

# EXPLORING ELEMENTS OF UNTRANSLATABILITY AND STRATEGIES AS REPRESENTED IN THE ENGLISH TRANSLATION OF THE VIETNAMESE WORK “ĐỀ MÈN PHIÊU LƯU KÝ” (THE MOST RECENT PUBLICATION) BY TO HOAI

Tran Dinh Minh Triet\*

*Junior English-Majored Student (course 2022-2026),  
The University of Danang - University of Foreign Language Studies, Vietnam*

\*Corresponding author: 411220408@sv.ufl.udn.vn; trandinhminhtriet89@gmail.com

(Received: February 28, 2025; Revised: March 12, 2025; Accepted: March 15, 2025)

DOI: 10.31130/ud-jst.2025.23(6B).258E

**Abstract** - This study investigates elements of untranslatability as shown in the literary translation, rather the latest English translation of Tô Hoài's “Đề Mèn Phiêu Lưu Ký”. The research focuses on cultural and linguistic challenges that are commonplace in translating Vietnamese literary works into English, analyzing the extent to which author's cultural idioms, symbolic references, narrative style can be rendered into English without loss of their original meaning. By using comparative analysis of the source text and its English translation, this paper identifies specific representations of untranslatability and categorizes them into common nouns, adjectives, names of characters and idiomatic expressions. Strategies for addressing such untranslatability are then explored, including transference, retention through translation, omission, neutralization and so on. The findings are expected to serve as a reference for translators, scholars, and educators in the field of literary translation, particularly those working with Vietnamese-English translations.

**Key words** - Untranslatability; strategies; transference; neutralization; Đề Mèn Phiêu Lưu Ký

## 1. Rationale

Translation is the vehicle for linking different cultures and for cross-cultural spaces to share literary, cultural and artistic values across languages. But the translation process is often fraught with challenges, especially in cases where the original text is a literary piece filled with the cultural, social, and linguistic nuances of its source language. One of these works is “Đề Mèn Phiêu Lưu Ký” (The Adventures of a Cricket), a celebrated Vietnamese literary classic by Tô Hoài, which has won international acclaim for its universal themes and richly culturally imbued content. The English translation of Dang The Binh is considered as the most appropriate version since the work preserves the cultural essence of the original text by carefully adapting Vietnamese idioms, expressions, and symbolic references, making them accessible to English-speaking readers without losing their original meaning. Moreover, being the most recent publication, it incorporates modern translation practices, making it more relatable and comprehensible to contemporary audiences.

However, the English translation of this classic work has a problem: its translation into English is particularly challenging. Whether 'untranslatability' will be the case depends on the question of what is lost and gained in the process - when anything linguistic, cultural or stylistic

from one language cannot be conveyed across to another without loss of meaning. This not only involves feelings of beauty, intellect, form and sound, but also values, habits and certain areas of logic. Some examples include familiar expressions, symbolic images from the countryside, and cultural elements, all set against a background rich in Vietnamese tradition. The latest English translation of this iconic work affords an ideal opportunity to see how translators deal with these problems and balance the gap between fidelity to source text on one hand and accessibility for target audience.

The aim of this research is to investigate the phenomenon of untranslatability in the English translation of the Vietnamese literary work “Đề Mèn Phiêu Lưu Ký”. The study seeks to identify specific instances of untranslatability, analyze the cultural and linguistic challenges that lead to these issues, and evaluate the effectiveness of the translation strategies employed to address them, contributing to a deeper understanding of the complexities involved in translating Vietnamese literature into English while preserving its cultural and linguistic essence.

This study seeks to answer the following research questions: (1) What are the elements of untranslatability in the English translation of “Đề Mèn Phiêu Lưu Ký by Tô Hoài”? (2) What are cultural and linguistic factors influencing untranslatability when translating “Đề Mèn Phiêu Lưu Ký” from Vietnamese to English? (3) What translation strategies have been employed to address untranslatable content in the English versions of “Đề Mèn Phiêu Lưu Ký”?

