

LINGUISTICS AND VIETNAMESE LINGUISTICS

**LINKING WORDS IN ‘GONE WITH THE WIND’
NOVEL BY MARGARET MITCHELL
AND THE VIETNAMESE EQUIVALENTS
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ABSTRACT: In this study, the researchers will analyze transitions in the “Gone with the Wind” novel by Margaret Mitchell and Vietnamese equivalents. The research can help lecturers and learners overcome difficulties when translating linking words from English to Vietnamese. In this article, transitions are examined conceptually in the framework theory of Halliday and Hassan (1976) and the method translation of Nguyen Hong Con (2005). The research is mainly carried out through the support of qualitative, quantitative and descriptive approach. The data are collected such as additive, adversative, causal and sequential transitions, and two methods of the translation are word for word and addition and. There are 470 linking words in “Gone with the Wind” novel by Margaret Mitchell and Da Thao translated 20 linking words by using omission translations. The results of the study help lecturers and students master the meanings of transitions in English and understand some approaches to translating linking words in literature.

KEY WORDS: transitions; novel; translate; English; Vietnamese; literature; linking words.

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1. Introduction

In the globalization, a strong process of cultural exchange and acculturation is taking place between countries in the world, in which the flow of literature and poetry plays an important role, serving as a bridge connecting different countries. Cultures come together, absorb and influence each other. In that cultural acculturation process, translation plays a very important role, a link that helps different language communities overcome language and cultural barriers to enhance mutual understanding. The connection that translation brings is a connection across time and space. With the importance, currently, studies on translation and translation equivalence have become a topical research issue, and can even be considered one of the trendy issues of the contemporary linguistics. Therefore, the study of translation equivalents (through literary translations) is highly applicable and becomes very necessary for English teaching and interpreting in Vietnam in general, at the Faculty of English - Hanoi Open University in particular.

One of the world-renowned literary masterpieces, "Gone with the Wind" by Margaret Mitchell, endures with readers not only because of its excellent plot but also due to its exquisite language, often admired by scholars worldwide. One of the most beloved language aspects, widely discussed, is the richness and subtlety of the linking words the author employs in this artistic work because linking words are indispensable grammatical tools in any language; they help express thoughts clearly, concisely, transparently, and comprehensibly.

The research findings of the project can become valuable reference materials for researchers and individuals interested in the field of translation. They can serve as reference documents for teaching and learning translation subjects and modern English language studies. The research questions, therefore, are posed as follows: What are the semantic and syntactic features of transitions in the novel “Gone With The Wind” by Margaret Mitchell? What techniques does Da Thao use to translate English transitions into Vietnamese transitions in the novel “Gone with the Wind” by Margaret Mitchell?

2. Literature

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2.1. Translation

In the realm of translation, Hasan Ghazala (2014) emphasizes translation as a skill comprising sub-skills such as language proficiency, text comprehension, and auxiliary skills. Lefevere (1992, 2004b) conceptualizes translation as a process of rewriting influenced by conceptualization and literary techniques. Bassnet and Lefevere (1998) highlight the significance of culture in translation, emphasizing its role in linguistic and intercultural communication. Gentzler (2008) asserts that translation transcends mere linguistic transfer, involving cultural considerations that may limit the complete preservation of original beauty and meaning. Benjamin (1923) introduces the unique concept of translation as part of a text's afterlife. From a linguistic perspective, Nida (1964, 2004), Newmark (2001) and Catford (1965) categorize translation by extent, levels, and ranks, presenting methods such as word-for-word, literal, and free translation. Translation endeavors to achieve both textual and formal equivalence.

Based on the distinction between two types of translation units, namely words and sentences, we apply the classification method proposed by Nguyen Hong Con (2001). In this method, translation techniques are divided into two categories: word translation techniques and sentence translation techniques. Unlike word translation techniques, which mainly aim to establish equivalences at the lexical level, sentence translation techniques operate at the level of the most natural translation unit, namely sentences or utterances. To handle and establish translation equivalences at the sentence level, translators can employ various translation techniques, some of which are outlined below:

Word-for-word translation: This is the simplest method of establishing syntactic equivalence, whereby a sentence from the source language is transferred to the target language by translating each word according to a linear order (from left to right).

Changing word order: The technique of changing word order is used to address discrepancies in word order when translating a sentence from the source language to the target language to make the target sentence more grammatically, semantically, or pragmatically appropriate.

Adding or omitting words: This technique involves omitting or adding words to shorten or expand the structure when translating a sentence from the source language to the target language.

Splitting or merging structures: According to this translation technique, a sentence from the source language can be translated into multiple sentences in the target language (splitting) or multiple sentences in the target language can be translated into one sentence in the source language (merging), depending on the requirements for conveying meaning or style.

