

## FOREIGN LANGUAGES AND VIETNAMESE

# A COMPARATIVE PERSPECTIVE ON THE LINGUISTIC EQUIVALENCE BETWEEN THE VIETNAMESE TRANSLATION “KHÔNG GIA ĐÌNH” AND THE ENGLISH VERSION OF “NOBODY’S BOY”

PHAM HUY CUONG\* - LE CONG THIEN\*\* -

HO NGUYEN THUC TRAM\*\*\* - VU NGOC PHUONG NHI\*\*\*\* -

VU NGUYEN NHAT MINH\*\*\*\*\*

**ABSTRACT:** Translation involves not only converting words from one language to another, but it also projects language-related and sociocultural dimensions between the source and target language. The primary function of translation is to deliver the message in the original text in a way that is equivalent in the translated version drawing on such properties. This study utilizes House’s (2015) Translation Quality Assessment model to examine the level of equivalence in terms of field, tenor, and mode between the Vietnamese translation entitled “Không Gia Đình” by translator Huỳnh Lý, published by Nhà Xuất Bản Văn Hóa (Culture Publishing House) in 2018 and its English version “Nobody’s Boy” written by Malot in 1878. Document analysis served as the main tool for synthesizing and delving into the themes presented in two randomly selected excerpts of the novel in both languages. Findings show that Huynh effectively conveys most of the messages and affective elements intended by the original author in terms of field. Regarding tenor, Huynh carefully analyzes the author’s stance, the social role relationship and attitudes, and transfers these aspects faithfully to his translation. Finally, the mode, i.e. syntactic and lexical use, presented in the original text and the translation is easy to understand and accessible to readers in their respective languages. The study concludes with implications for translators and recommendations for further studies on translation and translation quality assessment.

**KEY WORDS:** TQA model; linguistic equivalence; English-Vietnamese translation; translation quality assessment

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## 1. Introduction

Translation, both literary and commercial, has immense effects on everyday life. This can range from translating a letter to a commercial contract, or from a menu in a restaurant to novel. Many challenges could arise during the processes of translating the source text to the target language. Shuttleworth (1997) notes that translation is both a process and a product whose goal is to produce a perfectly equivalent translation. However, there have been different approaches to interpreting the concept of equivalence and methods of translation assessment. By definition, equivalence in translation refers to the fact of having a word or phrase that have exactly the same meaning between two languages (Baker, 2018). While many acknowledged translators have produced high-quality products, other fledgling ones may show limitations in transferring the intended message in the original text. Standard frameworks are essential for translators to ensure the equivalence between the source language (SL) and target language (TL), and inform evaluators and readers of elements

*Ho Chi Minh City University of Economics and Finance:*

\* Dr.; Email: [cuongph@uef.edu.vn](mailto:cuongph@uef.edu.vn)

\*\* Email: [thienlc@uef.edu.vn](mailto:thienlc@uef.edu.vn); \*\*\* Email: [nhivnp220@uef.edu.vn](mailto:nhivnp220@uef.edu.vn)

\*\*\*\* Email: [tramhnt20@uef.edu.vn](mailto:tramhnt20@uef.edu.vn); \*\*\*\*\* Email: [minhvnn20@uef.edu.vn](mailto:minhvnn20@uef.edu.vn)

intrinsic to the assessment of a translation. This is highly significant when it comes to translating literary works which are dense with figurative devices, idiomatic expressions and cultural elements that may challenge the translator's effort in seeking SL-TL equivalents.

This study investigates the degree of equivalence between English excerpts from Malot's (1878) novel "Nobody's Boy" and their Vietnamese versions translated by Huynh (2018). Its overriding aim is to identify specific characteristics of an adequately equivalent translation implicated in these SL and TL text. Three components of register, i.e. field, tenor, and mode, in House's (2015) translation quality assessment model (TQA model) was adopted as the theoretical frame for evaluating the degree of equivalence between the two versions. This model has been found to sufficiently provide a rigorous frame for evaluating various genres, including business circulars, scientific texts, journalistic texts, advertisements, information booklets, literature works, and other text types (Pym, 2023). The two questions guiding this research are as follows:

RQ1: How are three components of register in House's (2015) translation quality assessment model, i.e., field, tenor and mode, implicated in Nobody's Boy and its translation?

