

FOREIGN LANGUAGES AND VIETNAMESE

A TRANSLATION QUALITY ANALYSIS OF "HARRY POTTER AND THE GOBLET OF FIRE" ACCORDING TO NEWMARK'S MODEL

LE VIEN LAN HUONG * - NGUYEN THI PHUONG HUYEN** -
NGO THI TUYET***

ABSTRACT: Translation, as a pivotal tool in fostering cross-cultural communication, is crucial in conveying the richness of literary works across linguistic boundaries. Translation is crucial in our understanding and lives as the globe seems smaller than ever based on information sharing and communicative advances. Thus, linguists or scholars and many people who work in different fields are concerned. Within this context, translating culturally iconic works, such as 'Harry Potter and the Goblet of Fire,' is a significant endeavour. Tre Publish House, as the translator, shoulders the responsibility of preserving the essence and cultural nuances of J.K. Rowling's masterpiece in the translated version.

In this paper, the authors analyze the translation quality of *"Harry Potter and the Goblet of Fire"* translated by Tre Publish House based on Peter Newmark's model to identify areas of strength and potential improvement.

KEY WORDS: Translation quality; Harry Potter and *the Goblet of Fire*; Peter Newmark's model.

RECEIVED: October, 22nd, 2024.

EDITED: November, 21st, 2024

1. Introduction

When it comes to literary works, translation is a task that is definitely not easy, and the difficulty of the task increases significantly. Over the past few years, Vietnam has witnessed a spike in the translation of popular literature from other countries, which has resulted in the enrichment of the literary landscape with a variety of storylines from all over the world. In spite of the fact that many of these translated works have succeeded in garnering acclaim and praise, others have been subjected to criticism for their poor quality. This highlights the urgent need for a more deep review of literary translations. An illustration of this would be Tre Publishing House's adaptation of Harry Potter and the Goblet of Fire into Vietnamese. This gives Vietnamese readers the opportunity to experience the enchanted world created by J.K. Rowling. The questions that have been raised regarding the precision and quality of this translation have not yet been answered in a comprehensive manner.

By applying Newmark's model of translation quality assessment to the task of analysing the semantic and communicative efficiency of Tre Publishing House's translation, the purpose of this study is to fill that gap. This research will shed light on the strengths and flaws of the translation, revealing insights that could greatly contribute to the larger discourse on the quality of literary translation. The primary goal of this research will be to preserve the integrity of the original text. The purpose of this analysis is to present a comprehensive critique that will assist both the translation community and readers in comprehending the factors that contribute to the success of a literary translation. This will be accomplished by examining the balance between language accuracy and cultural adaptation.

2. Theoretical background

The concept of translation has been defined by various scholars, each emphasizing the core idea of equivalence between the source language (SL) and the target language (TL). According to J.C. Catford (1969, p.20), "Translation is the replacement of textual material in one source

*Dr; Vietnam Military Medical University, Hanoi, Vietnam;

Email: levienlanhuongk84@gmail.com

**Hanoi University of business and technology; Email: phuonghuyenbdt@gmail.com

***Vietnam Military Medical University, Hanoi, Vietnam; Email: tuyetk84@gmail.com

language by equivalent textual material in the target language.". This definition highlights the fundamental goal of translation: to create a linguistic equivalence that faithfully conveys the meaning from one language to another. Similarly, Hartman and Stock (1972) describe translation as "the replacement of a representation of a text in one language by a representation of another equivalent in a second language," reiterating the notion of equivalence and the importance of accurate representation across languages.

Further building on these concepts, Newmark (1988, p.7) provides a more nuanced perspective by characterizing translation as "a craft" that seeks to replace a written message with the "same" message in another language. Here, Newmark suggests that translation is not merely a mechanical process but a skill that requires creativity and precision. His emphasis on "same" underscores the challenge translators face in maintaining the original message's meaning, tone, and context while adapting it to a different linguistic and cultural framework. Similarly, Pinchuck (1977, p.38) defines *translation* as "the process of finding a target language equivalent for source language utterance," which again focuses on the search for appropriate equivalents that can accurately and naturally convey the intended message in the target language.