## 2. Theoretical Background

### 2.1. Concept of translation and its challenges

Translation is the process of transferring meaning from a source language (SL) to a target language (TL) while maintaining the original intent, style, and cultural nuances. According to Catford (p.20) [1], translation involves “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. However, achieving equivalence is not always straightforward due to linguistic, cultural, and contextual disparities.

Regarding linguistic challenges, linguistic untranslatability arises when structures, idioms, or expressions in the SL have no direct equivalent in the TL. Jakobson [2] identified three kinds of translation challenges:

(i) Intralingual translation, or rewording within the same language;

(ii) Interlingual translation, or translation between two languages;

(iii) Intersemiotic translation, or the translation of verbal signs into non-verbal sign systems. It is important to note that in interlingual translation, structural differences such as syntax, semantics, and phonology can pose significant challenges. For instance, Vietnamese, a tonal and isolating language, differs fundamentally from English, an intonational and inflectional language, complicating direct equivalence.

Cultural untranslatability stems from unique cultural references, norms, and values embedded in the SL. Works like “*Đế Mèn Phiêu Lưu Ký*” by Tô Hoài reflects cultural elements deeply rooted in Vietnamese folklore and traditions. Translating these elements into English, which lacks similar cultural contexts, can lead to a loss of meaning or resonance.

## 2.2. Untranslatability in literature

The concept of untranslatability has been explored extensively in literary studies. Bassnett [3] emphasizes that literary texts often resist complete translation due to their reliance on cultural allusions, idiomatic expressions, and stylistic features unique to the SL. In “*Đế Mèn Phiêu Lưu Ký*”, Tô Hoài uses vivid imagery, local idioms, and personification to reflect Vietnamese rural life, making it a challenge to preserve these nuances in English.

In terms of stylistic untranslatability, the stylistic choices of an author - such as rhythm, rhyme, and wordplay - can be difficult to replicate. In “*Đế Mèn Phiêu Lưu Ký*”, Tô Hoài’s lyrical prose and poetic descriptions enhance the narrative’s aesthetic appeal. These stylistic elements often require creative adaptations in translation.

Key cultural terms, metaphors, and proverbs in the text reflect Vietnamese identity. Nida’s [4] concept of “dynamic equivalence” suggests that translators should focus on conveying the intended effect rather than literal meaning, yet achieving this is often constrained by linguistic and cultural gaps.

There are two types of untranslatability, namely linguistic and cultural.

### 2.2.1. Linguistic untranslatability

Linguistic untranslatability refers to situations in which a source language (SL) text cannot be directly translated into the target language (TL) due to inherent differences in linguistic structures, lexicon, grammar, and syntax, according to Popovic [5].

### 2.2.2. Cultural untranslatability

Cultural untranslatability occurs when a situational feature, functionally relevant for the source text, is absent from the culture of the target language, according to Catford [1]

## 2.3. Untranslatability in “*Đế Mèn Phiêu Lưu Ký*” and its English translation

To illustrate these challenges, let's consider specific instances from Tô Hoài's beloved Vietnamese children's novel, “*Đế Mèn Phiêu Lưu Ký*” (Diary of a Cricket's Adventures), and its English translations (by Dang The Binh as “*The Adventures of a Cricket*”).

### 2.3.1. Onomatopoeia and sound symbolism

In terms of Vietnamese, Tô Hoài masterfully uses onomatopoeia to bring the insect world to life. Words like “*véo vón*” (the sound of a high-pitched voice or flute), “*cộc cộc*” (a knocking sound), “*ôm ôp*” (the croaking of frogs), and “*phành phạch*” (the flapping of wings) are integral to the sensory experience of the text.

Referring to English, finding exact phonetic equivalents in English that carry the same auditory and evocative qualities is often impossible. Translators have to resort to descriptive phrases (“*chirped merrily*”, “*knocked loudly*”, “*croaked deeply*”, “*flapped vigorously*”) which may convey the general sound but lose the immediacy and inherent musicality of the Vietnamese words.