RQ2: What is the degree of equivalence in terms of field, tenor, and mode between the translations of the two excerpts from Nobody's Boy and the source language texts?"

## 2. Literature review

### 2.1. Types of equivalence in translation

#### 2.1.1 Formal correspondence and formal equivalence

Hatim and Munday (2004) define formal correspondence as the comparison and description of language systems. It refers to the "sameness" between the SL text and the TL text, especially the alignment in grammatical structures and lexical components, such as nouns to nouns, sentence to sentence, concept to concept, style to style, or poetry to poetry. Here are some examples.

high blood pressure = cao huyết áp [concept to concept/ noun phrase to noun phrase]  
window = cửa sổ [noun to noun]

Formal equivalence, in a narrow sense, involves literal or word-for-word translation. The goal is to stay as close to the original text as possible. The translation preserves the lexical details and grammatical structure of the source text. In a broad sense, formal equivalence focuses on the message itself, in both form and content. The main concern is with such correspondences as poetry to poetry, sentence to sentence, and concept to concept. Viewed from this formal perspective, the TL message should closely match the different elements in the SL (Nida, 1964). Some examples are illustrated below.

*Suddenly, he opened the gate.* = *Đột nhiên, hắn mở cổng ra.*

|           |        |        |          |
|-----------|--------|--------|----------|
| suddenly  | he     | opened | the gate |
| đột nhiên | anh ấy | mở     | cửa      |

*Spend money like water.* = *Xài tiền như nước.*

|       |       |      |       |
|-------|-------|------|-------|
| spend | money | like | water |
| xài   | tiền  | như  | nước  |

#### 2.1.2. Textual equivalence

According to Bassnett (2002), textual equivalence involves obtaining not between the languages themselves at the linguistic level but between real texts at the level of text in context. Textual equivalence focuses on the relationships between elements in a specific SL-TL pair, for example, an equivalent of what a speaker wishes to convey in the SL text and that of the TL as in the following:

*Like father, like son* = *Cha nào, con nấy*

*Fair face, poor fate* = *Hồng nhan, bạc phận*

#### 2.1.3. Denotative equivalence

According to Koller (1995), denotative equivalence is related to the extralinguistic aspects of a

text. A denotation of an expression is its literal meaning, i.e., the kind of meaning which contributes to the truth conditions of that proposition in the context of a proposition. Denotations can be translated literally based on their dictionary definitions.

#### 2.1.4. Connotative equivalence

Nida and Taber (1982) define connotative meaning as the emotional response from the hearer. A connotation is an emotional or cultural association that a given word or phrase evokes in addition to its literal meaning. Connotative meaning is one of the major challenges in translation as users of different languages may develop different associations based on their subjective and affective processing. Such discrepancies arise from the diverse ways of thinking, cultural backgrounds and cultural references implicated in different languages.

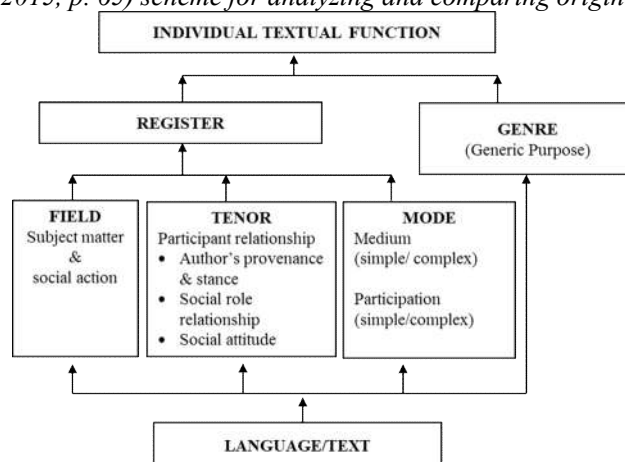
#### 2.1.5. Dynamic equivalence

Dynamic equivalence centers on the fact that both ST and TT should have the same effect on their respective readers (Nida & Taber, 1982). In other words, a translator must opt for suitable wording that conveys the meaning that is not only familiar to TL readers but also leads them to respond in the same manner as SL readers. As a result, dynamic equivalence does not adhere to the SL form but rather seeks the original message and expresses it in the closest and most natural equivalence in the translation.