These definitions collectively underline the core principle of conceptual translation: the pursuit of equivalence, where the essence of the source text is preserved and effectively communicated in the target language. However, achieving equivalence goes beyond mere word-for-word translation; it involves understanding the text's deeper meanings, cultural nuances, and stylistic elements. This is where translation quality assessment (TQA) theory becomes crucial. TQA evaluates translations based on their ability to convey meaning accurately and appropriately, considering semantic accuracy, grammatical correctness, cultural adaptation, and overall readability.

The need for a systematic approach to assess translation quality arises because the translation process involves multiple layers of linguistic, cultural, and contextual understanding. As Newmark points out, translation is a craft, implying that it requires a balance between literal translation and the creative adaptation of phrases, idioms, and cultural references to retain the integrity of the original text. Effective TQA models, such as Newmark's model, provide frameworks that help translators and critics gauge how well a translated text meets these equivalence criteria and fidelity to the original message. By assessing both the semantic and communicative equivalence, TQA models can determine how successfully a translation has conveyed the words and the spirit and intent of the source text.

In summary, conceptual translation emphasizes replacing meaning from one language to another through linguistic and cultural equivalents. In contrast, translation quality assessment ensures this process is carried out effectively. By applying these theoretical frameworks, translators can aim to produce high-quality translations that honour the integrity of the original work and offer readers an accurate representation of the source material.

3. Methods

This research delves into Chapter Eleven of *Harry Potter and the Goblet of Fire*, the fourth installment in the globally renowned seven-part series of paranormal novels by British author J.K. Rowling. Initially published in the United Kingdom by Bloomsbury and in the United States by Scholastic on July 8, 2000, this iconic series has captivated readers worldwide. In Vietnam, the series was translated by Tre Publishing House, with the Vietnamese version of the book titled *Harry Potter và Chiếc Cốc Lửa*, translated by Ly Lan. The study examines how effectively this chapter's Vietnamese translation captures the linguistic and cultural nuances of the original text. To achieve this, the research employs Peter Newmark's well-regarded semantic and communicative translation framework. By applying these categories, the study will conduct an in-depth analysis, carefully examining the translated text's linguistic elements and cultural subtleties. The findings will not only shed light on the quality of this specific translation but also offer valuable insights into the broader context of literary translation practices.

The research utilizes a qualitative approach to gather comprehensive data, incorporating methods such as questionnaires, classroom observations, and interviews. This multifaceted strategy allows for a more detailed understanding of how the translation is perceived by readers and experts alike. Furthermore, a comparative content analysis model will scrutinize the original English text and its Vietnamese counterpart. Dialogues, phrases, and key passages from the source and target texts will be meticulously analyzed to assess the translation strategies used, based on Newmark's theory.

Newmark's semantic and communicative approaches provide a balanced perspective for analyzing translation quality. The semantic approach focuses on preserving the exact meaning and nuances of the original text. In contrast, the communicative approach prioritizes conveying the message in a way that resonates with the target audience, even if it means adjusting cultural references or idiomatic expressions. By applying these two categories, this study will identify where the translation maintains the integrity of the original narrative and where it may have diverged, either for better or worse.

The data collected through this research will be compared and analyzed, with insights extrapolated to contribute to the broader discussion on literary translation. By investigating how effectively the Vietnamese translation conveys the essence of the original *Harry Potter* novel, the study aims to offer recommendations for translators and publishers to enhance the quality of future literary translations. Through this focused analysis, the research not only addresses the specific case of *Harry Potter và Chiếc Cốc Lửa* but also aims to highlight best practices in the field of literary translation, demonstrating how Newmark's model can be a valuable tool for evaluating and improving translation quality.