Regarding untranslatability, the direct phonetic and rhythmic impact of the Vietnamese onomatopoeia is largely untranslatable. The English approximations are interpretations rather than direct transfers.

### 2.3.2. Cultural specificity and social hierarchy

In terms of Vietnamese, the novel subtly reflects aspects of Vietnamese rural life and social structures, even within the insect community. For example, the power dynamics between *Đế Mèn* (the cricket) and other insects might subtly echo traditional social hierarchies.

Referring to English, translating these nuances requires the translator to not only find linguistic equivalents but also to consider whether to explicitly explain these cultural undertones or let them be inferred (potentially leading to a loss of understanding).

Regarding untranslatability, the implicit cultural understanding embedded in the interactions and descriptions can be difficult to fully convey without extensive cultural notes, which can disrupt the flow of the narrative.

### 2.3.3. Idiomatic expressions and figurative language

Like any language, Vietnamese has its own rich set of idioms and figurative expressions. These often rely on specific cultural references or historical anecdotes. For instance, a Vietnamese idiom related to a bird or a plant might not have a direct or equally evocative equivalent in English, according to Chung [6].

Translating idioms often involves finding an English idiom with a similar meaning, even if the literal imagery is different. In cases where no equivalent exists, the translator might have to opt for a more literal translation, losing the idiomatic flavor.

As regards untranslatability, the specific cultural and linguistic roots of Vietnamese idioms make direct translation challenging. The intended impact and connotations might be lost in a literal rendering.

#### 2.3.4. Wordplay and Puns

According to Ha [7], Wordplay or puns in Vietnamese, even if less common in this children's novel than in other literary works, can be very hard to translate into English. This is because the sounds and meanings of words in the two languages are so different.

For English, replicating puns and wordplay across languages is notoriously difficult, often requiring a complete re-imagining of the phrase in the target language, if possible at all.

Regarding untranslatability, wordplay is often deeply rooted in the specific linguistic features of the source language and is therefore highly untranslatable.

#### 2.4. Approaches to addressing Untranslatability

To address untranslatability, several strategies have been proposed:

##### 2.4.1. Transference

This strategy involves borrowing the original Vietnamese term without translating it, retaining its cultural essence. For example, words like “Đế Choắt” (a weaker cricket companion) can be translated as “Choắt” by keeping these names intact to preserve cultural authenticity while adding a glossary or footnote explaining their meanings and connotations.

##### 2.4.2. Omission

In cases where an element has no direct English equivalent and its absence does not disrupt the narrative, this untranslatable item may be omitted. An example can be given here with the idiomatic expression “Ăn ốc nói mò” (Eating snails and speaking nonsense). Given the context in the story, the idiom refers to describing someone speaking without knowledge or certainty. While the expression is colorful in Vietnamese, its literal rendering might confuse English readers unfamiliar with the cultural metaphor. Instead, the translator may replace it with a neutral phrase like “speaking out of turn”.

Other descriptions of nature and settings can be given here with Tô Hoài's detailed depictions of Vietnamese countryside flora - “ruộng lúa chín vàng óng ánh” (fields of golden ripe rice). In the context as such these scenes establish the rural Vietnamese setting and ambiance, and the term have experienced a strategy towards omission, that is omitting overly specific details about local flora and simplify to “fields of golden crops”. The reason for this may be: while these details are evocative in Vietnamese, they may overwhelm readers who are unfamiliar with the imagery.

##### 2.4.3. Replacement

Untranslatable terms are replaced with culturally or contextually similar elements in English.

Example: “Đế Mèn sống một đời kiêu căng, hách dịch” might be replaced with “The Cricket led an arrogant and haughty life”. This approach maintains the meaning but uses terms that resonate with English readers as it mirrors the moral and descriptive tone of the original while using accessible English phrases. Besides, the structure is idiomatic and fluent in English, avoiding a stilted or overly literal feel.

