LOSS AND GAIN IN THE VIETNAMESE TRANSLATIONAL EQUIVALENTS OF STYLISTIC DEVICES USED IN THE NOVEL SERIES *THE LORD OF THE RINGS* BY J. R. R. TOLKIEN

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Abstract - With their own distinctive characteristics, stylistic devices (SDs) play an important role in expressing the contents of literary works in general and novels in particular. This study is aimed at identifying lexical SDs and syntactical SDs in the novel series The Lord of The Rings and investigating loss and gain in terms of lexis, structure and meaning in their Vietnamese translational equivalents. The lexical SDs discovered include simile, repetition, metaphor and personificatio, whereas the only syntactical SD found is the rhetorical question. The study has applied the translation shift theory of Catford [1] [2] to explain what underlies loss and gain, which are inevitable phenomena in translation. The research results show that loss and gain in meaning originate from loss and gain in lexis as well as in structure. It is hoped that the findings can be useful for SDs teaching and learning as well as English-Vietnamese translation. Key words: Stylistic devices; The Lord of The Rings; loss and gain; translational equivalents; translation shifts.

Key words - Stylistic devices; The Lord of The Rings; Loss and gain; Translation; Translation Shifts.

1. Rationale

Translation, one of the oldest occupations in the world, is considered as a bridge of mutual understanding among people who do not use the same language. In general, translation plays the role of connecting all languages around the world.

Especially, translation brings stories closer to people. Translating novels can be considered as one of the most difficult jobs in terms of language because it is not merely a linguistic process. It requires not only high accuracy but also high consistency in terms of content, style, words and expressions, as well as a broad cultural understanding.

The Lord of the Rings (TLTR) is an outstanding novel series by the English writer J. R. R. Tolkien. Three parts of TLTR were published between 1954 and 1955. The first volume is The Fellowship of the Ring (July 29, 1954); the second volume is The Two Towers (November 11, 1954) and the last one is The Return of the King (October 20, 1955). In Vietnam, the Literature Publisher cooperated with Nhã Nam Company to publish the first Vietnamese translational version of the above novel series entitled Chúa tể của những chiếc nhẫn in 2018. It consists of three volumes namely Đoàn Hộ Nhẫn, Hai Tòa Tháp and Nhà Vua Trở Về) by translators Nguyễn Thị Thu Yến, Đặng Trần Việt, Tâm Thủy and An Lý.

The plot of the novel series TLTR is about the war of the peoples of the Middle-earth against a dark lord (who is the Lord of the Rings). The story brings many valuable lessons to everyone. However, it is not easy to understand the meaning of the novel series TLTR because this requires understanding all SDs that J. R. R. Tolkien employed. When translated into Vietnamese, the translational version cannot help avoiding loss and gain phenomena, especially the loss and gain in the Vietnamese translational equivalents of the SDs used in the above novel series. It is hoped that this research can provide a better insight into the process of translating the SDs from English into Vietnamese.

2. Theoretical Background

2.1. Definition of SDs

As Galperin [3: p. 29-30] states, a stylistic device is "a conscious and intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model".

According to Galperin [3], SDs are divided into three kinds based on their specific features and functions: phonetic, lexical and syntactical SDs.

In the light of Galperin's view, this study focuses on identifying and analyzing two types of SDs: lexical SDs and syntactical ones.

2.2. Theories of Translation

2.2.1. Translation Equivalence

As Catford [1: p.21] claims, "The central problem of translation practice is that of finding target language (TL) equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence".

Catford [1: p 27] regards "translation equivalence" as "an empirical phenomenon discovered by comparing SL (source language) and TL texts".

According to Baker [5], translational equivalence is any meaning from the SL which expresses the same meaning in the TL.

It can be seen that translational equivalence is the output of translation procedure involving a change in the grammar from SL to the TL.

At the syntactic level, Catford [1], [2], defines translation shifts as departures from formal correspondence in the process of going from the source language (SL) to the (TL). Catford [1] states that there are two main types of translation shifts, namely Level shifts and Category shifts. Level shifts occur where the SL item at one linguistic level (e.g. grammar) has a TL equivalent at a different level (e.g. lexis); Category shifts are divided into four types: Structure-shifts, Class-shifts, Unit-shifts, Intra-system shifts, which are specified as

- Structure-shifts, which involve a grammatical change between the structure of the source text and that of the target text.