4. Findings and discussion

This study uses Newmark's translation quality rating to evaluate *Harry Potter and the Goblet of Fire* Chapter Eleven's Vietnamese translation. Starting with a quick review of the original English text's aim and function. J.K. Rowling's *Harry Potter* series follows Harry, Ron, and Hermione at Hogwarts. It was published by Bloomsbury UK and Scholastic US on July 8, 2000. Due to its rich vocabulary and unique storytelling, the series has captivated readers worldwide and been translated into nearly 80 languages, receiving several literary honours. *Harry Potter và Chiếc Cốc Lửa* was published by Tre Publishing House and translated by Ly Lan in Vietnam.

The report discusses how Ly Lan's translation brought *Harry Potter* to Vietnamese readers. Local audiences loved reading the translation in their native language without losing meaning.

A detailed comparison between the English and Vietnamese versions demonstrates that Rowling's vocabulary, including much of the vernacular and slang, was faithfully transmitted. Some idioms needed updating for cultural accuracy and communication. Newmark's paradigm illuminates translation strategies, highlighting context and cultural differences in maintaining literary works across languages.

Table 1. The title

	Original version	Translation
Title of the book	Harry Potter and the Goblet of Fire	Harry Potter và Chiếc cốc lửa
Title of chapter eleventh	Chapter eleven - Aboard the Hogwarts express	CHƯƠNG XI: Trên tàu tốc hành Hogwarts

Title translation sets the tone and expectations in literary translation. The Vietnamese translation of *Harry Potter and the Goblet of Fire* - *Harry Potter và Chiếc cốc lửa* - retains important elements while adapting to the local language. Ly Lan chose “Chiếc cốc lửa” to reflect Rowling's vision and the object's magic. Vietnamese readers can be as captivated as English-speakers.

Ly Lan altered “Aboard the Hogwarts Express” more. The Vietnamese translation, “trên tàu tốc hành Hogwarts” misinterprets “aboard.” The translator used “trên tàu” meaning “on the train,” to simplify for local readers. This may deviate from the actual text, but it captures the journey vibe. Ly

Lan's communicative translation strategy prioritises feeling and emotion above word-for-word translation.

Ly Lan whispers, “trên tàu” suggesting abandoning reality for Hogwarts and entering a new world. This clever translation portrays the Hogwarts Express's amazing transformation. Harry Potter relies on narrative flexibility and new adventures, therefore this alteration is intentional.

Such advanced translation possibilities demonstrate how even minor changes can alter a story's meaning. Ly Lan used semantic and communication approaches to keep J.K. Rowling's ethos while making it Vietnamese-friendly and entertaining. This title translation study supports Newmark's premise that literary translation involves cultural and linguistic knowledge.

Table 2. Personal names

No.	Original version		Translation	
	Page	Text	Page	Text
1	The whole story	Harry Potter	The whole story	Harry Potter, nó
2		Hagrid		Bác Hagrid, Lão Hagrid
3		Professor McGonagall		Giáo sư McGonagall, Bà giáo Mc.Gonagall
4		Hermione		Hermione, cô bé
5		Albus Dumbledore		Cụ Albus Dumbledore. Giáo sư Albus; Thầy Dumbledore.
6		Filch		Filch, ngài Filch
7		Snap		Snap, Lão Snap, Thầy Snap.
8		Draco Malfoy		Draco Malfoy
9	The whole story	Voldemort	The whole story	Voldemort - Chúa tể hắc ám/ Kẻ không được gọi tên ra.

Literary translations of human names must convey character and culture. Ly Lan meticulously translated character names, keeping their connotations and adding local modifications, to make Harry Potter and the Goblet of Fire more accessible to Vietnamese audiences.

Translators employ honorifics and titles to reflect Vietnamese culture. English people call characters by name, not titles. Ly Lan's Vietnamese rendition utilises titles like “Bác” (Uncle), “Lão” (Old Man), and “Cụ” (Elder) for characters like Hagrid and Dumbledore. The original may lack respect and familiarity, yet this choice expresses the characters' personalities and social standings. Following Newmark's communicative translation style, the translator connected with Vietnamese readers' culture.

The handling of Lord Voldemort's name is intriguing. While the English version calls him “Voldemort,” the Vietnamese version uses several titles, such as “Chúa tể hắc ám” (The Dark Lord) and “kẻ không được gọi tên ra”. These translations retain his ominous, cryptic, and culturally revered

name. Ly Lan's different Voldemort addresses give Vietnamese readers the same terror and ambiguity as the English text. This method displays Newmark's semantic model, which preserves text meaning and emotion.