#### 2.4.4. Synonymy

A close synonym in English is used to approximate the meaning of a Vietnamese word.

Example: A phrase like “nước đến chân mới nhảy” (“jump only when water reaches your feet”) implies procrastination or last-minute action. This term can be translated as “waiting until the eleventh hour”, or a near-synonym phrase like “acting at the last moment” by using a culturally equivalent idiom in English.

#### 2.4.5. Neutralization

Culturally specific terms are translated into a neutral or generic English equivalent.

Example: Đế Mèn's description of himself as “cao ráo, mạnh mẽ” (tall and strong) reflects Vietnamese notions of an ideal hero, can be translated as “I stood tall and proud, a picture of strength” in order to retain the self-assured tone while ensuring clarity for English readers.

#### 2.4.6. Literal translation

The Vietnamese term is translated word-for-word into English.

Example: “Cái đồ ăn cơm nhà vác tù và hàng tổng!” which can be translated literally to “The type to eat at home but carry the village chief's horn!” This phrase criticizes people who work hard for others while neglecting their own responsibilities. A footnote or contextual gloss can help readers grasp the cultural meaning.

#### 2.4.7. Cultural equivalent

A culturally similar term in English is used to convey the same idea or function.

Example: “cúng giỗ”, which is deeply rooted in Vietnamese culture, reflecting family bonds, respect, symbolic of collective memory and shared identity, spiritual beliefs, can be translated as “Ancestral Worship Ceremony” or “Death Anniversary Ritual”.

#### 2.4.8. Retention through translation

Retention is a balancing act between fidelity to the source text and accessibility for the target audience.

Example: A Vietnamese proverb, “Đoàn kết là sức mạnh”, can be translated literally (“Unity is strength”) or explained in context if needed.

#### 2.4.9. George Steiner Theory

George Steiner, a prominent literary critic and translator, explored the complex and often fraught relationship between languages and cultures in his seminal work “After Babel” [8]. While not strictly proposing a rigid “Untranslatability Theory” as a definitive doctrine, Steiner profoundly highlighted the inherent challenges and degrees of difficulty involved in the act of translation. He argued that translation is not simply a mechanical transfer of words but a hermeneutic motion, a process of interpretation and understanding that inherently involves loss, gain, and transformation.

Steiner's perspective moves beyond the simplistic notion of perfect equivalence. He emphasizes the “alienness” of the source text and the “resistance” offered

by the target language and culture. This resistance stems from fundamental differences in:

- Lexical gaps: Words or concepts that exist in one language but have no direct equivalent in another.
- Grammatical structures: Divergences in syntax, morphology, and other grammatical features that can alter meaning or nuance.
- Cultural context: Implicit cultural knowledge, historical references, social norms, and belief systems embedded within the language.
- Idiomatic expressions and figurative language: Proverbs, metaphors, similes, and other figures of speech that are deeply rooted in a specific linguistic and cultural context.
- Phonetic and rhythmic qualities: The sound, rhythm, and musicality of language, which are often difficult, if not impossible, to replicate in translation.
- Connotations and associations: The emotional and cultural baggage attached to words, which can vary significantly between languages.

2.5. Vinay and Darbelnet’s translation strategies

Vinay and Darbelnet [9] proposed a translation model that distinguishes two main strategies: direct translation (literal) including borrowing, calque, literal translation and oblique translation (free) including transposition, modulation, equivalence, adaptation.

2.6. Newmark’s translation strategies

Peter Newmark [10] proposed a comprehensive set of translation strategies and methods that address different aspects of translation, especially focusing on the balance between source language (SL) fidelity and target language (TL) naturalness, including 14 translation strategies such as transference, naturalization, cultural equivalent, fuctional equivalent, descriptive equivalent, neutralization, componential analysis, synonymy and others.