### 2.2. House's (2015) model of translation quality assessment

House's (2015) TQA model has been widely adopted as an analytical frame for comparing the SL text and its translation. House (2015) defines translation as "the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language." Translation consists in retaining the meaning across languages and cultures, and particularly emphasizes three categories: semantic, pragmatic and textual. The semantic category focuses on the relationship between the linguistic units and the correspondent referents. The pragmatic aspect refers to the relationship between the linguistic elements and the context in which the text is embedded. The textual category illustrates how the linguistic components are combined to form a cohesive unit. House (2015) also introduces the concept of context of situation and context of culture. The former is related to the social environment, the location, and the time embracing the text. It points specifically to register which comprises three components, field, tenor, and mode. The latter concerns the genre which represents the cultural norms and conventions as well as the common knowledge in the TL community. Figure 1 provides a schematic representation of this model.

**Figure 1.** House's (2015, p. 65) scheme for analyzing and comparing original and translation text



As can be seen from the model, field concerns the subject matter, i.e., the topic and content of the text, and social action which denotes the degrees of generality, specificity or ‘granularity’ (the amount of detail in a system) in lexical items. Tenor portrays the relationship between the addresser and the addressees in terms of social power and social distance, as well as degree of attitude. Specifically, an author’s provenance and stance are contingent on social distance, power relationships and personal judgment. Such relationships can be symmetrical (showing solidarity or equality) or asymmetrical (presenting some degree of authority and possibly exclusion for readers). The last dimension of tenor, i.e., social attitude, is related to the level of formality leading to either intimacy or distance. Finally, mode refers to the channel or the medium of communication, namely spoken or written, and the level of participation which can be either potential or real participation between the author and readers. The SL text can be monologue requiring simple participation as there is no addressee or the author may make use of different strategies for involving readers resulting in more complex participation.

### 3. Research methods

The study utilized document analysis as the primary method. Document analysis is a process for examining or assessing documents to elicit meaning and gain in-depth insights into the data (Bowen, 2009). The analysis process involves selecting, examining, and synthesizing the collected data. During the analytical procedures, quotations and excerpts are classified into themes or categories (Labuschagne, 2003). This study examined and compared two random excerpts from Chapter 4 “The Maternal House” in *Nobody’s Boy* by Malot (1878) with their respective translations conducted by Huynh (2018), a Vietnamese translator with high credentials. The novel was originally written in French under the title *Sans Famille* and translated into English by Florence Crewe-Jones in 2008 as a publication of Cupples & Leon Company. The setting for the story was in France in the 19th century when social order was given such a priority that it split social classes and people with the different standards of living. The novel revolves around the lifeworld of Remi, an eight-year-old village boy living with his mother whom he called Mother Barberin. Her husband, a bricklayer, worked in Paris (France). Unfortunately, Mr. Barberin became unemployed following an accident and had to return home. Remi was shocked to learn that he was an adopted child. Previously, Mr. Barberin had found a five-month-old baby on the street with no forms of identity. He had decided to bring the baby up in the hope that he would receive a good reward from the child’s wealthy parents. Then the Barberins had their own son who died rather young. While Mrs. Barberin devoted all her love to Remi, Mr. Barberin regarded Remi as a burden and sent him to an orphanage. The underlying messages in this novel focus on loyal friendship and moral conduct such as honesty, empathy and compassion. The Vietnamese translation of the novel is entitled “Không Gia Đình” by Huỳnh Lý (referred to as Huynh) and was published in 2018 by Nhà xuất bản Văn hóa (Culture Publishing House).