- Class-shifts, when a SL item is translated with a TL item which belongs to a different grammatical class, i.e. a verb may be translated with a noun.

- Unit-shifts, which involve changes in rank; that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL.

- Intra-system shifts, which occur when SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system. For instance, when the SL singular becomes a TL plural.

2.2.2. Loss and Gain in Translation

a. Loss in Translation

Loss is something in the SL text that is missed out in the TL text.

Baker [5: p.35] claims, "The change in the information content of the message may be in the form of omitting information specified in the source text. If the TL lacks a grammatical category which exists in the SL, the information expressed by that category may have to be ignored."

b. Gain in Translation

"Gain", in the view of McGuire [4: p.30] is considered as "the enrichment or clarification of the SL text in the process of translation".

From the view mentioned above, loss and gain are influenced by linguistic and cultural elements. The phenomenon loss and gain occur when the TL has no direct equivalent of a SL concept.

3. Research Methods

The study was carried out with a combination of several methods. The descriptive method was mainly employed to give a detailed description of SDs used in the novel series *TLTR* and the contrastive method was used to discover similarities and differences between English stylistic devices in the novel series *TLTR* and their Vietnamese translational equivalents, thereby highlighting the characteristics of loss and gain in terms of lexis, structure and meaning.

The samples were collected based on three criteria:

- The English sample must be a sentence or a sequence of sentences containing a SD based on the definition of SDs mentioned in 2.1.

- The Vietnamese sample must be a Vietnamese translational equivalent of the English sample.

- The samples must be taken from the English version *TLTR* by J. R. R. Tolkien and the Vietnamese translational version *Chúa tể của những chiếc nhẫn* by the translators Nguyễn Thị Thu Yến, Đặng Trần Việt, Tâm Thủy and An Lý [8].

After being well-investigated and checked with such criteria, a total of 463 cases of 5 SDs namely simile, repetition, metaphor, personification and rhetorical questions were collected from the novel series *TLTR* and their Vietnamese translational equivalents were taken from the Vietnamese translational version *Chúa tể của những*

chiếc nhẫn for detailed study. From 463 cases collected, the researcher found 150 samples showing loss and gain in the Vietnamese translational equivalents of SDs in the novel series *TLTR* by J. R. R. Tolkien. All samples were translated into Vietnamese with the features of SDs retained.

4. Findings and Discussion

4.1. Frequency of SDs used in the novel series TLTR

It can be realized from the analysis of the data collected from the novel series *TLTR* by Tolkien that 5 SDs were used and they belong to two types: lexical SDs namely simile, repetition, personification, metaphor and syntactical ones namely rhetorical questions. Their frequencies were shown in the following table and figure.

Table 1. Frequencies of SDs Used in TLTR

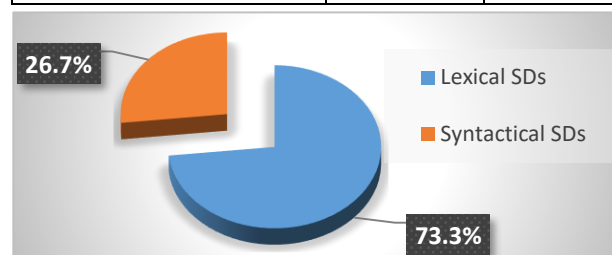| No.	Types	The Lord of The Rings	
		Occurrences	Percentage
1	Simile	49	32.7%
2	Repetition	38	25.3%
3	Personification	15	10%
4	Metaphor	8	5.3%
5	Rhetorical questions	40	26.7%
Total		**150**	**100%**

Figure 1. Frequencies of Two Types of SDs Used in TLTR

From the table above, it is clear that simile accounts for 32.7% of SDs and ranks first. This is followed by rhetorical questions with 26.7%. Repetition ranks third with 25.3%. Coming next is personification, with 10%. Metaphor ranks last with 5.3%. In short, it is found that compared to the syntactical SDs, the appearance of lexical SDs are more frequent with 73.3%.

