism, alliteration, etc.) that exist in the original text should be preserved in the translation. Cultural words should be translated with a neutral term rather than using cultural equivalents. It does not deal with connotations and tends to be more complex, awkward, detailed, and concentrated compared to communicative translation. (pp.39-60)

In terms of style, semantic translation focuses on the writer's individual language style. The writer's idiolects, such as leitmotifs, stylistic markers, unusual metaphors, and other peculiar forms of expression, need to be retained.

Ultimately, semantic translation underscores the thought processes articulated through words and collocations. 'Semantic translation is used only where texts run close to thought-

processes and every stage of the thought-process is significant' (Newmark, 1981, p.60). If This concept of 'thought processes' is not only closely associated with the 'linguistic representation of the mind' but also accentuates the words and their arrangement, which reflect the writer's semantic and syntactic choices. Adopting Newmark's approach, I assert that semantic translation enhances the effective transmission of the 'linguistic representation' of the mind through succinct units of words and collocations. In essence, any radical, irrational, or distinctive traits of the character, if manifested in the source text, may be traced, reproduced, and conveyed through these concise units. Consequently, I assert that semantic translation, which emphasizes the pursuit of cognitive processes or linguistic representation of the mind, constitutes a suitable method for accurately articulating the character's voice.

Based on this approach to pursuing the character's mind in words, evaluation of voice transfer is supposed to involve the following tasks.

1. Conducting an analysis, comparison, and examination of the 'linguistic representation' of the mind through small units of words and collocations;
2. Examining ways that 'linguistic representation' of the character's mind – in words, collocations, phrases, and grammatical structures—is interwoven with cultural elements that may be unfamiliar to those outside of the English literary tradition;
3. Given the consideration of the words, collocations, phrases, and structures that embody the writer's techniques of characterization and focalization, it is essential to determine which elements should be preserved and which may be adapted; and
4. Assessing how the thought processes or linguistic representation of the character's mind are preserved.

The excerpt from *Disgrace* below illustrates how the protagonist, David Lurie, recollects the assault on his daughter and reacts to the men who assaulted his daughter. I use this excerpt

to highlight the significance of 'clinging to words' in understanding the character's 'unconventional' way of reasoning and judging the assaulters.

The gang of three. Three fathers in one. Rapists rather than robbers, Lucy called them - rapists cum tax-gatherers roaming the area, attacking women, indulging their violent pleasures. Well, Lucy was wrong. They were not raping, they were mating. It was not the pleasure principle that ran the show but the testicles, sacs bulging with seed aching to perfect itself.

(Coetzee, 2000, p.199)

David's reasoning is characterized by his distinctive stylistic choices. Initially, he portrays the rapists as human entities, categorizing them as gang members, fathers, tax gatherers, rapists, and robbers. He subsequently negates these identities by describing behaviors analogous to a dog's mating, with expressions such as 'the testicles/sacs/bulging with seed/aching/to perfect itself'. The vocabulary employed in the initial group carries negative connotations linked to male violence and uninhibited sexual practices prevalent in South Africa. These terms are in stark contrast to the verbs that depict animalistic activities in the subsequent group, prompting inquiries regarding the nature of sexual behavior in both humans and animals, alongside the pleasure principle in juxtaposition with the reality principle concerning sexual behaviors. Therefore, it is crucial for the translator to accurately reproduce these representations of the character's psychological state through meticulous word choices, collocations, and subtle details.

The above example demonstrates that semantic translation is relevant for voice transfer not only because its target 'thought-processes' embrace the character's mind style, but also due to its emphasis on small units of translation—words and collocations—to pursue thought-processes. My evaluation of voice transfer will be based on this semantic translation

approach, which is further supported by Barthes' approach to reading narrative texts. In the next part (4.4.1), I will illustrate how to mark a text with Barthes' reading codes and divide it into small voice elements for translation and evaluation purposes within this framework.

4.4. Barthes' S/Z and five narrative reading codes

4.4.1. Barthes' S/Z and the five reading codes

First published in 1970 and translated into English in 1974, *S/Z* is Roland Barthes' meticulous analysis of *Sarrasine*, a long story by the author Balzac. To illustrate how to explore plurality in *Sarrasine*, Barthes split the whole text into 561 *lexias*, or reading units. The *lexias* are analysed from different aspects of semiotics, which are tagged as Codes.

The five codes are:

1. Hermeneutic (HER): trail of clues leading readers throughout the story
2. Proairetic (PRO): sequence of action in narrative, plot
3. Semic (SEM): connotations, metaphors
4. Symbolic (SYM): antithesis, paradox
5. Cultural (CUL): cultural elements integrated into text

In Table 5.5, I summarize Barthes' guiding notes on the application of the five codes to the reading and analysis of *Sarrasine* (Barthes, 1974, pp. 17-18) by deconstructing it into *lexias* and promoting the exploration of multiple interpretations. It is noteworthy that a *lexia*, defined as a unit of reading, can vary from a single word or phrase to an entire sentence or paragraph, contingent upon the relatively independent elements of meaning conveyed.

The Text/ Lexia number	Barthes' starred reading and exploring meanings	Codes
------------------------	---	-------

		(S/Z page)
<i>Sarrasine (1)</i>	What/ Who is Sarrasine?	HER (p.17)
	Feminity	SEM (p.17)
<i>I was deep in one of those daydreams (2)</i>	To be deep in = to be absorbed in Antithesis: the state of daydreams that started in (2) might be ended later, <i>When I was aroused by a conversation (14)</i> .	SYM (p.18) PRO (p.18)
<i>which overtake even the shallowest of men, in the mist of the most tumultuous parties. (3)</i>	“Parties” implies wealth of the Lanty Family “Tumultuous parties” = “deep daydreams” refers to a specific traditional human experience	SEM (p.18) CUL (p.18)

Table 4.5 Barthes' notes on the application of the codes (Barthes, 1974, pp.17-18)

Initially introduced by Barthes in his seminal work S/Z in 1970, the five codes represent a significant milestone in structuralism and have been used as a tool for interpreting texts.

However, the application of these five codes is predominantly limited to the realm of literary criticism. In my view, the true value of the codes lies in the reading approach that Barthes refers to as ‘starred reading’. Barthes uses the codes to designate each lexia with a star, indicating an entry into a network of multiple meanings.

This starred reading involving the codes is relevant to this thesis as it supports the exploration of various interpretations, upon which the evidence of the character’s voice is analyzed and the transfer of voice is assessed. Furthermore, it enables an examination of the translator’s interpretation in contrast to the evaluator’s interpretation of the character’s voice. In the subsequent section, I will demonstrate how the five reading codes can be applied within my thesis.

4.4.2. Barthes' narrative codes and their application

Semic code (Voice of the person)

The semic code, denoted as SEM in starred readings, is the code most closely associated with the voice of a character in fictional works. This code encompasses connotations—additional meanings implied in the descriptions of individuals, objects, and locations within a narrative text. For instance, the letter 'e' in the name 'Sarrasine' signifies femininity, while the term 'parties' connotes the wealth of the Lanty family (Barthes, 1974, p. 18). Barthes also designates this code as the voice of the character, positing that a character, according to Barthes, represents an accumulation of the signified: 'Sarrasine is the sum of turbulence, artistic gift, independence, excess, femininity, ugliness, composite nature, impiety, love of whittling, will, etc.' (Barthes, 1974, p. 192).

By applying Barthes' semic code to construct the framework of this thesis, I am able to establish both implicit and explicit evidence of the character's voice. Firstly, the evidence concerning one character's voice is concrete. It is demonstrated directly through that character's thoughts, traits, and actions. Furthermore, a character's traits may also be indirectly reflected through the descriptions of other characters, objects, and settings

Evidence of the character's voice is also implicit. This is due to the fact that, although the additional meanings or connotations of the aforementioned elements might be evident, the signified are plural, multi-layered, contextually bound within the narrative framework of the fiction, and correlated with other codes in its narrative structure. For instance, to introduce Soraya, the narrator articulates: 'her honey-brown body, unmarked by the sun' (Coetzee 1999, p.1). Three layers of meaning are present in this phrase. Firstly, the complexion carries cultural referential significance, suggesting African or Mediterranean ethnicity of the woman. Secondly, the connotations associated with the body imply 'exotic beauty' and

‘bodily pleasure’. Finally, the discourse, or the simplicity of the language employed to create the vivid image, serves as a reflection of the character’s mindset. However, whether this projection conveys erotic desire or a fixation on the body is determined by the immediate context of the narrative. This layer of connotation is further examined in the Symbolic Code section.

Once evidence of the character’s voice is established, we can utilize it to evaluate the accuracy of voice transfer. A translation is deemed accurate when it conveys the precise denotation and connotations of voice elements. In instances where only a single connotation can be preserved in translation due to linguistic and cultural disparities, the translation is regarded as adequate or satisfactory. A translation is classified as inaccurate when a voice element is omitted and its connotations are eliminated, or when an original image and its meanings are substituted with new ones. We will further examine the measurement of accuracy in Section 5.4.

In the Vietnamese translation *Ruông bô* (Coetzee, 2002) by Thanh Van, for example, the sensual image of ‘honey-brown body’ is replaced with a poetical image in the target culture: ‘vàng óng’ (shiny, shimmering yellow). Although there is a loss of pleasure and exotic beauty connotations, the Vietnamese word ‘tắm thân’ (body) carries an erotic connotation that can compensate for this loss. Therefore, the translation of ‘her honey-brown body’, though not accurate, can be considered adequate or satisfactory.

Symbolic code (Voice of symbol)

Another code closely related to the voice of the character is the code of symbols. Symbolic code (SYM) refers to a system of semes in which the signified is combined with its binary opposites or contrasts in meanings within a specific narrative text. In the lexia ‘I was deep in

one of those daydreams', for example, the word daydream is marked as a symbolic code when it opens up a series of antitheses that are well developed in the narrative text of *Sarrasine*: garden and salon, death and life, cold and heat, outside and interior (Barthes 1974, p. 17). In starred reading, symbolic code is represented as SYM.

How does this code or symbol relate to the voice of the character? Viewed through the lens of Marxism's 'unity of the opposites', every thought and action of one character contains opposing tendencies. One symbol that indicates a prevailing tendency also suggests the existence of its opposite. Applying Barthes' symbolic code to the image 'her honey-brown body, unmarked by the sun', for example, we anticipate various confrontations in *Disgrace* extending from this 'body': female/male, submission/dominance, coloured/white, body/mind, pleasure/discipline. These binary opposites are not merely possible projections of David Lurie's mind, in my broad estimation; their evidence can be found in the text.

In this thesis, I use a code of symbols to identify evidence of voice coherence. Explicit evidence of coherence can be established when one symbol threads through all actions and thoughts of a prevailing tendency. By following the thread, we can observe relative consistency in the character's behavior toward other characters or in dealing with conflicts. I call this consistency coherence of the mind or horizontal coherence because it shows the logical development of a mindset across different situations in the fiction.

For example, after I mark the text 'He finds her entirely satisfactory,' (Coetzee, 2000, p. 1) with the symbol 'male dominance/female submission', I find further explicit evidence showing the same attitude of the protagonist toward this female character. These include 'No doubt with other men she becomes another woman: la donna et mobile' (p. 3), 'A ready learner, compliant, pliant,' (p. 5), and 'He knows too much about himself to subject her to a morning after, when he will be cold, surly, impatient to be alone.' (p. 2).

Implicit evidence of voice coherence is found when we observe contradictions in the character's thoughts and actions. These contradictions reflect tensions or conflicts between two forces, both inner and external, that remain unresolved, defining the character as either a unity of opposites or an equalizer of paradoxes.

For example, Lurie describes himself as follows: 'His sentiments are, he is aware, complacent, even uxorious. Nevertheless, he does not cease to hold to them.' (p. 2).

Coherence, on the one hand, is explicitly shown in the clear connection between 'sentiments', 'complacent', and 'uxorious'. They all express that he lets himself be easily satisfied and easily fooled or pulled by women (SEM: sentiment: self-complacency). On the other hand, coherence is also implicitly built in the unity of opposites: he is 'uxorious' but also obstinate, a fool but also a wise man who knows the danger of his sentiments but does not avoid them (SYM: strength/weakness), which might be because he is a white man, privileged to enjoy such as life.

In conclusion, the coherence of voice is established through elements exhibiting behavioral patterns and contradictions. The assessment of coherence is closely interlinked with the evaluation of accuracy in voice transfer. Since coherence in a character's voice is firmly rooted in both symbols and connotations, an inaccurate rendering of a word's connotation and denotation may impair the coherence of voice in fiction. Conversely, suppose a character's voice appears unnatural in translation but is natural in the source text. In that case, there exists a risk that this unnaturalness results from a syntactic or semantic error in the translation.

Cultural code (Voice of science)

Cultural code is the code of knowledge or the voice of science. It refers to any external body of knowledge, such as history, culture, and science that we use to understand the world and that is incorporated into reading and exploring the text. Barthes represents cultural code with REF in the starred reading. For example, the 'gnomic' code, which comprises clichés, proverbs, and common sayings of various types, is one kind of cultural code that Barthes discusses in his *S/Z* (Barthes, 1974, p.18).

In this thesis, cultural code can be used to explore extra meanings of senses and of symbols. They can also be used to identify problems that are expected to arise in translation due to transferring a synthetic setting and the paper man of fiction.

I want to refer to the society and culture fabricated in fiction as 'synthetic' settings: time and places, organizations and systems, customs and traditions, communities, and social situations. These elements of synthetic settings can cause translation problems not because we do not know their referential meanings, but because we cannot be certain how closely they are attached to or detached from their real-life counterparts. The translator needs to identify them on axes of real life and fiction, figurative and literal meanings, determining what should be reproduced exactly and what could be adapted. Because translation work requires general knowledge about the source text's culture and translation strategies, I categorize synthetic settings as general translation problems.

For example, I allocate 'REF: code of ethnicity' to the following physical descriptions in *Disgrace*: 'honey brown body' (p.1), 'olive skin' (p.7), 'wide, almost Chinese cheekbones' (p.11), 'a beet-red face and silver hair' (p.73) 'a mass of little curls' (p.81), 'a high forehead, sculpted cheekbones, wide, flaring nostrils' (p.92). Such descriptions might cause translation problem to cultures without much exposure to the multi-ethnicity of South

Africa. There is also the problem of unusual metaphors when the translator must consider whether to reproduce the original images or replace them with senses that do not alter the code of ethnicity.

Regarding characters in fiction, it is acknowledged that they are artificially distinctive entities. Characters are paper men; their thoughts and actions are not derived from their own volition but rather from the creative endeavors of the writer. Notably, language serves as a projection of both the character's cognitive style and the stylistic choices of the writer.

Elements such as word selection, sentence structure, verb tenses, rhetorical figures, symbolism, rhythm, and narrative distance are meticulously crafted to render characters as peculiar, nonconventional, or extraordinary. Issues in translation emerge when the target culture lacks familiarity with the knowledge employed by the writer in portraying the character, and when translation conventions conflict with the artificiality inherent to the characters.

The example below shows the reaction of the character, David Lurie, toward his daughter's 'child', the consequence of her rape by three strangers. Beside Freud's 'pleasure principle' (cited in Marcuse, 1956), the character of Lurie takes a behaviorist view, describing the rapists as animals with instincts to mate and to mark with urine.

They were not raping, they were mating. It was not the pleasure principle that ran the show but the testicles, sacs bulging with seed aching to perfect itself. And now, lo and behold, the child! Already he is calling it the child when it is no more than a worm in his daughter's womb. What kind of child can seed like that give life to, seed driven into the woman not in love but in hatred, mixed chaotically, meant to soil her, to mark her, like a dog's urine?
(Coetzee 1999, p.199, emphasis added)

REF: philosophy
(pleasure vs
reality principles)

REF: behaviorism
(dog's instinct
mate and to mark)

On one hand, such use of philosophical and scientific knowledge creates a superior tone in judging the rapists. This superiority is intertwined with the anguish of a man whose instinct is to destroy anything that tarnishes his lineage. On the other hand, this superiority may lead to translation difficulties in the target culture, where sexuality is not discussed as a philosophical and scientific issue. For example, when the text is translated into Vietnamese, even if the knowledge of biology and philosophy is incorporated in the translation, the unusual blend of coldness, arrogance, and anguish in the original voice of the character is likely to be lost in translation.

Hermeneutic code (Voice of Truth)

The hermeneutic code refers to a code of enigmas. Any language element or detail not explained in the story can prompt questions about its meanings, what is truly happening in the narrative, or what lies hidden beneath the surface. When a question arises from readers, an enigma is formed. Readers may find the answer by following clues dispersed throughout the text. This answer can either be provided or left unanswered. In the starred reading, the hermeneutic code is denoted by HER.

In this thesis, the enigma and its clues serve as evidence of the character's voice coherence. Once a trail of clues is established in the source text, it is compared with the corresponding trail in the target text. A close comparison of the ST-TT trails can indicate whether any clue has been misinterpreted and whether the truth of the voice is distorted. The matching between the two trails can be regarded as reliable evidence of ST-TT coherence.

In comparison to symbolic code, coherence established by hermeneutic code is reliant on concrete clues and directly points to the truth within the character's mind. Conversely,

coherence created by symbols is relatively arbitrary; it depends either on consistency or contradiction in the character's behaviors.

The process of forming and resolving any enigma can be summarized as follows:

Formulation (the enigma is formed); Promise (an answer to the enigma is expected);

Circumvention (a fraudulent or false answer is given); Equivocation (both false and true answers are merged into one); Blocking (there is no answer to the enigma or the question is open-ended); Suspense (the tracing to the answer is temporarily suspended); Partial answer (some facets of the truth are revealed); and Disclosure of the truth.

In the following example, I present an enigma surrounding Soraya: Who is Soraya? What is her relationship with the narrator? To answer these questions, I lay out a trail of clues, as illustrated in Table 4.6. My back translation in Table 4.7 indicates that the original clues are not conveyed in the Vietnamese translation.

Source text	Hermeneutic elements
<i>Waiting for him at the door of No. 113 is Soraya.</i> (p.1)	<i>Enigma:</i> Who is Soraya? What is the relationship with the narrator?
<i>'Have you missed me?' she asks. 'I miss you all the time,' he replies.</i> (p1)	<i>Circumvention:</i> She must be his girlfriend.
<i>He has been on her books for over a year; he finds her entirely satisfactory.</i> (p1)	<i>Equivocation:</i> She must be a sex worker.
<i>For a ninety-minute session he pays her R400, of which half goes to Discreet Escorts.</i> (p1)	<i>Disclosure of the truth:</i> Yes she is a sex worker.

Table 4.6 Enigma 'Soraya' and original clues

If we focus solely on the trail of clues in the Vietnamese translation of *Disgrace* (Coetzee 2002), TT coherence appears to be preserved: Soraya seems to be a mistress to the character in all clues (Table 4.7).

Target text	Back translation	Hermeneutic elements
<i>Soraya đợi ông bên cửa căn hộ số 113.</i>	<i>Waiting for him at the door of No. 113 is Soraya.</i>	<i>Enigma:</i> Who is Soraya?

- Anh có nhớ em không? – cô hỏi. - Lúc nào cũng nhớ em – ông đáp.	'Have you missed me?' she asks. 'I miss you all the time,' he replies.	Circumvention: She must be his girlfriend.
Ông yêu quý hơn một năm nay; ông thấy cô hoàn toàn thỏa mãn.	He has been in love for over a year; he finds she is entirely satisfied.	Circumvention: She is his girlfriend. He thinks she is satisfied.
Ông trả tiền cho chiếc R400 của cô, từng đợt chín mươi phút một, một nửa thời gian trong đó là tìm Người tháp tùng bí mật.	He pays for her [car] R400, every ninety minutes, half of which is to seek Secret Escort.	Circumvention: She is his mistress.

Table 4.7 Enigma 'Soraya' and translated clues

However, a comparison of ST-TT clues indicates that the authentic answer is delayed, significantly altering the voice of the character and the narrator. The character's demeanor transitions from 'cool' or 'controlled' in the source text (he is well aware of the nature of this relationship and her price by the minute, though he is satisfied) to 'pathetic' in the target text (he is in love with her, he discovers that she is content as well, and he pays her car mortgage).

In conclusion, this thesis will apply the code of hermeneutics to investigate the truths concerning the character and what is happening in the character's mind. For the purposes of translation evaluation, a series of clues may be utilized as evidence to demonstrate voice coherence in the source text.

Proairetic code (Voice of Empirics)

The proairetic code refers to actions that are presented in the text in a natural, logical, and linear sequence. Actions within this sequence exhibit cause-and-effect relationships, are temporally structured, and are spatially framed. Owing to these characteristics, the sequence can be utilized to uncover coherence in the thoughts and reactions of the character within

this framework. In conjunction with the hermeneutic code, the sequence of actions serves as concrete evidence of the character's mindset.

This example underscores the significance of the sequence—seeing, feeling, and recollecting—in illustrating the distinctiveness of the character's mindset. The sequence of lust commences with seeing: 'knees wide apart, pelvis arched', progresses to feeling: 'A quick shudder of lust tugs him', and culminates in recollection: 'I have been there! he thinks'. Notably, what is particularly remarkable about this character is that the sudden chemical reaction in his body triggers memories of 'already-experienced' moments with the girl, rather than functioning conversely.

Driving home from a concert that evening, he stops at a traffic light. A motorcycle throbs past, a silver Ducati bearing two figures in black. They wear helmets, but he recognizes them nevertheless. Melanie, on the pillion, sits with knees wide apart, pelvis arched. A quick shudder of lust tugs him. I have been there! he thinks. Then the motorcycle surges forward, bearing her away. (emphasis added) (Coetzee, 2000, p.35)

It is noted that the temporal framework within a narrative text may present translation challenges for the tenseless languages such as Vietnamese. For instance, the expression "I have been there" implies a repetitive experience as opposed to one that has ceased, thereby conveying a sense of achievement. The perfective aspect in the English language, in this instance, poses a significant challenge for the Vietnamese language, which utilizes a singular adverb, 'đã' (already), to denote multiple nuances simultaneously: an event that has occurred, had occurred, or will have occurred prior to another event within the present, past, or future context respectively.

In conclusion, the proairetic code and hermeneutic code serve to provide substantial evidence of coherence in the character's thoughts and actions within the framework of

narrative structure. Additionally, semic, symbolic, and cultural codes facilitate the exploration of the multiplicity of meanings inherent in the character's actions and thoughts. I propose that, in the examination of an individual's voice, the semic code ought to be analyzed in conjunction with other narrative codes.

4.5. Conclusion

The translation models and theories, alongside various case studies that analyze literary voices and assess fiction translation, have been thoroughly reviewed in this chapter. This comprehensive review enables the outline of subsequent principles for the development of evaluation in the forthcoming chapter.

Firstly, the translation of fictional works must be undertaken in accordance with a specific translation theory or approach. Consequently, the assessment of the translation must occur within the confines of that theoretical framework. Only within this translation framework can a consistent evaluative perspective and criteria be established. In this thesis, I adopt Nord's functionalism and Newmark's semantic translation due to their consideration of the functions of the text and the voice of the characters across various types of fiction. Most importantly, these models facilitate the evaluation of the translator's intentions and solutions to functional problems, a concept that Hermans refers to as a space for emphasizing the translator's discursive presence (Hermans, 1996, p.83).

Secondly, within an interdisciplinary evaluation framework, translation theories possess paramount significance. In addition to translation theories, substantial insights can be garnered from related fields such as narratology, literature, stylistics, and sociology, contingent upon the specific objectives of the researcher. In this thesis, I concentrate on assessing the transfer of the character's voice. Accordingly, I employ a Barthesian semiotic

approach to analyze and interpret this voice. The historical evolution of Barthesian semiology elucidates its compatibility with diverse theories and philosophies of literary criticism (Allen, 2003). While I do not advocate for a specific theory of literary criticism or sociology for integration within this interdisciplinary framework, I do reference Marcuse's discourse on Eros (Marcuse, 1955) and Giddens' examination of Sexuality (Giddens, 1995) to assess the translation of *Disgrace* in this particular case study.

Thirdly, the objectivity of the evaluation is established through consistent adherence to the predetermined evaluation perspective and the uniform application of a singular set of evaluation criteria. In this thesis, the objectivity of voice evaluation is further substantiated through an analysis of concrete voice evidence.

Fourth, the practical significance of evaluation is established by considering all variables involved. This necessitates that the translator's intentions, culture-specific elements of the target text, as well as translation norms and conventions, be taken into account when assessing the effectiveness of translation methods and the appropriateness of translation solutions.

5. CHAPTER 5: DEVELOPING EVALUATION FRAMEWORK

This chapter provides a comprehensive description of the evaluation framework that has been developed (Section 5.1 to 5.4) based on the theoretical background discussed in the previous chapters. It offers the methodology to evaluate the Vietnamese translation *Ruồng bở* by the translator Thanh Vân (Coetzee 2002, trans. Thanh Vân) of the English fiction *Disgrace* (Coetzee 1999).

The chapter is structured into five sections: 5.1. An Overview of the Framework and Fundamental Principles of Evaluation; 5.2. The Development of Evaluation Criteria; 5.3. A Five-Stage Process of Evaluation and Criticism; 5.4. The Application of the NVivo Program for Data Collection and the Elicitation Process.

5.1. Overview of the framework

This framework aims to provide its potential users with guidelines for a systematic evaluation of fiction translation, focusing on the transfer of the character's voice. What makes the framework a 'systematic' evaluation? Who are potential users? What is voice transfer? These key concepts and associated issues are explained below.

5.1.1. Key concepts of voice and voice transfer

In this framework, *voice of the character* within fiction is defined as voice of the person (semic code SEM) within the narrative text. It pertains to the connotations or the signified derived from the personal traits, thoughts, and actions of the character.

Voice of the person is interwoven inseparably with other narrative elements to create distinctiveness in the character's overall voice. Consequently, the connotations of voice

elements within semiotic code are also interpreted in relation to other voice evidence: themes and symbols present in the text (SYM - symbolic code), references to various bodies of knowledge utilized in the text (REF - cultural code), the formulation and resolution of enigmas (HER - hermeneutic code), and the sequence of actions (ACT - proairetic code). In other words, examining voice of person is actually analyzing the linguistic evidence of voice within the narrative structure. Therefore, this description of voice does not conflict with the previous definition of voice as a linguistic representation of radical mind style, nor with the explanation of voice as the distinctiveness of a character in his or her way of perceiving and making sense of the world (Chapter 3).

Voice element is developed from Nord's concept of the functional element: all linguistic components that perform the same function within a text constitute a functional element (4.1.2.). In this framework, words or any linguistic components marked with a semiotic code (SEM), which serve the function of illustrating the character's personal traits, thoughts, or actions, comprise a voice element. Additionally, voice elements that correlate with other codes in a narrative text should also be designated with supplementary code symbols, such as SYM, REF, HER, or ACT. Given their multifunctionality, voice elements possess the capacity to transcend their denotations or surface meanings, thereby acquiring additional nuances of meaning. The presence of multifunctionality and plurality of meanings contributes to the distinctiveness, depth, or complexity of the character's voice as a cohesive entity.

It should be noted that a single voice element can be distributed among several symbols, and multiple voice elements may be categorized under a single symbol. When voice elements are classified into codes and subcodes, they constitute a singular voice unit. This concept of *voice unit* is derived from Nord's functional unit. In contrast to Newmark's unit of translation, which is defined as a word or collocation (the minimum unit), Nord's functional

unit encompasses all linguistic elements that present the same translation challenge and necessitate a unified solution, utilizing the same translation strategy or procedure (4.2.).

In this framework, a *voice unit* refers to a group of voice elements that are marked with

1. One semic code refers to a specific personal trait of the character. For example, all elements that describe the physical appearances of female characters and indicate the protagonist's sense of female beauty will form one voice unit.
2. One or more codes (one semic code and one or more narrative codes). For example, all references to classic arts in languages other than English create one unit, coded with SEM: scholarship, and with REF: multilingual, arts. The translation of the references will be assessed based on the consistent treatment of these codes - either transference or translation, with or without footnotes.
3. One translation problem that requires a consistent approach to translation and evaluation is the vocabulary of sexuality, which is expected to cause difficulties in Asian cultures and languages where euphemism replaces vulgarity in language.

There is compatibility regarding measurable units in text analysis across three models: the reading unit in Barthes' model, the unit of translation in Newmark's model, and functional units in Nord's model. The following analysis demonstrates the correlation between the unit of translation proposed by Newmark for literary fiction, the voice elements according to Nord's language functions, and the voice elements marked with Barthes' reading codes.

For a man of his age, fifty-two, divorced, he has, to his mind, solved the problem of sex rather well.

(Coetzee, 2000, p.1)

Units of translation (Newmark)	Voice elements & language functions (Nord)	Interwoven voices and narrative codes (Barthes)
<i>For a man</i>	<i>referential function:</i> male, age, marital status	<i>SEM (semic code or voice of the person)</i> beginning of old age & failure of eroticism,
<i>of his age,</i>		<i>HER (hermeneutic code or voice of truth):</i> When was he divorced (at fifty-two)?
<i>fifty-two,</i>		
<i>divorced,</i>	<i>Expressive function (evaluative sub-function):</i> self-complacency	<i>SYM (code of antithesis or voice of symbol):</i> 'to his mind' (focalizer) in contrast with his body, desire versus need
<i>he</i>		
<i>has,</i>		
<i>to his mind,</i>		<i>HER:</i> What is/are the solutions? Is he satisfied with his solution? Why is sex a problem?
<i>solved</i>		
<i>the problem of sex</i>		
<i>rather well.</i>		

Table 5.1 Compatibility of text analysis models

Voice transfer pertains to the conveyance of voice of person in the translation of narrative texts. It is inherently natural that, as voice elements are translated, their embedded narrative codes accompany them. Nonetheless, it is also prevalent that while these coded elements are conveyed, the accompanying connotations may not be preserved. For instance, consider the voice element 'He finds her completely satisfactory' (Coetzee, 2000, p.1). I would annotate this as 'SEM: satisfaction', indicating the character's contentment with his choice of partner. Upon translation into Vietnamese (Coetzee, 2002, p.5), the back translation reads 'he finds she is satisfied'. I would categorize this element as 'SEM: consideration', denoting the character's concern regarding his partner's reaction. A comparative analysis between the original text and its translation reveals that the same connotation is not preserved. Consequently, the translation is evaluated as inaccurate.

Under the semantic translation approach, voice transfer involves transferring the thought processes of the character that are built into syntactic and semantic structures. The syntactic structure in this example sentence: ‘For a man of his age, fifty-two, divorced, he has, to his mind, solved the problem of sex rather well (my emphasis),’ for example, is as important as its content. Besides showing the narrator-bound character, the inserted phrase ‘to his mind’ reveals the character’s habit of self-questioning and adds extra important thinking in between. Therefore, to transfer the voice of the character in this case, it is crucial to try to maintain this particular structure intact in the target language.