House’s (2015) TQA model was utilized as the primary analytical framework for comparing the excerpts and their Vietnamese translations. Regarding the analytical procedures, we first read both the English and Vietnamese versions carefully, trying to gain an overall understanding of the novel. We then focused specifically on the two chosen original excerpts and examined the use of lexical and syntactic elements. Our evaluative comparison were based on the three components of register, i.e., field, tenor and mode, in House’s (2015) TQA model. After investigating the SL text, we implemented systematic analyses of Huynh’s translations in the same manner, concentrating on his use of lexical terms and grammatical structures. In this way, we compared the two SL and TL versions and determined their degree of equivalence.

### 4. Findings

#### 4.1. Excerpt 1

SL excerpt

*Ah, our poor little house! It seemed to me when I passed over the threshold that I left a bit of my*

*body there. With my eyes full of tears I looked around, but there was no one near to help me. No one on the road, and no one in the field close by. I began to call:*

*“Mamma ... Mother Barberin!”*

Vietnamese translation

*Cái nhà thân yêu của ta ơi! Khi ta bước chân qua ngưỡng cửa để xa mày, ta cảm thấy hình như rút ruột để lại. Tôi nhìn quanh. Đôi mắt mờ lệ của tôi chẳng trông thấy ai hòng cứu cứu. Không một bóng người trên những cánh đồng cỏ xung quanh. Tôi bèn gọi:*

*Má ơi! Má Barberin ơi!*

#### 4.1.1. Analysis of the source text and the target text in terms of field

As field is related to the subject matter and social action with a primary focus on lexical use, it can be seen from the SL excerpt that Remi's inner feelings are depicted through informal and simple lexis. “*Ah, our poor little house*” is rendered as “*Cái nhà thân yêu của ta ơi*”. The phrase “*poor little*” implies sympathy and warm affection. Here, Malot describes the boy's feelings of love, pity, sadness, and sufferings when he has to leave his beloved home. Huynh uses the phrase “*Cái nhà thân yêu của ta ơi*” instead of its exact equivalents “*Cái nhà nhỏ nghèo nàn của ta ơi*”. The translator effectively expresses the boy's love for his home and helplessness through “*của ta ơi*” for “*Ah*”- an exclamatory word showing empathy, disappointment, or sadness. Vietnamese exclamation remarks such as “*ôi, hỡi ôi, ta ơi, ôi trời ơi*” can be used with an exclamation mark (!) to demonstrate a situation of helplessness or sadness that cannot be shared with others (Bien, 1998).

The next sentence shows the pain and emotion overwhelming Remi when he steps over the threshold of the little house. In the original text, Malot uses the phrase “*left a bit of my body*” to express Remi's emotional pain. However, Huynh subtly uses the phrase “*rút ruột để lại*” to convey the sense of agony and highlights the features of the Vietnamese culture in the TL text since Vietnamese people often regard any of their body parts as most valuable. According to Thuy (2009), such expressions as “*đau lòng xót ruột, ruột đau như cắt, đứt ruột cháy gan, đứt ruột đứt gan, xé ruột xé gan*” denote emotional pains and regrets.

To translate “*with my eyes full of tears I looked around, but there was no one near to help me*”, the translator applies the technique of transposition (shifting the order of words) and splits one complex sentence into two simple ones to provoke the slow pace and solitary moments. Huynh is successful in conveying the boy's frustration with the translation “*hòng cứu cứu*” as “*hòng*” in Vietnamese culture implies the final resort after all efforts or the inability to satisfy a desire (Luu & Ngo, 2016).

However, the word “*road*” in “*no one on the road*” is not translated, an example of Huynh's adoption of the technique of omission in translation. Instead, he uses the image of “*những cánh đồng cỏ xung quanh*” (*the surrounding grass fields*) to reiterate the sense of vastness and hopelessness of the boy upon leaving the long-acquainted rural setting. This may also suggest the faint possibility of having a way to return to his beloved home.

“*Mamma ... Mother Barberin!*” is translated as “*Má ơi! Má Barberin ơi!*”. “*Mamma*” is an intimate terms of address suggesting the close affective bond between the child and his mother. Although Barberin is not the one who gives birth to Remi, she treats him with great care and passionate love. Therefore, when sold by his adoptive father and forced to leave the house, the boy turns to Mother Barberin as if she was his biological mother for help by calling “*Mamma ... Mother Barberin!*”. Huynh could fully convey Remi's utmost trust and desperate appeal to Mother Barberin in “*Má ơi! Má Barberin ơi!*”. The word “*má*” denotes a close relationship in the TL culture in the same way as “*Mamma*” does.