Hagrid's name and dialogue translation also change intriguingly. In English, Hagrid's Somerset accent sounds rustic and welcoming. Ly Lan does not replicate this dialect in Vietnamese since translation is difficult. The translation uses familiar titles like "Bác Hagrid", "Lão Hagrid" (Uncle Hagrid) to show Hagrid's friendliness and approachability. The pragmatic translation retains Hagrid's personality but loses dialectic.

Other characters are adapted similarly. Professor McGonagall is called "Giáo sư McGonagall", "Bà giáo Mc.Gonagall" which invokes authority and respect. Snape (Snap/Thầy Snap/ Lão Snap) explains Snape's role as an educator while keeping his formality. The translator addressed cultural differences to define responsibilities and relationships for Vietnamese readers.

Table 3. Characteristic of Somerset

SOURCE TEXT "Harry Potter and the Goblet of Fire"	TARGET TEXT "Harry potter và chiếc cốc lửa"
"So, yeh'll be able to raise 'em yerselves! ..." (p.127)	"các cháu có thể tự nuôi chúng" (p.154)
"Now, yeh'll wan' ter try 'em on a few different things." (p. 127)	"các trò sẽ cho chúng thử mấy món khác nhau" (p.154)

Translating literary languages is difficult, especially for characters with distinct speech patterns. Hagrid's Somerset dialect in Harry Potter and the Goblet of Fire reveals his background and character. This dialect uses colloquial idioms, non-standard grammar, and odd pronunciation, such as "yeh'll" instead of "you'll" and "wan' ter" instead of "want to." These qualities make Hagrid warm, rustic, and approachable, revealing his individuality.

In the Vietnamese Harry Potter translation, Ly Lan conveyed Hagrid's Somerset dialect. In Vietnamese, translating these non-standard forms would be impossible, therefore Ly Lan utilised a conversational approach. You'll be able to raise them yourself! On page 127, the Vietnamese translation reads "các cháu có thể tự nuôi chúng" (p.154). The translation uses "các cháu" (you) to convey Hagrid's warm, conversational tone, but it doesn't fit the non-standard English pronunciation. This method maintains character relatability while following Vietnamese language conventions.

Also, "Now, yeh'll wan' ter try 'em on a few different things.". Page 127 translates to "các trò sẽ cho chúng thử mấy món khác nhau" (p.154). Teachers commonly employ the word "các trò" to approach students, emulating Hagrid's conversational and inviting tone. Hagrid's informality and friendliness are expressed, but not his language. While not a literal translation, this approach balances Newmark's semantic and communicative translation strategies, preserving the dialogue's meaning and mood.

The translation uses pronouns more freely than the English. Even Hagrid uses third-person pronouns and phrases in English. Ly Lan uses several pronouns to indicate emotions, social hierarchies, and attitudes in Vietnamese. Informal terms like "các cháu," "các trò," and others can indicate varying levels of authority, familiarity, or sympathy, depending on the context. This translation flexibility helps Vietnamese readers understand character relationships and portrays Vietnamese conversation.

Table 4. Flexibly uses of words

	Original version		Translation	
	Page	Text	Page	Text
1	17	<i>I'm</i> okay, mainly because the Dursleys are terrified you might turn up and turn them all into bats if <i>I</i> ask <i>you</i> to.	19	<i>Con</i> thì yên ổn, ấy chủ yếu là nhờ gia đình Dursley quá sợ rằng chú có thể xuất hiện và biến họ thành dơi nếu <i>con</i> mếc <i>chú</i> .
2	19	" <i>You</i> ," he barked at Harry. "In the living room. Now."	22	" <i>Mày</i> ! Vô phòng khách! Ngay bây giờ!"
3	28	"Harry? Harry, can <i>you</i> hear us?"	31	"Harry! Harry <i>bồ</i> có nghe tiếng tụi này không?"