While Nord posits that it is not feasible to produce equivalent effects in literary translation, she suggests that the functions of functional elements should be reactivated in the process of translation. From this viewpoint, the transfer of voice constitutes the reactivation of characterization techniques, ensuring that character descriptions operate effectively in the target language. For instance, David’s portrayal of the rapists (Example) is not intended to provide a reliable depiction of their character. Rather, it serves as a technique to convey David’s perspective on the matters of sex and violence in South Africa. Consequently, it is not of paramount importance whether the same technique elicits a similar effect on the target reader; what matters is the precise conveyance of contextual meanings of all words into the target language.

Table 5.2 summarizes my conceptualizations of voice transfer and voice transfer evaluation from the perspectives of text function, narrative codes, and language functions. It is my assertion that adopting a multidimensional approach to the assessment and evaluation of voice transfer is essential.

Voice	Translation	Transfer	Evaluation
Expressive function (Newmark)	Words and collocations	Thought-processes	Exact contextual meanings within TL structures
Narrative codes (Barthes)	Voice elements	Embedded codes	Accuracy (connotations) Coherence
Language function (Nord)	Voice elements	Characterization techniques	Reactivation of techniques

Table 5.2 Voice transfer from multiple perspectives

5.1.2. Users

The framework aims to provide support for users whose research or professional interests pertain to the translation of fiction. Users of the framework may include researchers specializing in literary translation, educators in the field of translation, language instructors, editors from publishing houses, and students studying translation.

In a comprehensive research project, the framework allows comparison of translations of one source text into several different languages to elucidate the influence of culture-specific elements on the representation of a character's voice. Within an academic context, educators may implement this framework to equip their students with the skills necessary to identify issues pertaining to the transfer of a character's voice. Aspiring translators can also conduct self-assessments regarding the effectiveness of the translation strategies they employ to address these voice-related challenges. In a publishing environment, an editor may aim to evaluate whether the originality of the author's style, as well as the character's perspective, is maintained in the translation and what modifications should be made for publication or for the subsequent edition.

In short, the application of the framework is relevant for various purposes determined by potential users.

5.1.3. Principles

The systematic evaluation of voice transfer utilizing this framework is founded upon the following four principles:

1. clearly stated evaluation perspective and evaluation criteria;
2. methodical analysis of linguistic evidence of voice;
3. organized process of evaluation; and finally
4. efficient method of data collection and elicitation.

The evaluative perspective that I adopt for the framework is to effectively reproduce, in a translation, the voice of the character as intended in the original work. From this perspective, three fundamental evaluation criteria are established: (1) accuracy or precise denotations and connotations of the semiotic code transferred; (2) voice coherence, encompassing both source text-target text (ST-TT) and target text-target text (TT-TT) coherence; and (3) appropriate solutions to voice-related challenges. The evaluative perspective and its criteria will be elaborated upon in Section 5.2.

In terms of methodical analysis, the integration of the theories discussed in Chapter 4 (Newmark's semantic translation, Barthes' narrative codes, and Nord's functionalism) allows for the examination of linguistic evidence of voice at various levels. Barthes' five narrative codes play a central role in this analysis of voice. These codes (HER, PRO, SEM, SYM, CUL) are employed to mark the text, fragment it into lexias (reading units), and explore its plurality of meanings within narrative structure. Based on the meanings explored, language elements that denote and/or connote traits of the character are identified as voice elements. Following Nord's model, all elements that serve the same function or describe one distinctive feature of the character are categorized as a single voice unit. These voice elements, units, and reading units constitute fundamental linguistic evidence utilized in the

ST-TT comparison and translation evaluation. The methodology for this analysis will be delineated in Section 5.3 and further elucidated through the application of the Nvivo program in Section 5.4.

Section 5.3 presents a structured process of evaluation, delineated into five distinct stages. These stages encompass the following: (1) an analysis of textual intention and evaluation objectives; (2) the deconstruction of voice into quantifiable components and the classification of these components into functional units; (3) the identification of issues pertaining to voice transfer; (4) the comparison and assessment of how units are transferred and how problems are addressed in translation; and (5) the evaluation of translation quality and a critique of the translation's contribution to the body of translated literature.

To collect, elicit, and organize data on voice in the source text and target text, the framework employs the software *Nvivo* (more in Section 5.4)

5.1.4. Scope and Limitations

Theoretically, this framework applies to the translation of fiction across all genres. However, as discussed in Chapter 4, due to the alignment between the focus of literary translation and what the framework evaluates, its application is most relevant to the translation of literary fiction. The framework would need to be revised when applied to translations of other genres of fiction where the voice of the character does not represent a core function. For example, in detective stories or children's fiction, the voice of suspense or fantasy is more prominent than that of the character. The translation focus of these texts then shifts from the originality of the character's voice toward the equivalent effects of suspense. In such cases, the framework must be adjusted to emphasize a plurality of voices rather than focusing solely on the character's voice. This is one primary limitation of the framework.

The evaluation framework focuses on the character's voice or voice transfer during translation. It is designed to analyze the linguistic elements that highlight the character's unique traits and gather information for their profile. The assessment of these distinctive features is expected to be thorough, resulting in comprehensive profiles for characters in lengthy fiction. Consequently, the framework aims to collect, elicit, and analyze data primarily for central characters. Typically, the protagonist and antagonist develop through the story's conflicts, making them the most compelling subjects in fiction.

Other voices, including those of the narrator and the author, may overlap or blend with the character's voice in the source text (see Section 3.2 for an in-depth discussion of multiple voices). However, this thesis does not evaluate these voices as separate subjects. The details presented from the narrator's viewpoint help clarify the voice of the individual contributing to a character's profile. Thus, another limitation of the framework is that its data collection and analysis could become bulky in translating lengthy novels with extensive character lists.

Ultimately, while the framework aims to support a systematic and unbiased assessment, an individual evaluator is likely to examine the translation of fiction and its characters' thoughts from a subjective standpoint (referred to by Nord as *Receivers^{lit}*). This occurs because, as readers, evaluators tend to rely on their existing knowledge structures to interpret fictional works. Schemas that shape their understanding of a character's voice encompass their familiarity with character archetypes, their reading experiences in literature, interactions with various narrative forms such as films or paintings, and their exposure to the culture and society of the source language.

5.2. Evaluation perspective and criteria of voice coherence

Evaluation within this framework is based on function fulfillment; it examines how the translator addresses text function and the character's voice in literary fiction. The assessment concentrates on the translator's fulfillment of function at three levels.

- Level zero: The translator intends to maintain the text function, and consequently the function of the character's voice.
- Level one: The translator employs appropriate translation strategies (methods, procedures, and techniques) to convey the expressiveness of literary fiction and the character's voice, while also addressing issues related to voice elements and adequately transferring the character's voice.
- Level two: Voice accuracy and coherence in the source text are maintained in translation.
- Level three: Insertion of TL elements in the character's voice elements.

5.2.1. Level 0 The translator's intention agrees with the text intention

Text intention refers to what the writer aims to communicate. Within this framework, text intention (IntT) is determined by the function-text focus-voice relationship in the original text (Table 4.4). In literary fiction, which falls under the expressive text category, IntT encapsulates the writer's intention. Thus, a translator aiming to convey literary fiction faithfully must ensure the expressive function of the text is preserved, emphasizing the writer's style, ideas, and the expressiveness of the characters' voices.

How does the agreement of intention affect the evaluation of voice transfer? If the translation intention aligns with the text intention ($\text{IntTR} = \text{IntT}$), the evaluator will assess how the original text intention has been accomplished or how the function-focus-voice

relationship of the original text is satisfied in the translation. In particular contexts or circumstances, such as adaptation, censorship, or translation training, the translator may intend to modify the original fiction. In such instances, IntTR purposefully diverges from IntT. This intentional divergence has been observed during the reframing process outlined in the case studies within *The Handbook* (4.2.1.). Consequently, the target text is regarded as an adaptation rather than a translation. In these cases, the evaluator must consider how the adaptation intention has been realized, rather than how the original intention has been fulfilled. The evaluation approach also transitions from being biased towards the source text to being biased towards the target text.

Borges' reconstruction of Faulkner's *The Wild Palms* into Spanish, entitled *Las palmeras salvajes* (4.2.2), exemplifies a translator's deliberate adaptation. In this Spanish rendition, the dialogues of male and female characters are reformulated to eliminate the original tones of vulgar masculinity, thereby subverting traditional gender roles. The quality of this reconstruction or adaptation is assessed based on the favorable reception from the target audience. While adaptation is pertinent to genres such as crime fiction, exemplified by *The Wild Palms*, its divergence in function, focus, and voice extends beyond the focal point of evaluation within this analytical framework.

This framework is predicated upon the principle of consistency in evaluation, aiming to assess the manner in which the voice of the character is constructed and conveyed in translation. It refrains from examining how the voice of the character adapted for translation, and perceived by target readers. If we reference Nord's model of literary communication (Figure 4.3), this framework primarily incorporates Sender^{lit} and Intention^{lit} rather than Receiver^{lit}. In summary, the foundation of consistency in evaluation within this framework is based on the alignment between the intention of the text and the intention of the translation.

5.2.2. Level 1: Translation method to fulfill text function requirements

Evaluation of method relevance

To maintain the function and integrity of the character's voice, an appropriate translation method must be adopted. Strictly speaking, it is the function of the text that requires the translator to select suitable methods to fulfill that function.

As observed from Table 4.3, there is a consistency in how language functions in the text (language style, text focus) and how the translator works to meet the demands of this text function (by language emphasis, unit of translation, ideal method, treatment of key words and unusual metaphors, etc.). I refer to this consistency as function-method agreement, or the relevance of method to function (level 1).

'Function' refers to the expressive function of the text and the character's voice in fiction. In this framework, it also denotes the language functions performed by a voice element and the role played by narrative code within the narrative structure. (Refer to Table 5.1)

The classification of translation methods, as delineated in Newmark's typology within this framework, can be categorized into two principal approaches: source-text biased and target-text biased approaches. Methods such as literal translation, faithful translation, and semantic translation are associated with the source-text biased approach. As the designation suggests, this approach seeks to preserve the values inherent in the source language and its respective culture. Conversely, the target-text biased approach encompasses methods including free translation, idiomatic translation, and communicative translation, which aim to effectively convey the intended messages to readers of the target language (Newmark 1981, p.39).

Although these methods may be applicable to various types of texts, it is advisable to select one approach, along with its corresponding methods, as the predominant strategy for textual translation in general. While the source-text biased approach may be particularly relevant

for the translation of literary fiction, the target-text biased approach is more suitable for genre fiction. In terms of voice transfer, both literal and semantic translation, as discussed in Section 4.3, are optimal methods for fulfilling the expressive function of literary fiction, as they focus on preserving the writer's style and effectively conveying the character's thought processes.

The method 'equivalent-effect recreation' or communicative translation, on the other hand, is more suitable for recreating a natural flow of compelling voices in the target language.

This method primarily applies to fiction of popular genres due to its ability to produce equivalent effects on target language readers. However, this does not mean that communicative translation cannot be applied to literary fiction. On the contrary, the translation of daily conversations, addressing terms, or common colloquial expressions in literary fiction should be handled using the communicative method. The evaluator needs to assess the translation of these colloquial language styles with a target-text biased approach.

To ensure a consistent evaluation of function fulfillment at this level, the evaluator must first assess the relevance of the predominant translation methods in relation to the text's function and focus. Subsequently, it is essential to evaluate the efficiency of specific procedures and techniques employed in reproducing or adapting voice elements while also addressing translation challenges. In the context of literary fiction and the character's voice, the task of evaluation at this level is to respond to the following questions: (1) Which predominant translation methods are utilized to fulfill the text's intention? (2) What minor procedures, strategies, or techniques are employed to adapt or reproduce voice elements and to resolve translation issues? And (3) In what manner might a particular method or technique fail to achieve the intended textual purpose and voice transfer? If this is the case, are there alternative approaches?

Evaluation of solutions to problems

Translation problems represent impediments arising from disparities in the functional aspects of language between the source language and the target language. According to Nord, these translation problems can be identified in advance and classified based on the underlying causes of differences, such as cultural, linguistic, and grammatical issues (Refer to 4.1.2.). Within this framework, translation problems associated with voice transfer are expected to be identified and categorized into distinct units (Refer to voice units in 5.1.). Each unit is assigned a minimum of one common semic code (representing the voice of the person) and may include one or more narrative codes. For instance, ‘multilingual references to arts’, ‘ethnicity’, ‘sex and eros vocabulary’, and ‘perfect perspective’ are some of the translation problems that can be anticipated in the translation of *Disgrace*.

Some inconsistency tendencies in evaluating translation of fiction which should be avoided at this level are: (1) to praise naturalness of the translation without commenting on its accuracy in voice transfer; or (2) to criticize translation of fiction by negative shifts in translation without commenting on how the shifts contribute to focus/illuminate the original voice.

In either case, evaluation lacks consistency because it separates the translator’s success or failure from fulfilling the text intention. Therefore, I suggest that *consistent evaluation of translation must be based on text function requirements and the relevance of translation method/ procedures/ strategies to fulfill those function requirements.*

5.2.3. Level 2: Voice coherence in TT matches with voice coherence in ST

This section examines four types of voice coherence established by four different narrative codes. The first is thematic coherence set by symbolic codes; the second is enigmatic

coherence established by enigmas and their answers; the third is action coherence defined by a sequence of actions, and finally, coherence is maintained by the cultural values of the source text.

Thematic coherence encompasses all personal traits and actions of the character that logically evolve around the conflicts present in the narrative. Typically, a character trait can be identified through polarized symbols (antitheses) and in relation to the primary themes and subthemes of the literary work. Thematic coherence can be organized by either the character's traits or antithesis labels.

Although the act of categorizing and labeling is entirely subject to individual readers', translators', and evaluators' knowledge, thematic coherence can be objectively confirmed through evidence of enigmas and actions. For example, all intimacy behavior of the character can be coded as SEM: intimacy. Such evidence, however, can also be polarized under labels of SYM eros and sex, or SYM actions and sensations. Though subjectivity exists in calling such behavior 'intimacy', comparison and evaluation are based on concrete evidence of voice elements.

Enigmatic coherence gathers all clues to answer, including false answers and half answers, to any one enigma. An enigma is triggered when an event, a person, or a problem is exposed to readers for the first time. For the translator, an enigma in translation can be triggered when the connotations of a word or collocation are not clear. For the evaluator, in addition to the previous two cases, enigmatic incoherence is discovered when voice coherence is found in both the source text and the target text, but they are based on different sets of true and false answers. The enigma 'Who is Soraya?' (Tables 4.6 & 4.7) is a clear example of this type of incoherence.

Action coherence refers to the consistency with which a character responds to and navigates a situation or dealing with conflicts developed . This consistency can be maintained within a single sequence of action and may also extend to subsequent sequences. Coherence in actions involves a logical progression of the character’s emotions, demeanor, attitudes, and personality. The logic inherent in conversational arguments is often seen as a form of voice coherence. Twists and turns in proceedings of a sequence also establish a kind of action coherence in the source text which should be preserved in the target text. I suppose that ST-TT coherence is contributed mainly by coherence in action. Therefore, I prefer to evaluate whether the (in)coherence in the translation aligns with that of the original, not solely focusing on accuracy and fluency.

Cultural coherence is maintained by the cultural values of the source text's culture or by the foundational principles of the sciences. This represents the most challenging type of coherence to identify in the translation of fiction. In some cases, cultural values or scientific principles may only become evident in the source through in-depth analysis and comparison of both the source and target texts.

The following comparison of the source text (English), target text (Vietnamese translation), and back translation (with additional connotations) shows that the voice coherence in the target text does not match the coherence established in the original.

Source text	Target text	Back translation
<p>- 'You have to <u>let go of your children</u>, David. You can't <u>watch over Lucy for ever</u>.'</p> <p>- 'I <u>let go of Lucy long ago</u>. I have been the least <u>protective</u> of fathers. But the present situation is different.' (p.140)</p>	<p>- Ông phải để con cái tự do, ông David ạ. Ông không thể canh chừng Lucy mãi mãi được.</p> <p>- Tôi đã <u>thả lỏng</u> Lucy từ lâu rồi. Tôi là một người cha ít <u>che chở nhất</u>. Nhưng tình hình hiện nay đã khác nhiều rồi.</p>	<p>- You have to let your children free, David. You can't watch over Lucy for ever.</p> <p>- I let <u>loose</u> of Lucy long ago. I have been the least <u>protective (/caring)</u> of fathers. But the present situation is different.'</p>

Table 5.3 Difference between TT coherence and ST-TT coherence

It is clearly that ‘*let go of*’, ‘*not watch over*’, and ‘*not protective*’ all together indicate a common practice in Western parenthood, namely: to bring up children to be independent. However, when David talks about ‘*thả lỏng từ lâu*’ and ‘*ít che chở nhất*’ in the Vietnamese translation, there are obvious connotations of his self-blame for not protecting and taking enough care of Lucy. This raises a question for the evaluator: who could assess this as either an intentional ambivalence of self-blame in the source text, or as voice incoherence?

To sum up, the coherence of the character’s voice in translation within this framework is assessed based on four types of coherence established in the source text: thematic coherence, enigmatic coherence, action coherence, and cultural coherence.

5.2.4. Level 3: Contribution of TL elements to adequate transfer of voice

The evaluator should assess a translation of literary fiction based on its effectiveness in utilizing the richness of the target language along with the specific cultural features inherent in that language. There are three cases where the translator’s contributions and interventions are most noticeable.

First, the employment of grammatical, lexical, or stylistic features of the target language enables voice coherence or compensation for voice coherence that might be lost in translation due to differences between languages. For example, by using Vietnamese terms of address, the translator of *Disgrace* has illuminated differences in the narrator’s attitudes toward different female characters.

Second, the utilization of literary devices that originate from the target traditional, folk, or national literature serves to localize or domesticate the character’s voice.

Vietnamese traditional or folk culture that the translator embeds into the translation can have positive effects on transferring voice across linguistic and cultural barriers. For example, the image of 'her honey-brown body' in *Disgrace* (p.1) is translated into Vietnamese as 'tắm thân vàng óng'. 'Tắm thân' (body) indicates a form or figure which is often understood to be fragile and belonging to a female. 'Vàng óng' is the shade of yellow silk rather than real complexion. This Vietnamese collocation definitely echoes a Vietnamese folk song:

Thân em như tắm lụa đào
Phất phơ giữa chợ biết vào tay ai.
[My dear body, like fine silk cloth,
Drifts in the fair and rests in what hand who knows.] (My translation)

Such employment of folk culture has both positive and negative influences on voice transfer. On the one hand, the image 'tắm thân' has erotic connotation which can compensate for the loss of 'brown-honey complexion'. On the other hand, the collocation 'tắm thân vàng óng' (silky yellow body) has poetic aroma which changes the narrator's tone from cool to warm on an emotional scale. To assess insertion of target language elements, the evaluator has to consider both effects that the inserted voice has on transfer of the original voice elements. Third, the references to the original intertexts found in footnotes or endnotes is the clearest indication of the translator's involvement. Annotations of intertexts, such as references to classic arts and literature in *Disgrace*, are useful for illustrating the character's intellectuality. In a broader context, they help provide general knowledge that is not commonly known in the target culture. Annotations and footnotes, however, like the insertion of TL folk culture, can introduce unexpected subjective emotions from the translator into the translation.

The introduction of the translator's voice, as well as the culture and language of the target language, should be analyzed concerning voice transfer within this framework. The positive and negative impacts of TL elements on voice transfer must be addressed. Evaluating voice transfer at Level 3 aims to assist trainee translators in learning from both the successes and failures of other translators.

5.3. Process of evaluation and criticism

This part outlines the process of evaluating voice transfer. The process integrates the five-stage evaluation and criticism proposed by Newmark, text analysis suggested by Nord, and the interpretation of narrative text by Barthes. This framework is also structured into five stages. In each stage, users respond to questions to clarify their study objectives and evaluation intentions.

5.3.1. Stage 1: Text analysis to build evaluation brief

At this stage, the evaluator needs to gather information to create an evaluation brief. The first step involves asking questions to collect general information about the intentions of the text and the translator. The second step considers culturally specific issues that might impact translation and the transfer of voice. An evaluation brief is developed based on the factors identified in these two steps.

Analysis of text intentions

- Q1: What is general intention of the text?

The evaluator needs to build text intention based on the story, plot, narrator, characters, setting, and themes.

- Q2: What character's voice plays a crucial role in showing such text intention? Is it the narrator-bound character? If not, from what person's viewpoint is the story narrated?

The protagonist is normally the most influential character in the story because it is built on the central conflicts. In special cases, the story is narrated by different persons (refer to narration perspectives in 3.2.). Therefore, it is important to verify from what focalization the story is narrated.

- Q3: What is intention of the translator?

Translators often introduce their intention in a preface to the translated book or in reported interviews. If any particular attention is paid to voice of a character, that attention needs to be mentioned in the evaluation brief. In case the translator does not specify any particular intention or focus on any particular voice, it is deemed the translator's intention is identical to the text intention.

The next step gives guidance on the analysis of culturally specific situations that require the translator make adjustments in the target language.

Analysis of cultural-specific situations

- Q4: In what setting (time, place, reason) is translation of the fiction produced and introduced to TT readers?

Suppose the source text uses an old-fashioned style in structure or vocabulary. In that case, the evaluator should decide whether the translation should be judged by the standards of the source text or by contemporary standards.

- Q5: How much attention should be paid to TT readership (age, gender, education or literacy level, etc.)?

If target culture has limited access to the source culture or source language, the evaluator should consider if footnotes or appendices are required for an adequate voice transfer.

- Q6: What target language conventions and translation norms should be observed in terms of text style (narrative, description, discussion, and dialogues), stylistic scales (formality, difficulty, emotional tone), and attitude (negative, neutral, positive)?

The use of terms of address, for instance, in Vietnamese, Chinese, or Japanese, is typically determined by factors such as proximity in relationships, age differences, or emotional tone.

The evaluator must consider whether dialogues should be evaluated according to the standards of the source language or those of the target language conversation.

The responses to the aforementioned inquiries will constitute a compilation of fundamental translation tasks for the translator, as well as provide evaluative guidance for the evaluator.

Nord refers to this as a translation brief, a term I have adopted and refined into the ‘evaluation task’.

Evaluation brief

In an evaluation brief, the evaluator must determine what they want to assess. The assessment tasks differ based on the evaluators' specific intentions. Editors edit translations for publication and republication; researchers study the localization of a character's voice in various translations over time. Scholars may seek improved translations for educational purposes, while translation trainers assess students' assignments to provide feedback on their progress.

It is crucial to consider the translator's intention. If the translator pays extra attention to voice transfer, this must be taken into account for evaluation. Translation criticism also plays a role in the evaluation's intention. In this part of the evaluation, the evaluator needs to draw on the contributions of the translation to the development of the target text's culture, language, and literature.

For researchers keen on studying literary translation, it is essential to identify whose voice should be examined. For example, as an evaluator of the Vietnamese translation of *Disgrace*, I notice that scrutiny is a distinctive trait in the character's voice. I would classify it as a personal trait (SEM: scrutiny) for which I am seeking evidence in voice analysis (stage 2). If data proves this trait to be predominant, I can choose to focus on it in my evaluation. In a relevant trend, for instance, I notice that a Vietnamese translation norm is applied (i.e., using euphemism for sex vocabulary), and I might want to designate 'efficiency of euphemism' as a task for evaluation in the evaluation brief.

5.3.2. Stage 2: Analysis of the character's voice into voice elements

Analyzing units of translation

Analysis of translation units is often performed automatically during the reading and interpretation of any source text. However, within this framework, translation units are analyzed for three distinct purposes.

Initially, the complete source text is dissected into translation units alongside reading and functional units (Refer to Table 5.1 for example). This is a critical first step in establishing voice units or elements. During the ST-TT comparison phase, fragments of the source text are broken down into translation units and examined against their corresponding units in the target text. This analysis reveals the primary translation method used and additional

translation procedures implemented (Refer to more examples in Table 6.15). Finally, in assessing the translation, the evaluator may need to revisit the translation units to reaffirm the evaluation perspective previously established, ensuring it remains unambiguous (Level 1).

Encoding voice elements

Encoding voice elements involves using Barthes' five codes to mark the units and interpret them concerning the character's ways of thinking and behaving. This section presents the encoding procedure applied to the hermeneutic code and performed using the NVivo program. The application of other codes within this framework will follow the same procedure.

Under the hermeneutic code (HER), I open one subcode for an enigma. Under the subcode are an enigma and clues or evidence leading to the true answers for the enigma. An enigma is triggered when a question is raised about the implication of a word or the significance of a detail.

With the Nvivo program, I can perform encoding procedures as follows:

- Create a new node (or subcode) for a new enigma;
- Label or name the newly created node as Enigma: [label];
- Drag and drop clues or evidence that lead to the answers for the enigma into the node.
- Click and open the node by its label,
- Review the trail of clues leading to the truth about the character.

This encoding procedure applies equally to the other codes. The proairetic code includes subcodes of sequences of actions (ACT) linked by cause-effect relationships and time-place

settings. The semic code contains subcodes of traits pertaining to persons, things, and places (SEM). The symbolic code consists of subcodes of rhetorical antitheses (SYM). The cultural codes encompass subcodes related to specific branches of knowledge or science (REF).

The evaluator should pay attention to certain cautions during the encoding process. When transferring hermeneutic codes, it's crucial that clues are reproduced in the same order as they appear in the source text. The arrangement of clues can be deliberately crafted by the writer to conceal meanings or truths in the character's way of thinking. Hence, when evaluating voice transfer, the evaluator must consider not only if the ultimate truth is revealed but also the manner in which it is revealed.

An adequate transfer under the proairetic code necessitates the reproduction of the cause-and-effect relationship, narrative twists, and turns, alongside the temporal and spatial setting in translation, along with a sequential representation of actions. The evaluator must assess whether the tenses, perspectives, and modes of verbs depicting actions in the original sequence have been accurately reproduced or appropriately adapted in the translation.

With SEM and SYM codes, special attention must be given to labeling specific traits under each code, as these are codes of connotations. We must rely on our reading experience and analytical skills to assign relevant connotations to the character's traits. Additionally, we can verify a connotation as a trait by examining its symbolic antithesis. For example, the voice of male domination can be validated by its counterpart, female submission. This verification of personal traits is crucial for establishing the validity of the character's profile.

Similarly, evidence of cultural codes (REF) can only be uncovered when the evaluator recognizes the presence of cultural and scientific knowledge incorporated within the text. For instance, is it necessary for me to understand that '*luxe et volupté*' in the source text pertains to the theme of Baudelaire's poem or Matisse's painting to adequately assess the

translation of this specific reference? The answer is invariably affirmative for an evaluator of literary translation. Although the literal translation method, if applied to 'luxe et volupté', may transfer its symbolic notion of pleasure, target readers are unlikely to perceive the character articulating in French and his reveries concerning French erotica and classical arts (REF: Baudelaire, Matisse).

Therefore, I emphasize the significance of encoding in exploring a character's voice.

Encoding is not only a method for identifying evidence of the character's voice within the narrative structure but also a way to reproduce the original narrative structure for the enjoyment of target readers.

5.3.3. Stage 3: Categorizing translation problems and identifying translation solutions

In this stage, the evaluator identifies potential translation problems within the framework of the top-down approach. Firstly, due to the character being delineated through specific techniques, it is possible to examine these techniques to ascertain which may lead to translation difficulties. For instance, David Lurie is portrayed as an unconventional scholar possessing a habit of 'quoting,' whereby he relates his real-life experiences to his understanding of classical arts. The translation of such quotations or references poses a problem, as the target culture and its readers may not share analogous experiences.

Similarly, we can anticipate problems arising from fictional dialogues (such as slang), physical descriptions (including ethnic characteristics), or synthetic settings (such as exotic languages).

Secondly, since the character's voice constitutes an integral aspect of the writer's style, we anticipate encountering translation problems that are associated with the individual stylistic choices of the writer. For instance, the use of perfectives in portraying the character's

experience is a foreseeable translation issue when *Disgrace* is translated into the Vietnamese language. Thirdly, because the voice of the character is intricately interwoven with other voices or narrative codes, we may expect to encounter problems that arise from the functioning of these codes in the target language context. Finally, there exists the challenge of authorial text. This issue arises when the translator interprets the character beyond the boundaries of the text itself. Consequently, the character may exhibit traits or emotions that they do not possess or display in the original text. For example, in the Vietnamese translation of *Disgrace*, the protagonist appears to be significantly involved with Soraya, whereas, in reality, he is merely engaged in a game on Thursday afternoon as depicted in the source text.

After identifying problems, the evaluator may wish to propose an optimal and consistent solution to the anticipated issue. They can then compare the solutions provided in the translation with the proposed solutions and the source text. The adequacy of solutions is evaluated based on the criteria of accuracy, coherence, and consistency (function fulfilled at Levels 1, 2, & 3).

5.3.4. Stage 4: Comparing the source text and the translation

At this stage, the source text and the translation are compared based on their voice elements and units. As a result of the source text analysis conducted in Stage 2, we have already identified voice elements that are tagged with at least one semic code along with other narrative codes. These coded elements in the source text are subsequently compared with their corresponding fragments in the translation. The comparison of the fragments inherently involves examining the plurality of meanings revealed by the codes. The comparison is expected to show:

1. What is preserved in translation, or which coded elements are reproduced with accurate connotations and voice coherence?
2. What code is maintained, but its connotation(s) are not, and voice incoherence appears?
3. What code(s) are tagged in the source text but not reproduced in the translation?
4. How do variations in connotation and the plurality of meanings influence the conveyance of the character's voice in translation?
5. What types of coherence are influenced by alterations in coded elements?
6. What translation techniques or strategies are employed? (Or how is the translator's voice integrated into the translation?)

5.3.5. Stage 5: Evaluation and criticism

In this stage of evaluation, several significant items are assessed. Firstly, after providing a general commentary on the transfer of focus in voice, it is necessary to evaluate its adequacy and preservation. Secondly, a statement must be articulated regarding the voice of the character and its prominent features, as analyzed in Stage 2. Thirdly, solutions to the anticipated problems, as specified in the top-down approach outlined in Stage 3, along with an assessment of translation errors highlighted in Stage 4, are critically evaluated. Finally, an evaluation of voice transfer is conducted in the context of narrative codes. The evaluator should identify how disruptions in translation codes impact the accuracy and coherence of voice transfer.

Criticism is subsequently provided regarding the success, or lack thereof, of the translation and its contribution to the enrichment of the national language and literature.

5.4. Application of NVivo for data collection and elicitation

NVivo is a software application designed for collecting data in qualitative research. It facilitates the import of various file types, including electronic books, journal articles, images, and videos. Within this framework, it is advisable for the evaluator in the first step to verify that the electronic copies of both the source and target texts are accurate reproductions of the printed books, first by page numbers and then by words. Moreover, critical reviews related to the original fiction and articles concerning the translated fiction can also be imported and coded for future reference.

Why import files when it is possible to place the source text next to the target text to be compared and assessed by mismatches? Nvivo allows dividing the ST and TT into small fragments, placing the fragments alongside their multiple coded elements on a single page, facilitating close comparison and contrast. Moreover, it consolidates all annotations and memos for evaluation purposes.