#### 4.1.2 Analysis of the source text and the target text in terms of tenor

Tenor refers to the relationship between the writer and readers in terms of social status, roles, and attitude. When it comes to analyzing tenor, both lexical and syntactic choices are taken into account.

In excerpt 1, Malot depicts the image of an empty village road and field, and shows empathy for Remi who has to leave his beloved house. The informal and simple lexical choice and social context presented in the text could easily establish a symmetrical interpersonal relationship between the author and readers. Phrases such as “*little house*”, “*no one near to help*” and “*with my eyes full of tears*” are easy-to-read and emotionally laden. Lexically, word meanings can be elicited in a straightforward manner. Syntactically, the sentence structures are also not too complicated to understand. Although the author includes some compound or complex sentences, readers can develop the full grasp of meaning. In the same vein, Huynh adroitly employs folk or plain language and elements of the local culture to help TL readers perceive the effects as closely as those of the original version. As a result, readers can experience the feelings of the character and develop a mental visualization of the setting in which the story occurs.

#### 4.1.3 Analysis of the source text and the target text in terms of mode

Mode refers to level of engagement in the text through the medium used by the author, whether it is a spoken or written text and how textual cohesion is achieved. In excerpt 1, Malot’s textual presentation is straightforward, with a combination of most simple sentences and just a few complex ones. Comparatively, Huynh successfully retains the simplicity of the original version in his translation. Regarding connectivity, the translation is as coherent as the original version. However, Huynh uses fewer cohesive devices by not translating such linking words as “*and*” and “*but*”. The translator also expresses the SL content in simple sentences rather than compound sentences as in the SL text. More interestingly, the ellipsis in “*Mamma ... Mother Barberin!*” is syntactically used to express hesitation, melancholy, and suspense. According to Toner (2015), ellipses can signal emotions or thoughts accompanying speech, showing hesitation, confusion, and forms of speechlessness. In the translation, Huynh substitutes the ellipses with an exclamation mark as in “*Má ơi! Má Barberin ơi!*” to convey the boy’s mood. In Vietnamese, exclamation marks are often used in the place of ellipses to convey a person’s emotion (Bien, 1998). Both the SL text and the translation successfully apply sentence punctuation to dissipate and elevate the character’s emotions, thus helping readers to perceive such feelings more deeply.

#### 4.2. Excerpt 2

##### SL excerpt

*Who would see my flowers bloom? And my Jerusalem artichokes, who would tend them? Barberin, perhaps, that wicked Barberin! With the next step, my garden would be hidden from me. Suddenly on the road which led to our house from the village, I saw a white sunbonnet. Then it disappeared behind some trees, then it came in view again. The distance was so great that I could only see a white top, like a spring butterfly. It was going in and out amongst the trees.*

##### Vietnamese translation

*Những bông hoa đáng thương của tôi, ai sẽ ngắm nhìn nó nở. Ai sẽ chăm sóc những cây cúc vu của tôi? Chắc là lão Barberin, cái lão Barberin độc ác ấy chỉ giờ chân đi một bước nữa thôi là tất cả mọi thứ đó sẽ vĩnh viễn tan biến. Bỗng nhiên trên con đường từ dưới làng đi lên nhà tôi, xa xa tôi trông thấy một cái khăn trùm đầu trắng. Cái khăn khuất sau một khóm cây thoát lại hiện ra. Khoảng cách quá xa, nên tôi chỉ nhận thấy màu trắng của cái khăn chập chờn như một con bướm xuân cánh nhạt đang bay lượn giữa những cành cây.*

#### 4.2.1. Analysis of the source text and the target text in terms of field

In “*Who would see my flowers bloom? And my Jerusalem artichokes, who would tend them?*”, Malot only uses simple questions with a neutral undertone. However, “*đáng thương*” in “*những bông hoa đáng thương*” by Huynh lexically conveys an unbearable sorrow as the boy and his beloved plants are about to be separated. Despite the lack of affective elements in the SL text, Huynh’s deft word choice is effective in illustrating the boy’s agony. Moreover, Huynh translates artichokes or “*chrysanthemum*” into a pure Vietnamese name, showing his effort to facilitate TL reader’s

understanding. Huynh applies the technique of adaptation, an adjustment or equivalence between SL and TL (Volf, 2020), to replace elements of the SL with those that are accepted and recognized in the TL.