Flexible language and context preserve the original work's tone, meaning, and characters. Even though accurate translation is impossible, Ly Lan's Vietnamese Harry Potter and the Goblet of Fire depicts speech purposefully.

He adds, "I'm okay, mainly because the Dursleys are terrified you might turn up and turn them all into bats if I ask you to." (p.17). The Vietnamese version reads, "Con thì yên ổn, ấy chủ yếu là nhờ gia đình Dursley quá sợ rằng chú có thể xuất hiện và biến họ thành dơi" Ly Lan mimics Harry's nonchalant, amusing statement. Harry's wit is shown by his use of "mếc" (tattle). Vietnamese readers find this rendition more culturally relevant because it shares the original conversation's humour and familiarity. This example shows Newmark's communicative translation style, which emphasises tone and relationships above literal word.

Character shouts, "You, in the living room. Now." - "Mày! Vô phòng khách! Ngay bây giờ" (p.22). The translator's usage of "mày," an informal and harsh pronoun, matches the original's authoritative and violent tone. Though "you" is neutral in English, Vietnamese pronouns indicate social standing, attitude, and relationships. Ly Lan accentuates the line's aggressiveness with "mày." Translating social and emotional communication requires more than textual translation.

Translation of "Harry" displays variety. "Harry, can you hear us?" (p.28). Harry employs "bồ" (a polite "you") and "tụi này" (a casual "us"). These choices foster unity, reflecting the original line's love. Instead of neutral English pronouns, Vietnamese translators use pleasant, familiar terms to build rapport. According to Newmark's reader effect technique, the translator can express literal meaning and character relationship details.

These instances show translation adaptability. Some translations lose tone, meaning, and relationship. Ly Lan employs culturally appropriate colloquialisms and pronouns, so Vietnamese readers may comprehend each character's speech. The adapted translation keeps the comedy, intensity, and warmth of the original dialogues, making it familiar.

Table 5. The figures of speech

	Original version		Translation	
	Page	Text	Page	Text
1	P.110	"A hundred horseless carriages <i>stood waiting</i> for them outside the station."	p.135	Hàng trăm cỗ xe ngựa không có ngựa kéo <i>đang đứng chờ</i> bọn học trò ở ngoài sân ga.

2	P.110	"All right', Harry?" Hagrid bellowed back,	p.135	Lão Hagrid cũng giơ tay vẫy lại và gào: Khỏe hả Harry?
---	-------	---	-------	--

Harry Potter and the Goblet of Fire's figures of speech fascinating. Ly Lan's Vietnamese translation keeps style but may lack nuance. For instance, "A hundred horseless carriages stood waiting for them outside the station." (p.110). The English version says the carriages "stood" and "waiting" to emphasise their beauty and life. The "horseless" carriages make Rowling's world magical. In Vietnamese, "hàng trăm cỗ xe ngựa không có ngựa kéo đang đứng chờ bọn học trò ở ngoài sân ga" (p.135) personifies the scenario. Using "đang đứng chờ" (standing and waiting) improves the scene. By using "horseless carriages," the translation merges the familiar and fantastic, surprising and thrilling Vietnamese readers. This method emphasises literal meaning and style, like Newmark's semantic translation.

The translation may lose the figure of speech. Example: "All right, Harry?" - Rowling calls Hagrid's beastly voice "bellowed" (p.110). Hagrid is described as a large, strong man with a deep voice. In Vietnamese, Lão Hagrid asks, "Khỏe hả Harry?" According to (p.135), "gào" (to shout or holler) does not describe "bellowed." The booming voice of "gào" lacks Hagrid's timbre and animalistic undertone, unlike "bellowed". Finding a word that reflects the English term's onomatopoeia would have increased communication and preserved Hagrid's character.