Figure 5.1 presents, in its left sidebar, several major categories under which the source text *Disgrace* has been fragmented, coded, and organized, including Characterization techniques, Translation problems, and Voice codes. The right sidebar displays the coded voice elements from the text of *Disgrace* in comparison with their corresponding elements from the Vietnamese translation. Additionally, the bottom sidebar contains my observations regarding translation strategies and their effects.

This comparison of coded elements in the right sidebar indicates that the perceptions regarding ‘to his mind’ about youth and old age are maintained. However, many coded elements experience modifications in connotation. The exotic beauty of the eyes, the individual’s contentment with the sexual solution, and the aesthetic experiences involving *luxe* and *volupté* are all altered. Consequently, these alterations suggest that he harbors

feelings for Soraya and is engaged in a relationship that surpasses the conventional dynamic between a prostitute and a client.

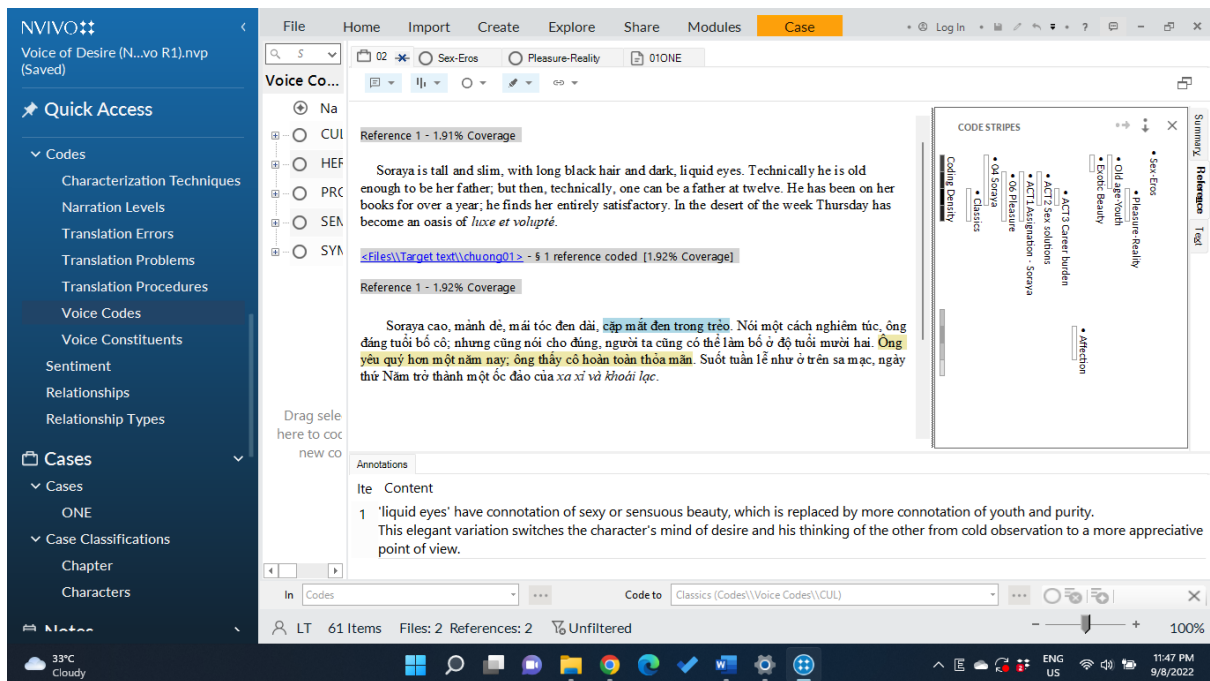


Figure 5.1 Comparison of voice elements

In this framework, it is recommended to use NVivo to encode the text with pertinent narrative elements, take notes in Annotations, examine stylistic choices through Text search and Query, and determine the relationship between voice coherence and code reproduction utilizing Matrix coding query.

6. CHAPTER 6: EVALUATING TRANSFER OF THE CHARACTER'S VOICE IN THE VIETNAMESE TRANSLATION OF J.M. COETZEE 'S *DISGRACE*

This chapter presents the application of the evaluation framework, as described in Chapter 5, to the assessment of the transfer of the character's voice in a Vietnamese translation *Ruồng bỏ* by Thanh Vân (Coetzee 2022, trans. Thanh Vân) of the English fiction *Disgrace* by J.M. Coetzee (Coetzee 2000).

6.1. Text analysis

6.1.1. Source text analysis

6.1.1.1. Plot

From a third-person perspective, *Disgrace* presents a detailed account of the events surrounding David Lurie, a professor of Romanticism, who experiences a fall from grace due to his involvement in a sexual relationship with one of his female students at the university. Following a formal inquiry by the institution, David Lurie is compelled to resign and subsequently moves to his daughter's farm in the Eastern Cape. There, he aspires to regain his composure and continue his project on Byron. However, his intentions are abruptly interrupted by an assault on the farm carried out by three black men; as a result, David Lurie sustains injuries, his daughter suffers rape, and their property is severely vandalized.

As the narrative commences, the primary conflict is of a psychological nature. The protagonist appears encumbered by the burdens of advanced age, sexual desire, an emasculated education, a diminished sense of humanity, and the specter of mortality. As the

narrative unfolds, the protagonist's burdens are exacerbated by societal and racial tensions. In the context of post-apartheid South Africa, the disgrace of the self is compounded by the disgrace experienced by white individuals, as their formerly dominant status is usurped, their land appropriated by Africans, and their dignity severely compromised.

6.1.1.2. The character's voice and free indirect discourse

The character's voice to be examined, as articulated in Section 3.3, is the linguistic representation of the character's mind style. In the case of *Disgrace*, the mind of David Lurie – encompassing his self-consciousness, his reflections on other characters, and his perceptions and reasoning about the world, South Africa, dogs, and various events surrounding him – represents the sole perspective accessible to the reader of *Disgrace*. All actions and events recounted in *Disgrace* are narrated in the simple present tense and framed within the view range of David Lurie. Although the conflicts in *Disgrace* concern other characters, the truth concerning them, including their emotions and thoughts, is not known because this “racially or socially privileged character [David Lurie] can gain virtually no understanding of the inner world of the other who has been excluded from such privilege” (Attridge, 2004, p.168). In other words, the third-person narrator possesses neither its own thoughts nor its own perspective beyond that of David Lurie.

The narrator's adoption of David Lurie's focalization, which reflects his mindset through free indirect discourse and recounts occurrences in the simple present tense, maintains a very close distance between the narrator and the protagonist in terms of time, space, and psychology. Situated within the protagonist's psyche, the narrator creates the impression that the emotions of other characters are void and that it is solely defending David Lurie, even when he rapes his student, Melanie (Ratcliff, 2014, p.96). The closeness of the narrator

to David Lurie, in contrast to its detachment from other characters, reveals the translator's precarious position. In Vietnamese, careless choices of Vietnamese terms of address and personal nouns by the translators may reflect the translator's subjective response as well as the narrator's voice of bias or neutrality distinctly.

In the translation *Ruồng bỏ* by Thanh Vân (Coetzee, 2002), for instance, all female characters associated with David Lurie through sexual, social, or familial relationships are translated neutrally into Vietnamese as 'cô' (she, may be young) or 'bà' (she, may be old, or with some respect). Suppose these women be represented not through David Lurie's focalization but rather through the narrator's perspective, they might alternatively be addressed as 'cô ta' (that woman), 'bà ta' (that woman, may be old, with no respect), or even as 'nàng' (lady, with affectionate or flirtatious connotation), as exemplified in the translation *Ô nhục* by Nguyễn Quang Huy (Coetzee, 2022). These variations in Vietnamese denote persons who are not present at the time of speaking and imply an estranged relationship with the speaker ('cô ta', 'bà ta') or an idealized image in the speaker's eyes ('nàng'). They immediately empower the narrator with the capacity to either judge the female characters or to define the protagonist's emotional distance from them. In either scenario, "the consistent focalization through Lurie's consciousness" (Attridge, 2004, p.168) is modified. To prevent this precarious positioning, I advocate for the preservation of David Lurie's focalization as the primary perspective in interpreting the character's mindset.

Furthermore, that "*style indirect libre* makes use of the third person, while remaining focalized through the consciousness of a particular character" (Clarkson, 2009, p.31) profoundly complicates the distinction between Lurie's consciousness and the narrator's voice. For instance, in the opening of the narrative, 'For a man of his age, fifty-two, divorced, he has, to his mind, solved the problem of sex rather well.' (Coetzee, 2000, p.1) (my emphasis), the external narrator exposes to readers the character, a man aged 'fifty-two years, divorced',

and then transitions into this character's perspective with the phrase 'to his mind', before continuing with the reflection of this mindset: 'solved the problem of sex rather well'. I would categorize this mindset as indicative of a complacent elderly man, without differentiating between the physical portrayal presented by the narrator and the thoughts of the character. This premise underlies my argument that the protagonist's voice – or the linguistic representation of the protagonist's mind style - should be examined in conjunction with the narrator's voice in *Disgrace*.

6.1.2. Target culture-specific features:

6.1.2.1. Intention of the translator

Concerning the translator's intention, the Vietnamese translation, *Ruồng bỏ* (Coetzee 2002), does not include a foreword or preface that delineates any specific intention from the translator. However, in an interview with the reporter from vnexpress.net, the translator shared her experiences pertaining to the translation of *Disgrace*, which constitutes the sole contextual voice of the translator in this case study (Hien Hoa 2003). The translator believes that the primary intention behind translating literature is to introduce foreign cultures and lifestyles, rather than merely recounting a narrative. In the context of translating *Disgrace*, she expressed considerable admiration for the clarity of style exhibited by Coetzee, which she endeavored to create a translation that remained as faithfully aligned with the original text as possible (Hien Hoa 2003). She also recounted her difficulty in translating the name 'Casanova', noting that she only learned about the true identity of 'Casanova' from a friend after the initial publication of "Ruồng bỏ". She acknowledged that her adaptation of the Italian 'Casanova' into the Vietnamese 'Sở Khanh' (a fictional lady-killer character from the Vietnamese epic poem *The Tale of Kieu* by Nguyen Du) in this edition constituted an

error. Though in the edition used in this study (Coetzee, 2002), ‘Casanova’ is maintained not translated, the translator’s initial adaption shows an interesting case of intertextuality in Vietnamese literary tradition is likely to replace the Western intertextuality.

Conversely, the translation of the title “*Disgrace*” into Vietnamese as “Ruồng bỏ” (Abandonment) is viewed by the translator as being most consistent with the overarching theme and the storyline. This interpretation and choice of the connotation “abandonment” is also regarded as effectively conveying the tragedy of the protagonist (Tran, 2007).

Incorporating Thanh Vân’s perspectives from the interview as the contextual voice of the translator, I will integrate the translator’s intentions and her problems with cultural references into my investigation. I shall analyze her selection of translation strategies or procedures to maintain the author’s style while simultaneously addressing the issues pertaining to cultural references. Furthermore, it is *imperative* to consider the actual or biographical translator (as presented in Section 2.4) in order to elucidate her insufficient solutions to the challenges posed by cultural references.

6.1.2.2. Target readership

J.M. Coetzee’s novel, *Disgrace*, was first introduced to Vietnamese readers in 2002 after winner of the Booker Prize. This suggests that traditional Vietnamese readers may be drawn to the works of esteemed authors. Additionally, another segment of the Vietnamese readership, as noted in Section 2.4, includes scholars who are inclined to study *Disgrace* and other novels by J.M. Coetzee as part of their academic pursuits. Both groups of these readers are familiar with intertextuality in Chinese and Vietnamese culture and literature so they might be interested in learning references to Western classical arts and literature.

Furthermore, for Vietnamese scholars who primarily rely on translations for their academic endeavors (Section 2.4), Coetzee's employment of free indirect discourse in *Disgrace* could bear particular significance. Therefore, it is essential to convey the narrator's voice, which is intricately linked to the sustained focalization through David Lurie's consciousness, within the Vietnamese translation.

6.1.2.3. Translation conventions and traditions

The Vietnamese translation conventions that significantly influence the transfer of the character's voice in *Ruông bở* presumably encompass strategies of adaptation and localization (2.2.3), the utilization of Vietnamese terms of address (TODs) and nouns, as delineated in section 2.3.2, the employment of euphemisms to moderate vulgar language, and the non-obligatory transposition that facilitates a coherent Vietnamese translation (refer to Section 2.3.3). Consequently, considerable attention must be directed towards the application of Vietnamese TODs in both dialogue and narration. Furthermore, specific emphasis should be placed on the translation of cultural references and terms related to sexuality. Lastly, it is imperative to examine both localizing and foreignizing strategies and their impacts on the transfer of voice within the translation.

6.1.3. Evaluation brief

In this case study, I will implement the framework developed in Chapter 5 to analyze and evaluate the Vietnamese translation of *Disgrace*. I intend to accomplish the following tasks of evaluation and criticism:

1. Employ Barthes' five reading codes to perform an analysis of the text in *Disgrace* and the linguistic representation of David Lurie's mind, focusing on voice evidence (6.2);
2. Identify anticipated problems or problems arising from Vietnamese translation conventions, and propose consistent solutions to these problems (6.3);
3. Assess the transfer of the character's voice as interpreted by the five Barthes codes (6.4);
4. Evaluate the adequacy of translation at Level 1 (as detailed in 5.2.2): relevance of translation methods and solutions (6.5);
5. Evaluate the adequacy of the translation and the preservation of the original voice within the translated text (Level 2 of function fulfillment described at 5.2.3) (6.5);
and
6. Evaluate the translator's intervention and contribution (Level 3 of function fulfillment) (6.5).

6.2. Voice evidence

Following the analysis of the text of *Disgrace* with Barthes' five codes, voice evidence is extracted and is attributed to these codes and presented in the following order:

- Number of the character's traits and the most prominent traits
- Example of concrete evidence or voice elements for a character's trait.
- Interpretation of the character's voice in accordance with the coded traits.

6.2.1. Hermeneutic evidence (HER)

During the examination of *Disgrace* over sixty enigmas or inquiries pertaining to the character David Lurie emerge.

The first type of question revolves around David Lurie's personal traits and problems. These include 'sex problem', 'pleasure', 'burdens', 'job', 'temperament', 'sympathy', 'hope', 'regret', 'fear', 'desire', 'anger', 'his heart', or 'hatred'. For instance, the statement '...he has, to his mind, solved the problem of sex rather well' raises inquiries such as: 'What is his problem with sex?' or 'What are his solutions?'. Clues collected to answer these questions show that his problem with sex involves an effort to balance between his temperament and multiple sex experiences.

The second type of questions concerns other characters, or more specifically, David Lurie's attitudes toward them. These characters include Soraya, Melanie, Rosalind, Lucy, Bev Shaw, Bill Shaw, Ettinger, Petrus, the intruders, Desiree, the Issacs, Pollux, the child, and the dogs. For example, the sentence 'Waiting for him at the door of No. 113 is Soraya' (p.1) will raise questions: 'Who is Soraya?', 'What does Soraya mean to David Lurie?', and 'What does her representation tell us about David Lurie?'

Table 6.1 displays all questions raised and clues leading to circumventions and true answers related to Soraya. The clues indicate that Lurie views Soraya as a satisfactory solution to his sexual problem and a character in his own fantasy story. She fulfills his requirements for sexual pleasure, physical appearance, and characteristics. The clues also disclose that David Lurie's affection for Soraya and his belief in her affection for him are merely products of his imagination. Rather than revealing details about Soraya, the hermeneutic evidence surrounding her uncovers truths about David Lurie: an aging, erotic, sarcastic, self-deceiving, and dominant male.

Hermeneutic evidence of David Lurie's mind style via Soraya	Questions & answers
Waiting for him at the door of No. 113 is Soraya. (p.1)	Who is Soraya to him?
Soraya emerges from the bathroom, drops her robe, slides into bed beside him. 'Have you missed me?' she asks. (p.1)	Mistress? Girlfriend? Sex worker?
her honey-brown body, unmarked by the sun (p.1)	Exotic beauty. Is it his preference?
Soraya is tall and slim, with long black hair and dark, liquid eyes. (p.1)	Middle East?
Technically he is old enough to be her father; but then, technically, one can be a father at twelve (p.1).	Is she 40? Does he like younger woman?
He <u>has been on her books</u> for over a year; he finds her entirely satisfactory (p.1).	She is a prostitute! & a satisfactory solution.
In bed Soraya is not effusive. Her temperament is in fact rather quiet, quiet and docile (p.1).	A docile woman? Does he like this temperament?
...she thinks vagabonds should be rounded up and put to work sweeping the streets (p.1).	Is it opposite to docile
Because he takes pleasure in her, because his pleasure is unending, an affection has grown up in him for her (p.2).	What does she mean to him?
To some degree, he believes, this affection is reciprocated. (p.2)	Is this an affectionate relationship? Or just his illusion?
... they have been lucky...he to have found her, she to have found him. (p.2)	Soulmate? Confidant?
For a ninety-minute session he pays her R400, (p.2.)	Is that a fair price?
in a sense they own Soraya too, this part of her, this function. (p.2)	Irony of prostitution?
Is Soraya's totem the snake too? No doubt with other men she becomes another woman: <i>la donna e mobile</i> . (p.3)	Irony of Soraya
Yet at the level of temperament her affinity with him can surely not be feigned. (p.3)	How can he be sure of?
Though by occupation she is a loose woman he trusts her, within limits. (p.3)	Self-deceiver?
Not liking the stickiness of the makeup, he asked her to wipe it off. She obeyed, and has never worn it since. A ready learner, compliant, pliant. (p.5)	Her compliance satisfies his super-ego?
She was on their books under 'Exotic'. ... a red passion-flower in her hair and the faintest of lines at the corners of her eyes. (p.7)	Is he appealed to this exotic identity?
From the beginning it was satisfactory, just what he wanted. (p.7)	Satisfactory solution

...a growing coolness as she transforms herself into just another woman and him into just another client. (p.7)	Growing coolness in what ways?
On the fourth Thursday after the incident, as he is leaving the apartment, Soraya makes the announcement he has been steeling himself against. (p.8)	He is alert to a breaking up?
'My mother is ill. I'm going to take a break to look after her. I won't be here next week.' (p.9)	Does he sense it is a lie?
' <u>I'm not sure. It depends on how she gets on. You had better phone first.</u> ' (p.8)	Coolness in verbal behavior.
'I don't know who you are,' she says. 'You are harassing me in my own house. I demand you will never phone me here again, never.' (p.9)	From coolness to coldness!
<i>Demand.</i> She means <i>command</i> . Her shrillness surprises him: there has been no intimation of it before. (p.10)	It is not true. There're signs. Affection is just his fantasy.

Table 6.1 HER evidence: Soraya and Truth about David Lurie's mind style

Other inquiries raised in my analysis of *Disgrace* pertain to the diverse perspectives of David Lurie on subjects I designate as 'disgrace', 'prostitution', 'education', 'castration', 'South Africa', 'Animal Welfare League', 'sapphism', 'the truth', and 'death'. My inquiries beneath these inquiries lie the textual clues that stimulate readers to explore evidence to comprehend the character's thoughts while simultaneously illustrating the plurality of the text.

For instance, the title '*Disgrace*' may elicit questions such as 'Who or what embodies the disgrace?'. These clues indicate that, in Lurie's view, disgrace encompasses not only the sexual scandal he will endure for the remainder of his life but also includes the disgrace associated with aging, with sexual relations, with experiencing assault and rape, with the loss of dignity, rights, land, and ultimately, the indignity of dying in a manner comparable to that of a dog. All in all, 'disgrace' signifies the condition of white individuals experiencing abandonment— or the loss of divine eros— in post-apartheid South Africa. These

associations with ‘disgrace’ and their conveyance in the Vietnamese translation is presented in Table 6.26.

The voice evidence organized under the HER code and its corresponding subcodes comprises enigmas and their clues. This evidence is subsequently utilized to conduct a comparative analysis with the translation (Section 6.4.1) in order to ascertain which pieces of evidence are retained, which are not, and how the maintenance or rejection of evidence influences the reception of David Lurie’s translated voice.

6.2.2. Proairetic evidence of voice coherence (ACT)

Actions connected by time, cause and effect, or motivation form a sequence. There are fifty-four (54) sequences relating to actions performed by and reported by David Lurie throughout the twenty-four chapters of *Disgrace*. Most of the proairetic sequences (44) occur in just one or two chapters. Only a small number of sequences (8) feature actions or reactions occurring in more than two chapters. David Lurie’s plan to write on Byron, for example, which originates from his passion for the poet, spans eight chapters alongside his story and peaks, demonstrating his highest writing ethics in chapter twenty. The sequence ‘Losung the dogs’ extends across three chapters, clearly revealing Lurie's ethics concerning animals.

Some of the sequences relate to fully developed events with exposition of background information, rising conflict, and resolution. For example, ‘Assignment with Soraya’, ‘Game of love with Melanie’, ‘The inquiry’, ‘The raid and rape’, ‘Saturday party’, and ‘Meeting with the Issacs’. They show consistency in David Lurie’s behavior patterns.

For example, in the sequence ‘The Inquiry’, we notice an extraordinary pattern of speech that David Lurie uses in his reaction to the Committee of Inquiry (Table 6.2). ‘The Inquiry’

is the first climax of the story. It reflects tension between David Lurie as an individual and the Committee as a discarnate body of social oppression. The tension rises in every step of the inquiry proceeding when David Lurie snaps back at the committee. As shown in Table 6.2, David Lurie's speech comprises mainly of questions, request, statements, objection, and even moral teaching. There are a few reported events. This highlights the mental functioning of David Lurie: trying to control, confront, and not to compromise.

David Lurie's Reaction in the inquiry proceedings	Speech type
1. I have no challenge in legal sense. I have reservations of a philosophical kind but I suppose they are out of bound? (p.47)	Statement + Question
2. No fear of the committee. No fear of the observer. (p.48)	Statement
3. Ms Isaacs not appear in person? (p.48)	Question
4. I plead guilty to both charges. Pass sentence, and let us get on with our lives. (p.48)	Request
5. I don't need representation. I have stated I am guilty. (p.49)	Statement
6. ... of everything Ms Isaacs avers and keeping false records. (p.49)	Statement
7. I do not wish to read. I accept it. I know of no reason why Ms Isaacs should lie. (p.49)	Objection
8. More important things than being prudent. (p.49)	Teaching
9. No. I have not sought counselling nor do I intend to seek it. (p.49)	Objection
10. I accept whatever Ms Isaacs alleges. (p.50)	Statement
11. There are no overtones in this case. (p.50)	Objection
12. What you want from me is not a response but a confession. Well, I make no confession. I put forward a plea. Guilty as charged. That is my plea. That is as far as I am prepared to go. (p.51)	Legal justification
13. What do you advise me to do? Remove subtle mockery? Shed tears of contrition? What will be enough to save me? (pp.51-52)	Opposition
14. I was not myself. I was no longer a fifty-year-old divorcé at a loose end. I became a servant of Eros. (p.52)	Confession
15. ...a ban on intimacy across the generations? (p.52)	Rhetoric Q
16. I have admitted that. Freely. I am guilty of the charges brought against me. (p.54)	Statement
17. And will that satisfy you: an admission that I was wrong? (p.54)	Rhetoric questions

18. Very well. I took advantage of my position vis-à-vis Ms. Isaacs. It was wrong, and I regret it. Is that good enough for you? (p.54)	Statement Rhetoric Q
19. That is preposterous. That is beyond the scope of the law. I have had enough. Let us go back to playing it by the book. I plead guilty and that is as far as I am prepared to go. (p.55)	Legal justification

Table 6.2 ACT evidence: The Inquiry and David Lurie's spirit of confrontation

Certain minor sequences of actions constitute integral components of larger sequences. For instance, 'Seduction', 'Forced sex', 'Coup de main', 'Class disturbance', and 'Course withdrawal' represent elements within the overarching narrative of 'Game of love with Melanie'. While each event unfolds in distinct contexts, they collectively exert detrimental effects on the relationship between David Lurie and Melanie, guiding the 'game of love' toward both its culmination and subsequent resolution. These actions illuminate the sensitivity of Lurie's psyche: his contemplation of subtle details and intricate changes.

Certain sequences function as expositions, conveying information regarding past events that bear implications for the present. For example, 'Womanizing' and 'Career burden' offer a succinct elucidation of David Lurie's background rather than comprehensive narratives concerning any specific event. In contrast, 'House break-in' primarily delineates the extent of damage to his residence and his vulnerability to habitat destruction, rather than providing a detailed recounting of the incident.

Certain actions occur without a climax or a clearly identified outcome. Nonetheless, they signify transcendence in Lurie's psychological development. For instance, the episode 'Encounter with Ryan' signals his re-conception of identity as belonging to the category of older individuals. Similarly, 'Pipe laying with Petrus' serves as a reminder to Lurie that their roles as 'dog man' have been exchanged.

Ultimately, there are actions that are repetitive and triggered by similar impulses. For example, 'Lust' refers to a series of chemical reactions occurring within David Lurie as a consequence of Melanie's physical presence and his recollection of her image. 'Aftermath' discusses the unusual responses exhibited by Lurie and Lucy following their trauma resulting from the raid.

Overall, actions in sequences provide insight into the functioning of David Lurie's mind and his psychological development. They are regarded as evidence of the character's voice coherence.

6.2.3. Semic evidence of voice of the person (SEM)

This section outlines the personal traits of David Lurie, which are marked and organized in the NVivo program under the SEM code, labeled 'David Lurie' in the HER code.

The character of David Lurie encompasses numerous personal traits that are explicitly characterized through the technique of 'telling' (Section 3.1.3). In the novel *Disgrace*, these traits are either self-perceived and self-acclaimed by David Lurie or attributed to him by other characters. The most prominent traits, as self-claimed by David Lurie throughout the narrative, include: 'fifty-two', 'divorced', 'complacent', 'uxorious', 'servant of Eros', 'womanizer', 'snake', 'disgraced disciple of Wordsworth', 'outcast', 'sensualist', 'impostor', 'Cronus', 'serpent', 'persecutor', 'Westerner', 'not good, not bad', 'father', 'grandfather', 'dog undertaker', 'dog psychopomp', 'a harijan', 'an old lad serving out his sentence', and 'mad indeed'. Designations assigned to him by other characters include 'Casanova', 'a viper', 'a scapegoat', 'a sad old man', 'a tortoise', 'a great self-deceiver', and 'refugee'. Collectively, these designations provide explicit evidence of the character's various identities.

A more substantial body of implicit evidence gathered under the SEM code consists of sets of behaviors that are characterized by the techniques of ‘showing’ and ‘conflict building’. As elucidated in Thematic Coherence (5.2.3), a character trait can be identified based on the manner in which the character reacts to or addresses situations and conflicts presented within the narrative. These traits are typically confirmed through polarized symbols (antitheses) and their connection to the primary themes and subthemes of the literary work. Among the most significant traits that define the character's behavior in *Disgrace* are Madness, Fantasy, Repression, Obsession with Old Age, Erotic Pleasure, Affection for Exotic Beauties, Empathy for Animals, Judgment regarding Prostitution, Suspicion of Petrus, Attachment to Romanticism, Compromise, Skepticism, and Mockery.

Table 6.3 provides the most representative evidence of David Lurie’s ‘madness’ as a behavior trait demonstrated in response to various tense and challenging situations.

Strong reactions	Situations (Chapter)
Don't tell me what to do, I'm not a child. (p.41)	Reacting to Hakim’s adviceto compromise (5)
Confessions, apologies: why this thirst for abasement? (p.56)	Reacting to the media after the Inquiry (6)
...we went through the repentance business yesterday. I told you what I thought. I won't do it. (p.58)	Refuse to do repentance at the Inquiry (6)
I would prefer simply to be put against a wall and shot. (p.66)	Reacting to counselling (7)
...to me animal-welfare people are a bit like Christians ... Everyone is so cheerful and well-intentioned that after a while you itch to go off and do some raping and pillaging. (p.73)	Reacting to the animal lovers (8)
'Lucy!' he shouts, over and over, till he can hear an edge of craziness in his voice. (p97.)	Calling to Lucy after the farm outrage (11)
War, atrocity: every word with which one tries to wrap up this day, the day swallows down its black throat. (p.102)	Reacting to violence in South Africa (12)
In the vision she stands, hands outstretched, wet hair combed back, in a field of white light. (p.103)	An illusional madness, reacting to his own helplessness (12)

<i>Violation</i> : that is the word he would like to force out of Petrus. (p.120)	Reacting to Petrus' ignorance (14)
The demons do not pass him by. (p.121)	Another mental collapse, reacting to his disgrace (14)
The voice that issues from his throat is thick with rage. ... His whole body radiates violence. (p.133)	To Pollux at Petrus' party (15)
'Depend on Petrus? Because Petrus has a beard and smokes a pipe and carries a stick, you think Petrus is an old-style kaffir. (p.141)	To Bev Shaw about Petrus (16)
He is outraged, outraged at being treated like an outsider. (p.141)	Reacting to Lucy's indifference (16)
Tears flow down his face that he cannot stop; his hands shake. (p.144)	Reacting to killing dogs (16)
Standing against the wall outside the kitchen, hiding his face in his hands, he heaves and heaves and finally cries. (p.)	Reacting to Lucy's pregnancy (22)
He cannot believe his ears. So this is it, that is what all the shadow-boxing was for: this bid, this blow! (p.202)	Reacting to Petrus' proposal to marry Lucy (22)
The word still rings in the air: Swine! Never has he felt such elemental rage. (p.206)	Reacting Pollux' stalking (23)

Table 6.3 SEM evidence: 'Madness' in the varied situations of tensions

6.2.4. Evidence of the philosopher's mind style (SYM)

As indicated in Chapters 4 and 5, the thoughts and actions of the character that evoke symbolic antithesis are designated with the SYM code. A total of 36 antitheses have been marked within David Lurie's narrative. The most prominent symbolic antitheses include Man-Animal, Grace-Disgrace, Old Age-Youth, White-Black History, Apartheid-Post-Apartheid, Sex-Eros, Body-Mind, Confession-Penalty, and Death-Life.

The evidence reveals the distinctiveness of the character: how his mind is consistently afflicted with questions regarding the ethics of man and animals, the grace of youth versus the disgrace of old age, the burdens of sexual desire, black and white history, death and life instincts, among others. From a philosophical perspective, Lurie's inquiries demonstrate his

resistance to social repression. Conversely, they illuminate the character's psychological conflicts.

Table 6.4 presents evidence of David Lurie's transformation in attitude towards animals: transitioning from arrogance to respect, from antipathy to sympathy, and from denial to acceptance of the existence of their souls.