2.7. Research methodology

This study uses a qualitative research method based on George Steiner’s theory [6] to investigate untranslatability and the strategies used to address it in the most recent English translation of Tô Hoài’s “*Đế Mèn Phiêu Lưu Ký*”. The research is carried out through comparative textual analysis based on George Steiner theory, focusing on both the Vietnamese original and its English translation. Specific elements such as idiomatic expressions, culturally specific terms, names of characters, and stylistic features are identified in the source text. These elements are then analyzed alongside their translated counterparts to examine how untranslatability challenges are addressed.

The study categorizes untranslatable elements into common nouns, adjectives, names of characters, idiomatic expressions evaluating the translation strategies suggested by Vinay and Darbelent [7] and Newmark [8], including transference, omission, replacement, neutralization, retention through translation, synonymy, literal translation and cultural equivalent. The data collection involves a close reading of the texts and detailed annotation of untranslatable elements. SPSS

(Statistical Package for the Social Sciences) is used to analyze the survey data, applying descriptive statistics to summarize the frequency and percentage of these untranslatable cases and strategies used.

The study is confined to the textual content of the most recent publication, with no focus on earlier translations or other media. This methodological approach ensures a thorough exploration of the translation process, emphasizing the balance between fidelity and accessibility.

3. Findings and discussion

3.1. Untranslatable elements in the English translation of Vietnamese work: “*Đế Mèn phiêu lưu ký*” by To Hoai

3.1.1. Untranslatable elements in the English translation of “*Đế Mèn phiêu lưu ký*”by frequency

Table 1. Cultural untranslatable elements by frequency

| Cultural             | Frequency | Valid percent | Cummulative percent |
|----------------------|-----------|---------------|---------------------|
| Common nouns         | 136       | 21.8          | 21.8%               |
| Adjectives           | 351       | 56.2          | 78.0%               |
| Names of characters  | 83        | 13.3          | 91.3%               |
| Idiomatic experssion | 54        | 8.7           | 100.0%              |
| Total                | 624       | 100.0         |                     |

As can be seen from the Table 1, adjectives account for 56.2% of the cultural untranslatable elements while the nouns including common nouns and name of characters make up to 35.1% (21.8 + 13.3) of these cultural untranslatable items. Therefore, adjectives are the most frequent found cultural untranslatable elements in the English translation of “*Đế Mèn phiêu lưu ký*”. Of these nouns, common nouns constitute 21.8% of cultural untranslatable elements as the most frequent category followed by characters’ proper names (13.3%). Only 8.7% of these examined untranslatable cases are idiomatic expressions which is the least common category.

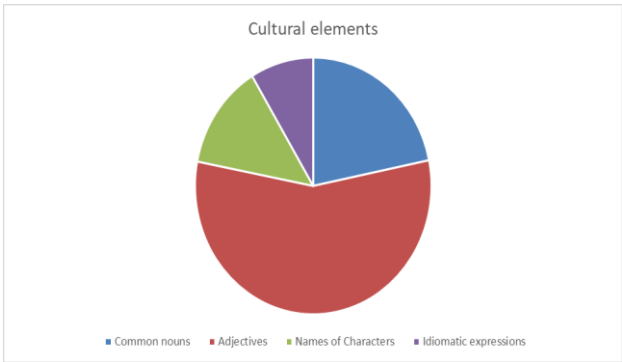


Figure 1. Frequency and types of cultural untranslatable elements

3.1.2. Cultural untranslatable elements in the English translation of “*Đế Mèn phiêu lưu ký*”by example

Some examples of adjectives used as cultural untranslatable items in the English translation of “*Đế Mèn phiêu lưu ký*” consist of “*loạc choạc*” (clumsiness or awkwardness), “*khuỳnh khuỳnh*” (posture or gesture, often exaggerated or grandiose).

Additionally, examples of nouns with cultural associations include “*cái đá song phi*” (double-kick), “*cây*

nhân lùn” (short and tough plants often survive in harsh conditions). Names of characters include “De Men” (name of a young and adventurous cricket), “De Choat” (name of a frail and timid cricket).