Table 6. Evaluate the uses of Idioms

	Original version		Translation	
	Page	Text	Page	Text
1	104	"Yeah, well, Dad collects plugs, doesn't he?" said Fred quietly as Mrs. Weasley left the room. " <i>Birds of a feather. . .</i> ".	127	"Ừ đúng rồi ba sưu tầm mấy cái đồ cắm điện đúng không?". Vậy là <i>đồng hội đồng thuyền</i>
2	292	"I wouldn't come near you with a ten-foot broomstick," said Harry furiously.	346	"Tôi sẽ không đời nào đến gần bà nếu không mang theo cây chổi dài ba thước"

Rowling enriches character interactions using idioms that convey humour, sarcasm, and culture. Ly Lan's Vietnamese translation preserves the meaning of these idioms while adapting them to local words.

Fred Weasley says, "Yeah, well, Dad collects plugs, doesn't he?" and "Birds of a feather..." (p.104). The English saying "Birds of a feather flock together" often implies disdain for people with similar traits or interests. Fred quips about his father's unusual interest using half the idiom. Vietnamese: "Ừ đúng rồi ba sưu tầm mấy cái đồ cắm điện đúng không?" Ly Lan interprets the term as "đồng hội đồng thuyền," a local expression indicating unity among like individuals (p.127). Despite using the complete idiom, this translation retains comedy and irony. Newmark's communicative method prioritises ideas over words. Thus, the translator utilises a well-known Vietnamese phrase to ensure comprehension.

Harry replies, "I would not come near you with a ten-foot broomstick," to Rita Skeeter (p.292). This is a modified Muggle phrase, "I would not touch you with a ten-foot pole," meaning to avoid something unpleasant. Rowling makes the language mystical by replacing "pole" with "broomstick," enhancing the book's whimsical tone with the Vietnamese translation - "Tôi sẽ không đời nào đến gần bà nếu không mang theo cây chổi dài ba thước". While the literal translation, "cây chổi dài ba

thước,” does not entirely capture the figurative meaning of avoidance, it does convey the visual element of a broomstick and the idea of maintaining distance Vietnamese readers understand Harry's goal and comedic exaggeration despite the colloquialism. This example explains how idiomatic translation must adjust cultural references to keep the original perception.

Table 7. Translation errors between source question and translation.

	Original version		Translation	
	Page	Text	Page	Text
1	103	“What did the dustbins do?” asked Mr. Weasley, scribbling frantically.	126	Ông Weasley vừa ngoáy cây viết lông ngỗng ghi chép như điên vừa hỏi lại: “Mấy cái thùng rác làm gì?”.
2	103	Molly, are you going to be all right taking the kids to King's Cross?" "Of course I will," she said. "You just look after Mad-Eye, we'll be fine."	127	“Dĩ nhiên là em sẽ làm được mà. Anh chỉ cần lo vụ Mắt-điên, bọn này rồi sẽ ổn cả.”

Literary texts require context and complexity, so minor translation errors can ruin them. Harry Potter and the Goblet of Fire's Vietnamese translation mostly matches Rowling's. Translation can alter meaning.

“What did the dustbins do?” asked Mr. Weasley (p.103). “Mấy cái thùng rác làm gì?” piques Mr. Weasley's interest. The expression “scribbling frantically” translates to “vừa viết nguệch ngoạc điên cuồng,” indicating untidy writing Ly Lan chose “Ông Weasley vừa ngoáy cây viết lông ngỗng ghi chép như điên vừa hỏi lại” (p.126). The term “cây viết lông ngỗng” (quill) effectively depicts Mr. Weasley's rushed note-taking. This change improves scene visualisation, reflecting Newmark's contextual meaning transfer.

She said, “Of course I will,” is another translation problem, translated as “Dĩ nhiên là em sẽ làm được mà,”. This statement offers reassurance and clarity. “You just look after Mad-Eye, we'll be fine.” (p.103) - Anh chỉ cần lo vụ Mắt-điên, bọn này rồi sẽ ổn cả.” (p.127). While the first section, “Dĩ nhiên là em sẽ làm được mà,” maintains its confident tone, the second half features a small mistranslation. The phrase “lo vụ Mắt-điên” could be misinterpreted as “handling the Mad-Eye situation,” suggesting Mrs. Weasley's order was misinterpreted. Minor word-choice problems can make text unclear, as shown below.