Evidence of animals as a symbol	Changes in attitude toward animals
They do it to animals every day, and animals survive well enough, if one ignores a certain residue of sadness. (p.9)	<i>Animals and castration</i>
We are of a different order of creation from the animals. (p.75)	<i>Superiority over animals</i>
The Church Fathers had a long debate about them, and decided they don't have proper souls. (p.79)	<i>Animals have no souls</i>
Do I like animals? I eat them, so I suppose I must like them, some parts of them. (p.82)	<i>Sarcasm of animal lovers</i>
But desire is another story. No animal will accept the justice of being punished for following its instincts. (p.90)	<i>Animal and basic instinct</i>
He recalls the goat in the clinic, wonders whether, submitting to her hands, it felt the same peacefulness. (p.106)	<i>Reflection on the goat's feelings</i>
A bond seems to have come into existence between himself and the two Persians, he does not know how. (p.126)	<i>Bond with the Persian sheep</i>
He remembers Bev Shaw nuzzling the old billy-goat... Do I have to change, he thinks? Do I have to become like Bev Shaw? (p.127)	<i>Want to have power to comfort the sheep</i>
I still don't believe that animals have properly individual lives. Which among them get to live, which get to die, is not... worth agonizing over. (p.127)	<i>Resistant to changes in philosophical perspective</i>
I am going to eat this, he says to himself. I am going to eat it and ask forgiveness afterwards. (p.132)	<i>Feeling guilty eating the sheep's meat</i>
The more killings he assists in, the more jittery he gets. One Sunday evening, driving home in Lucy's kombi, he actually has to stop at the roadside to recover himself. Tears flow down his face that he cannot stop; his hands shake. (p.144)	<i>Effect of dog killings and the beginning of revelation process</i>
But then he relents. Why should a creature with the shadow of death upon it feel him flinch away as if its touch were abhorrent? (p.145)	<i>Caring about dogs' feelings</i>
Why has he taken on this job? ...For himself, then. For his idea of the world, a world in which men do not use shovels to beat corpses into a more convenient shape for processing. (p.147)	<i>Caring about grace or ethics of deaths</i>

He may not be their saviour, the one for whom they are not too many, but he is prepared to take care of them once they are unable, utterly unable, to take care of themselves... (p.147)	<i>Willingly taking personal responsibility</i>
...he has become a dog-man: a dog undertaker; a dog psychopomp; a harijan. (p.148)	<i>Finding grace in giving honour to dogs' deaths</i>
He has learned by now, from her, to concentrate all his attention on the animal they are killing, giving it what he no longer has difficulty in calling by its proper name: love. (p.219)	<i>Defining love in taking care of the dogs' death</i>
...the smell of expiration, the soft, short smell of the released soul. (p.219)	<i>Reflection on the existence of souls of the animals after their deaths</i>

Table 6.4 SYM evidence: philosophical perspective on animals

6.2.5. Cultural evidence of a white South-African (CUL)

The narrative of David Lurie in *Disgrace* encompasses three prominent domains of knowledge: an awareness of South Africa, a comprehension of global matters, and a familiarity with classical arts.

The first domain of knowledge pertains to the land and societal dynamics in South Africa, encompassing the nomenclature attributed to individuals, locations, and objects representative of South African culture. Particularly prominent are the nouns designating persons and entities in the English, Afrikaans, or Xhosa languages, including: 'rationalization', 'the Drakensberg', 'Table Mountain', 'Afrikaner', 'Ashanti', 'Baas en klass', 'Benin mask', 'boervrou', 'boy', 'driepood', 'duiker', 'hamba', 'handlanger', 'Kaaps', 'Kaffir', 'mealies', and the monetary Rand 'R'.

Less conspicuous are the terms derived from various languages that narrate the life story of David Lurie, such as "harijan" from Hindu, "chuchotantes" from French, "Losung" from German, and "inamorata" from Italian. Additionally, there are geographical names for locations that serve as significant settings in the narrative: Windsor Mansions,

Antananarivo, Cape Technical University, George, Dock Theater, Claremont, Oudtshoorn, Salem, Donkin Square, New Bright, Kenilworth, and KwaMashu.

His second area of expertise encompasses a comprehensive understanding of global culture, including its myths, religions, sciences, and literature. Table 6.5 presents evidence of the close connection between David Lurie and Western culture.

General knowledge of culture	Branches of knowledge
Classics and Modern Languages (p.3)	Education
a ground bass of contentedness (p.5)	Music
with local anaesthetic and a steady hand and a modicum of phlegm (p.9)	Surgery
anchovies on tagliatelle with a mushroom sauce (p.14)	Food (basic)
<i>After the storm</i> , he thinks: straight out of George Grosz. (p.19)	Painting
It's a film by a man named Norman McLaren (p.14)	Canadian cinema
the quiver of Aphrodite, goddess of the foaming waves (p.25)	Greek myth
a servant of Eros (p.52)	Greek myth
Professor Chips (p.30)	English literature
Dobermanns, German Shepherds, ridgebacks, bull terriers, Rottweilers (p.61)	Dogs' breeds
It reminds me too much of Mao's China (p.67)	History of China
He recalls the story of- who was it? St Hubert? (p.84)	Religion
He is helpless, an Aunt Sally, a figure from a cartoon, a missionary in cassock and topi ... (p.95)	Figures from popular culture
Rape of the Sabine Women (p.160)	Roman myth
The marriage of Cronus and Harmony: unnatural (p.190)	Greek myth
Jack the Giant Killer blithely striding the stage, flourishing his sword... (p.178)	Cornish fairy tale
An image comes to him from the Inferno: the great marsh of Styx (p.209)	Italian literature
A more Marx Brothers atmosphere. (p.24)	American cinema
It was not the pleasure principle that ran the show... (p.199)	Philosophy
What is being asked for is, in fact, Lösung. (p.143)	German Nazi Final Solution

Table 6.5 CUL evidence: Cultural knowledge of a scholar

Finally, the most evident manifestations of David Lurie’s cognitive style are located in his allusions to classical arts and literature. These references, both direct and indirect, in English as well as in Latin, French, German, and Italian, illuminate the intellect of a scholar capable of conversing in multiple languages, and who possesses a profound affinity for Romanticism, particularly concerning elite Western culture. In conjunction with evidence from the second domain, these allusions fortify the narrator's identity as a scholar nurtured within Western civilization.

Table 6.6 shows the references to classic arts and literature that David Lurie uses and their original sources.

The references	Sources by Author
Thursday has become an oasis of <i>luxe et volupté</i> . (p.1)	Baudelaire’s poem <i>L’Invitation au Voyage</i>
No doubt with other men she becomes another woman: <i>la donna è mobile</i> . (p.3)	Verdi’s opera <i>Rigoletto</i>
From fairest creatures we desire increase (p.16)	Shakespeare’s <i>Sonnet 1</i>
<i>Qu'est devenu ce front poli, ces cheveux blonds, sourcils voutes?</i> (p.66)	Villon’s poem <i>Les Regrets de la belle Heaulmiere</i>
The Mystery of Edwin Drood (p.76)	Dicken’s novel
because we are too menny. (p.146)	Hardy’s <i>Jude the Obscure</i>
<i>Sunt lacrimae rerum et mentem mortalia tangunt</i> (p.162)	Virgil’s epic poem <i>The Aeneid</i>
Whatever does not kill me makes me stronger (p.191).	Nietzsche’s quote from <i>Twilight of the Idols</i>
<i>Vedi l'anime di color cui vine l'ira</i> (p.209)	Dante’s epic poem <i>Divine Comedy</i>
<i>Du musst dein Leben ändern</i> : you must change your life. (p.209)	Rilke’s poem <i>Archaischer Torso Apollos</i>
at the centre of the picture a young woman, <i>das ewig Weibliche</i> (218)	Goethe’s tragedy <i>Faust</i>

Table 6.6 CUL evidence: Artistic experience of an elite culture

The analysis presented in this section provides evidence of the character's personal traits and cognitive style. This evidence serves two purposes: firstly, to identify anticipated problems in the translation, and secondly, to compare the original text with its translation.

Figure 6.1 summarizes the most prominent voice constituents organized under the Barthes' five codes.

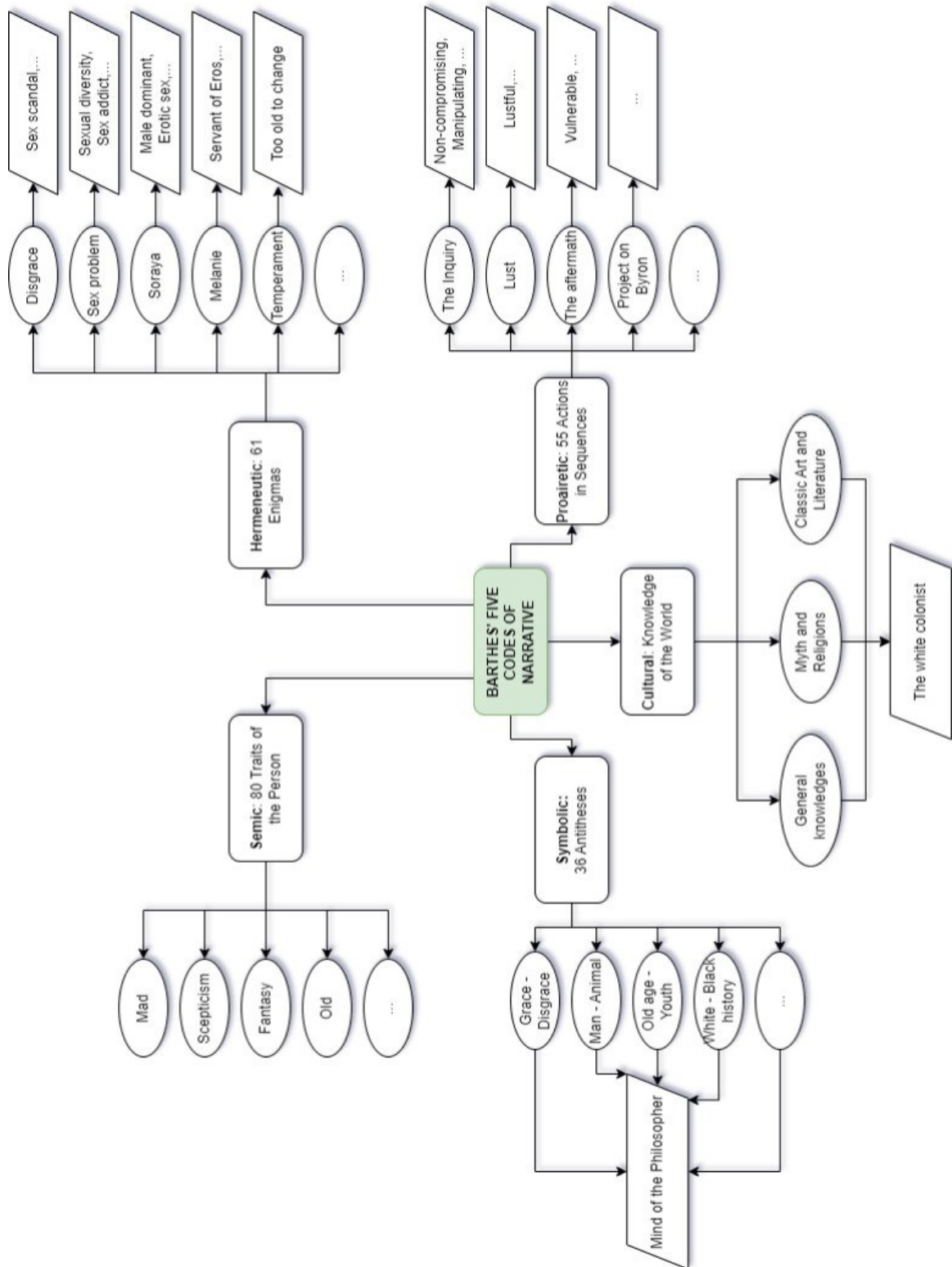


Figure 6.1 Conceptual map of Voice constituents under Barthes' codes

6.3. Translation problems

6.3.1. Vocabulary of sexuality

Sexuality poses a significant challenge in the translation of *Disgrace*, as representations of sexuality manifest in various textual forms (narrative, descriptive, and discussive) and encompass a broad emotional spectrum (cold, cool, intense).

Firstly, *Disgrace* presents a keen observation of intimacy through an unusually detached and skeptical tone. The narrative reveals the harshness of sexual acts and the implications of chemical and biological responses, rather than romanticizing love. Furthermore, vocabulary that is categorized as ‘educated’ and ‘technical’ on Newmark’s scale of generality (Newmark, 1988, p.14) in the realm of sexual narration encourages a distinct psychological discourse about sexuality. This portrayal of sexuality in *Disgrace* may encounter difficulties in translation across different cultures, where intimacy in fiction is often perceived as either taboo or as a romantic involvement, and where figurative language is typically employed to represent sexual encounters in a more subtle fashion.

It is proposed that for an adequate transfer of the narrative of *Disgrace* into the Vietnamese language, both the explicitness of sexual acts and the inherent attitudes of the characters must be preserved in the translation. Additionally, if euphemism is employed in the target literature to depict sexual content, it should not be utilized in the translation to obscure its original explicitness.

Secondly, the novel *Disgrace* employs a rich vocabulary to explore themes of transformation and sexual diversity within contemporary society. Challenges in referencing arise when the target language lacks specific terminology to depict the variety of sexual actions or when the source text alludes to practices that are uncommon within the target culture. For instance, the concept of ‘sapphic love’ is referenced in *Disgrace* to illustrate the

relationship between Lucy and her friend Helen. Although this phenomenon is not completely absent in Vietnamese society, it does indeed possess a cultural equivalent.

In addition to exploring sexual diversity, *Disgrace* reveals the body as a domain of sexuality intertwined with racial variety. Translation challenges emerge when attributes that reflect racial identities become unrecognizable to Vietnamese readers, compelling the translator to consider adapting the metaphors associated with these attributes. To achieve an appropriate transfer of voice, it is recommended that any distinctive features related to attributes, as well as stylistic language choices, be preserved.

Ultimately, a substantial portion of the novel *Disgrace* is devoted to the examination of the ethical implications surrounding sexual relationships between men and animals. This exploration encompasses David Lurie’s introspection regarding his own challenges, as well as his perspectives on various topics such as prostitution, castration, the right to desire, adultery, rape, experiences of womanizing, the principle of pleasure, Eros, and reproductive issues related to cats and dogs. Lurie’s opinions are frequently expressed with a measured tone and deliberate cadence, indicating that these matters concern him more philosophically than emotionally.

Table 6.7 shows examples of sexuality vocabulary that exposes the problems of translation due to the character’s skeptical tone of voice, diversity of sexuality and its transformation, and body as domain of sexuality.

Translation problems	Vocabulary of sexuality
Skeptical tone of voice	Is Soraya's totem the snake too? No doubt with other men she becomes another woman: la donna e mobile. (p.3)
	To fix me? To cure me? To cure me of inappropriate desires? (p.43)
	But desire is another story. No animal will accept the justice of being punished for following its instincts. (p.90)

	Or is being shocked another of the duties she takes on - like a nun who lies down to be violated so that the quota of violation in the world will be reduced. (p.148)
	Not for the first time, he wonders whether women would not be happier living in communities of women, accepting visits from men only when they choose. (p.104)
	If the old men hog the young women, what will be the future of the species? That, at bottom, was the case for the prosecution. (p.190)
	Where do moments like this come from? Hypnagogic, no doubt;[...] If he is being led, what god is doing the leading? (p.192)
Diversity of sexuality and its transformation	divorced (p.1)
	a womanizer (p.7)
	had affairs...picked up tourists in bars...slept with whores (p.7)
	Strange love! Yet from the quiver of Aphrodite, goddess of the foaming waves, no doubt about that (p.25)
	Not rape, not quite that, but undesired nevertheless, undesired to the core (p.25)
	sexual harassment (p.46)
	being a father is a rather abstract business (p.63)
	I wasn't made for marriage... (p.69)
	Every woman I have been close to has taught me something about myself. (p.70)
	She becomes his second salvation, the bride of his youth reborn (pp.87-88)
	Sapphic love (p.87)
	A contraceptive (p.149)
	Of their congress he can at least say that he does his duty. Without passion but without distaste either. (p.150)
	Two sensualists: that was what held them together (p.87)
	an abortion (p.197)
a stream of images pours down, images of women he has known on two continents (p.192)	
Body as a domain of sexuality	her honey-brown body (p.1)
	his olive skin, his flowing hair (p.7)
	wide, almost Chinese cheekbones (p.11)

	cunning little weasel body (p.189)
	sculpted cheekbones, wide, flaring nostrils (p.207)
	The veins on her ears are visible as a filigree of red and purple (p.82)
	She has no breasts to speak of. Sturdy, almost waistless, like a squat little tub. (p.100)

Table 6.7 Vocabulary of sexuality and translation problems

6.3.2. Tenses and perspectives of actions

As indicated in the text analysis, the present tense is primarily employed to illustrate David Lurie's narrative, encompassing his actions and thoughts. This usage creates the impression that we are directly observing the events occurring within David Lurie's mind. Furthermore, when the perfective aspect, which includes both present and past tenses, as well as the passive voice, is utilized, it prominently highlights the character's contemplation or reflection upon his own experiences.

Experiences of sexual pleasure, for instance, manifest in the continuum of David Lurie's consciousness as phenomena that come at significant personal cost and contribute to a state of psychological agitation. A translation problem emerges when these reflective moments are rendered in Vietnamese merely as past experiences and conflated within a narrative devoid of perfect tense structures.

Table 6.8 shows the occurrences of perfect tenses in relation to David Lurie's experiences of sexual pleasure, his moments of enlightenment, and his linguistic behavior, which may lead to translation problems.

Experiences of sexual pleasure	In the desert of the week Thursday has become an oasis of luxe et volupté. (p.1)
	He has always been a man of the city, at home amid a flux of bodies where eros stalks and glances flash like arrows. (p.6)
	Melanie, on the pillion, sits with knees wide apart, pelvis arched. A quick shudder of lust tugs him. <i>I have been there!</i> he thinks. (p.35)
	Every woman I have been close to has taught me something about myself. To that extent they have made me a better person. (p.70)
	He, David Lurie, has been succoured, as a man is succoured by a woman; her friend Lucy Lurie has been helped with a difficult visit. (p.150)
	The mention of Melanie Isaacs unsettles him. He has never been given to lingering involvements. (p.190)
Moments of revelation	Yet first on Lucy's farm and now again here, the project has failed to engage the core of him. (p.181)
	Nothing has changed between Lucy and himself, nothing has healed. (p.200)
	He has taught no one a lesson - certainly not the boy. (p.208)
	He has brought her back from the grave, promised her another life, and now he is failing her. (p.214)
	As a father he has not been much of a success, despite trying harder than most. (p.217)
David Lurie's linguistic behavior	Two weeks ago he was in a classroom explaining [...] the distinction between <i>drink</i> and <i>drink up</i> , <i>burned</i> and <i>burnt</i> How far away it all seems! I live, I have lived, I lived. (p.71)
	...his whole scalp is tender. Everything is tender, everything is burned. Burned, burnt. (p.97)
	It was that kind of flame your daughter kindled in me. Not hot enough to burn me up, but real: real fire. Burned - burnt - burnt up. (p.166)
	when the soul is out, fold [the dog] up and pack him away in his bag, and the next day wheel the bag into the flames and see that it is burnt, burnt up. (p.220)
	Two weeks ago he was in a classroom explaining [...] the distinction between <i>drink</i> and <i>drink up</i> , <i>burned</i> and <i>burnt</i> How far away it all seems! I live, I have lived, I lived. (p.71)

Table 6.8 Perfect tenses and translation problems

The perfect tenses are employed to illustrate David Lurie's moments of revelation. A notable instance occurs when David Lurie reflects on his failures and subsequent attempts regarding his work on Byron in Chapter Twenty. He utilizes the past perfect tense ('That is

how he had conceived it'), the present perfect tense ('Yet...the project has failed the core of him'), and the simple present tense ('He tries another track') (pp. 180-181). These tenses not only signify shifts in Lurie's writing trajectory but also illuminate the evolution of his self-revelation. Issues arise when the translation inadequately conveys temporal progression in a coherent manner. The fundamental solution to such tense-related difficulties is the appropriate use of adverbs within a Vietnamese translation.

Most notably, the use of the perfective aspect highlights the psycho-linguistic behavior of David Lurie. As a professor of Classics and Modern Languages, he instructs his students regarding the concept of the perfective. When he encounters crises and ironic situations, his cognitive response is to conjugate verbs in their perfective forms automatically. If these perfectives are translated into Vietnamese, the resulting verbs will not successfully convey their original meanings.

6.3.3. Multilingual elements and cultural knowledge

In accordance with the three areas of knowledge referenced in section 6.2.5, three principal challenges arise in the translation of cultural knowledge embedded in *Disgrace*.

The first point to consider is the translation of individuals, places, and elements that symbolize South Africa. These factors can be challenging because, whether translated or transcribed, their inherent local ties within the text and its themes might be lost on readers from outside South Africa, such as those in Vietnam. If the local context is not accurately translated, it may create a misleading impression that the story is not authentically set in South Africa or that its people have become fully acculturated.

Similarly, a considerable amount of knowledge of Western civilization, including myths, arts, and science, may be regarded as popular or general knowledge among readers in the

West. Conversely, for the readership in the East, such a high frequency of references to an alternate civilization may influence their reception and response. Translations that incorporate even brief explanations of this knowledge may lead to an additional issue: the generation of numerous or excessively lengthy footnotes.

Finally, the narrative integrates quotations sourced from artworks in the English, French, and Italian languages. These quotations and languages serve two principal purposes: they establish a unique voice for David Lurie and engage readers who are multilingual or intellectually astute. Consequently, should these quotations be translated into Vietnamese, their original effects would be attenuated, thereby diminishing the reading enjoyment for intellectually inclined readers within the target culture and undermining the scholarly tone of David Lurie.

To consider the norms of Vietnamese translation, it is recommended that for the first and last issues, multilingual elements are transferred without translation. The translation or adaptation of words and quotations may be included in footnotes. For geographic names and knowledge pertaining to the second area, concise explanatory notes may be compiled and presented as part of the translator's comments.

6.4. Comparison of the translation with the original

This section presents the results of examining how the voice elements, which are analyzed and coded in Section 6.2, are transferred and preserved in the Vietnamese translation. The results are provided in the order of the voice analyses delineated in Section 6.2 and include:

1. Preservation of the coded voice elements throughout the entire translated text;
2. Adaptation of the coded voice elements and their impact on overall voice coherence.

3. Representative examples illustrating the preservation, adaptation, and discourse regarding the results; and
4. Overall remarks on voice transfer

6.4.1. Reproduction of enigmas and hermeneutic evidence (Enigmatic coherence)

The examination shows that most of the enigmas presented in 6.2.1 are reproduced in the translation, albeit at different levels of accuracy and adequacy. To illustrate accurate reproduction, I present the translation of Enigma 3 ‘Problem of sex’ and Enigma 11 ‘Melanie’. The translations of these two enigmas have maintained a high level of voice coherence. Additionally, I present some reproductions that are not completely adequate or accurate, which slightly affect the coherence of the character David Lurie in the translation. These reproductions concern two female characters, Soraya and Lucy.

6.4.1.1. Reproduction of Enigma 3 ‘Problem of Sex’

The translation of Enigma 3 represents an accurate and adequate translation because it reproduces all the elements needed to spark constituent questions and all clues required to answer those questions.

The enigma ‘Problem of Sex’ is triggered by four elements in the following sentence: For a man of his age, fifty-two, divorced, he has, to his mind, solved the problem of sex rather well (p.1) (my emphasis). Questions that are prompted by the elements to form the enigma are: 1. Why is sex his problem? 2. Is the problem serious? 3. How has he solved it? 4. Does he have other problems?

The source text	The target text	Back translation	Enigma 3 & related questions
he <i>has</i> , to his mind, <i>solved</i> the problem <i>of sex</i> <i>rather well.</i> (p.1)	<i>giải quyết</i> vấn đề <i>tình dục</i> <u><i>nhu thế</i></u> <i>là khá tốt.</i> (p.5)	<i>solving</i> the problem <i>of sex</i> <u><i>like that</i></u> <i>is rather good.</i>	1. Why is sex his problem? 2. Is the problem serious? 3. How has he solved it? Like what? 4. What are his other problems?

Table 6.9 Translation of Enigma 3

Table 6.9 illustrates that all enigma elements and the corresponding questions they elicit are accurately reproduced in the translation. Notably, the inclusion of ‘*nhu thế*’ (like that) in the translation may provoke the question ‘like what’, encouraging target readers to inquire about the character’s sexual experiences. Therefore, the addition of ‘*nhu thế*’ may be regarded as a compensation for the present perfect ‘has solved’ that does not exist in Vietnamese grammar.

Contributing to the adequacy of the Enigma in translation is the reproduction of most of its clues, which illustrates that the problem David Lurie faces pertains to his endeavor to align his sexual inclinations with his temperament and maintain a ‘sensuality and utilitarian order’ (Kedari, 2013, p.2). Table 6.10 displays examples of several impeccably reproduced clues gathered in Chapter One.

The comparison shows that the generality of the vocabulary is preserved, complex sentence structures are reproduced, and the clarity of the clues is well maintained in the translation.

Although English parentheses (‘though intense’, ‘who used to think’, ‘from a certain point of view’) are slightly adapted in the Vietnamese translation, they do not significantly affect the clarity of the clues.

Source text	Target text	Back translation
In the field of sex his temperament, though intense, <u>has never been passionate.</u> (p.2)	Mặc dầu tính tình nồng nhiệt, trong lĩnh vực tình dục <u>ông chưa bao giờ say đắm.</u> (p.7)	Although his temperament is intense, in the field of sex, <u>he [has] never been passionate.</u>

It surprises him that <u>ninety minutes a week of a woman's company are enough to make him happy</u> , who <u>used to think</u> he needed a wife, a home, a marriage. (p5)	Ông lấy làm lạ là ông, một người thường nghĩ cần có một người vợ, một mái nhà , một cuộc hôn nhân mà <u>mỗi tuần chỉ chính mười phút có đàn bà cũng đủ làm ông hạnh phúc</u> . (p10)	He finds it surprising that he, a man who often thinks he needs a wife, a roof , a marriage but <u>ninety minutes a week with a woman is enough to make him happy</u> .
<u>He existed in an anxious flurry of promiscuity</u> . He had affairs with the wives of colleagues; he picked up tourists in bars on the waterfront or at the Club Italia; he slept with whores. (p.7)	Ông sống trong một tình trạng lo âu, khắc khoải của <u>những cuộc chung chạ bừa bãi</u> . Ông có nhiều cuộc trăng hoa với vợ của các đồng nghiệp; ông vớ được những du khách trong các quán rượu ở bên cảng hoặc ở Câu lạc bộ Italia; ông ngủ với gái điếm. (p.14)	He lived in a state of <u>anxious flurry of promiscuity</u> . He had affairs with the wives of colleagues; he picked up tourists in bars on the waterfront or at the Club Italia; he slept with whores.
A man on a chair snipping away at himself an ugly sight, but no more ugly, from a certain point of view, than <u>the same man exercising himself on the body of a woman</u> . (p.9)	Một người đàn ông ngồi trên ghế tự cắt bỏ: một cảnh tượng thô bỉ, nhưng trên một góc độ nào đó, cũng chẳng thô bỉ hơn <u>chính là người đàn ông đó hi hục trên thân thể một người đàn bà</u> . (p.17)	A man sitting on a chair and snipping off himself: a coarse scene, but from a certain angle, [it is] <u>not any coarser than the same man working on a body of a woman</u> .

Table 6.10 Reproduction of clues for Enigma 3

In the interim, it is noteworthy that Vietnamese idiomatic and colloquial expressions are employed, such as ‘mái nhà’ (for ‘home’), ‘có đàn bà’ (for ‘woman’s company’), ‘hi hục’ (for ‘exercising’), ‘chung chạ bừa bãi’ (for ‘promiscuity’), and ‘cuộc trăng hoa’ (for affairs’). While these expressions hold distinct connotations in Vietnamese, they ultimately align with David Lurie’s attitudes towards sexuality: noncommitment to marriage, a repulsion to sex as instinct, and pride in male promiscuity. Consequently, the use of colloquialism may be considered an effective strategy, making its reproduction adequate.

6.4.1.2. Reproduction of Enigma 11: ‘Melanie’

Among the female characters, Melanie represents one of the most intricate enigmas within the source text. The ‘Melanie’ enigma encompasses numerous inquiries regarding the veracity of her relationship with David Lurie: What is it about Melanie that incites a

burgeoning desire within Lurie? In what manner does the relationship alter his temperament concerning sexual conduct? What expectations does he harbor for her, and what does she anticipate from him within this relationship? Are his expectations perceived as unaffected in comparison to hers? What are the repercussions of this relationship? All clues pertaining to these inquiries are conveyed with considerable adequacy, which facilitates an effective transmission of Lurie's voice of desire for this particular female character.

In addressing Enigma Melanie and its related questions, we observe that four distinct categories of clues are adequately reproduced in the Vietnamese translation. First is the accurate representation of Melanie's physical allure as perceived by David Lurie: her uncomplicated yet flawless physique, her youthfulness and beauty, her nipples and bosom, her hips reminiscent of a youthful female, provocative and audacious attire, and her eyes radiating excitement. Table 6.11 provides an enumeration of these attributes along with their corresponding translations in Vietnamese. The translation, which adeptly conveys these characteristics, successfully maintains evidence of David Lurie's admiration for beauty.

The source text	The target text
She is small and thin, close-cropped black hair, wide, almost Chinese cheekbones, large, dark eyes. ((p.11)	Cô nhỏ nhắn, mảnh khảnh, mái tóc đen cắt rất sát, gò má rộng gần giống người Trung hoa, cặp mắt đen và to. p19
Her hips are as slim as a twelve-year-old's. p19	Hông cô mảnh như một cô bé mười hai. p28
Her body is clear, simple, in its way perfect; p19	Thân thể cô trơn vẹn, mộc mạc, hoàn hảo theo cách riêng; p29
Her face is flushed; he is aware of the rise and fall of her chest. p20	Bộ mặt cô ửng hồng; ông nhận thấy bộ ngực cô phập phồng, nâng lên, hạ xuống. p30
her neat, perfect little breasts, p23	bộ ngực nhỏ nhắn, gọn gàng và hoàn mỹ của cô, p33
But the women he is used to are not as young, as perfectly formed. p30	Nhưng những người đàn bà ông quen không trẻ trung như thế, hoàn hảo như thế. p43
...of her neat little breasts with their upstanding nipples, of her smooth flat belly. (p.65)	bộ ngực cô nhỏ nhắn, gọn gàng, đầu vú dựng đứng, bụng cô mịn màng, phẳng lì. p87
Only middling as a student, but very attractive. (p.69)	Một sinh viên trung bình thôi, nhưng rất hấp dẫn. p91

With the best will in the world he could not find in Melanie. But plenty of beauty. (p.78)	Dĩ dỏm và đẹp. Ông đã cố công tìm mà chẳng thấy sự dĩ dỏm ấy ở Melanie. Nhưng cô quá đẹp. p104
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Table 6.11 Reproduction of David Lurie's eye for Melanie

Second is the reproduction of Melanie's capricious reactions and behavior. Her naivety, worry, and uncertainty about his seduction, her instinct to lure him and aversion to him, her blind spot for his Wordsworth and her foolish enthusiasm for theatre, her unsophisticated taste in clothes and art, her audacity in his house, her misbehavior in his class, and her accusation against him. These clues reported by David Lurie indicate that he is well aware of what kind of girl Melanie is; he is also alert to the danger posed by her and to the increasingly uncontrollable relationship. The translation successfully reproduces the clues and hence maintains evidence of Lurie's vigilance in the target language.