In the following sentences, Huynh makes extensive use of formal correspondence as in “... perhaps, that wicked Barberin” (*Chắc là lão Barberin, cái lão Barberin độc ác ấy*), or “Suddenly on the road which led to our house from the village, I saw a white sunbonnet” (*Bỗng nhiên trên con đường từ dưới làng đi lên nhà tôi, xa xa tôi trông thấy một cái khăn trùm đầu trắng*). In these examples, the lexical use and syntactic structures in the SL text and the translation are almost identical.

To translate “The distance was so great that I could only see a white top, like a spring butterfly. It was going in and out amongst the trees”, Huynh adds the adverb “*chập chờn*” which is more vividly descriptive than the SL text “in and out”. This addition is related to the translation technique of compensation, loss and gain in which the translator may add a suitable element to achieve a compensatory translation gain (Hatim & Munday, 2004). Similarly, “(*cánh*) *nhạt*” appears in the translation despite the lack of this element in the SL text.

#### 4.2.2. Analysis of the source text and the target text in terms of tenor

In excerpt 2, Malot uses a straightforward descriptive style and structures to make the text approachable to potential readers. Throughout the excerpt, most phrases are based on plain language. All the images he opts for do not demand any complex critical thinking on the part of readers such as *flowers bloom[ing]*, *wicked Barberin*, *our house from the village*, *a white sunbonnet*, or *a spring butterfly*. As for social attitude, SL readers do not need any background knowledge or expertise to appreciate the story. The text is also syntactically simple and easy to understand, which significantly facilitates readers’ comprehensibility.

In comparison, Huynh creates a symmetrical relationship with his TL readers. Straightforwardness and a high level comprehensibility are key characteristics of his translation. However, while the SL text does not induce many emotional boosts, Huynh leaves a stronger impression on TL readers by adding more descriptive expressions such as “*cánh nhạt*” or “*bay lượn*” as in “*con bướm xuân cánh nhạt đang bay lượn giữa những cành cây*”. Huynh also renders simple sentences in the SL text in the same forms in the TL text without losing any messages or effects on readers. In so doing, he can create a close connection and sympathy between readers and the character.

#### 4.2.3. Analysis of the source text and the target text in terms of mode

In excerpt 2, Malot and Huynh use an easy-to-follow mode, with simple sentence patterns, except for one complex sentence changed into a compound one as in “The distance was so great that I could only see a white top.” and “Khoảng cách quá xa, nên tôi chỉ nhận thấy màu trắng của cái khăn.” As for connectivity, the translation is as cohesive and coherent as the SL text. Sentence markers, such as *suddenly*, *then*, or *with the next step* are sufficiently translated. The uniformity in mode between the SL and TL text contributes to ensuring TL readers’s perception of the content in the same way as the SL ones.

### 5. Conclusion

This study utilized House’s (2015) TQA model to analyze and evaluate the equivalence between two English excerpts from Malot’s (1878) novel and Huynh’s (2018) Vietnamese version. In terms of field, Huynh effectively conveys most of the messages (e.g., the boy’s feelings of love, pity, sadness, and sufferings, as well as the imagery of the plain house in a remote village) intended by Malot (1878). However, Huynh’s version seems to provoke more emotions among TL readers. This aligns with the argument made by Molina and Albir (2002) that a translation does not necessarily create the same perlocutionary effects (i.e., effects on readers) despite its faithfulness to the SL text in terms of lexical use and syntax. Although the tone in the two original excerpts is neutral, Huynh creates more affective impacts on TL readers. The lexical use in the translated excerpts sounds as natural as in the