The Harry Potter and the Goblet of Fire translation accurately conveys the original concept, with few exceptions. Ly Lan's rendition lets Vietnamese readers appreciate the story naturally. Literary translation requires semantic accuracy and cultural adaptation to give the target audience the same emotional and narrative impact. The few translation faults demonstrate this.

5. Conclusion

Literary translation involves unique obstacles compared to legal or financial translation. Proper names require careful consideration of cultural context and reader familiarity before being translated or left as is. This study analyses the translation of Harry Potter and the Goblet of Fire by Tre Publishing House, examining many aspects of translation. The research used Peter Newmark's approach to evaluate translation faithfulness, cultural preservation, and Vietnamese text quality. While the translation captured the original's mystical essence and tone, it had several drawbacks. Translation problems between source questions and Vietnamese counterparts caused occasional meaning discrepancies. Some sentences in the target text differed greatly from the source, affecting translation clarity and consistency.

These data imply opportunity for improvement, notably in text uniformity and accuracy. However, the study highlights the challenges of translating literary works, which must keep cultural nuances, idiomatic idioms, and character voices. Despite its limits, this research illuminates literary translation's delicate balance. This study is a good reference for those learning literary translation and improving translation quality assessment methods.

REFERENCES

1. Catford, J. C. (1965), *A linguistic theory of translation: An essay in applied linguistics*. Oxford University Press.
2. Chen, J. (2004), Analysis and discussion of Peter Newmark's translation theory of document types. *Journal of Changzhou Institute of Technology*, (5), 68-70.
3. Hartmann, R. R. K., & Stork, F. C. (1972), *Dictionary of language and linguistics*. Applied Science Publishers.4o.
4. Hewson, L. (2011), *An approach to translation criticism*. John Benjamins Publishing Company.
5. Journal of Education and Educational Research. (2023), An analysis of Newmark's translation view. *Journal of Education and Educational Research*, 2(2). <https://doi.org/10.54097/jeer.v2i2.6443>.
6. Newmark, P. (1988a), *Approaches to translation*. Prentice Hall International.
7. Newmark, P. (1988b), *A textbook of translation*. Prentice Hall International.
8. Rowling, J. K. (2018), *Harry Potter và chiếc cốc lửa*. Nhà xuất bản Trẻ.
9. Rowling, J. K. (2000), *Harry Potter and the goblet of fire*. Bloomsbury.

Phân tích chất lượng dịch thuật của tác phẩm "Harry Potter và chiếc cốc lửa" theo mô hình của Newmark

Tóm tắt: Dịch thuật là một công cụ quan trọng trong việc thúc đẩy giao tiếp xuyên văn hóa, đóng vai trò thiết yếu trong việc truyền tải sự phong phú của các tác phẩm văn học qua ranh giới ngôn ngữ. Dịch thuật giữ vai trò quan trọng trong cuộc sống và sự hiểu biết của chúng ta khi thế giới trở nên nhỏ bé hơn bao giờ hết nhờ vào sự chia sẻ thông tin và những tiến bộ trong giao tiếp. Do đó, các nhà ngôn ngữ học, học giả và những người làm việc trong nhiều lĩnh vực khác nhau đều quan tâm đến dịch thuật. Trong bối cảnh này, việc dịch các tác phẩm mang tính biểu tượng văn hóa, như "Harry Potter và chiếc cốc lửa," là một nhiệm vụ quan trọng. Nhà xuất bản Trẻ, với vai trò người dịch, có trách nhiệm bảo toàn tinh túy và các sắc thái văn hóa của kiệt tác của J.K. Rowling trong bản dịch tiếng Việt.

Trong bài báo này, các tác giả phân tích chất lượng dịch thuật của tác phẩm "Harry Potter và Chiếc Cốc Lửa" do Nhà xuất bản Trẻ thực hiện dựa trên mô hình của Peter Newmark để xác định các điểm mạnh và những điểm cần cải thiện.

Từ khóa: Chất lượng dịch thuật; Harry Potter và chiếc cốc lửa; mô hình của Peter Newmark.