Furthermore, the instances of idiomatic expressions as cultural untranslatability are “Tắt lửa tối đèn” (support in times of trouble or hardship) and “Đi một ngày đàng một sàng khôn” (the moral growth and lessons Dê Mên learns throughout his adventures). Other examples of such idiomatic expressions are presented in the Table 2.

**Table 2.** Culturally untranslatable items by example

| Element              | Meaning   | Element                        | Meaning   |
|----------------------|---|--------------------------------|---|
| Dê mên               | Name of a young and adventurous cricket   | Loạc choạc                     | clumsiness or awkwardness   |
| Dê choắt             | Name of a frail and timid cricket   | Khuỳnh khuỳnh                  | Likely describes a posture or gesture, often exaggerated or grandiose   |
| Kiểu cách con nhà võ | Refers to martial-arts-like traits, such as discipline, formality, or an attitude of strength and readiness.                      | Hung hăng hồng hách lão        | Describes aggressive, domineering, and disrespectful behavior, highlighting arrogance or bullying tendencies.   |
| Gọng vó              | Name of a water strider (a type of insect)  | Tắt lửa tối đèn                | A phrase meaning mutual help or support in times of trouble or hardship   |
| Cái đá song phi      | A “double-kick” move, evoking martial arts imagery and symbolizing Dê Mên’s agility and spirited nature.                          | Điệu hát mưa dầm sụt sùi       | Refers to a mournful or melancholic tone, possibly describing emotional or reflective moments in the story.   |
| Cây nhân lùn         | Could represent resilience or adaptability in the face of adversity, as short and tough plants often survive in harsh conditions. | Đi một ngày đàng một sàng khôn | A well-known proverb meaning “Traveling a day gains a basket of wisdom”, reflecting the moral growth and lessons Dê Mên learns throughout his adventures. |
| Đứng đĩnh            | a leisurely or unhurried, often associated with confidence or composure.  | Gan cóc tía                    | A metaphor for immense bravery, as “toad’s liver” in folklore is considered extremely bold or fearless.   |
| Kiểu cách con nhà võ | Refers to martial-arts-like traits, such as discipline, formality, or an attitude of strength and readiness.                      | Hung hăng hồng hách lão        | Describes aggressive, domineering, and disrespectful behavior, highlighting arrogance or bullying tendencies.   |

### 3.2. Strategies towards rendering untranslatability in the English translation of “Dê Mên phiêu lưu ký”

As it is shown, the most common strategies used to render cultural elements are retention through translation and transference, each being used in 26.7% and 26.2 of the cases respectively. The third most frequently used strategy is replacement which has been employed in 24.7% of the cases. Other strategies including synonymy and literal

translation account for only just below 7% of the total. Lastly, neutralization, omission, cultural equivalent were found as the least common methods of translation, each being used just below 4% of the cases. These strategies are illustrated as follows:

One of these strategies used as compensation for the loss of cultural items was replacement which refers to replacing one item in the SL with another item in the SL with exactly the same meaning. For example, “Dê Mên sống một đời kiêu căng, hách dịch” might be replaced with “The Cricket led an arrogant and haughty life”. This approach maintains the meaning but uses terms that resonate with English readers as it mirrors the moral and descriptive tone of the original while using accessible English phrases. Besides, the structure is idiomatic and fluent in English, avoiding a stilted or overly literal feel. Another method used to translate culturally untranslatable elements is neutralization which means that SL word is neutralized or generalized. For instance, “Cánh đồng lúa” (rice field) might be translated simply as “field” to simplify the imagery for readers unfamiliar with Vietnamese landscapes.

Some strategies that were used to render culture-bound elements by Dang The Binh is retention through translation which includes two processes applied: firstly, the original form of the proper name is retained and secondly, some extra elements of the proper name are translated into target language, especially in the cases an epithet or a title accompanies the proper name under question. Taking a Vietnamese proverb as an example, “Đoàn kết là sức mạnh” can be translated literally (“Unity is strength”) or explained in context if needed.