4.2. Stylistic devices in the novel series TLTR

4.2.1. Lexical SDs

a. Simile

Simile is a rhetorical figure expressing comparison or likeness that directly compares two things through some connective words such as "like", "as", "as...as", "as if". Here is an example:

(4.1) There were rockets *like* a flight of scintillating birds singing with sweet voices. (Tolkien, 1954, p.35)

Through the image of simile comparing the rockets to the melodious birds singing, readers can easily feel the beauty, shimmer and sparkle of the rockets.

b. Repetition

Repetition is one of the SDs reusing a linguistic element, in different parts of the text in order to link them together. Below is an example:

(4.2) Most of the time they sat silent under the shelter of the bank; for the wind was colder, and the clouds closer and greyer; there was little sunshine, and in the distance the voices of the Ents at the Moot still rose and fell, **sometimes** loud and strong, **sometimes** low and sad, sometimes quickening, **sometimes** slow and solemn as a dirge. (Tolkien, 1954, p.631).

It can be seen that the repetition of *"sometimes"* is intended to attract the attention of readers.

c. Metaphor

Metaphor is the way language users use the name of an object to talk about another object based on a certain relation in the homogeny of these two objects.

(4.3) He is **a moss-gatherer**, and I have been **a stone doomed to rolling**. (Tolkien, 1955, p.1304)

Thanks to the image of the metaphor *"a moss-gatherer"*, we can understand more Bonbadil's personality. A person, who does not like to act, always wants to be at ease. Especially based on the image of *"a stone doomed to rolling"*, it helps readers to know better Gandalf's characteristics. He must do his duty to help people and ready to sacrifice his life so that everyone can enjoy a peaceful life.

d. Personification

Personification is a way of calling or describing animals, plants, objects and natural phenomena in words which are usually used to call or describe people.

(4.4) The night was **railing against** the morning of which it **was bereaved**, and the cold **was cursing** the warmth for which it **hungered**. (Tolkien, 1954, p.184)

The verbs *"rail against", "bereave", "curse", "hunger"* are used to describe humans' actions, however, Tolkien used them to refer to actions of the night and the cold to make them come alive in the eyes of readers.

4.2.2. Syntactical SDs

Through the analysis of the collected data, only one syntactical SD was found: The rhetorical question. Rhetorical questions are questions that are not designed to wait for an answer, or the answer is embedded right in the question that is put to work to emphasize another meaning.

(4.5) 'Éowyn, Éowyn!' he cried at last: **'Éowyn, how come you here? What madness or devilry is this?** (Tolkien, 1955, p.1104)

The question was asked to show Éomer's doubtful and painful mood when he thought that his sister died in a vicious battle.

Based on translation shifts suggested by Catford [1], [2], 150 samples of loss and gain in the Vietnamese translational equivalents of SDs in the novel series TLTR by Tolkien were examined to find out Level shifts and Category shifts, the latter consists of Class shifts, Structure shifts, Unit shifts and Intra-system shifts.

4.3. Loss in the Vietnamese translational versions of SDs used in the novel series TLTR

4.3.1. Loss in Lexis

In the novel series *TLTR,* loss in lexis is found in 4 SDs: simile, personification, rhetorical questions and repetition.

+ *Omission of Words*

a. Simile

English	Vietnamese	Omission
(4.6a) We didn't mean no harm, but they jump on us *like* **cats on poor mice**, they did, precious. (Tolkien, 1954, p.801)	(4.6b) Bọn ta đâu có ý xấu, vậy mà họ nhảy lên bọn ta *như* **mèo vồ chuột**, họ làm vậy đấy, bảo bối à. (Đặng Trần Việt, 2013, p.282)	*poor*

In the English sentence, we can see an adjective "poor" standing before a noun "mice". On the other side, in the Vietnamese translational sentence, we just see the noun "mice", this means loss in lexis.

like cats on poor mice	*như* mèo vồ chuột
like+noun phrase	*như*+clause
Unit shift	

b. Personification

English	Vietnamese	Omission
(4.7a) All that day the Company marched on, until they felt the cool evening come and heard **the early night-wind** *whispering* **among many leaves**. (Tolkien, 1954, p.455)	(4.7b) Hội Đồng Hành bước đi suốt cả ngày hôm đó, đến tận khi họ cảm thấy buổi tối lạnh lẽo trùm xuống và nghe thấy **từng đợt gió đêm** *xì xào* giữa những tán lá. (Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.453)	*early*