Third is the accurate reproduction of phrases that convey David Lurie's craving for Melanie. Table 6.12 – the left column – lists English synonyms of 'desire' (lust, voluptuousness) and their collocations ('a quick shudder of', 'a light shudder of', 'a ripple of', 'a tingling of'), which indicate David Lurie's uninhibited sexual desire in the source text. The right column shows how 'desire' collocations are adapted to restore the connotation of 'uninhibited' to David Lurie's desire in the Vietnamese language.

'stares, frankly ravished' (p12)	nhìn chăm chặp, không giấu nổi <u>say mê</u> (p20)
'lurches with desire' (p20)	xao động vì <u>khao khát</u> (p30)
'astonished by feeling she evokes' (p25)	ngạc nhiên vì cảm xúc cô gây nên (p36)
'a tingling of desire' (p26)	'ngứa ran vì <u>thèm muốn</u> ' (p39)
'a surge of joy and desire' (p29)	'trào lên niềm vui và khao khát' (p42),
'quick shudder of lust (p35)	'con rùng mình thèm muốn' (p50)
'a ripple of desire' (p65)/	'làn sóng khao khát' (p87)
'a light shudder of voluptuousness' (p78)	'một cơn rùng mình thèm muốn nhẹ nhàng' (p104)

Table 6.12 Reproduction of David Lurie's lust for Melanie

Lastly, the translation of David Lurie's thoughts and his awareness of the awkwardness within this relationship is adequate. He perceives it to be analogous to that of a teacher towards a student under his guidance (p12), Shakespeare towards the beauty's rose (p16), a lecher with a young girl (p24), a coaxing parent towards a daughter (p20), and Coronus in relation to Harmony. Furthermore, he acknowledges experiencing revulsion towards sexual relations in his advanced age (as he refers to George Grosz p19), a sense of illness when discussing love and intimacy in class (p23), the unpleasantness of unfulfilled desire (p70), and his deficiency in lyrical expression (p171).

In summary, the accurate translation of the enigma and the adequate reproduction of its clues contribute to preserving the entirety of the hermeneutic evidence necessary for interpreting David Lurie's voice. Setting aside the reader's competence to interpret various voices, the accurate translation affords them an equitable opportunity, akin to that of the source text readers, to explore, pose, and respond to inquiries regarding David Lurie, his perspectives on sexuality, and the nature of his desires.

6.4.1.3. Inadequate reproduction of Enigma 4 'Soraya'

The translation of Enigma 4 exemplifies inadequate reproduction of clues due to ambiguity and inconsistency. If we examine the clues collected for this enigma, as mentioned in 6.2.2, we find that all clues are reproduced in the translation. Soraya remains, to David Lurie's mind, a fantasy of female conformity, a form of sex therapy, a metaphor of life as *luxe, calm, et volupté*. From this perspective, the 'Soraya' enigma has been accurately reproduced in translation.

In subtle manners, the reproduction provides various clues that either confuse the intended readers or mislead them into an alternate understanding of Soraya and David Lurie.

Initially, it adapts the exotic beauty of her ‘honey brown’ body and ‘dark, liquid eyes’, substituting a less erotic representation for a more poetic and gentle portrayal of this individual engaged in prostitution (See Table 6.5). Furthermore, this adjustment introduces a somewhat lyrical tone into Lurie’s attitude that is notably absent in the original text.

Second, exposition of her job as a sex worker is delayed when David Lurie tells us at the beginning of the story that he paid [in deposit] for her [car] R400 and that he ‘has been in love with her’ for a more than a year. The translation also changes the reason why David Lurie would not have Soraya during the night. They give us an impression that Lurie has some sort of commitment with Soraya, which is wrong and inconsistent with other evidence about him.

Thirdly, David Lurie’s obvious irony of prostitution in the source text become vague in the translation. It does not sound logical when he complains about the sex agency’s taking too much of his time, when he praises Soraya as an active woman, or when he compares irony in his (teaching) career with one in hers. Hence there appears a lyrical tone in David Lurie’s attitude toward Soraya and a contradictory and nonsensical view of prostitution. Table 6.13 lists some of the most obvious changes in translation that definitely affect target readers’ interpretation of David’s attitude in this relationship.

Source text (Coetzee 1999)	Target text (Coetzee 2000)	Back translation
...her honey-brown body (p.1)	...tắm thân màu nâu vàng <u>óng</u> (p.5)	...shimmering yellow brown body
...dark, liquid eyes (p.1)	... cặp mắt đen <u>trong trẻo</u> (p.5)	...dark, [crystal] clear eyes
He has been on her book for over a year; he finds her entirely satisfactory. (p.2)	Ông <u>yêu quý</u> cô hơn một năm nay; ông thấy cô hoàn toàn thỏa mãn (p.5)	He <u>has been in love with her</u> for more than a year; he finds she is completely satisfied.
For a ninety-minute session he pays her R400, of which half goes to Discreet Escorts. (p.2)	Ông trả tiền cho <u>chiếc R400</u> của cô, từng đợt 90 phút một, một nửa thời gian trong là tìm Người tháp tùng bí mật. (p.6)	He pays for <u>her R400</u> , every session of 90 minutes, half time of which is to seek the Secret bodyguard.
He knows too much about himself to subject her to a morning after, when he will be	Ông biết quá rõ bản thân mình, chiều chuộng cô cho đến sáng hôm sau, lúc ở một mình, ông sẽ	He knows too much about himself, caressing her to a morning after, when he is alone,

cold, surly, impatient to be alone. (p.2)	là người lạnh lùng, cáu kỉnh và thiếu kiên nhẫn. (p.6)	he will be a cold, surly, and impatient person.
No doubt with other men she becomes another woman: <i>la donna et mobile</i> . (p.3)	Chắc chắn với những người đàn ông khác, cô trở thành một người phụ nữ khác: <i>một người đàn bà năng động</i> . (p.8)	Surely with other men, she becomes another woman: <i>an active woman</i> .
The irony does not escape him: that the one who comes to teach learns the keenest of lessons, while those who come to learn learn nothing. ... He doubts there is an irony to match it in hers. (p.5)	Sự trớ trêu không buông tha cho ông: có những người đến học được những điều sâu sắc trong các bài giảng của ông, trong khi những người khác đến học lại chẳng thu nhận được gì. ... Ông cho rằng cô chẳng có sự trớ trêu nào tương xứng. (p.10)	The irony does not escape him: some come to learn the keenest from his lessons, while others come to learn nothing. ... He supposes that she has no matching irony.
<i>Your secret is safe with me</i> , he would like to say. (p.6)	<i>Bí mật của em là sự an toàn cho anh</i> , ông những muốn nói thế. (p.13)	<i>Your secret is my safety</i> , he would like to say.

Table 6.13 Adaptation of David Lurie's view of Soraya

6.4.1.4. Inaccurate reproduction of Enigmas 30 'Lucy'

As occurred with clues about Soraya, many clues about Lucy are inaccurately reproduced in the Vietnamese translation. As shown in Table 6.6, some clues turn out to be completely strange and sound illogical in the Vietnamese language (1, 5, & 6), some have connotations that are inconsistent with David Lurie's attitude toward his daughter (2 & 3), and some fail to convey Lucy's wit (4, 6, & 7).

Source text	Target text	Back translation
(1) Now here she is, flowered dress, bare feet and all, in a house full of the smell of baking, no longer a child playing at farming but a solid countrywoman, a <i>boervrou</i> . (p.60)	Giờ đây, cô mặc bộ váy in hoa, đi chân đất, ở trong căn nhà nồng nặc mùi bánh nướng, <u>chẳng có lấy một đứa trẻ chơi đùa ngoài một người phụ nữ rắn chắc, người gốc Bua</u> . (p.80)	Now she is in a flowered dress, bare feet, and in a house thick with the smell of baked cake, without a child playing except for a solid woman, a woman of Bua [origin].
(2) Her own fingernails are none too clean. <u>Country dirt</u> : <u>honourable</u> , he supposes. (p.61)	Móng tay cô chẳng có cái nào quá sạch. <u>Chắc là vì bụi đất nông thôn, ông nghĩ</u> .	Her fingernails are none too clean. It must be because of country dirt, he supposes.
(3) Lucy's bare toes grip the red earth, leaving clear prints. A solid woman, embedded in her new life. (p.63)	Những ngón chân trần của Lucy bết đất đỏ, để lại những dấu chân rõ ràng. Cuộc đời mới đã	Lucy's bare toes get wet with red earth, leaving clear prints. <u>New life has left marks of a solid woman on her</u> .

	ghi dấu ấn một người phụ nữ rấn rỏi lên cô.	
(4) I don't want to come back in another existence as a dog or a pig and have to live as dogs or pigs live under us. (p.75)	Con không muốn <u>trở lại một sự hiện hữu khác</u> như một con chó hoặc một con lợn và phải sống như chó lợn dưới chân chúng ta.	I don't want to <u>come back another existence</u> as a dog or a pig and have to live as dogs or pigs at our feet.
(5) They do us the honour of treating us like gods, and we respond by treating them like things. (p.70)	Chúng làm chúng ta cảm thấy vinh dự vì được đối xử như những vị thánh, và chúng ta đền đáp bằng cách đối với chúng như những vật quan trọng.	They do us the honour of treating us like gods, and we respond by treating them like important things.
(6) Don't shout at me, David. This is my life. I am the one who <u>has to live here. What happened to me</u> is my business, mine alone, not yours, and if there is one right I have it is the right <u>not to be put on trial like this</u> , not to have to justify myself- not to you, not to anyone else. (p.133)	Bố đừng quát con, David. Đây là cuộc sống của con. Con mới là người sống ở đây. <u>Sẽ xảy ra chuyện gì cho công việc của con, chỉ của mình con thôi chứ không phải của bố, và nếu con có một thứ quyền duy nhất thì đó là quyền không đưa ra phán xử kiểu như thế này, không phải biện minh với bản thân con, với bố hoặc với bất cứ ai khác.</u> (p.177)	Don't shout at me, David. This is my life. I am the one who live here. <u>What will happen to my business, my own business only not your business, and if I have one only right that is the right not to judge like this, not to justify to myself, to you, or to anyone else.</u>

Table 6.14 Ambiguous evidence about Lucy

As we observe from the table, inaccuracies in translations primarily stem from linguistic errors. This occurs when the translator fails to comprehend the meanings of ‘no longer a child’ (1), which reflects David Lurie’s assessment of Lucy’s maturation and independence; neglects the term ‘honourable’, which indicates David Lurie’s respect for his daughter’s diligent efforts (2); incorporates ‘important’ to denote dogs and pigs, thereby altering Lucy’s critique of humanity’s treatment of animals (5); and neglects to adjust the original syntactic structures: auxiliary ‘has to’, noun phrase ‘What happened to me’, and passive voice ‘to be put on’ (6), which illustrate the incisiveness of the argument and the spirit of autonomy exhibited by Lucy.

There exists a stylistic error in (3) when all images are altered in the translation. The image ‘bare toes grip the red earth’ and ‘embedded in her new life’ have been replaced with ‘bare

toes get wet with red earth' and 'new life has left a mark' (3). While the original images reflect Lucy's intention to commit to rural life and David Lurie's appreciation of her 'rustic' tendencies, the Vietnamese translation implies that David Lurie is evaluating and judging the effects of rural life on his daughter.

In this section, I present an adequate transfer of the enigma 'Problem of sex.' This transfer is achieved through the reproduction of all related elements, which trigger relevant questions, as well as the faithful reproduction of clues needed to solve the enigma. I discuss the complications of the Enigma 'Melanie' and how an accurate translation of these enigma elements gives Vietnamese readers an equal opportunity to explore David Lurie's voice of sexuality. Additionally, I illustrate how inaccurate translations and adaptations of the female characters Soraya and Lucy may mislead interpretations of these characters and, by extension, David Lurie's voice.

6.4.2. Reestablishment of action sequences and thought-process (Thematical and action coherence)

This section outlines the reproduction of action sequences discussed in Section 6.2.2 during translation. It also explains the translation methods and procedures used, along with their effects on conveying the character's voice.

Comparison results show that most sequences described in Section 6.2.2 are successfully reproduced. The most prominent are 'Assignment with Soraya' in chapter One of *Disgrace*, 'Seduction of Melanie' in Two, 'Game of Love' in Three, 'Class disturbance' in Four, 'Accusation of harassment' in Five, 'The inquiry' in Six, 'Settling down' in Seven, Eight, and Nine, 'Market day' in Eight, 'Dog and rescue', and 'Goat and Death' in Ten, 'The Raid

and rape' in Eleven, 'Saturday party' in Fifteen, and 'Losung the dogs' in Sixteen, Twenty three, and Twenty four.

The majority of the events – when they are translated and not omitted in the Vietnamese text – are reinstated in their sequences exactly as they are presented in the source text. Precision is noted in the time and place settings, the order of proceedings, and the consistency of actions and reactions. This reinstatement enables the target audience to accurately follow the progression of events within the narrative, as well as the coherence in the thought processes of the character David Lurie.

In the sequences that are successfully re-established, we observe that literal translation is the primary method employed, although other methods and procedures are also utilized, including transposition, idiomatic translation as a minor method, equivalents of time expressions, and cultural equivalents of addressing terms.

Nevertheless, the comparison of results also highlights the incomplete reproduction of certain events, actions, and thoughts in the translation. The writing process described by David Lurie in the sequence 'Project on Byron' is significantly abridged in the translation of Chapter Twenty of *Disgrace*. Even in instances where sequences are successfully reproduced, we observe that important events, opinions, and thoughts are either curtailed or not translated at all. For instance, numerous lecture notes from Lurie regarding the Mont Blanc moment are omitted from the 'Prelude' sequence (p.22), and the final conversation between Lurie and his school director is absent from the 'The Inquiry' sequence (pp. 56-58). Additionally, some actions are not positioned in their original chronological order in the target text, owing to linguistic errors or mistakes. Consequently, because of these omissions and linguistic inaccuracies, consistency in the character's actions and coherence in his thoughts are not preserved.

In the following discussion, I will first present the re-establishment of a particular sequence, titled ‘Assignment of Soraya’ in the translation. I also analyze the translation methods and procedures that are employed to effectively reproduce the events and thoughts conveyed in this sequence. Subsequently, I will provide examples of sequences that are not entirely reproduced in the translation and elucidate the impact of this incomplete reproduction on the coherence of the character’s voice.

6.4.2.1. Reproduction of the sequence ACT 1 ‘Assignment with Soraya’ and translation strategies

Mini sequences and thought processes

‘Assignment with Soraya’ constitutes a fully developed sequence, comprising numerous mini-sequences. The mini-sequences that are accurately re-established in the translation include scheduled meetings and having sex, talking and chatting, flashbacks to the initial encounter and the giving of gifts, an exposition of his womanizing history, narrative twists pertaining to his stalking of Soraya, and the relationship ending with Soraya herself.

Furthermore, integrated within the mini sequences are the thoughts and reactions of David Lurie that pertain to and are elicited by Soraya. The thoughts and emotions that are faithfully rendered in the translation encompass David Lurie’s enjoyment of luxurious pleasures; his unwavering affection for her alongside her submissiveness, his uncertainty juxtaposed with trust regarding Soraya, his ninety-minute contentment in her company, his dissatisfaction with work, and his vivid imagination of the prostitute laughing at him, along with castration as a remedy for aging.

Next, we will examine how the re-establishment of mini sequences and thought processes is achieved through the literal translation method and how this method enables the translator to maintain a coherent voice.

Literal translation

Application of literal translation to the sequence ‘Assignment with Soraya’ occurs in the following ways.

To begin with, the translator takes words and collocations as units of translation. Table 6.15 presents examples of the most successful attempts to reproduce mini-sequences utilizing literal translation. The three mini-sequences displayed in the table are: love-making (1, 2, 3), flashback to the first meeting (4), and twists of stalking (5, 6). I employ slashes (/) in the examples to reveal the minimal size of the unit actually incorporated into the translation. Additionally, I highlight verbs that describe actions (in bold) to indicate that the actions are predominantly translated word by word, thereby reproducing the actions in their original order and manner.

Source text	Target text
(1) He/ goes straight through/to the bedroom/ which/is pleasant-smelling/and/softly lit/ and undresses ./ (p.1)	Ông/ vào thẳng/buồng ngủ/ căn phòng/ tỏa ánh sáng dịu dàng/và /có mùi dễ chịu/, rồi ông cởi quần áo ./ (p.5)
(2) Soraya/ emerges / from the bathroom,/ drops her robe,/ slides into bed/ beside him. (p.1)	Soraya/ từ/ phòng tắm/ bước ra,/ buông rơi áo choàng/ và trườn lên giường/ cạnh ông. (p.5)
(3) ...he/ stretches her out,/ kisses her breasts;/ they make love . (p.1)	... ông đuổi người cô ra,/ hôn lên ngực cô,/ rồi họ làm tình . (p.5)
(4) The first time/ Soraya received him/ she/ wore / vermillion lipstick/ and/ heavy eyeshadow/. Not/ liking / the stickiness of the makeup/, he/ asked / her/ to wipe it off./ (p.5)	Lần đầu/ tiếp ông./ Soraya/ tô / son môi màu đỏ tươi/ và/ quàng mắt đánh thật đậm./ Chẳng/ thích thú gì/ lớp son nhớp nháp./ ông/ bảo / cô/ lau đi ./ (p.11)
(5) Then one Saturday morning/ everything changes ./ He/ is / in the city/ on business;/ he/ is walking down/ St George's Street/ when/ his eyes	Rồi một sáng thứ Bảy,/ mọi sự thay đổi ./ Ông/ có việc/ trong thành phố;/ ông/ đang đi xuống/ St. George/ thì/ mắt ông/ bắt gặp / một hình

/fall on/ a slim figure/ ahead of him/ in the crowd./ (p.6)	dáng mảnh dẽ/ ở đám người phía trước ông./ (p.12)
(6) Instead,/ he/ <u>pays</u> / a detective agency/ to <u>track</u> her down./ Within days/ he/ <u>has</u> / her real name,/ her address,/ her telephone number./ He/ <u>telephones</u> /at nine/ in the morning, /when/ the husband and children/ <u>will</u> be out./ (p.9)	Thay vào đó,/ ông / <u>thuê</u> / một hãng thám tử tư/ <u>lần theo dấu vết</u> cô./ Mấy ngày sau,/ ông/ đã <u>có</u> / tên thật của cô,/ địa chỉ /và số điện thoại của cô. /Ông/ <u>gọi điện</u> / vào lúc chín giờ sáng, /lúc/ chồng và các con/ <u>đã đi hết</u> . (p.18)

Table 6.15 Literal translation of mini action sequences

Secondly, the translator demonstrates her efforts to convey the exact contextual meanings of words and collocations in the source text. Even when time expressions and words indicating person are adapted in the translation (Table 6.15), the Vietnamese equivalents remain closely aligned with the source text in terms of contextual meaning.

Finally, the translator adheres to the syntactic structures of the source text as closely as the target language permits. When transposition is applied, it is constrained in such a way as to avoid altering the character's thought process. (Table 6.16).

Source text	Target text
(1) Intercourse between Soraya and himself must be, <u>he imagines</u> , rather like the copulation of snakes: lengthy, absorbed, but rather abstract, rather dry, even at its hottest. (p.3)	<u>Ông hình dung</u> những cuộc ái ân của ông với Soraya giống như sự giao cấu của loài rắn: dài dòng, mê mải, nhưng khá buồn tẻ, khá khô khan, ngay cả những lúc hăng hái nhất. (p.7)
(2) It surprises him that ninety minutes a week of a woman's company are enough to make him happy, <u>who used to think he needed a wife, a home, a marriage</u> . (p.5)	Ông lấy làm lạ <u>là ông, một người thường nghĩ cần có một người vợ, một mái nhà, một cuộc hôn nhân</u> mà mỗi tuần chỉ chín mươi phút có đàn bà cũng đủ làm ông hạnh phúc. (p.11)
(3) Soon, <u>daintily, maliciously</u> , he will be shuddered over. (p.8)	Chẳng bao lâu nữa, ông sẽ bị họ rùng mình <u>một cách duyên dáng, ác tâm như thế</u> . (p.15)
(4) He takes her to lunch at a restaurant a discreet distance from the campus and <u>listens</u> while, over shrimp salad, she complains about her sons' school. (p.8)	Ông đưa cô ta đi ăn trưa tại một khách sạn cách trường một khoảng cần thiết và trong lúc ăn món salad tôm, <u>ông nghe</u> cô ta phàn nàn về trường học của con trai cô. (p.16)
(5) A shadow of envy passes over him for the husband <u>he has never seen</u> . (p.10)	Một thoáng ghen tỵ với người chồng <u>chưa bao giờ biết mặt</u> lướt qua ông. (p.18)

Table 6.16 Repositioning of syntactic structures

Table 6.16 presents examples of English structures that are characteristic of the text in *Disgrace*, including parenthetical constructions, inverted phrases, and adjective clauses. In the Vietnamese translation, these clauses and phrases are rearranged to establish more coherent and acceptable structures in Vietnamese (my emphasis). I assert that such repositioning or transposition in these examples constitutes an effective translation procedure, as it preserves the original configurations of simple, complex, and compound sentences while maintaining the chronological order of events. Furthermore, it upholds the continuity of the character's thoughts and the rationality of his viewpoints (i.e., on sex, marriage, old age, and castration).

However, not all transpositions are necessary or successful in translating the sequences in *Disgrace*. When they fail, they significantly impact the coherence of the character's voice and the clarity of the narrative.

Aside from the transposition procedure, there are also other procedures that effectively reestablish the sequence 'Assigination with Soraya'. The most notable include the Vietnamese equivalents of time expressions, idiomatic translations, and cultural equivalents of persons.

Other translation procedures

Equivalents of time expressions

To translate time expressions, the translator employs Vietnamese equivalents instead of making word-for-word translations. Table 6.17 shows examples of English time expressions replaced by Vietnamese equivalents. From the table, we observe that appropriate Vietnamese equivalents used to indicate time include:

- The scheduled meetings with Soraya: ‘cứ đến’(1), ‘đúng hai giờ chiều’(2), ‘suốt tuần lễ’(3), ‘mà mỗi tuần chỉ’, ‘vào ngày thứ năm lần thứ tư’(9), ‘vào thứ năm sau’(7);
- Time of past, present perfect, or future events: ‘hơn một năm nay’(3), ‘lần đầu’, ‘từ đó không bao giờ... nữa’(4), ‘dịp’(5), ‘thường nghĩ’, ‘đã một thời’, ‘chỉ trong một chiều’ (8), ‘tuần sau nữa’(10).

Source text	Target text
(1) <u>On Thursday afternoons</u> he drives to Green Point. (p.1)	<u>Cứ đến chiều thứ Năm</u> , ông lái xe đến Green Point. (p.5)
(2) <u>Punctually at</u> two p.m. he presses the buzzer at the entrance to Windsor Mansions... (p.1)	<u>Đúng</u> hai giờ chiều, ông bấm chuông ở lối vào biệt thự Windsor... (p.5)
(3) He has been on her books <u>for over a year</u> ; he finds her entirely satisfactory. In the desert of the week Thursday <u>has become</u> an oasis of <i>luxe et volupté</i> . (p.1)	Ông yêu quý cô <u>hơn một năm nay</u> ; ông thấy cô hoàn toàn thỏa mãn. <u>Suốt tuần lễ</u> như ở trên sa mạc, ngày thứ Năm <u>trở thành</u> một ốc đảo của xa xỉ và khoái lạc. (pp.5-6)
(3) <u>The first time</u> Soraya received him she wore vermilion lipstick and heavy eyeshadow. ... She obeyed, and <u>has never worn it since</u> . (p.5)	<u>Lần đầu tiếp ông</u> , Soraya tô son môi màu đỏ tươi và quàng mắt đánh thật đậm. ... Cô vâng lời, và <u>từ đó không bao giờ trang điểm nữa</u> . (p.11)
(4) <u>At</u> New Year he gave her an enamelled bracelet, <u>at</u> Eid a little malachite heron that caught his eye in a curio shop. (p.5)	<u>Dịp</u> Năm mới, ông tặng cô một vòng đeo tay nhiều màu, <u>dịp</u> lễ Eid tặng một con diệc bằng đá malaxit ông bắt gặp trong một hiệu đồ cổ. (p.11)
(5) <u>Then</u> one Saturday morning everything changes. (p.6)	<u>Rồi</u> một sáng thứ Bảy, mọi sự thay đổi (p.12)
(6) At their rendezvous the <u>next</u> Thursday (p.6)	Trong cuộc hẹn hò vào thứ Năm <u>sau</u> , (p.12)
(7) Glances that would <u>once</u> have responded to his slid over, past, through him. <u>Overnight</u> he became a ghost. (p.7)	Những cái liếc <u>đã một thời</u> được đáp lại <u>nay</u> lướt qua ông. <u>Chỉ trong một chiều</u> , ông thành một bóng ma. (p.14)
(8) <u>On the fourth Thursday</u> after the incident, (p.8)	Sau sự kiện đó, <u>vào ngày thứ Năm lần thứ tư</u> , (p.15)
(9) Will I see you <u>the week after</u> ?' (p.8)	<u>Tuần sau nữa</u> anh sẽ gặp em chứ? (p.15)
(10) <u>Within days</u> he has her real name, her address, her telephone number. (p.9)	<u>Mấy ngày sau</u> , ông <u>đã</u> có tên thật của cô, địa chỉ và số điện thoại của cô. (p.8)

Table 6.17 Vietnamese equivalents of time expressions

Among these equivalents, we notice some words are particularly crafted by the translator. She employs ‘cứ đến’ as a substitute for ‘on’ with the plural form of ‘afternoon’ (1), and ‘suốt tuần lễ’ to convey ‘week’, compensating for the absence of the present perfect ‘has become’ in the Vietnamese sentence (3). For translating ‘at’ with a holiday, she opts for the single-word equivalent ‘dịp’ instead of the more commonly accepted Vietnamese phrases ‘nhân dịp’ or ‘vào dịp’(4).

In summary, the appropriate utilization of Vietnamese adverbs with temporal elements yields two significant effects: it reinstates events within their precise chronological context and preserves the natural flow of the narrative in the target language.

Idiomatic translation

In the translation of ‘Assignment with Soraya’, evidence of idiomatic translation can be observed through various means. Firstly, Vietnamese idioms and phrases that exhibit idiomatic characteristics are employed to translate common English words such as ‘unburdens’ and ‘carrying’, collocations like ‘the company of women’, as well as idiomatic expressions including ‘bliss of ignorance’. Secondly, Vietnamese poetic expressions are utilized to translate English metaphors, for example, ‘honey-brown body’, ‘luxure et volupté’, ‘stolen hours’, and ‘residue of sadness’. (See Table 6.18).

The source text	The target text
(1) her <u>honey-brown body</u> (p.1)	<u>tâm thân màu vàng óng</u> (p.5)
(2) <u>luxure et volupté</u> (p.1)	<u>xa xỉ và khoái lạc</u> (p.6)
(3) even on occasion <u>unburdens himself</u> (p.3)	thậm chí có lần ông còn <u>bộc bịch nỗi niềm</u> (p.8)
(4) <u>Month after month</u> (p.4)	<u>Hết tháng này sang tháng khác</u> (p.10)
(5) They are <u>carrying parcels</u> ; (p.6)	Cả ba <u>tay xách nách mang</u> (p.12)
(6) <u>The company of women</u> made of him a lover of women (p.7)	<u>Cả bầu đoàn đàn bà đó</u> đã làm ông thành một người yêu mến phụ nữ (p.13)

(7) the promise of shuttered rooms, cool sheets, <u>stolen hours</u> . (p.7)	hẹn hò tại những căn phòng lợp cửa chớp, những tấm khăn trải giường mát mẻ, <u>những giờ vụng trộm</u> . (p.14)
(8) Does he have any inkling of what his wife is up to, or <u>has he elected the bliss of ignorance?</u> (p.6)	Liệu anh ta có mảy may nghi ngờ về việc vợ anh ta đang làm, hoặc anh ta chọn cách " <u>mũ ni che tai</u> " và lấy thế làm sung sướng chẳng? (p.13)
(9) ...a certain <u>residue of sadness</u> (p.9)	Dư vị ...của nỗi buồn (p.17)

Table 6.18 Idiomatic translation

We also observe some duets or double procedures applied to idiomatic translation in the examples above. These include

(7) *The coining of a new word or idiom* is exemplified in the translation of the French phrase ‘luxe et volupté’. The translator employs a Sino-Vietnamese equivalent, ‘xa xỉ và khoái lạc’. This Sino-Vietnamese combination accurately conveys the original meaning, adheres to the required level of formality, and captures the intended emotional tone. It is noteworthy that this phrase has been newly created for and exists solely within this translation of *Disgrace*.

(8) *Elegant Variations*: In reference to ‘honey-brown body’, ‘stolen hours’, and ‘home’, the translator employs the refined Vietnamese expressions ‘tắm thân’, ‘những giờ vụng trộm’, and ‘chốn nương thân’, respectively. These expressions contribute an additional nuance of a womanizer to the character’s voice.

(9) *Expansion*: The translator elaborates on the rhetorical question, ‘has he elected the bliss of ignorance?’, by dividing it into two clauses; one clause translates the question, while the other emphasizes the irony inherent in it.

The primary concern is whether the utilization of idiomatic expressions results in the domestication of the character’s voice. On one hand, it is evident that only a limited number of English words and collocations are substituted with Vietnamese idiomatic expressions. Although certain expressions, such as ‘mũ ni che tai’ (translated for ‘bliss of ignorance’), present somewhat localized imagery and a culturally specific essence, they do not

fundamentally alter the character's mind style. By examining the examples provided in Tables 6.15, 6.16, and 6.17, we observe that where the character's ways of thinking are strictly bound to the source text's syntactic and semantic structures of the source text, the literal translation remains applicable. Consequently, the voice of David Lurie is not domesticated by the translation.

On the other hand, while Vietnamese idiomatic expressions do not domesticate the voice of David Lurie, they subtly influence the coherence of his voice as it may be perceived by readers throughout the text. For instance, the refined rendition of 'honey-brown body' introduces a lyrical quality that is originally absent from David Lurie's voice. Furthermore, the translation of 'luxe and volupté' omits the French original nuance of erotic fantasy, along with the evidence of David Lurie's imaginative mind.

The translator's employment of Vietnamese idiomatic expressions exemplifies the convention of utilizing euphemism in lieu of vulgarity, as well as the tradition to produce a lucid Vietnamese translation (refer to 2.1.1. & 2.3.3).