SL text, with cultural reference close to TL readers. In addition, Huynh alters the use of punctuation marks, using exclamatory ones to express intense emotions. Such changes aim at maintaining the sameness in the content of both the original version and the translation and expressing the same effects as the author intended. In terms of tenor, Huynh carefully analyzes the author's stance, the social role relationship and attitudes, and transfers these aspects faithfully to his translation. Lexically, the TL semantic items maintain a high level of straightforwardness that can be identified in the original. Syntactically, the sentence structures in both the SL and TL text are easy to understand, though there are more compound sentences in the original than in the translation. It can be concluded that the TL version conforms with the mode presented in the SL excerpt with easy-to-read sentence patterns and approachable textual cohesion.

Regarding the level of equivalence, Huynh makes extensive use of dynamic equivalence in his translation, giving TL readers emotional effects in a similar way to those of SL readers. In some cases, he creates more affective elements and connotations for TL readers than Malot does for the SL readers. These techniques enable TL readers to develop empathy with the boy in the story and feel his love for his house. Huynh not only adheres to the form of the original texts, but also expresses the content using the closest and most natural equivalents. Huynh also applies formal correspondence, keeping the similarity between the ST and the TT in grammatical structures and wording. Regarding textual equivalence, Huynh sometimes adds more words to his translations than the originals or omits a few phrases. This is because he wishes to transfer the SL message in the TL as closely as possible and impress TL readers. It is evident that Huynh's translation is highly equivalent to the original excerpts and even results in more affective responses.

The analyses show that House's (2015) TQA model is a practical tool for evaluating the level of equivalence between the SL text and the TL translation. It is hoped that the concepts of equivalence and translation assessment criteria discussed in the study could enable aspiring translators to gain further insights into the process of translating and assessing the quality of a translation. Future researchers can use this model as a framework for assessing the equivalence between original texts and their translations.

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#### So sánh tính tương đương về ngôn ngữ giữa bản tiếng Anh “Nobody’s Boy” và bản dịch tiếng Việt “Không Gia Đình”

**Tóm tắt:** Dịch thuật không chỉ liên quan đến việc chuyển đổi từ vựng từ ngôn ngữ này sang ngôn ngữ khác mà còn thể hiện các khía cạnh liên quan đến ngôn ngữ và văn hóa xã hội giữa ngôn ngữ nguồn và ngôn ngữ đích. Chức năng chính của dịch thuật là truyền tải thông điệp trong văn bản gốc sao cho đảm bảo tính tương đương với bản dịch dựa trên các đặc tính đó. Mô hình Đánh giá chất lượng dịch thuật của House (2015) được sử dụng để kiểm tra mức độ tương đương về mặt trường nghĩa, giọng điệu và thể thức giữa hai đoạn trích trong bản dịch tiếng Việt “Không Gia Đình” do dịch giả Huỳnh Lý dịch, Nxb Văn Hóa phát hành năm 2018 và bản tiếng Anh “Nobody’s Boy” của tiểu thuyết gia Hector Malot, xuất bản năm 1878. Nghiên cứu sử dụng phương pháp phân tích ngữ liệu để khai thác các khía cạnh ngôn ngữ được trình bày trong bản tiếng Việt so với bản tiếng Anh. Kết quả phân tích cho thấy về mặt trường nghĩa, dịch giả đã truyền tải được hầu hết các thông điệp và yếu tố cảm xúc của bản gốc. Về mặt giọng điệu, dịch giả đã phân tích và thể hiện tốt quan điểm của tác giả, các mối quan hệ dựa trên vai trò xã hội và thái độ của nhân vật. Về mặt thể thức, dịch giả đã sử dụng cấu trúc câu và từ vựng phù hợp, giúp người đọc dễ tiếp cận và tạo được hiệu ứng như trong bản gốc. Trong phần kết luận, nghiên cứu trình bày các giá trị ứng dụng và khuyến nghị liên quan đến lĩnh vực dịch thuật và đánh giá chất lượng dịch thuật.

**Từ khóa:** mô hình Đánh giá chất lượng Dịch thuật; tính tương đương về ngôn ngữ; biên dịch Anh-Việt; đánh giá chất lượng bản dịch.