We can easily see that an adjective *"early"* is not translated in Vietnamese sentence. This creates loss in lexis in the Vietnamese translational versions. Based on Catford's theory, Unit shift appears in the above example.

c. Rhetorical questions

English	Vietnamese	Omission
(4.8a) 'But you always was soft. I thought you had gone off in one o' them ships you used to prattle about, sailing, sailing. **What do you want to come back for?** We've work to do in the Shire now.' (Tolkien, 1955, p.1331)	(4.8b) Nhưng mày lúc nào mà chả yếu đuối. Tao cứ nghĩ mày đã lên một trong mấy con tàu mà mày lúc nào cũng huyên thuyên đó, nhổ neo, nhổ neo. **Mày quay trở lại làm gì?** Giờ bọn tao có việc phải làm ở Quận. (Tâm Thủy & An Lý, 2018, p. 361)	*want*
Wh-question + auxiliary + Subject + Verb + preposition?	Subject + Verb + Wh-question?	
Structure shift		

d. Repetition

English	Vietnamese	Omission
(4.9a) **'He is,**' said Goldberry, staying her swift movements and smiling. Frodo looked at her questioningly. **'He is**, as you have seen him,' she said in answer to his look. **'He is** the Master of wood, water, and hill.' (Tolkien, 1954, p.155)	(4.9b)) **"Là ông ấy,"** nàng Anh Đào Vàng nói, ngừng cử động thoăn thoắt và mỉm cười. Frodo nhìn nàng vẻ dò hỏi. **"Là ông ấy**, như ngươi đã thấy," nàng nói, đáp lại cái nhìn của cậu. **"Là** Chủ Nhân của rừng, nước và đồi." (Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.154)	*He*

In the above example, *"He is"* was repeated for the sake of emphasis but it was not necessary to be translated into Vietnamese many times, so the translator removed the subject *"he"* in the last sentence of the Vietnamese translation. This leads to Structual shift.

+ *Using unrelated words.*

(4.10a) To Isengard! Though Isengard be ringed and barred with doors of stone;

Though Isengard be strong and hard**, as cold as stone** and bare as bone,

We go, we go, we go to war, to hew the stone and break the door; (Tolkien, 1954, p.736)

→ (4.10b) Đến Isengard! Dẫu Isengard có vòng đá chặn, có cửa đá chặt;

Dẫu Isengard cứng rắn vững chắc, trơn trụi như xương, **lạnh lẽo như sắt**,

Ta đi, ta đi, lên đường chiến tranh, đập vỡ cửa đá, chặt nát vòng thành; (Đặng Trần Việt, 2018, p.177)

In Vietnamese sentence, the word *"stone"* in (4.10a) was not translated as the word *"đá"*, which leads to loss of lexis in the Vietnamese translation.

as cold *as* stone	lạnh lẽo *như* sắt
as+adjective+*as*+noun	adjective+*như*+noun
Structure shift	

4.3.2. Loss in Structure

In the novel series *TLTR*, this loss is found in simile and metaphor. Below are examples for illustration.

a. Simile

(4.11a) There was a flicker like green fire in his eyes, and his beard stood out stiff *as* **a great besom**. (Tolkien, 1954, p.617)

→ (4.11b) Trong mắt ông ta rung rinh một ngọn lửa xanh, còn bộ râu chĩa ra thẳng đứng **như cây chổi sể lớn.** (Đặng Trần Việt, 2018, p.94)

as a great besom	*như* cây chổi sể lớn
as+Article+Adjective + Noun	*như*+Noun+Adjective
Structure shift	

Both Vietnamese and English have their own noun phrase structure. In Vietnamese, the order of a noun phrase is Noun+Adjective whereas it is Adjective+Noun in English.