Equivalents of 'persons' in maintaining narrative distance

This section presents how the translator uses the Vietnamese TODs, a typical Vietnamese linguistic feature (Refer to 2.3.2), to effectively reproduce the narrative distance in the sequence 'Assignment with Soraya'.

Firstly, the translator uses the Vietnamese equivalent 'ông' to refer to 'he', 'his', and 'him' in relation to David Lurie. This equivalent precisely identifies the grammatical person of David Lurie: male, middle-aged, and respectable in social position. In comparison with other equivalents, such as 'ông ta' or 'ông ấy', it is evident that 'ông' retains more accurately the close distance from the narrator, or the character-bound narrator in *Disgrace*.

It is interesting to note that ‘ông’ is used by the translator consistently throughout the text to refer only to David Lurie. For other ‘he’ characters, who are distant from the protagonist, and also the focalizer, in thoughts and emotions, the translator employs different Vietnamese equivalents such as ‘ông ấy’, ‘ông ta’, ‘cậu ta’, ‘hắn ta’, ‘gã’, ‘những tên đàn ông ấy’, ‘chúng’, or ‘bọn chúng’ (See Table 6.19). This consistent use of ‘ông’ emphasizes David Lurie's central position and distinguishes him from other male characters in the translation.

Source text	Target text
(1) Soraya emerges from the bathroom, drops her robe, slides into bed beside <u>him</u> . 'Have <u>you</u> missed <u>me</u> ?' she asks 'I miss <u>you</u> all the time,' he replies (p.1)	Soraya từ phòng tắm bước ra, buông rơi áo choàng và trườn lên giường cạnh <u>ông</u> . <u>Anh</u> có nhớ <u>em</u> không? – cô hỏi Lúc nào cũng nhớ <u>em</u> – ông đáp (p.5)
(2) Soraya makes the announcement he has been steeling himself against. 'My mother is ill. <u>I</u> 'm going to take a break to look after her. <u>I</u> won't be here next week.' (p.8)	Soraya tuyên bố một câu làm ông cứng cả người: Mẹ em bị ốm. <u>Em</u> phải nghỉ một thời gian chăm sóc mẹ. Tuần sau <u>em</u> không đến đâu. (p.15)
(3) A long silence before she speaks. ' <u>I</u> don't know who <u>you</u> are,' she says. ' <u>You</u> are harassing <u>me</u> in <u>my</u> own house. <u>I</u> demand <u>you</u> will never phone me here again, never.' (p.9)	Một lúc im lặng dài, rồi <u>cô</u> nói: <u>Tôi</u> không biết <u>ông</u> là ai. <u>Ông</u> đang quấy rối <u>tôi</u> ngay tại nhà <u>tôi</u> . <u>Tôi</u> yêu cầu <u>ông</u> không bao giờ gọi đến đây nữa, không bao giờ. (p.18)

Table 6.19 Vietnamese pronouns showing changes in emotional distances

Secondly, in addition to dealing with the distance of the characters from the focalizer, the translator also effectively manages the distance and changes in distance between characters in their direct speech. In the dialogues between Soraya and Lurie (Table 6.19), for example, we notice that the translator uses the Vietnamese equivalent ‘anh/em’ to translate ‘I/you’ and ‘you/me’ while the two characters are still in a relationship (1 & 2). When the relationship fails and Soraya changes her attitude, the translator switches to another equivalent ‘ông/tôi’ (3). The appropriateness of these equivalents is based on the criteria of accuracy and coherence.

Accuracy: The equivalents accurately reflect the emotional distance between the characters. ‘Anh/em’ indicates a close but not overly intimate relationship in comparison to other

Vietnamese equivalents like ‘mình/em’ (for a committed relationship) and ‘ông/em’ (for a relationship between two different generations). ‘Ông/tôi’ maintains a formal distance and is not as colloquial as ‘mày/tao’. Additionally, these pairs effectively illustrate a shift in the relationship from a hierarchical structure (‘anh/em’) to a non-hierarchical one (‘ông/tôi’).

Coherence: Vietnamese TODs, including words showing persons, also signify family and social relationships among the speakers involved. Due to this culture-specific feature, inflexible use of words denoting individuals might lead to an irreversible mistake in voice coherence. For instance, if a translator uses ‘ông/tôi’ to translate ‘Do you miss me?’ in the first dialogue, it will not only be incorrect, but it will also be inconsistent with the evidence of affection between the two characters shown in the following line.

The translation of the sequence ‘Assignment with Soraya’ illustrates that the translator effectively employs literal translation alongside various translation techniques to preserve the chronological order of events and the characters' thoughts. Moreover, we observe the translator's function as a discernible narrator, who adeptly utilizes features characteristic of the Vietnamese language to ensure the narrative flows naturally while refraining from permitting the Vietnamese language to excessively influence the characters' mindset.

We observe another intriguing shift in how David Lurie addresses his ex-wife Rosalind. In the Vietnamese translation (Coetzee, 2002), he refers to her as ‘anh/em’, a friendly ‘I/you’ between a man and a woman (p.61) when they meet prior to the inquiry. When they meet again many months after the inquiry, he calls her ‘mình’, an intimate ‘you’ that signifies her as his confidant (p.244). I believe this could be the translator's oversight—an interesting one that I would rather interpret as the translator sneaking into the focalizer's perception, thus becoming an implied narrator.

6.4.2.2. Deletion of ACT 5 sequence ‘Project on Byron’

The sequence, which I call ‘Project on Byron’, is an opera project that David Lurie initially started about Byron and later develops around Byron’s mistress, Teresa. The sequence consists of eight chapters and peaks in chapter Twenty. In this peak chapter, we witness David Lurie’s reflection on his writing process, which includes his opera composition in the first stage and his efforts to catch up with his intuition in the later stage. In the Vietnamese translation of Chapter Twenty, we encounter an adaptation or an abridged version of the writing process. Of the 47 paragraphs and more than 2,300 words in David Lurie’s reflection, only 10 paragraphs and more than 800 words are translated into Vietnamese. So, what is abridged, and how does the adaptation affect the transfer of the character’s voice?

An abridged process of writing

In his preliminary plan for the opera, David Lurie meticulously elaborated on the characterization, thematic elements, symbolic references, settings, and musical compositions. Of particular significance, David Lurie contemplates his difficulties regarding the musical representation of Teresa, thereby posing a question pertaining to ‘something misconceived’ and elucidating why this female character ‘does not align with his music.’ Regrettably, all critical aspects from the inaugural attempt at the opera are entirely omitted from the Vietnamese translation. The translator merely conveys the initial scene of the opera and the inquiry regarding ‘there is something misconceived,’ without accurately reproducing David Lurie’s clarification of this misconception.

Then, ‘he tries another track’ (p. 181). In this new endeavor, David Lurie discards some of the previous material. He undertakes a complete redevelopment of Teresa: depicting her in middle age after Byron’s death, during her confinement in the old castle with her father,

highlighting her deteriorating physical appearance, illustrating her routine visits with female companions, and portraying her desperate attempts to reach the now-deceased Byron on three occasions. As the composer of the opera, David Lurie delineates his dedication to Teresa, fully developing her character and that of the late Byron within the lyrics, and explains how the music comes to him unexpectedly. Most importantly, Lurie contemplates profound questions regarding the depths of his emotions: ‘Will an older Teresa engage his heart as his heart is now?’ (p. 181), and ‘Can he find it in his heart to love this plain, ordinary woman?’ (p. 182). Notably, such an extensive and intricate narrative is entirely omitted in the translation. The entirety of the opera's new development (encompassing 923 words) is encapsulated in a single Vietnamese sentence: ‘Ông thử viết lại lần thứ hai, rồi thứ ba, để Teresa ở độ tuổi trung niên, rồi nàng lúc Byron đã mất’ (Ruồng bỏ p.240) (Back translation: He tries to rewrite the second time and the third time when Teresa is in her middle age and when Byron is dead). This condensed version not only undermines David Lurie's role as the writer but also introduces inaccuracies into the translation: there is no third attempt since Byron has already passed away by the second attempt.

A simplified mind style of the character

The opera concerning Byron and Teresa serves as a vivid manifestation of the cognitive style exhibited by David Lurie as a writer. Firstly, the detailed description of the opera's components, including the prelude, setting, music, lyrics, musical instruments, and variations in melodies, demonstrates that David Lurie possesses the artistic competence requisite for composing an opera. As the opera's writer, David maintains a particularly close connection with Teresa. In her middle age, Teresa embodies all that Lurie delineates as his fears. In a sense, she serves as a metaphor for his fractured psychological and mental state. More importantly, the introspection regarding his own emotions reveals his profound

commitment to the opera, one that surpasses all other aspects of his life. Finally, his contemplation of the writing process further substantiates the notion that the ideas of Romanticism regarding contemplation resonate authentically with him.

In expediting the writing process, the translator fails to convey to her readership the distinctiveness of David Lurie as a writer. Furthermore, she diminishes the female voice of David Lurie in her translation. Although the translation does reflect Lurie's moment of epiphany regarding art 'So this is art, he thinks, and this is how it does its work!' (p.185), it inadequately depicts the journey he undertakes to reach that realization.

Regarding voice coherence, the disjunction in the character's thought process is not reflected in the translation of this chapter. Only fundamental components of the composition are translated, and the underlying conflicting voices of the characters are omitted. A streamlined writing process, coupled with a rudimentary thought process of the character, is unlikely to displease target readers who lack access to the original text and who do not adhere closely to the character's development. Though ST-TT coherence is not achieved, TT coherence appears to be maintained.

However, regarding character development, Lurie's reflection on opera writing serves to illustrate this character's attachment to Romanticism, his writing ethics, and his psychological conflict. The abridged and simplified translated version fails to capture this stylistic progression of the character. In this regard, the adaptation is an inadequate means to convey the character's voice.

Other deletions by intention and by mistake

Alongside the 'Project on Byron', other sequences have also been shortened. Typically, the removed parts contain complete ideas and views expressed by David Lurie on significant

matters. For example, in the 'Career burden' segment (ACT 3), the translator omits a whole passage that reveals David Lurie's viewpoint on what he calls 'this transformed and, to his mind, emasculated institution of learning' (p.4). Additionally, David Lurie's analysis of Wordsworth's ideas as presented in 'The Prelude' (ACT 9) (p.22) is disregarded by the translator. In another substantial deletion, the translator eliminates a lengthy dialogue that illustrates David Lurie's reluctance to make a statement of repentance after the Inquiry (ACT 16) (pp. 56-58).

Considering the neat cuts of the passages from the original sequences, we can presume that those deletions are intentional. There are examples of other deletions on a smaller scale (a sentence or a quote) that prove they are done to deliberately withhold many of David Lurie's opinions on philosophical issues. Among these are small but significant issues like 'the rights to desire', 'bags en Klaas', 'Losung', and 'pleasure principle'. These deletions negatively affect the adequate transfer of the character's voice as they did with 'Project on Byron'.

Finally, there are deletions that might be mistakes rather than intentional but they nevertheless seriously change the order of the sequence. For example, in the sequence 'Seduction of Melanie' (ACT7), one turn of the dialogue between David Lurie and Melanie is accidentally omitted. The omission distorts the characters' attitudes towards jazz vs. classical music as well as their roles in the game of seduction.

In conclusion, deletion (or omission), whether intentionally or unintentionally, is not an effective translation strategy because it affects coherence and adequacy of voice transfer.

6.4.3. Transfer of semic evidence of personal traits (Thematical coherence)

As referenced in the text analysis (6.2.3), the character traits of Lurie are demonstrated through both explicit evidence (specifically, the names attributed to him by David Lurie and other characters) and supporting evidence (including details, actions, thoughts, and opinions pertaining to David Lurie that have been developed to elucidate these traits). This section investigates the transference of such evidence in the Vietnamese translation.

6.4.3.1. Accurate transfer of explicit traits

The traits of which explicit evidence is transferred most accurately are ‘a servant of eros’, ‘a sip’, ‘a snake’, ‘a viper’, ‘a predator’, ‘a recluse’, ‘a sensualist’, ‘a persecutor’, ‘a westerner’, ‘an impostor’, ‘Casanova’, ‘a disgraced disciple of Wordsworth’, ‘a mad old man’, ‘a tortoise’, ‘a great self-deceiver’, ‘a refugee’, ‘a fugitive’, ‘mad, bad, and dangerous to know’, ‘a dog-undertaker’, ‘not a saviour’, ‘not a sentimentalist’, and ‘stupid, daft, and wrong-headed.’ Table 6.20 shows these traits for which names are reproduced accurately in translation according to the accuracy standard (5.1), with exact connotations, or at least not contradictory connotations, in their immediate context.

The source text	The target text
(1) a servant of eros (p.52)	<u>bầy tôi trung thành của Thần Eros</u> (p.73)
(2) <u>Womanizer</u> (p.7)	<u>Người có quan hệ lăng nhăng</u> (p.13)
(3) Were he choose a totem, it would be the <u>snake</u> (p.2)	Nếu phải chọn totem, ắt là ông phải chọn hình tượng <u>con rắn</u> (p.7)
(4) the proper business of <u>the old</u> : preparing to die (p.9)	việc đúng đắn của <u>tuổi già</u> : chuẩn bị để chết. (p.17)
(5) what should a <u>predator</u> expect when he intrudes into the vixen's nest... (p.10)	nhưng, liệu một <u>con dã thú</u> mong được gì khi đột nhập vào hang một con chồn cái, (p.18)
(6) A <u>viper</u> , how can he deny it? (p.38)	Một <u>con rắn vipe</u> , làm sao ông có thể phủ nhận điều đó (p.53)
(7) <u>Casanova</u> (p.43)	<u>Casanova</u> (p.60)
(8) a <u>disgraced disciple</u> of Wordsworth (p.46)	<u>Môn đệ ô nhục</u> của Wordsworth (p.64)
(9) I am <u>not a fugitive</u> , (p.67)	Bố không phải là <u>một kẻ ty nạn</u> (p.88)

(10) ‘mad, bad, and dangerous to know’ (p.78)	Điên rồ, xấu xa và nguy hiểm nếu biết. (p.104)
(11) <u>A moral dinosaur</u> (p.89)	Một con khủng long đạo đức (p.118)
(12) That is what he is becoming: <u>stupid, daft, wrongheaded.</u> (p.48)	Ông đang trở thành một người như thế: <u>xuẩn ngọc, gàn dở và ương ngạnh.</u> (p.195)
(13) <u>a recluse, a country recluse</u> (p.121)	một người <u>ẩn dật</u> , một người sống ẩn dật ở nông thôn (p.160)
(14) Two <u>sensualists</u> : that was what held them together, while it lasted. (p.187)	Hai <u>kẻ ưa nhục dục</u> : đó chính là thứ gắn kết họ với nhau lúc chung sống. (p.244)
(15) like a <u>tortoise</u> afraid to stick its neck out of its shell (p.189)	như một con <u>rùa</u> sợ hãi, rụt cổ vào trong mai. (p.147)
(16) Why should she speak to the man condemned as her <u>persecutor</u> ? (p.190)	Tại sao cô lại nói với người đàn ông đã bị buộc tội <u>hành hạ</u> cô? (p.248)
(17) <u>Cronus and Harmony</u> (p.190)	<u>Cronus và Harmony</u> (p.248)
(18) <u>A great deceiver and a great self-deceiver.</u> (p.188)	<u>Một kẻ lừa dối vĩ đại và một kẻ tự lừa dối vĩ đại.</u> (p.245)
(19) <u>a mad old man</u> who sits among the dogs singing to himself (p.212)	<u>một ông già điên</u> ngồi giữa lũ chó, hát một mình (p.276)

Table 6.20 Explicit evidence of David Lurie’s traits

It is interesting to notice that ‘Casanova’ was initially Vietnamized into the fictional ‘Sở Khanh,’ a character known as a womanizer in Nguyễn Du’s epic poem *Truyện Kiều* (*The Tale of Kiều*). When the translator learns that ‘Casanova’ refers to the name of a historical Italian figure, she wants to retain ‘Casanova’ because the Vietnamized ‘Sở Khanh,’ while conveying a similar connotation, does not encapsulate the essence of the original (Hiền Hoà 2003). This acknowledgment reveals the translator’s resistance against localization tendency as well as her intention to transfer the character as distinctly as he is intended in the source text.

However, there are a few traits for which names are not given adequate and consistent treatment in the Vietnamese translation. Some are deleted completely from the target text, e.g. ‘a dog-man’, ‘rights of desire’, ‘a Joseph’; some are mistranslated or given an unfitting cultural inequivalent, e.g. ‘charges of turpitude’, ‘scapegoat’. Such inconsistent treatment of names and traits eliminates to some extent the ambience of the character’s thoughts. This will be discussed in the next section.

6.4.3.2. Adequate transfer of the Bad, Old, and Mad man of David Lurie

The phrase ‘Mad, bad, and dangerous to know’ is employed by Lady Caroline Lamb to characterize her lover, Lord Byron. In the novel *Disgrace*, the character Lucy adopts this expression to jest with her father, David Lurie, when he is determined not to ‘be reformed’ and to ‘become a better person.’

'All right, I'll do it. But only as long as I don't have to become a better person. I am not prepared to be reformed. I want to go on being myself. I'll do it on that basis.' ...

She gives him what he can only call a sweet smile. 'So you are determined to go on being bad. *Mad, bad, and dangerous to know*. I promise, no one will ask you to change.' (My emphasis)

(p.77)

In the context of this discussion between the two characters and the narrative of *Disgrace*, the trait referred to as ‘bad’ signifies two primary aspects: David Lurie’s pronounced inclination towards affluent erotic experiences and his defiance against contemporary societal judgments regarding intimacy. In this regard, ‘bad’ encompasses several additional characteristics, which are substantiated and referenced in the accompanying table, including eroticist (1, 4, 6), womanizer (2, 13), male promiscuity (3), libertine (4), stalker (5), seducer (7), sensualist (11), and pervert (8, 9, 12).

Source text	Target text
(1) In the desert of the week Thursday has become an oasis of <i>luxu et volupté</i> . (p.1)	<u>Suốt tuần lễ</u> như ở trên sa mạc, ngày thứ Năm trở thành một ốc đảo của <u>xa xỉ và khoái lạc</u> . (pp.5-6)
(2) The company of women made of him a lover of women and, to an extent, a womanizer. (p.7)	<u>Cả bầu đoàn đàn bà</u> đó đã làm ông thành một người yêu mến phụ nữ, và trong một chừng mực nào đó, thành <u>người có quan hệ lãng nhãng</u> . (p.13)
(3) He had affairs with the wives of colleagues; he picked up tourists in bars on the waterfront or at the Club Italia; he slept with whores. (p.7)	Ông có nhiều <u>cuộc trăng hoa</u> với vợ của các đồng nghiệp; ông <u>vớ</u> được những du khách trong các quán rượu ở bên cảng hoặc ở Câu lạc bộ Italia; ông <u>ngủ với gái điếm</u> . (p.14)
(4) Bucking and clawing, she works herself into a froth of excitement that in the end only repels him... After that he avoids her, taking care to skirt the office where she works. (p.9)	Nôn nóng và vồ lấy ông, cô ta <u>sôi sùng sục vì hưng phấn</u> nên cuối cùng làm ông khó chịu... Sau chuyện đó ông <u>tránh mặt</u> cô, cẩn thận đi vòng qua phòng làm việc của cô. (p.17)

(5) He ought to close that chapter. Instead, he pays a detective agency to track her down. (p.9)	Lẽ ra ông nên khép chuyện này lại. Thay vào đó, ông thuê một hãng thám tử tư lần theo dấu vết cô. (p.18)
(6) He spends an evening with another Soraya ... This one is no more than eighteen, unpractised, to his mind coarse. (p.8)	Ông ở buổi tối với một Soraya khác ... Cô này chưa quá mười tám tuổi, <u>không có kinh nghiệm</u> , và ông thấy khá lỗ mãng. (p.16)
(7) As she sips, he leans over and touches her cheek. 'You're very lovely,' he says. 'I'm going to invite you to do something reckless.' He touches her again. 'Stay. Spend the night with me.'... (p.16)	Lúc cô uống, ông nghiêng người, vuốt má cô. - Em đẹp lắm - ông nói - Tôi sắp mời em làm một việc liều lĩnh - Ông lại vuốt má cô lần nữa - Hãy ở lại đây. <u>Chia sẻ đêm nay với tôi.</u> (p.26)
(8) A child! he thinks: <i>No more than a child! What am I doing?</i> Yet his heart lurches with desire. (p.20)	<u>Một đứa trẻ!</u> Ông nghĩ: <u>Chẳng hơn gì một đứa trẻ!</u> <u>Mình đang làm gì thế này?</u> <u>Trái tim ông xao động vì khao khát.</u> (p.30)
(9) Yet at this moment <u>the thought is intoxicating</u> . Every night she will be here; every night he can <u>slip into her bed like this</u> , <u>slip into her</u> . People will find out, they always do; there will be whispering, there might even be scandal. But what will that matter? <u>A last leap of the flame of sense before it goes out.</u> (p.27)	Lúc này, <u>ý nghĩ ấy thật ngây ngất</u> . Đêm nào cô cũng sẽ ở đây; đêm nào ông cũng có thể <u>luồn vào giường cô như thế này</u> , <u>đi vào trong cô</u> . Người ta sẽ phát hiện ra, sẽ có lời ra tiếng vào, có thể xảy ra một vụ xì căng đan. Nhưng như thế thì đã sao? <u>Một lần bùng cháy trước khi ngọn lửa tắt hẳn.</u> (p.40)
(10) Three. That would be a solution of sorts. <u>He and Lucy and Melanie. Or he and Melanie and Soraya.</u> (p.88)	Ba. Ất hẳn đây là một lời giải sai lầm. Ông, Lucy và Melanie. Hoặc ông, Melanie và Soraya. (p.117)
(11) Let me not forget this day, he tells himself, lying beside her <u>when they are spent</u> . After the sweet <u>young flesh of Melanie Isaacs</u> , this is what I have come to. (p.150)	Mình sẽ không quên ngày hôm nay, ông tự nhủ lúc nằm bên bà <u>khi đã mãn cuộc</u> . Sau làn da <u>thịt trẻ trung</u> , <u>mềm mại</u> của Melanie Issacs, đây là thứ mà mình phải chịu. (p.199)
(12)... <u>Rosalind's long, pale body thrashing this way and that in the throes of a pleasure that was hard to tell from pain. Two sensualists...</u> (p.187)	... <u>tắm thân dài, trắng xanh của Rosalind quần quai, rộn ràng vì thích thú</u> , khó mà nói là đau đớn. Hai kẻ ưa nhục dục... (pp.243-244)
(13) The two of them in the same bed: <u>an experience fit for a king.</u> (p.164)	Hai chị em trên cùng một giường: <u>một sự trải nghiệm của bậc vua chúa.</u> (p.219)
(14) They drove as far as Touws River, checked into a hotel; <u>he fed her, slept with her</u> . He remembers <u>her long, wiry legs...</u> (p.192)	Họ lái xe đến tận sông Touws, vào một khách sạn; <u>ông cho cô ăn, rồi ngủ với cô</u> . Ông nhớ đến cặp <u>chân dài, dẻo dai của cô...</u> (p.250)
(15) By Melanie, by the girl in Touws River; by Rosalind, Bev Shaw, Soraya: <u>by each of them he was enriched</u> , and by the others too, even the least of them, even the failures. Like <u>a flower blooming in his breast, his heart floods with thankfulness.</u> (p.192)	Nhờ Melanie, nhờ cô gái ở sông Touws; nhờ Rosalind, Bev Shaw, Soraya; <u>ông phong phú thêm nhờ từng người trong số họ</u> , dù có là người ít quan hệ nhất, dù có thất bại. Giống một bông hoa bùng <u>nở trong lồng ngực</u> , <u>trái tim ông tràn ngập biết ơn.</u> (p.250)

Table 6.21 Semic evidence of a 'bad' man of David Lurie

Table 6.21 presents a collection of examples detailing David Lurie's account of his sexual experiences with various women. When examining this collection of evidence, we notice that 'bad' is not merely a flaw of David Lurie; it is a carefully developed trait that illustrates how the character navigates his burden of desire.

Upon comparing the evidence with the translation, it is recognized that the translation has adequately reproduced the characteristic 'bad' in its entirety. The adequacy of the translation is presumably attributable to the following elements:

- Vocabulary choices describing intimacies (underlined) in the target language that reflect various patterns of sexual behaviors and changes in temperament at different stages of his life with various women;
- The literal translation method that accurately reproduces the character's strings of thoughts and actions during his interactions with women;
- No omissions of incidents in the translation that may cause technical disruptions in the development of this character's traits;
- Appropriate applications of textual styles that accurately replicate the narrative, description, and dialogue in the target language, while naturally reflecting the clarity of the original styles.

Unlike 'bad', 'old' is not portrayed as a defect in character. Instead, it is perceived as a consequence of the prevailing circumstances, reflecting the historical context of the narrative. The reference to a fifty-two-year-old individual indicates to the readers—particularly those from RSA—that the character's life experience, youthful years, and professional journey are inextricably linked to the Apartheid era in South Africa (1948-1994). This political and historical backdrop significantly alters the interpretation of the narrative. It imbues many of the character's challenges with greater significance, including

issues of eroticism in advanced age, the profound rationalization and suppression inherent in the teaching profession, reclusiveness in rural settings, and susceptibility to racial tensions. The evidence of age-related suppression—exceeding forty references throughout twenty-four chapters—is adeptly conveyed in the Vietnamese translation.

Unlike the descriptors ‘bad’ and ‘old’, the term ‘mad’ does not represent the intrinsic nature of David Lurie. Instances of fear, madness, eruption, and fury surrounding this character manifest as projections of crisis when the antiquated, erotic, and scholarly mindset confronts the realities of South Africa; namely, the political influence of the university, the racial violence occurring in rural areas along with its repercussions, the obstinacy exhibited by the younger generation, including his daughter, the machinations of Petrus, the suffering endured by animals, and the personal inability to resurrect Teresa in his opera. A substantial amount of evidence illustrating such moments – exceeding fifty references within eleven chapters – is accurately reflected in the translation.

6.4.3.3. Inadequate transfer and its impact on David Lurie’s image and voice

Firstly, some of David Lurie’s reflections and opinions on sex are either omitted or inaccurately translated. The following opinions represent David Lurie's justifications for either his own unrestrained behavior (1 & 2) or for human perfectionism (3 & 4). When these opinions are removed, the subtexts of arts (1 & 2), history (3), and philosophy (4) become void in the target text. Without the historical and philosophical dimensions for support, Lurie remains a bad guy, but his ‘bad’ image loses its depth.

- *‘Sooner murder an infant in its cradle than nurse unacted desire.’*
(p.69)
- My case rests on the rights of desire, he says, on the god who makes even the small birds quiver.’ (p.89)

- ‘*Omnis gens quaecumque se in se pecere vult. The seed of generation, driven to perfect itself, driving deep into the woman's body, driving to bring the future into being. Drive, driven.*’ (p.194)
- ‘It was not the pleasure principle that ran the show but the testicles, sacs bulging with seed aching to perfect itself.’ (p.199).

Secondly, in addition to the omission of his opinions on sexuality, we also observe translation errors that modify the coherence of Lurie’s reasoning and his reflections on trauma, fear, and anger. Notably, target readers who encounter the unconventional logic in the translated text may interpret it as the character's ‘weird’ perspective rather than a translation error.

The extract below illustrates David Lurie’s intense reactions to South Africa’s prevalence of violence, theft, robbery, and rape. The sentences that have been inaccurately translated into Vietnamese are underlined, creating a ‘fake’ and unnatural voice in the target language.

(1) A risk to own anything: a car, a pair of shoes, a packet of cigarettes. Not enough to go around, not enough cars, shoes, cigarettes. Too many people, too few things. (2) What there is must go into circulation, so that everyone can have a chance to be happy for a day. That is the theory; hold to the theory and (3) to the comforts of theory. Not human evil, just a vast circulatory system, (4) to whose workings pity and terror are irrelevant. That is how one must see life in this country: (5) in its schematic aspect. Otherwise one could go mad. Cars, shoes; women too. (6) There must be some niche in the system for women and what happens to them. (p.98)

The source text	The target text	Back translation
(1) A risk to own anything	Những thứ đồ vật chịu rủi ro (p.)	The things are of risk
(2) What there is must go into circulation	Chắc hẳn phải quay vòng (p.)	[It] Must have gone round
(3) to the comforts of theory	an ủi theo lý thuyết (p.)	[to] comfort according to the theory

(4) to whose workings pity and terror are irrelevant	... để lòng thương hại của con người có dịp hoạt động và nỗi hoảng sợ là không thích hợp (p.)	letting human pity a chance to work and terror are irrelevant.
(5) in its schematic aspect	(Not translated)	(Omitted)
(6) There must be some niche in the system for women	Trong hệ thống này, ắt hẳn phải có những chỗ dành cho đàn bà (p.)	In this system, there must be places for women

Table 6.22 Translation mistakes and the target text ambiguity

My back translation (Table 6.22) reveals that the translation has, in several ways, compromised both the clarity of the original style and the coherence of the character's voice:

- Loss of Cohesion: The words that describe a network of evils and its components are not reproduced inaccurately. These components include: (1) possession or ownership of any commodities; (2) the circulation of stolen goods; (6) a particular niche, or a specialized segment within the market in which women are treated as items.
- The loss of rhetoric (4 & 5): What we perceive as social and human evils (i.e., theft, robbery, rape) cannot be adequately defined within a legal framework in South Africa; rather, they exemplify a ruthless and systematic approach to the distribution of goods and women.
- Translation brings ambiguity that does not exist in the source text: (2) 'Must go round'; (3) comfort according to the theory.

Ultimately, these discernible errors break the convention of lucid Vietnamese translation (Refer to 2.1.2 & 2.3.3). A translation that is grammatically flawed and fails to convey meaning in the target language can be readily identified without the need for comparison with the source text. The examples presented (2, 3, 4) in Table 6.21, and more examples in Table 6.22, demonstrate such identifiable errors. They disrupt the clarity of the Vietnamese language, resulting in an unsatisfactory reading experience for the target audience. In terms of coherence, these errors detract from the coherence of the target text (Level 2).

A detailed comparison with the original text verifies that these instances represent translation errors rather than intended ambiguities. These errors reveal the translator's loss of control over her Vietnamese syntactic and semantic structures. Such errors compromise the coherence between the source and target texts and do not faithfully convey the character's feelings of being old, mad, and distressed (Table 6.22).

To rectify these linguistic errors, I present alternative translations that exemplify the method of literal and semantic translation (Table 6.23). The errors and their corresponding corrections are highlighted to demonstrate the economy and efficiency of this proposed method of literal/semantic translation.