One of other strategies was cultural equivalent, a culturally similar term in English is used to convey the same idea or function. The example: “cúng giỗ”, which is deeply rooted in Vietnamese culture, reflecting family bonds, respect, symbolic of collective memory and shared identity, spiritual beliefs, can be translated as “Ancestral Worship Ceremony” or “Death Anniversary Ritual”.

**Table 3.** Strategies towards rendering cultural untranslatable elements

| Strategies                    | Frequency | Valid percent | Cumulative percent |
|-------------------------------|-----------|---------------|--------------------|
| Transference                  | 154       | 24.7          | 24.7               |
| Omission                      | 22        | 3.5           | 28.2               |
| Replacement                   | 162       | 26.0          | 54.7               |
| Neutralization                | 24        | 3.8           | 58.0               |
| Retention through translation | 162       | 26.0          | 84                 |
| Synonymy                      | 40        | 6.4           | 90.4%              |
| Literal translation           | 42        | 6.7           | 97.12%             |
| Cultural equivalent           | 18        | 2.9           | 100.0%             |
| Total                         | 624       | 100.0         |                    |

### 4. Conclusion

The implication of this study is a relatively comprehensive analysis of untranslatability in the most

recent English translation of “Đế Mèn Phiêu Lưu Ký” by Tô Hoài, which includes a detailed identification and categorization of instances of untranslatability, an evaluation of the cultural and linguistic challenges in translating Vietnamese literature into English, and an in-depth assessment of the translation strategies employed to address these challenges. The study also provides a practical framework for handling untranslatable elements in literary translations, offering specific examples and strategies that can be applied in similar translation contexts. Additionally, the research contributes to the development of academic and practical resources, including a categorized table of untranslatable elements with their English equivalents and the strategies used, as well as a discussion of their effectiveness. This product serves as a reference for translators, educators, and students in translation studies, and as a tool for promoting the cultural and linguistic nuances of Vietnamese literature in the global literary landscape.

This research hopefully provides valuable insights into translation studies, particularly for students and educators in the fields of linguistics, literature, and translation. By identifying and analyzing untranslatability and its solutions, the study believes to enhance understanding of cross-cultural communication and equips learners with practical strategies for handling cultural and linguistic differences in translation. Additionally, the findings can be

offer more insights into the appreciation of literary works, enabling students develop critical thinking and cultural sensitivity in their acts of literary criticism as well as in their translation practices.

## REFERENCES

- [1] J. C. Catford, *A Linguistic Theory of Translation*. Oxford University Press, 1965.
- [2] R. Jakobson, *On linguistic aspects of translation*. In R. A. Brower (Ed.), *On translation* (pp. 232–239). Harvard University Press, 1959.
- [3] S. Bassnett, *Translation studies*, 4th edition. London, 2013.
- [4] E. A. Nida, *Toward a science of translating: With special reference to principles and procedures involved in Bible translating*, 2nd edition. Netherland, 2021.
- [5] A. Popovic, *Dictionary for the analysis of literary translation*. Edizioni dell'Ateneo, 1976.
- [6] D. T. K. Chung, Challenges of Translating Idiomatic Expressions: A Cross-Linguistic Analysis at a University in Hanoi, Vietnam. *International Journal of Social Science and Humanities Research*, vol. 7, no. 10, pp. 7675–7680, 2024
- [7] V. L. N. Ha, *A case study on puns and wordplay in Lolita by Vladimir Nabokov*. Nha Trang University, 2023.
- [8] G. Steiner, *After Babel: Aspects of language and translation*. Oxford University Press, 1975.
- [9] J. P. Vinay and J. Darbelnet, *Comparative stylistics of French and English: A methodology for translation*. John Benjamins Publishing Company, 1995.
- [10] P. Newmark, *A textbook of translation*. Prentice Hall International, 1988.