English	Vietnamese
(4.12a) In the dark without moon or stars a drawn blade gleamed, *as if* **a chill light had been unsheathed.** (Tolkien, 1954, p.231)	(4.12b) Trong bóng tối không trăng sao một lưỡi dao rút ra sáng lóe, **như một luồng sáng lạnh vừa rời vỏ.** (Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.225)

In the above example the translator used the active voice to replace the passive voice but the meaning of the simile remained unchanged.

as if a chill light had been unsheathed	*như* một luồng sáng lạnh vừa rời vỏ
Active voice	Passive voice
Structure shift	

b. Metaphor

(4.13a) His enemies laughed at him with **a harsh and chilling laughter**. (Tolkien, 1954, p.280)

→ (4.13b) Kẻ thù cười nhạo cậu, **cái cười lạnh lẽo và ác nghiệt** (Đặng Trần Việt, 2018, p.447)

a harsh and chilling laughter	cái cười lạnh lẽo và ác nghiệt
Article+Adjective + Noun	Noun + Adjective
Structure shift	

4.3.3. Loss in Meaning

Loss in meaning is also a common phenomenon in translation. Noticeably, loss in meaning is a corollary of loss in lexis and structure. For example, in the Vietnamese sentence, the word *"stone"* in (4.10a) was not translated as the word *"đá"*, which leads to loss of lexis in the Vietnamese translation. Instead, it was translated into the word *"sắt"* in (4.10b), leading to some gain in meaning.

Table 3. *Occurrence frequencies of loss in the Vietnamese translation found in TLTR*

Loss			Occurrence	Percentage
Lexis	**Unit shift Structure shift**	Simile	5	13.2%
		Personification	5	13.2%
		Rhetorical Questions	3	7.9%
		Repetition	2	5.3%
		Simile	7	18.4%
Structure	**Structure shift**	Simile	10	26.3%
		Metaphor	6	15.7%
Total			**38**	**100%**

As can be seen from the above table, Structure shifts and Unit shifts appear in the loss phenomenon.

4.4. Gain in the Vietnamese translational versions of stylistic devices used in the novel series TLTR

4.4.1. Gain in Lexis

+*Addition of Vietnamese Buffer Words*

In Vietnamese, buffer words are words like ừ, đi, nào etc. They are added at the end of the sentence in order to create expressive and emotional nuances for the utterance and express the affection and attitude of language users.

a. Repetition

English	Vietnamese	Addition
(4.14a) **'Come!'** the Elves called to the hobbits. **'Come!** (Tolkien, 1954, p.107)	(4.14b) "**Tới đây đi!**" người Tiên gọi ba Hobbit. "**Tới đây nào**!(Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.105)	*đi* *nào*

The translator added the buffer words *"đi" "nào"* at the end of the utterance to increase the effectiveness of the repetition in the original. This helps emphasize the spontaneous attitude of the speaker.

b. Rhetorical Questions

English	Vietnamese	Addition
(4.15a) **'How much older?'** he wondered (Tolkien, 1954, p.990)	(4.15b) **"Già hơn đến mức nào nhỉ?"** cậu tự hỏi (Tâm Thủy & An Lý, 2018, p.26)	*nhỉ*

In this example, the word *"nhỉ"* aims to express the feelings of the speaker in a very subtle way. The Structure shift can be clarified as follows:

'How much older?'	"Già hơn đến mức nào nhỉ?"
Wh-question+adj?	Adj+Wh-question+buffer word?
Structure shift	

Similarly, we can find buffer words in the following example but Level shift occurs in this case.

English	Vietnamese	Addition
(4.16a) 'Let you? Make you?' said the wizard. ***'Haven't you been listening to** all that I have said?* (Tolkien, 1954, p.79)	(4.16b) "Để cho cháu? Bắt cháu ơ?" thầy phù thủy thốt lên. **"Nãy giờ cháu không nghe ta nói gì sao?** (Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.77)	***sao***
Grammar (Present perfect continuous)	Lexis (Nãy giờ)	
Level shift		

+ *Addition of Words*

a. Simile

English	Vietnamese	Addition
(4.17a) They were all superb. The art of Gandalf improved with age. There were **rockets *like* a flight of scintillating birds singing with sweet voices.** (Tolkien, 1954, p.35)	(4.17b) Tất cả đều hết sẩy. Ngón nghề của Gandalf càng già càng nhuyễn. Có **những chùm hỏa tiễn *như* bầy chim lấp lánh ca hát bằng giọng du dương.** (Nguyễn Thị Thu Yến & Đặng Trần Việt, 2013, p.33).	***chùm***