The source text	The target text	Alternative translations
1. The day is not dead yet but living. War, atrocity: every word with which one tries to wrap up this day, <u>the day swallows down its black throat.</u> (p.102)	Ngày chưa tắt hẳn, nên vẫn còn sinh động. <i>Chiến tranh, tàn bạo:</i> mỗi từ người ta đều cố gói ghém ngày hôm nay, <u>cái ngày mà những thứ nuốt xuống bản cả cổ họng.</u> (p.136)	Ngày chưa hết mà vẫn còn tiếp tục. <i>Chiến tranh u, tàn bạo u:</i> mọi từ ngữ mà người ta cố đề gói ghém lại một ngày <u>đều bị ngày nuốt chửng vào hố đen của nó.</u>
2. The events of yesterday have shocked him to the depths. The trembling, the weakness are only <u>the first and most superficial signs of that shock.</u> (p.107)	Những sự kiện hôm qua làm ông cảm phần đến tận đáy lòng. Sự run rẩy, yếu ớt <u>chỉ là lúc đầu và những dấu hiệu hơi hợt nhất của sự ghê tởm.</u> ... (p.142)	Những gì xảy ra ngày hôm qua làm ông chấn động <u>đến tận cùng.</u> Sự run rẩy, yếu ớt chỉ là những phản ứng bề ngoài và <u>sợ hãi nhất của cơn chấn động ấy.</u>
3. ...he feels his interest in the world draining from him drop by drop. It may take weeks, it may take months before he is bled dry, but he is bleeding. (p.142)	...ông cảm thấy <u>sự quan tâm đến thế giới này đang cạn dần</u> khỏi người ông, hết giọt này đến giọt khác Có lẽ phải mất nhiều tuần hoặc nhiều tháng, những <u>mụn phỏng rộp của ông mới khô đi, nhưng lòng ông đang chảy máu.</u> (p.142)	...ông cảm thấy <u>hứng thú đối với thế giới này đang rời khỏi</u> ông, từng giọt từng giọt một. Có lẽ sẽ mất nhiều tuần, có lẽ sẽ mất nhiều tháng để <u>ông bị ép cho khô kiệt, để ông không ngừng chảy máu.</u>
4. The blood of life is leaving his body and despair is taking its place, despair that is like a gas, odourless, tasteless, without <u>nourishment.</u> You breathe it in, your limbs relax, <u>you cease to care,</u> even at the moment when the steel touches your throat. (p.108)	Nhựa sống đang rời bỏ thân thể ông và thay thế bằng sự thất vọng, nỗi thất vọng như một làn hơi, không màu, không vị, <u>không cần nuôi dưỡng.</u> Hít thở thứ hơi đó, chân tay bạn <u>buông chùng, ban thối lo sợ ngay cả</u> lúc lưỡi kiếm chạm đến cổ họng. (p143)	Nhựa sống đang dần rời bỏ cơ thể ông và nỗi thất vọng đang dần chiếm chỗ, <u>nỗi thất vọng giống như một loại khí gas, không mùi, không vị, không sinh dưỡng.</u> Người ta hít vào nó, <u>chân tay rã rời, thối không màng</u> về đời sống nữa ngay cả khi thép dao kề cổ.
5. The word still rings in the air: Swine! Never has he felt such	Từ ngữ rung lên trong không khí: <u>Đồ con lợn!</u> Chưa bao giờ	<u>Đồ con lợn!</u> Cái từ ấy vẫn còn <u>vang lên</u> trong không khí. Chưa

<p>elemental rage. He would like to give the boy <u>what he deserves: a sound thrashing</u>. Phrases that all his life he has avoided seem suddenly just and right: Teach him a lesson, Show him his place. <u>So this is what it is like</u>, he thinks! <u>This is what it is like to be a savage!</u> (p.206)</p>	<p>ông thấy phần nộ mãnh liệt như thế. Ông muốn cho tên ấy <u>một lời thật xứng đáng: một âm thanh thật mạnh</u>. Những câu cả đời ông tránh né bỗng bật ra đúng lúc ấy: <u>Dạy cho nó một bài học, Chỉ cho nó chỗ của nó. Đây là cái mà thích</u>, ông nghĩ! <u>Đây giống như một cuộc tấn công!</u> (p.268)</p>	<p>bao giờ ông cảm thấy một cơn giận dữ <u>nguyên thủy</u> đến như thế! Ông <u>những muốn</u> cho gã trai ấy những gì hẳn xứng: một đòn thật đau. Những câu chữ cả đời ông tránh né dường như giờ đây lại trở nên công bằng và đúng đắn: <u>Hãy dạy cho hắn một bài học, Chỉ cho hắn biết chỗ của mình. Thì ra nó là như thế đấy, ông nghĩ!</u> <u>Thì ra cái cảm giác làm một kẻ tàn bạo là như thế!</u></p>
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Table 6.23 TT incoherence and suggested solutions

So far, in this section, I have presented the adequate transfer of semic evidence showing the traits bad, mad, and old of David Lurie. I have also presented the inadequate transfer of the evidence of these traits, its causes (omissions, inaccurate translations, and linguistic translation mistakes), and its effects (loss in the depth of image and impairment of the voice coherence).

6.4.4. Reproduction of evidence of the philosophical mind

This section provides an examination of the two most significant symbolic antitheses: man-animal and grace-disgrace.

6.4.4.1. Reproduction of grace-disgrace representation

As shown in the text analysis (Section 6.1), ‘disgrace’ serves as the predominant theme of the narrative. The concept of ‘disgrace’ applies equally to the condition of David Lurie and the circumstances of the white population in post-apartheid South Africa. Notably, the character's disgrace is frequently depicted in correlation with his former ‘grace’ or what was

once his privileged status. This interplay between disgrace and grace provides a remarkable lens through which to examine both the narrative and the character of David Lurie.

This section examines the reproduction of disgrace-grace representations of Lurie within the Vietnamese translation and the implications this reproduction has on the transfer of the character's voice. Initially, we identify an adequate reproduction of three distinct forms of disgrace-grace presentations: (1) the grace associated with being children of God contrasted with the disgrace attributed to old men abandoned by God, (2) the disgrace of residing as a country recluse in contrast to the grace of engaging in an elite liberal lifestyle characterized by living, loving, and roving, and (3) the disgrace of dying juxtaposed with the grace of a proper death (Table 6.24).

The source text	The target text
(1) <u>Yet the old men whose company he seems to be on the point of joining</u> , the tramps and drifters with their stained raincoats and cracked false teeth and hairy earholes - all of them were once upon a time children of God, with straight limbs and clear eyes. (p/24)	<u>Ông thấy dường như tất cả những ông già cùng hội với ông đều giống nhau ở một điểm</u> , đi đứng nặng nề, vật vờ, áo mưa đầy vết bẩn, răng giả rạn nứt và lở tai đầy lông - tất cả đều đã có thời là tôi con của Chúa, chân tay thẳng thớm và cặp mắt trong sáng. (p.35)
(2) All at once he has become a recluse, a country recluse. <u>The end of roving</u> . Though the heart be still as loving and the moon be still as bright. Who would have thought it would come to an end so soon and so suddenly: the roving, the loving! (p.121)	Rất nhanh chóng, ông thành một người ẩn dật, một người sống ẩn dật ở nông thôn. <u>Kết cục của sự lang thang</u> . Dầu trái tim vẫn yêu thương và mặt trăng vẫn sáng soi. Ai ngờ được cái kết cục ấy lại đến sớm và bất ngờ đến thế: một người lang thang, một người đang yêu. (p.160)
(3) For himself, then. For his idea of the world, a world in which men do not use shovels to beat corpses <u>into a more convenient shape for processing</u> . (p.147)	Vì chính ông vậy. Vì ý tưởng của ông về thế giới này, một thế giới trong đó con người không được dùng xẻng đập vào các xác chết <u>chỉ để tiện cho công việc của mình</u> . (p.194)

Table 6.24 Symbolic evidence of Grace-Disgrace

It is noted that Table 6.24 shows only the representative evidence for each type of disgrace. Extensive evidence supporting the disgrace and grace of each type can often be found in the analysis of action sequences (ACT) and enigmas (Enigma).

For example, behind the disgrace of living as a country recluse (example ii) is supplementary evidence showing degradation in settlement of David Lurie:

- David Lurie's settlement on Lucy's farm after the scandal,
- The setting the animal clinic where he works as an assistant of Bev Shaw,
- His resettlement and feeling trapped in the farmhouse after the farm attack, and
- His camping outside the clinic, taking care of the dogs, singing to himself, and waiting for Lucy's baby to be born.

The representation of rural recluses versus urban elites is deemed adequate because all the aforementioned descriptions of David Lurie's reclusive state—and his Cape Town home and lifestyle—are accurately conveyed in the target text.

Although there are errors in the aforementioned translation examples (refer to my underlining, Table 6.24), these errors do not detract from the overall representation of disgrace. Furthermore, they are mitigated by the accurate translation of the remaining evidence. The reproduction of the disgrace-grace dichotomy is still regarded as adequate.

However, we also observe the inaccurate and inadequate reproduction of another eight different kinds of 'disgrace'. This includes (1) disgrace or humility in teaching Communications for a living as a consequence of the rationalization in education (versus the grace or pride of an elite, a scholar of modern languages, as scholarship which 'engages the core of him'), (2) disgrace of old age when his powers have fled (versus the grace or elegance of youth when he could rely on his physical magnetism), (3) disgrace of relying on prostitution for sex (versus once possessing the charm of a womanizer, a Casanova), (4) disgrace of sex, of turpitude (versus the grace of being a servant of Eros), (5) disgrace of living in chaos and being vulnerable to violence versus the elegance of 'moderated bliss' and happiness as he believed), (6) disgrace of being soiled by black seeds (versus the seeds

of the whites, driven to perfect itself), (7) disgrace of losing land and dignity versus the privilege to take control of land ownership and black labour, and (8) disgrace of a dog-man versus grace of a dog-man.

How is the reproduction of these representations assessed as inadequate?

Firstly, there exists the deletion or omission of substantial evidence. For instance, evidence illustrating the rights of desire attributed to white individuals (p.89) and their ideological privilege, as expressed in the phrase ‘*Omnis gens quaecumque se in se pecere vult*’ (p.194), is entirely omitted from the target text. This results in an imbalance in the portrayal of the binary disgrace: the contamination associated with being soiled by black seeds in contrast to the power of the white seeds which are ‘driven to perfect itself’ (6).

The source text	The target text
(1) The irony does not escape him: <u>that the one who comes to teach learns the keenest of lessons</u> , while those who come to learn learn nothing. (p.5)	Sự trớ trêu không buông tha cho ông: <u>có những người đến học được những điều sâu sắc trong các bài giảng của ông</u> , trong khi những người khách đến học lại chẳng thu nhận được gì. (p.10)
(2) If he looked at a woman in a certain way, with a certain intent, <u>she would return his look, he could rely on that</u> . That was how he lived; for years, for decades, that was the backbone of his life. (p.7)	Nếu như ông nhìn một người phụ nữ theo một cách nhất định, <u>ông có thể tin tưởng vào điều đó</u> . Đã nhiều năm, nhiều thập kỷ nay ông sống như thế. (pp.13-14)
(3) Perhaps it is the right of the young to be protected from <u>the sight of their elders in the throes of passion. That is what whores are for, after all: to put up with the ecstasies of the unlovely</u> . (p.44)	Có lẽ đây là quyền lợi của lớp trẻ, họ phải được bảo vệ <u>khỏi những rung động đam mê khi vắng phu huynh? Hơn nữa, việc ấy là của các cô điếm: chịu đựng trạng thái ngây ngất của người không yêu</u> . (pp.61-62)
(4) No appeal. I am not complaining. One can't plead guilty <u>to charges of turpitude</u> and expect a flood of sympathy in return. Not after a certain age. (p.68)	Không chống án. Bớ không phàn nàn. Người ta không thể <u>nhận lỗi trước những lời buộc tội của một bon sa đoạ</u> rồi lại mong đáp lại bằng một trận lũ cảm thông. Sau một tuổi nhất định, không thể như thế được. (p.90)
(5) He has to call Bill Shaw and suffer the <u>ignominy</u> of being helped out of the bath, helped to dry himself, <u>helped into borrowed pyjamas</u> . (p.103)	Ông phải gọi Bill Shaw và chịu nỗi nhục yêu cầu ông ta giúp ra khỏi bồn tắm, giúp lau khô người và <u>cho ông mượn bộ pyjamas</u> . (p.137)

(6) What kind of child can seed like that give life to, seed driven into the woman not in love but in hatred, mixed chaotically, meant to soil her, <u>to mark her, like a dog's urine</u> ? (p.199)	Loại tinh dịch nào đã tạo nên cuộc sống ấy, thứ tinh dịch ủa vào trong người phụ nữ không phải vì tình yêu mà vì căm hận, hòa trộn hỗn loạn, làm như nhuộm con gái ông, vấy bẩn lên cô? (p.229)
(7) Give Petrus a hand. I like that. I like the <u>historical piquancy</u> . Will he pay me a wage for my labour, do you think? (p.77)	Đỡ dần Petrus một tay. Bố thích việc đó. Bố thích <u>những việc dính dáng đến lịch sử</u> . Con có nghĩ là anh ta sẽ trả lương cho bố không? (p.102)
(8) A dog-man, Petrus once called himself. Well, now he has become a dog-man: a dog undertaker; a dog psychopomp; a <u>harijan</u> . (p.148)	Một người trông chó, có lần Petrus đã tự nhận như thế. Vậy thì, hiện giờ ông trở thành một người trông chó, một người làm dịch vụ lễ tang cho chó, một nghi lễ thuộc về tâm lý, một <u>harijan</u> . (p.194)

Table 6.25 Misinterpretation of symbolic evidence of Grace-Disgrace

Secondly, and more commonly, evidence is misinterpreted and may be misleading. Table 6.25 presents examples of such ‘wrong’ evidence, which consequently leads to inadequate reproduction of disgrace-grace representations.

Errors presented in Table 6.25 significantly undermine the integrity of disgrace representations. For instance, when ‘helped into the borrowed pyjamas’ is translated as ‘lent [him] the pyjamas’ (cho ông mượn bộ pyjamas)(5), the character’s frailty becomes markedly less apparent. Although the precise meaning of ‘ignominy’, a synonym for disgrace, is accurately conveyed in Vietnamese (nổi nhục), this is insufficient for compensation. The portrayal of David Lurie’s weakness, desperation, and vulnerability as a consequence of the farm outrage (ACT29) is consistently diminished in the Vietnamese translation (See more in Table 6.25).

When the term ‘the historical piquancy’ is incorrectly interpreted and translated as ‘things related to history’ (những việc liên quan đến lịch sử), while the expression ‘baas en klaas’ is disregarded, the intrinsic political irony is significantly diminished. Moreover, the target text offers a perplexing depiction of Petrus’s role on the farm: ‘Nhưng dù Petrus được trả công,

nói đúng ra Petrus không phải là người làm thuê. Nói cho đúng, khó mà gọi Petrus như thế' (p155). Given these translational inaccuracies, characterized by ambiguity and omission, the disgrace associated with the loss of land and dignity is inadequately conveyed.

Finally, despite the abundance of misleading evidence, the translator demonstrates excellence in identifying the precise equivalents for the synonyms of "disgrace". Table 6.26 illustrates how the term 'disgrace', along with its derived forms (e.g., 'disgraceful'), and its synonyms (e.g., 'humility', "dishonor") are accurately translated into Vietnamese.

The source text	The target text
<u>Disgrace</u> (Title)	<u>Ruồng bỏ</u>
Because it teaches him <u>humility</u> (p.5),	Nó cũng dạy cho ông <u>tính nhún nhường</u>
ageing is not a <u>graceful</u> business (p.9)	Nhưng già đi đâu phải là một việc <u>thanh nhã</u> (p.17)
An <u>inglorious</u> end to your career (p.44).	Một kết cục <u>chẳng vinh quang</u> gì cho sự nghiệp của anh (p.62)
Anyway, it's all very <u>demeaning</u> (p.45).	Vói lại, chuyện này <u>rất mất tư cách</u> (p.63)
<u>Disgraceful and vulgar</u> (p.45)	<u>Nhục nhã và bỉ ổi</u> (p.63)
<u>Disgraced</u> disciple (p.46)	Môn đệ <u>ô nhục</u> (p.64)
In what I suppose one would call <u>disgrace</u> . (p.85)	Mà đang gặp chuyện người đời gọi là <u>ô nhục</u> . (p.114)
The <u>scandal</u> will follow me (p.88)	<u>Vụ bê bối</u> sẽ theo đuổi bố (p.117)
suffer the <u>ignominy</u> of being helped out of the bath (p.103)	chịu <u>nhãi nhục</u> yêu cầu ông ta giúp ra khỏi bồn tắm (p.137)
Because of the <u>disgrace</u> . <u>Because of the shame</u> . (p.115)	Vì <u>ô nhục</u> . Vì <u>hỗ then</u> . (p.153)
what do dogs know of <u>honour</u> and <u>dishonour</u> anyway? (p.146)	Chúng đâu có biết như thế nào là <u>vinh dự</u> với <u>nhục nhã</u> đâu (p.194)
...trying to accept <u>disgrace</u> as my state of being (p.172)	có tiếp nhận <u>nhãi nhục</u> như một hiện trạng của thân thể (p.231)

Table 6.26 Reproduction of the words Disgrace and its synonyms

The translation of the title – “Ruồng bỏ” (Abandoned/Abandonment) – is particularly intriguing. The translator’s choice of the connotation ‘abandonment’ to illustrate the fate of David Lurie, as well as that of the privileged white individuals who are abandoned and deemed ‘out of grace’ by God, is remarkably appealing. The connotation, although it does not explicitly imply political sexuality, retains the nuances of a post-apartheid theme. This interpretation indicates an obvious intervention from a feminine perspective by the translator, who seems to favor the notion that readers interpret “out-of-grace” as a fate rather than “disgrace” as a form of condemnation. This approach encourages a more compassionate and empathetic reaction towards the protagonist from the intended audience.

6.4.4.2. Inadequate reproduction of man-animal representation

Generally, the translation successfully reproduces all of David Lurie’s reflections on the relationship between humans and animals as presented in the source text (6.2.4). This faithful reproduction encompasses

- Lurie’s depiction of animals serves as a metaphor for human instincts and related humiliation, such as desire, the death instinct, and the disgrace of castration.
- Lurie’s superiority over animals, his doubt about their intelligence and souls, and his antipathy toward animal lovers;
- the character’s bond with individual animals, such as the goat, the sheep, and the young male dog, as well as his emotional breaks during the Losung procedure.

While variations in attitudes are conveyed, the character’s strong arguments about those attitudes do not always carry the same weight in translation. The comparison between the source text and target text reveals that the weakening of arguments arises from various translation errors.

The following example shows David Lurie’s strong argument about man’s superiority over animals. The biblical reference to the ‘order of creation’ (p.74) is used to signify that humanity is designated to govern all that was created prior to their existence, which alludes to Genesis 1:28. This elucidates the term ‘perspective’ referenced earlier and provides justification for why ‘we’ humans should not ‘fear retribution’ from animals. The strength of the argument, which is predicated on the coherence of ‘perspective – a different order of creation – no fear of retribution,’ is wholly diminished in the Vietnamese translation (Table 6.27).

The source text	The target text	Back translation
<p>...As for animals, by all means let us be kind to them. But let us not (1) <u>lose perspective</u>.</p> <p>(2) <u>We are of a different order of creation from the animals</u>. Not higher, necessarily, just different. So if we are going to be kind, let it be out of simple (3) <u>generosity</u>, not because we feel guilty or (4) <u>fear retribution</u>. (p.74)</p>	<p>... Về chuyện động vật, chúng ta cứ đối tốt với chúng bằng mọi cách. Nhưng chúng ta cũng không nên để (1) <u>tuột mất triển vọng</u>.</p> <p>úng ta thuộc đẳng cấp khác hẳn (2) <u>với những thứ tạo nên động vật</u>. Tất nhiên không phải là cao hơn, nhưng khác hẳn. Vì thế nếu chúng ta đối xử tốt, thì cứ đơn giản cho là vì (3) <u>lòng hào hiệp</u>, chứ không phải vì chúng ta cảm thấy có lỗi (4) <u>hoặc sợ báo thù</u>. (pp. 99-100)</p>	<p>...</p> <p>(1) <u>lose the prospect...</u></p> <p>(2) We are of an order different <u>from the things creating the animals</u>. ...</p> <p>(3) lòng <u>hào hiệp...</u></p> <p>(4) <u>hoặc sợ báo thù</u>.</p>

Table 6.27 Weakening the character’s antipathy for animals

This weakening of the argument can be attributed to specific translation errors.

- Cultural error: The reference ‘order of creation’ (2) is not recognized and, therefore, not accurately translated. The reference could be completely conveyed through the communicative method, rendering it comprehensible to the target

audience as ‘trật tự sáng tạo (của Thiên chúa)’. This is a serious mistake as it leads to other linguistic and pragmatic mistakes that breaks the line of argument.

- Linguistic error: the structure in the source text that contrasts ‘we’ and ‘the animals’ (2) could have been accurately reproduced (Chúng ta khác với loài vật trong trật tự sáng tạo của Thiên chúa). However, the sentence is rendered into Vietnamese as a contrast between ‘we’ and ‘things creating the animals’. This results in significant ambiguity in the target text: what entities are denoted as the things creating the animals? Are they deities, biological materials, or natural habitats?
- Pragmatic errors are evident in the translations where ‘perspective’ (tầm nhìn) is rendered as ‘prospect’ (triển vọng)(1), ‘generosity’ (rộng lượng) is interpreted as ‘chivalrous’ (hào hiệp)(3), and ‘retribution’ (báo ứng) is conveyed as ‘avenge’ (báo thù)(4). These shifts in connotation, compounded by cultural and linguistic inaccuracies, result in a complete loss of cohesion in the argument.

Although target readers may still perceive a tone of superiority, the sharpness of the philosophical undertone is diminished by the aforementioned errors.

Similar errors, namely the inconsistent treatment of references or quotations, the original syntactic structures, and the incorrect selection of equivalents, are also present in the translation of the Losung procedure—a meticulous account of the killing and burning of the animals in Chapters Sixteen and Twenty-four. Due to these errors, the philosophical subtexts that are present in the source text are not introduced to the target readers.

Table 6.28 presents the arguments bearing philosophical subtexts that are inaccurately translated into Vietnamese.

The Source text	The target text
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(1) But then he relents. Why should a creature with the shadow of death upon it feel him flinch away as if its touch were abhorrent? (p.145)	Nhưng rồi ông động lòng thương. Vì sao ông lại ngần ngại, ghê tởm những sự động chạm của một sinh linh sắp chết đến nơi? (p.191)
(2) The dogs are brought to the clinic because they are unwanted: <i>because we are too menny</i> . That is where he enters their lives. He may not be their saviour, (3) the one for whom they are not too many but he is prepared to take care of them ... (p.147)	Người ta đưa lũ chó đến bệnh viện vì không muốn có chúng: <i>vì chúng quá đông đúc</i> . Đó là nơi ông bước vào cuộc đời chúng. Có thể ông không phải là cứu tinh của chúng, loại người chẳng nhiều nhận gì trên đời này, nhưng ông sẵn sàng chăm nom chúng... (p.194)
(4) Well, now he has become a dog-man: a dog undertaker; a dog psychopomp; a <i>harijan</i> . (p.148)	Vậy thì, hiện giờ ông trở thành một người trông chó, một người làm dịch vụ lễ tang cho chó, một nghi lễ thuộc về tâm lý, một harijan. (p.194)
(5) It is not 'his' in any sense; he has been careful not to give it a name ... nevertheless, he is sensible of a generous affection streaming out toward him from the dog. Arbitrarily, unconditionally, he has been adopted; the dog would die for him, he knows. (p.215)	Ông thận trọng không đặt tên cho nó... và tuy không phải là sở thích “của ông”, ông vẫn cảm nhận được sự triu mến bao la của con chó với ông. Ông nhận nó một cách tùy tiện, vô điều kiện, ông biết con chó sẽ chết vì ông. (pp.279-280)

Table 6.28 Loss of philosophical subtexts in translation

The philosophical subtexts that are overlooked (Table 6.28) in the translation first concern the disgrace associated with death, which profoundly influences David Lurie and induces a transformation within him, rather than the reverse (1). Additionally, the irony of human cruelty, underscored by the phrase ‘*because we are too menny*’ (from Thomas Hardy’s *Jude the Obscure*), is obscured due to a faulty translation in (2). The error in (3) also eradicates the paradox that David Lurie’s inability to perceive the abandoned animals as ‘too many’ does not qualify him to become their savior. Furthermore, the mythological symbol of ‘psychopomp’, defined as a spirit that guides newly deceased souls, indicates that Lurie acknowledges the existence of these animals’ souls, a nuance also lost in (4). In this context, two Vietnamese cultural equivalents for ‘psychopomp’ are ‘âm sai’ and ‘lệ quỷ’. Lastly, the translation error in (5) fades the unconditional bond between David Lurie and the dog persists, despite the fact that the dog is neither considered ‘his’ nor adopted by him.

In the section, I have shown that reproduction of man-animal and disgrace-grace representations in translation are complicated. Translations are adequate on the surface but inadequate in different ways.

6.4.5. Reproduction of cultural evidence of the character’s mind

6.4.5.1. Translation of quotes and references

As stated in the voice analysis (6.2.5), multilingual and multicultural elements are pervasive in the representations of the character’s mind style. This section discusses the reproduction of such cultural evidence in the Vietnamese text and the effects of different translation procedures that have been applied. 6.4.5.1. Translation of quotes into the Vietnamese language.

In this discussion, we differentiate ‘translation’ from ‘transference’. Transference involves borrowing a word or phrase and keeping it in its original language, whereas translation means rendering the word in the target language. In *Disgrace*, it is noted that quotes and references to classical arts, history, and literature – reflective of David Lurie’s distinctive thinking – are translated into Vietnamese when not omitted. Yet, no annotations about the origins of these quotes are included. Furthermore, no quotes are left in their original form. Thus, translation is the primary method used for all quotes and references in *Disgrace*.

While this method has its advantages, it also leads to significant losses in various respects.

Table 6.29 presents examples of translated quotations. We observe that the quotes in French (examples 1 and 7) and Italian (example 5) are handled similarly to those originally in English (examples 2, 3, 6, and 8), as well as the quote translated into English from another language (example 4).

The source text	The target text	Back translation
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(1) Thursday has become an oasis of <i>luxe et volupté</i> . (p.1)	ngày thứ Năm trở thành một ốc đảo của <i>xa xỉ và khoái lạc</i> . (p5)	... of <i>luxury and pleasure</i>
(2) <i>because we are too menny</i> . (p.146)	<i>vì chúng quá đông đúc</i> (p.194).	<i>Because they are too crowded</i>
(3) No country, this, for old men. (p.190)	Đất nước này không phải dành cho những ông già. (p.248)	This country is not for old men.
(4) Whatever does not kill me makes me stronger (p.191).	Dù có chuyện gì đi nữa, nó không giết chết tôi, mà làm tôi mạnh hơn. (p.249)	Whatever it is, it does not kill me, but makes me stronger.
(5) No doubt with other men she becomes another woman: <i>la donna è mobile</i> . (p.3)	Chắc chắn với những người đàn ông khác, cô trở thành một người phụ nữ khác: <i>một người đàn bà năng động</i> . (p.8)	No doubt with other men she becomes another woman: <i>an active woman</i>
(6) 'From fairest creatures we desire increase,' he says, 'that thereby beauty's rose might never die.' (p.16)	Chúng ta đang khao khát gia tăng những sinh linh đẹp đẽ nhất - ông nói - bằng cách đó, có thể nâng cao vẻ đẹp và không bao giờ chết. (p.26)	We desire to increase the fairest creatures – he says – thereby, increase the beauty and never die.
(7) <i>Qu'est devenu ce front poli, ces cheveux blonds, sourcils voutes?</i>	<i>Vàng trán thanh tao, mái tóc vàng hoe và hàng mi cong vút kia sẽ thành cái gì?</i> (p.88)	<i>What will that graceful forehead, blond hair, and curving eyelashes become?</i>
(8) <i>A fair field full of folk:</i> hundreds of lives all tangled with his. (192)	<i>Một bãi chiến trường đầy những người, hàng trăm sinh linh, tất cả quán lầy ông</i> . (p.250)	<i>A field full of persons, hundreds of living souls, all twirling around him</i>

Table 6.29 Translations of the references to arts and literature

All these quotations are translated into Vietnamese, with their closest meanings rendered and their foreign essence preserved to some extent. This equitable, consistent treatment of all references is justified, as the target readers, who come from a vastly different linguistic and cultural background such as the Vietnamese, find all references equally exotic. When the quotations are thoroughly translated, target readers can easily and immediately access the character's ideas and opinions. They can engage with the character's thought process without concern regarding the quoted material and its implications. The translations seamlessly integrate into the narrative flow of the overall target text, where most other multilingual elements are also translated. Consequently, this fosters a degree of target text

coherence and enhances the reading experience for the target audience. We acknowledge these factors as beneficial in the consistent translation of multilingual quotations.

However, there are also adverse effects associated with facilitating translation. Firstly, and most notably, is the diminished reading challenge and pleasure. When a quotation is translated into Vietnamese without providing an annotation of its source, the opportunity to activate enigmas, as present in the source text, is forfeited. Consequently, the translated quotation loses its inherent potential to stimulate the reader's engagement and to unravel the enigmas. This engagement is what Newmark refers to as a sense of intimacy, which denotes a connection between the text and the reader that could be preserved if transference – as opposed to mere translation – were to be utilized (Newmark 1998, p.82).

For instance, if '*la donna è mobile*' (example 6) from *Disgrace* is rendered in its original Italian within the Vietnamese text, it may evoke memories for the target readers, particularly those who are familiar with the opera *Rigoletto*, of their experiences watching and listening to this performance. It might also prompt them to contemplate the irony inherent in this quotation. The Duke, the character who vocalizes themes of female infidelity in the *La donna è mobile* canzone/arias, is himself an untrustworthy figure. The irony is markedly intensified when David Lurie, a character who exhibits womanizing tendencies akin to the Duke's, employs this quotation to characterize Soraya in *Disgrace*. However, when this quote is translated literally into Vietnamese, the nuance of irony is diminished, as it merely pertains to Soraya's profession as a prostitute: 'người đàn bà năng động' (an active woman).

Secondly, the loss of the character's voice in technical terms must be addressed. In terms of characterization, two techniques are employed when quotes or allusions are utilized to convey David Lurie's psyche: the technique of saying, which places direct quotes and foreign languages in the mouth of the character and the technique of showing, which represents quoting as a linguistic characteristic of the character. However, in the target text,

only the technique of telling is reproduced as the reader is informed that ‘He speaks Italian, he speaks French, but Italian and French will not save him here in darkest Africa’ (p.95).