The word *"rockets"* was translated as *"những chùm hỏa tiễn"* in the Vietnamese translational sentence. The word *chùm"* was added before the noun *"rockets"*, which creates lexis gain in the Vietnamese translational version.

rockets like a flight of scintillating birds singing with sweet voices.	*những chùm hỏa tiễn như* bầy chim lấp lánh ca hát bằng giọng du dương.
Grammar (-s)	Lexis (những)
Level shift	

In the lexis loss phenomenon concerning simile, besides Level shifts, Unit shift are also found. For example:

Vietnamese	English	Addition
(4.18a) At any rate he was too large and heavy for a hobbit, (…) and charging through grass and rushed ***like* a cow going down to drink**. (Tolkien, 1954, p.157)	(4.18b) Giá nào thì ông ta cũng quá to, quá nặng so với một Hobbit, (…) vừa lao qua lau cỏ ***như* một con bò xuống sông uống nước.** (Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.155)	***sông***

like a cow going down to drink	*như* một con bò xuống sông uống nước
like + noun phrase	*như* + clause
Unit shift	

b. Personification

(4.19a) So they passed into Eregion, and at last a fair morning dawned, shimmering above gleaming mists; and looking from their camp on a low hill the travellers saw away in the east **the Sun catching three peaks that thrust up into the sky through floating clouds: Caradhras, Celebdil, and Fanuidhol.** (Tolkien, 1955, p.1289)

→(4.19b) Rồi họ đi tiếp vào Eregion, và cuối cùng cũng đến một buổi sáng đẹp trời lấp lánh trên màn sương sớm lung linh; và từ trại cắm trên ngọn đồi thấp trông ra, những người lữ khách thấy ở phía Đông xa xôi, **Mặt Trời đang tô hồng ba đỉnh núi đâm lên bầu trời qua những đám mây lơ lửng: Caradhras, Celebdil, và Fanuidhol**. (Tâm Thủy & An Lý, 2018, p.320)

The word *"catching"* was translated was *"tô hồng"* in the Vietnamese translational sentence, enabling readers to feel the beauty of the natural setting at dawn.

The Sun catching three peaks that thrust up into the sky through floating clouds: Caradhras, Celebdil, and Fanuidhol.	Mặt Trời đang tô hồng ba đỉnh núi đâm lên bầu trời qua những đám mây lơ lửng: Caradhras, Celebdil, và Fanuidhol.
Noun phrase	Clause
Unit shift	

c. Repetition

(4.20a) '**We will have peace**,' said Théoden at last thickly and with an effort. 'Yes, **we will have peace**,' he said, now in a clear voice, '**we will have peace**, when you and all your works have perished. (Tolkien, 1954, p.759)

→ (4.20b) "**Chúng ta sẽ sống hòa bình**," rốt cục Théoden cũng lên tiếng khó nhọc và nghe không rõ. "Phải, **chúng ta sẽ sống hòa bình**," giờ ông nói bằng giọng rõ ràng, "**chúng ta sẽ sống hòa bình**, khi ngươi và những việc làm của ngươi đều đã bị xóa sổ. (Đặng Trần Việt, 2018, p.237)

The word **"have"** was translated as **"sống"** in the Vietnamese translational sentence, forming a natural and smooth translation because it helps readers understand the content of the original more easily.

We will have peace	Chúng ta sẽ sống hòa bình
Subject+Verb+Noun	Subject+Verb+Adjective
Structure shift	

d. Metaphor

English	Vietnamese	Addition
(4.21a) See, The´oden, here is **a snake**! (Tolkien, 1954, p.679)	(4.21b) Thấy chưa Théoden, đây là **một con rắn độc**! (Đặng Trần Việt, 2018, p.158)	***độc***

It is clear that the word *"snake"* means *"con rắn"* in Vietnamese, but in this case, the translator adds the adjective *"độc"* in order to increase the effectiveness of the metaphor in the Vietnamese translation.

a snake	một con rắn độc
Noun	Noun phrase
Intra-system shift	

e. Rhetorical Questions

English	Vietnamese	Addition
(4.22a) **'Where did you learn such tales, if all the land is empty and	(4.22b) "Từ đâu mà anh biết những chuyện kể ấy, nếu tất thảy đất này trống không và bị	***người đời***

forgetful?' asked Peregrin.(Tolkien, 1954, p.263)	người đời quên lãng?” Peregrin hỏi. (Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.258)	
Is forgetful	Bị người đời quên lãng	
Verb + Adjective	Bị + Clause	
Structure shift		

4.4.2. Gain in Structure

+ Addition of Verbs

This gain is only found in simile in the novel series TLTR. Below is an example:

English	Vietnamese	Addition
(4.23a) I know I can't have it, with old Gandalf sitting on it, **like a hen on an egg**. (Tolkien, 1954, p.771)	(4.23b) Em biết em không thể có nó, trong lúc lão Gandalf còn đang ngồi lên nó, **như con gà mái ngồi ấp quả trứng**. (Đặng Trần Việt, 2018, p.251)	***ngồi ấp***

In the Vietnamese translational version, the translator added the verb(s) *"ngồi ấp"* to the comparative image *"like a hen on an egg"* of the original to enrich the message implied in the original context.

+ Replacement of Idioms

(4.24a) I came to Buckland and found it in uproar, ***as busy as a hive of ants that has been stirred with a stick***. (Tolkien, 1954, p.343)

→ (4.24b) Tôi tới Trấn Hươu, thấy ở đó đang hỗn loạn, lại **náo nhiệt như một tổ kiến vỡ**. (Nguyễn Thị Thu Yến - Đặng Trần Việt, 2018, p.339)

The translator used the idiom *"tổ kiến vỡ"* to translate "*a hive of ants that has been stirred with a stick*", which makes readers easily figure out that the situation of Buckland is extremely chaotic and confused.

as busy *as* a hive of ants that has been stirred with a stick	náo nhiệt *như* một tổ kiến vỡ
As+adjective+*as*+noun phrase	Adjective+*như*+clause
Structure shift	

4.4.3. Gain in Meaning

In translation process, sometimes, the exact meaning of a word in the source language can not be realized by a single word in the target language. Therefore, translators have to clarify the original meaning in more words in the translational version. In some cases, gain in meaning is the result of loss in lexis and structure.

According to Table 4, the translation shifts related to the gain phenomenon come in Level shifts, Structure shilfs, Unit shifts and Intra-system shifts, among which the most common ones are Structure shifts.

Table 4. *Types of shifts and occurrence frequencies of gain in the Vietnamese translation found in TLTR*

Gain			Occurrence	Percentage
Lexis	**Structure shift**	Repetition	28	25%
		Rhetorical Questions	27	24.1%
	Level shift	Rhetorical Questions	2	1.8%
		Simile	4	3.6%
	Unit shift	Simile	10	8.9%
		Personification	10	8.9%
	Structure shift	Rhetorical Questions	8	7.1%
		Repetition	8	7.1%
	Intra-system shift	Metaphor	2	1.8%
Structure	**Unit shift**	Simile	10	8.9%
	Structure shift	Simile	3	2.8%
Total			**112**	**100%**

5. Conclusion

This study shows that there are 5 SDs commonly used in the novel series *TLTR*. These figures of speech were classified on the basis of linguistic levels in which lexical SDs include simile, repetition, personification and metaphor; syntactical SDs includes only rhetorical questions. These SDs were effectively used to describe people's appearance, personality, behavior and feelings.

This study provides evidence to prove Newmarks' [6: p.17] universal statement, "The greater the quantity of a language's resources (e.g. polysemy, word-play, sound-effect, metre, rhyme) expended on a text, the more difficult it is likely to be to translate, and the more worthwhile."

Based on translation shifts suggested by Catford, it was found that three shifts accounted for the loss and gain in the translation of 150 samples of SDs: Level shifts, Intra-system shifts, Unit shifts and Structure shifts, among which Structure shifts are the most common.

It is hoped that that the findings and discussion in this study may be of great help in teaching and learning SDs as well as translation from English to Vietnamese. Students of translation should be constantly aware of loss and gain in translation so that they may improve their translation strategies, skills and techniques.

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