Furthermore, his utterances are translated into Vietnamese as follows: ‘Ông nói tiếng Pháp, ông nói tiếng Italy, nhưng cả tiếng Italy lẫn tiếng Pháp không cứu được ông ở cái vùng châu Phi đen tối nhất này’ (p.127). Nevertheless, there is no additional evidence in the target text indicating that the character possesses the ability to speak these languages. Thus, the techniques of saying and showing are not effectively replicated in the target text. With all quotes translated into the target language and only a modicum of exotic flavor retained (as illustrated in examples 6 & 7 in Table 6.28), readers will hardly ever know that David Lurie is quoting and presenting himself in various languages. Consequently, they may remain unaware that the character’s mind is multilingual, intricate, and diligently navigating remnants of art in order to define and scrutinize both itself and the surrounding world. Due to this disjunction between telling and showing, Lurie’s linguistic traits are less discernible in the target text. (Refer to section 3.1.3 for characterization techniques of telling, showing, and saying.)

Thirdly, there is a deviation in meaning which results in a loss of thematic coherence. For instance, we observe a slight alteration from the human pronoun ‘we’ to the animal pronoun ‘they’ when ‘*we are too menny*’ is translated into Vietnamese as ‘*chúng nó quá đông đúc*’ (they are too many) (example 2). While this modification accurately reflects the contextual meaning, elucidating the animals’ fertility as the reason for their abandonment by their owners, it also eliminates the implications present in the original quote from Thomas Hardy’s narrative *Jude the Obscure*: the ethics surrounding human suicide.

In conclusion, all quotations and references in *Disgrace* constitute a cohesive and significant functional unit, serving as a technique of characterization. Their meanings, connotations, allegories, and allusions elucidate the cognitive processes of the character. They pose a

cultural challenge to Vietnamese readers who lack familiarity with Western art history, which also presents a translation problem. Translating quotations without noting their origins, therefore obscuring the character's unique cognitive perspective, is regarded as an irrelevant procedure and an inadequate solution to this functional issue.

6.4.5.2. Deletions of quotes and references

We have discussed the impact of deletions as a translation procedure on voice coherence in previous sections (6.4.2, 6.4.3, and 6.4.4). In this section, we will re-examine deletions for their magnitude of impact, and we observe the following consequences of deletions.

There exists a complete deletion, a definitive cut that eliminates a quotation and the accompanying passage that harbors its significant message, without leaving any trace in the target text. Illustrative examples of such definitive cuts include the removal of the entire passage concerning Wordsworth's English fairytale 'Jack the Giant Killer blithely striding the stage' (p.178) and the section related to Dante's *Inferno*, specifically the quote 'Verdi l'anime di color cui vinse l'ira' (p.209). The former is referenced in the context of David Lurie's return to the city (Chapter Twenty), wherein he observes his gradual invisibility to his once cherished community. The latter is situated within the context in which David Lurie perceives his dislocation in a country rife with violence, South Africa (Chapter Twenty-three).

Though these deletions might exclude evidence to explore intricacy of the character's mind from the target text, they do not affect the target reader's appreciating the text as the whole. They do not affect the interpretation of other hermeneutic, proairetic, or symbolic evidence of the voice. In other words, they do not impair the thematic coherence of the whole text.

However, in terms of translation method, the deletion procedure may contribute to the inconsistent and inappropriate treatment of the multilingual problem (for multilingual

problem, refer to 6.3.3). Table 6.22 shows examples of how a linguistic trait is developed in the source text and how it is impaired by inconsistent treatment, including deletion in the target text.

Examining the examples in the source text, we observe that David Lurie tends to borrow a word, an equivalent, a quote from other languages to describe a thing, a person, a phenomenon (Table 6.30). He borrows the French *chuchotantes* to refer to the two female whisperers that have already been mentioned. He does the same with the Afrikaans *boervrou*, the Italian *contadina*, and the German *schadenfreude* (1-4). He uses the German *ländliche* instead of the English equivalent *rural*, the Spanish *duenna* instead of *governess*, and the Hindu *harijan* instead of *outcast* (example 5, 6, 7). He quotes *das ewig Weibliche* from Goethe's *Faust* (8) instead of the English translation 'the eternal womanhood' to depict Lucy. This quoting might also indicate he has been trying to build Teresa as a model of the eternal female like Gertrude in *Faust* but he fails at last.

The source text	The target text
(1). ...two sisters continue to whisper together, <i>chuchotantes</i> . (p.101)	...hai chị em vẫn <u>thầm thì</u> với nhau. (p.134)
(2). ...she looks more like a peasant, a <i>contadina</i> , than an aristocrat. (p.181)	[deleted]
(3) ... Gleeful whispers. <i>Schadenfreude</i> . (p.42)	Những tiếng thì thầm hân hoan. <i>Schadenfrüde</i> . (p.58)
(4) a solid countrywoman, a <i>boervrou</i> (p.60)	một người phụ nữ rắn chắc, <i>người gốc Bua</i> (p.80)
(5). She is here because she loves the land and the old, <i>ländliche</i> way of life. (p.113)	Cô ở đây vì cô yêu mảnh đất này và yêu cách <u>sống cổ xưa</u> . (p.151)
(6)...and cousin Pauline, the plain one, the <i>duenna</i> (p.39)	...và cô chị họ Pauline, người phụ nữ chất phác, <u>người kèm cặp</u> Melanic. (p.39)
(7) a dog-man: a dog undertaker; a dog psychopomp; a <i>harijan</i> (p.146)	một người trông chó, một người làm dịch vụ lễ tang cho chó, một nghi lễ thuộc về tâm lý, một <u>harijan</u> (p.194)
(8) a young woman, <i>das ewig Weibliche</i> , lightly pregnant, in a straw sunhat. (p.218)	một người phụ nữ mới có thai, [deleted] đội chiếc mũ rơm (p.284).

Table 6.30 Inconsistent treatment of Multilingual problem

Looking at the sentences in the target text only, even without comparing them with the original, we see no pattern of language peculiarity established in the Vietnamese language (Table 6.30). Comparing the source text and the target text, we see the translation of *duenna*, deletions of *chuchotantes*, *contadina*, *ländliche*, and *das ewig Weibliche*; deviation of *boervrou*, and transference of *schadenfreude* and *harijan*. Such inconsistent application of different procedures for the same translation problem has impaired highlighting the character's peculiar language in the target text. This indicates an inadequate translation and lack of coherence at level 1 (See 5.2. Level 1)

In order to preserve the originality of the character's language, it is recommended that one consistent procedure, most ideally transference, be accompanied by a translation or explanation.

Ultimately, a cumulative effect of deletion on the coherence and clarity of voice is present. This phenomenon occurs when the omitted quotation embodies a significant enigma. Misinterpretation of the enigma and its associated clues leads to a mistranslation of the entire passage. Table 6.31 shows the quote '*Du musst dein Leben ändern!*', taken from the poem *Archaic Torso of Apollo*, in the immediate context, its deletion in the translation, and cumulative impact on the interpretation of the whole passage.

The source text	The target text	My back translation	Recommended translation
If Pollux insults his daughter again, he will strike him again. <i>Du musst dein Leben ändern!</i> : you must change your life. Well, he is too old to heed, too old to change. Lucy may be able to <u>bend to the</u>	Nếu Pollux xúc phạm đến phẩm giá của con gái ông lần nữa, ông sẽ lại đánh gã. <u>Bố phải thay đổi cuộc sống của bố đi.</u> Phải, ông đã quá già để chú ý, quá già để thay đổi. Lucy có khả năng <u>đẹp yên một cuộc hôn</u>	If Pollux insults his daughter's <u>dignity</u> again, he will strike him again. <u>You (dad) have to change your life.</u> Yes, he is too old to care, too old to change. Lucy is	Nếu Pollux lại xúc phạm đến con ông lần nữa, ông sẽ lại một lần nữa đánh hắn. <i>Du musst dein Leben ändern!</i> : người hãy <u>đổi</u> đường đi. Chao, ông đã quá già để <u>đề ý</u> , quá già để <u>thay đổi</u> . Lucy có thể <u>uốn</u> cảnh tránh

<u>tempest</u> ; he cannot, <u>not with honour</u> .	<u>loan</u> , còn ông thì không; <u>ông không thể</u> .	capable of <u>calming down an</u> <u>uproar</u> ; he cannot.	gió nhưng ông thì không, chùng nào ông còn tự trọng thì không.
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Table 6.31 The cumulative impact of deletion on voice

David Lurie uses the quote to compare the experience of awe caused by the torso of Apollo with his rage caused by the ugly face of Pollux, the one who raped Lucy. He contrasts the captivating power of the former that makes the viewer change against his will with his resolution not to endure the insult of the latter. By using both the German quote and the English translation ‘*Du musst dein Leben ändern!*: you must change your life’, David Lurie asserts that the insolence of Pollux and violence of South Africa may shock him but will not make him change, and that he will continue to be savage if necessary. In this passage, we also hear him objecting to Lucy’s spirit of compromise. This comparison of shock and subjugation experiences constitutes the pivotal element for interpreting David Lurie’s emotional intensity.

It appears that the translator does not catch the meanings of the quote; she misses and deletes the comparison and contrast of shock and subdued experience in her translation. She writes as if Lucy asks Lurie to change and that Lucy could conquer the uproar! Though she does reproduce a tone of rage in the first line, she fails to transfer coherence of rage in the whole passage.

The cumulative impact can be more serious when it causes loss of thematic coherence. Table 6.32 shows cases when the derogatory term referring to the black ‘kaffir’ is mistranslated as a Bantu (1), the racial slur ‘boy’, referring to black male doing menial work, is mistranslated as young man (2), the irony of Petrus not playing his role appropriately is the same as suggesting that ‘Marie Antionnette could play at being a milkmaid’ is not transferred (2), the

irony of ‘historical piquancy’ is mistranslated as ‘things related to history’ (3), and the Afrikaans ‘baas en klaas’ meaning ‘boss and worker’ is deleted (4).

All of these translations and deletions culminate in a diminished understanding of the post-apartheid theme. It is evident from these translations that David Lurie does not exhibit a patronizing attitude – characterized by scorn, scrutiny, and hostility – toward Petrus, Pollux, and the black community in general. Furthermore, a segment of the narrative language that obscures the protracted history of black-white opposition is eliminated.

The source text	The target text
(1) Because Petrus has a beard and smokes a pipe and carries a stick, you think Petrus is an old-style kaffir . (p.140)	Vì Petrus có ria mép, hút thuốc bằng tẩu và chống gậy nên bà tưởng anh ta là một người Bantu theo lối cổ. (p.186)
(2) Petrus speaks the word with real amusement. Once he was a boy , now he is no longer. Now he can play at being one, as Marie Antoinette could play at being a milkmaid. (p.152)	Petrus nói những lời đó với một sự thích thú thực sự. Đã có thời ông là thanh niên , nhưng nay không thể nữa. (p.202)
(3) 'Give Petrus a hand. I like that. I like the historical piquancy . Will he pay me a wage for my labour, do you think?' (p.77)	- Đỡ đần Petrus một tay. Bỏ thích việc đó. Bỏ thích những việc dính dáng đến lịch sử . Con có nghĩ là anh ta sẽ trả lương cho bố không? (p.102)
(4) Petrus is in fact the one who does the work, while he sits and warms his hands. Just like the old days: baas en Klaas . Except that he does not presume to give Petrus orders. (p.116)	Petrus mới là người làm việc thật, trong khi ông ngồi và xoa hai bàn tay cho ấm. Trừ một việc ông không dám ra lệnh cho Petrus. (p.155)

Table 6.32 Loss of post-apartheid language

6.4.5.3. Transference and other translation procedures

Transference procedure applied to geographical names helps reestablish the settings for the story in the target text as they are developed in the source text. Names that are transferred in the translation include names of the local places (Cape Town, Claremont, The Eastern Cape, Salem, Grahamstown), the football teams (Bushbacks, Sundowns), ethnic identities (Ashanti

design, Xhosa, Kaaps accent, Benin mask), and brand name of goods (Jeyes fluid, kombi VW).

However, this procedure is not applied to the rest of the Afrikaans vocabulary and South African things, which constitute a complete unit of Afrikaans features. For example, the Afrikaans words ‘Afrikaaners’, ‘duiker’, ‘bywoner’, ‘boervrou’, ‘kaffir aahanger’, ‘handlanger’ are translated into Vietnamese as ‘người Nam phi gốc Âu’, ‘linh dương Nam Phi’, ‘chủ sở hữu phụ’, ‘người phụ nữ gốc Bua’, ‘đồng bọn’, ‘người phụ việc’ respectively. All produce of South Africa that are sold at Sunday market like ‘*buchu tea*’ and ‘*honeybush tea*’ are also translated. For unknown reasons, the ‘dough masa’ is transferred, and ‘mealies’ and ‘dagga’ are deleted.

Interestingly, the translation of different breeds of dogs like ‘Dobermanns’, ‘German Shepherds’, ‘ridgebacks’, ‘bull terriers’, ‘Rottweilers’ (p.61) and their related diseases including ‘distemper’, ‘mange’ (p.142) are also translated into Vietnamese. Again, we observe inconsistent treatment of the dog breed names. ‘German Shepherds’ are given two names: the recognized translation ‘chó béc-giê Đức’ and the literal translation ‘chó chăn cừu Đức’. The South African ‘ridgebacks’ is omitted and ‘bull terriers’ remade into ‘bulldog’. Both names ‘Dobermanns’ and ‘Rottweilers’ are transferred in the target text.

In summary, different translation procedures—specifically translation, deletion, and transference—have been employed to address the problems posed by multilingual elements and cultural references. The solutions, which are inconsistent and inadequate, diminish the facets of multilingualism and the Western scholarship of the protagonist.

6.5. Evaluation of the translation

6.5.1. Evaluation of adequacy of the translation

Overall, "Ruồng bỏ is an inadequate translation of *Disgrace* regarding the transfer of voice of the protagonist. In general, David Lurie is depicted in the target text as a bad, old, and intellectual figure, a portrayal that is preserved in the translation. Nonetheless, beneath this exterior, the original mind style of David Lurie – featuring traits such as intellectuality coupled with arrogance, intellect intertwined with cynicism, eroticism devoid of romantic sentiment, and quixotic tendencies juxtaposed with racial intolerance – has been inadequately conveyed in the target text.

According to the evaluation criteria articulated in Section 5.2, the translation is inadequate at at both Levels 1 and 2. At Level 1, we observe that (1) unsuccessful transposition characterized by errors, particularly regarding parentheses, subordinate clauses, and perfect tenses; (2) inconsistent treatment of identical translation problems, particularly with the problem of multilingual elements; and (3) most notably, the extensive deletion applied to numerous sequences of actions as well as to the text's intertextuality, i.e., quotations and references about classical arts, history, and literature. Such translation procedures undermine the sharpness of the character's intellect and the clarity of his thoughts in the Vietnamese translation.

At Level 2, we observe frequent disruptions in thematic, action, and cultural coherences in the voice transfer. Most notably, the impairment of seven out of eight disgrace connotations (Table 6.25) is evident. Ambiguity, which is absent in the source text, arises and entangles the character's rationality in an unexpected cacophony of nonsensical noise. What appears problematic regarding the character's perception of the world (eroticism) and South Africa (post-apartheid racism) becomes obscured. The antagonism directed towards this character

in the Vietnamese language is significantly weaker than that elicited in English.

Consequently, one begins to develop a sense of empathy for this vulnerable, deranged, senile, and desolate individual in the target text.

At Level 3, one can observe the translator's intervention manifesting through consistent choices of refined Vietnamese variations for sexuality vocabulary. These elegant variations alleviate the protagonist's perceived 'lack of the lyrical' (Coetzee, 2000, p.171), adding a romantic quality to the character's voice and consequently reducing the cultural distance between the character and the target readers. On the other hand, the translator minimizes multilingual and multicultural elements that are depicted as integral components of the character's intellectuality in the source text (Table 6.29). In both cases, the author's original style is compromised, resulting in a lack of coherence in the character's voice between the source text and the target text. The voice of David Lurie loses its coherence, depth, piquancy, and provocation when transferred for the target reader. In this regard, it does not serve as an independent reference for Vietnamese researchers.

6.5.2. Criticism of the translation as a literary reproduction

Ruồng bỏ, the Vietnamese translation of *Disgrace* by Thanh Van, despite its numerous inadequacies, has made a significant contribution to the field of literary translation in the Vietnamese language.

Firstly, the primary contribution of this particular translation lies in the utilization of Vietnamese terms of address and personal pronouns, which effectively preserves the narrative distance present in the source text. Vietnamese terms of address generally pose a challenge in translation, as they may not retain the same neutrality in relation to social status and familial relationships as their English counterparts. In translated fiction, translators

often assume the role of the implicit narrator when they allow their interpretations of characters' relationships and their attitudes toward those characters to influence their selection of terms of address. Even when employed appropriately, these terms can still disrupt the enigmatic code of the text by foreshadowing the relationships between characters. In her translation, Thanh Van has successfully maintained this desired distance.

Secondly, the solutions to the vocabulary related to sexuality represent another significant implication of the translation of *Disgrace*. The vocabulary concerning sexuality constitutes a translation challenge not due to the absence of such terms in the Vietnamese language, but rather because the deviations of slang, taboo, and vulgarity in Vietnamese do not function in the same manner as their 'equivalents' in English (6.3.1). The translator's implementation of elegant variations provides a resolution, creating a buffer zone for this issue. Although it may not precisely convey the character's conflicting views of eros versus sex, it mitigates the risks of transforming the character into an individual with coarse language and reducing the political overtones of sexuality in *Disgrace*.

Thirdly, in my assessment, the most significant contribution is found within the experimental translation approach. I would characterize Thanh Van's translation, *Ruồng bỏ*, as a hybrid of the localizing translation inherited from the preceding period, in conjunction with literal and semantic translation. Certain procedures typical to the localizing strategy are still utilized, such as elegant variations and Vietnamese idiomatic expressions. Nevertheless, the translator prudently minimizes the use of such Vietnamese expressions that may obscure the character's voice. When setting aside all methods and procedures specifically designated for the purpose of translation studies, we recognize that the translator has approached the source text with sincerity. She has made efforts to adhere to the source text as closely as intended. Even in instances where she could not fully comprehend an English structures and

consequently failed to transpose them accurately into the Vietnamese language, the resultant unsuccessful transposition illustrates her endeavor, which I refer to as literal translation.

Upon revisiting the instances of her successful implementation of literal translation and transposition (Tables Table 6.15, Table 6.16, and Table 6.17), it becomes evident that the translator exhibited a remarkable intuition for capturing the subtle nuances inherent in the meaning of words, thereby producing precise equivalents in Vietnamese. This proficiency generates an aesthetic quality in her translations that not only enhances the beauty of the Vietnamese language but also elevates the source text. I perceive such instances as exemplifying a semantic approach rather than merely a literal one. Moreover, I regard this method as the most appropriate for translating and evaluating works of fiction.

In conclusion, through the translation by Thanh Vân, readers in Vietnam have gained access the literary works of J.M. Coetzee, as well as the esteemed British Man Booker Prize. This translation, which was published in 2002, provides Vietnamese readers with a significant opportunity to engage with the complexities of post-apartheid realities and to remain informed about developments in South Africa around the year 1999.

6.5.3. Comparison of the two translations and suggestions for further evaluation studies

The retranslation of *Disgrace* by Nguyen Quang Huy, published under the new title "Ô nhục" in 2022 (Coetzee, 2022), appears to have been necessitated by the contentious quality of the first edition and the copyright issues associated with the Vietnamese edition (as detailed in section 2.4). The new translation has been introduced and assessed as “conveying what J.M. Coetzee wants to convey” (Ngo, 2022). This assessment has prompted me to conduct a very quick comparison of the two translations, TT1 (*Ruồng bỏ*) and TT2 (*Ô*

nhục), which reveals that an intervention or an aggression deeper and more biased from a male perspective in TT2.

As delineated in Section 6.4.2, the title ‘Ruồng bỏ’ reflects an intervention from a feminine perspective by the translator (p.198). In comparison, the choice ‘Ô nhục’ seems to address the political sex problem more directly. The straightforwardness from the male perspective is more evident in his approaches to sexual discourse. Examples 1 and 2 in Table 6.33 distinctly illustrate the simplification or literal rendering of sexual experience in TT1 and the overcomplication in TT2.

ST	TT1	TT2
1. Because he <u>takes pleasure in her</u> , and because his pleasure is <u>unfailing</u> , (p.2)	Ông <u>thích cô</u> , sự thích thú ấy <u>không bao giờ can</u> (p.6) BT: He <u>likes her</u> , that affection <u>never drains</u>	Vì ông <u>đạt được khoái cảm khi vào trong cô ta</u> , vì cái khoái cảm ấy <u>tuôn trào bất tận</u> , (p.8) BT: Because he <u>gets pleasure when going inside her</u> , because that pleasure is <u>ever-pouring</u>
2. ...an <u>ugly</u> sight, but no more <u>ugly</u> , from a certain point of view, than the same man <u>exercising himself on the body</u> of a woman, (p.2)	một cảnh tượng <u>thô bỉ</u> , nhưng trên một góc độ nào đó, <u>cũng chẳng thô bỉ hơn</u> là chính người đàn ông đó <u>hì hục trên thân thể</u> một người đàn bà (p.17) BT: a <u>filthy</u> scene, but from a certain point of view, not as <u>filthy as</u> the same man <u>toiling on the body</u> of a woman	một cảnh tượng <u>ghê tởm</u> , nhưng theo một quan điểm nhất định, cảnh tượng này <u>còn đỡ hơn</u> cảnh cũng chính anh ta đang tự thỏa mãn trên tấm thân lỗ lổ của một người đàn bà. (p.8) BT: ...a <u>disgusting</u> scene, but from a certain point of view, this scene is <u>not as bad as</u> the one [in which] he is <u>pleasing himself on the naked body</u> of a woman. (p.21)

Table 6.33 TT1’s simplification versus TT2’s overcomplication in sexual discourse

The translator’s intervention is distinctly illustrated in TT2 through the utilization of Vietnamese terms of address (TOD) and personal pronouns. The English pronoun ‘she’ is translated into Vietnamese with varying nuances. The character Soraya is rendered as ‘cô ta’ (‘that woman’), another prostitute named Soraya as ‘cô ả’ (‘that not respectful woman’), Melanie as ‘nàng’ (a poetic reference for she), and Dawn and the fictional Teresa

as ‘bà ta’ (‘that old woman’). The words ‘ta’ and ‘à’ signify that these characters are not situated in the same setting as the protagonist ‘ông’ and not received respect from the focalizer. It is apparent that in these instances, the translator adopts the position of focalizer, embodying his own perception and judgment of other characters.

Upon examining TT2, independent of comparisons with the ST or TT1, one can discern the translator’s presence, whether distinctly or subtly manifested, in the subsequent cases:

- (1) frequent uses of Vietnamese colloquial expressions: ‘ý bà nói cô ấy **không rảnh** là sao?’ (p.67), ‘mượn được **đâu** cái máy kéo **không biết**’ (p.254), ‘tôi **không nấu thì ai làm**’ (p.29),
- (2) idiomatic expression: phụ nữ đúng là **sớm nắng chiều mưa** mà’ (p.10), ‘**lao động là vinh quang**’ (p.107),
- (3) Vietnamese function words (hư từ): ‘tôi mà cần tư vấn **á**’ (p.76), ‘nàng ăn khoẻ **ghê**’, ngồi cho vững **vào** (p.81)
- (4) North dialect: ‘**nhẽ** ra’ (p.67), ‘lũ cừ uống **đấy** nước’ (p.209), anh đứng về phe **quái** nào vậy (p.81)
- (5) Chinese/ Vietnamese old tradition: **Vinh quy** (p.360)

The application of these Vietnamese linguistic and culture-specific conventions significantly enhances the localization of both the protagonist’s and narrator’s voices, resulting in a clear and transparent Vietnamese translation. Beyond this appealing aspect of LVT, as discussed in Section 2.1.2, TT2 serves as a sufficient and precise translation at all levels. It addresses the shortcomings present in TT1, such as the omission of critical sections and a failure to portray the character’s sharpness and intellectual acuity adequately. Although the strategies for addressing the challenges of multilingualism and intertextuality are inconsistent and inadequate in TT2, *Ô nhục* remains a valuable resource for the general Vietnamese readership and a reliable reference for researchers.

7. CHAPTER 7: CONCLUSION

7.1. Discussion of the findings

In this thesis, I have achieved all the study objectives presented in Introduction. The investigations into the history of translated literature in Vietnam conducted in Chapter 2 reveal that localization has constituted the most enduring translation tradition within the country. Primarily, Vietnam's localization is characterized by translators selecting genres and themes that align with the traditional moral values prevalent in Vietnamese culture. Consequently, this practice involves using Vietnamese colloquial language, dialects, terms of address, and the translation of geographical names, as well as various other adaptation strategies, aimed at producing translations that are clear and comprehensible to Vietnamese readers. Furthermore, translation studies in Vietnam indicate that the linguistic characteristics of the Vietnamese language—namely, its tenseless, synthetic, and monosyllabic nature—significantly influence localization strategies, thus making ‘bản dịch thuần Việt’, ‘a lucid Vietnamese translation’, a benchmark of quality for literary translation, even as foreignization emerges as a prevailing trend in the contemporary era. These investigations into historical contexts also underscore the importance of considering factors such as the publication context, the translator's intention, and the translation's impact on the national language and literature in the evaluation and criticism of translations.

The examination of the voices within fiction and translation, as presented in Chapter 3, identifies two pivotal components of a character's voice in fiction: focalization and characterization. Furthermore, it highlights an additional dimension of voice transfer, which is the presence or voice of the implied translator in translated fiction. This observation underscores the critical significance of considering the translator's intentions and their translation strategies during the evaluation process.

A comprehensive review of the studies pertaining to fiction translation, alongside the translation models proposed by House, Nord, and Newmark, in conjunction with Barthes' semiotic models in Chapter 4, provides an interdisciplinary framework that regards the transfer of voice as fulfilling its expressive function in translated fiction. This framework facilitates the analysis of small elements interwoven within the character's voice in narrative texts and evaluates voice transfer from both top-down and bottom-up approaches.

The development of the evaluation framework, which is the main objective of this thesis, is predicated on the premise that the character's voice, along with its dimensions of focalization and characterization, constitutes fundamental elements of expressive function in literary fiction that must be realized in translated works. From this perspective of function fulfillment, the translation or transfer of voice is assessed across three distinct levels. At Level 1, the evaluation of translation hinges upon the relevance of translation methods and the adequacy of the proposed translation solutions in addressing anticipated issues. Level 2 assesses the adequacy of voice transfer through the coherence of the voice realized in the translation. At Level 3, the assessment encompasses the translator's contribution to the enrichment of the target language and its literary corpus. At the heart of the framework lies the process of evaluation, which consists of (1) analyzing the intention of the text and the intention of the translation, (2) analyzing and encoding the voice of the character utilizing Barthes' codes, (3) identifying and categorizing anticipated translation problems, (4) comparing the source text with the translation, and (5) evaluating the transfer of voice through three levels of adequacy.

The case study presented in Chapter 6, which exemplifies the application of the framework to evaluate the Vietnamese translation of J.M. Coetzee's fiction, *Disgrace* (Coetzee, 2000), concludes that the translation *Ruồng bỏ* by Thanh Van (Coetzee, 2002) is inadequate at all three evaluative levels. The voice of David Lurie loses coherence, depth, piquancy, and

provocation when transferred for the target reader in this translation. Nevertheless, this translation serves as a valuable model for a hybrid translation approach, integrating literal translation with localization. It also introduces a new requirement for using Vietnamese terms of address and personal pronouns in translated fiction: to maintain the function of the narrator's voice and its distance from both the protagonist and other characters in the translated work. The 2000 translation *Ruồng bỏ* and the 2022 translation *Ô nhục*, when briefly compared, illustrate the intervention or transgression of the translator and the target culture in the process of voice transfer, particularly in the realm of sexual discourse. Moreover, both translations underscore a notable imbalance in the voice transfer process, which is affected by intertextuality within the English literary tradition.

7.2. The framework, validity, reliability, and applicability

The validity of the framework is grounded in four principles: (1) a clearly articulated evaluation perspective and evaluation criteria; (2) a systematic analysis of linguistic evidence regarding voice; (3) a structured evaluation process; and (4) an effective method for data collection and elicitation.

It is imperative to acknowledge that the voice analysis conducted through the five reading codes – a fundamental component of the evaluation process – heavily relies on the subjective interpretations of the individual researcher. The reliability of the framework can only be quantified when it is applied by different users to assess the voice transfer of the character within the same translation. This limitation will be further discussed in the subsequent section.

The framework can be employed in translation training for the purposes of translating and peer-evaluating translations of fictional texts. Within this training context, students can

derive maximum benefit from exploring multiple meanings and from a top-down approach to translation. Additionally, the framework can serve as a checklist for publishers regarding the flexible usage of terms of address, the coherence and clarity of the target text, and the appropriateness of the translator's adaptations. Furthermore, this framework would prove advantageous for evaluators and translation critics who lack a consistent evaluation methodology and often assess based on language shifts rather than adopting a problem-solution approach.

7.3. Limitations and Implications for future research

This section addresses the limitations of the framework with respect to evaluation methodology and evaluation practices, while also proposing avenues for future research and application.

The principal limitation of the evaluation framework lies in its intrinsic subjectivity concerning the interpretation of the character's voice. Although Barthes' five codes offer mechanisms for exploring multiple meanings within the narrative text, the efficacy of this framework is significantly contingent upon the evaluator's ability to systematically organize disparate fragments of meaning into a coherent and functional network, wherein the coded voice elements serve as tangible evidence of voice. To foster a more objective interpretation, the framework must incorporate additional analytical methodologies. For instance, employing quantitative methods to collect data on mental action verbs, instances of allusion, irony, and other literary devices can yield a more comprehensive mapping of voice. Furthermore, it is crucial to reference critical reviews on the narrative text in question to substantiate the evidence of voice analyzed and coded throughout the evaluation process.

Beside subjectivity in voice interpretation, use of the framework is restricted to assessing character's voice in literary fiction only. It does not provide means to explore the character's voice in relation with the narrator's voice or to analyze the voice of one character in different layers of focalization in the narrative text. An actual case study of voice in translation requires this. It also needs to contextualize research on the character's voice in social and historical settings.

In terms of practical application, the assessment of voice evidence as proposed in the framework represents a comprehensive undertaking. Translation evaluation adhering to qualitative design necessitates repetitive manual processing of coded elements in the source text, followed by a comparison with voice attributes in the target texts. Due to inefficiencies in time and labor, the full-stage evaluation process is deemed impractical for both publishing and classroom settings. For editors, the framework can be restructured into a checklist emphasizing voice coherence, footnote accuracy, clarity of the target text, and other pertinent factors. In the context of classroom application, the framework may be adapted into task-oriented activities, such as translation problem analysis or peer evaluation exercises.

A concise comparison of the two translations – *Ruồng bỏ* and *Ô nhục* – suggests that further research could be undertaken to explore the translator's intervention or possibly overdetermination in the translated fiction. Additionally, another potential area of study pertains to the issues of intertextuality and the conventions associated with the translation of cultural references. It would be beneficial for translation training and editing to gather the perspectives of translators, editors, publishers, and readers regarding their preferred solutions to this issue.

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