Structural transformation: In addition to similarities, sentences in different languages also exhibit differences in structure. For these types of sentences to be naturally translated into the target language, translators cannot achieve structural equivalence but must use structural transformation techniques, meaning replacing with a different structure in the target language.

Idiomatic translation: This technique involves transforming a sentence from the source language into an idiomatic or idiomatic-like sentence in the target language. This technique is primarily used to translate idiomatic sentences from the source language into equivalent idiomatic expressions in the target language.

2.2. Transitions

According to Halliday and Hasan (1976b), transitions are phrases or words utilized to establish connections between ideas, aiding the reader in transitioning from one significant idea to the next. They also demonstrate the relationship within a paragraph or sentence between the main idea and the supporting details provided by the author.

Transitions can be categorized into four broad types:

Additive transitions: These transitions introduce additional information, similarities, introductions, references, or identifications. They expand upon ideas, offering supplementary details or alternative perspectives. Additionally, they ensure a seamless flow of information, allowing for a nuanced exploration of various aspects.

Adversative transitions: These transitions signal contrast, conflict, emphasis, concession, dismissal, replacement, or correction in the text. They highlight opposing viewpoints, emphasize key

points, or acknowledge alternative perspectives. Adversative transitions play a crucial role in guiding the reader through contrasting ideas and maintaining coherence within the text.

Causal transitions: These transitions indicate cause-and-effect relationships or reasons and results. They clarify the reasons behind certain occurrences or the consequences that follow specific actions. Causal transitions contribute to the logical progression of ideas, enabling a clear understanding of the relationships between different elements in the text.

Sequential transitions: These transitions denote chronological or logical sequences within the text. Examples include "firstly," "then," "subsequently," and "finally." They help organize information in a structured manner, guiding the reader through the temporal or logical progression of events or ideas. Sequential transitions enhance the overall coherence of the text and assist in clearly presenting the sequence of thoughts.

Understanding and effectively utilizing these types of transitions enhances the cohesion and comprehensibility of written discourse, facilitating a smoother transition between ideas and aiding the reader's comprehension.

3. Methodology

The approach is the selection of a place to look at the subject, a way to look at the object of study. In this research paper, the following information approaches will be used:

- Structured Systems Analysis: A systematic approach is always tight and logical. A system always consists of elements that are divided into hierarchies, characterized by relative, relative but interactive, goals that represent the overall goal. In this study, there are 93 transitions words listed.
- The information collected must always exist in two qualitative and quantitative forms. In addition, the subject of the survey should also be considered under both qualitative and quantitative perspectives. In certain cases, access to quantitative information is not possible. Therefore, in this study, the qualitative information approach is the only possible method. By listing the linking words in the *Gone With The Wind* novel by the writer Margaret Mitchell, the data for the final goal is to be aware of the qualitative nature of the subject.

4. Finding and discussion

4.1. Syntactic features of linking words in "Gone with the Wind" novel

As outlined in Chapter 2, structure denotes a connection, the internal organization of a whole; and this arrangement is intimately tied to the system and its hierarchical order.

The structure of the linking words examined in the research aligns with this conception. There are 93 linking words used with 470 times; in which 34 transition words having a conjugated word are used with 232 times, while 59 transition words having many conjugated words are used 238 times.

As discussed in Chapter 2, structure is a relationship, the internal organization of a whole; and the structure has a close relationship with the system, as well as the hierarchy of the system. The structure of the linking words in the study surveyed did not exceed this understanding. Of the 470 linking words listed there are 232 linking words including an incorporate word and 238 linking words including many incorporate words. For example of an incorporate word:

... *because they were gallant.* (... vì họ dũng cảm.)

For example of many incorporate words:

For this and other reasons, Gerald's family ... (Vì lý do đó và nhiều lý do khác nữa, gia đình của Gerald...)

4.2. Semantic features of linking words in "Gone with the wind" novel

The investigation delved into 470 times linking words across 63 chapters of Margaret Mitchell's novel, grouped into four semantic categories: Additive, Adversative, Causal and Sequential. Moreover, each category includes several following subtypes.

4.2.1. Additive transitions

Through the analysis of 470 linking words. Additive is quite large and distributed equally in 63 chapters surveyed. In the Additive category of conjunctions, there are three corresponding subtypes, each delineated according to the function of the conjunction: addition, introduction, reference.

- *Addition:*

Within the addition category, 15 conjunctions are employed to express. Below is a table displaying the frequency of usage of these 15 conjunctions throughout the 63 chapters of the literary work.

Table 4.1. *The frequency of Addition transitions*

Addition	Times	Addition	Times
And	5	Moreover	20
Also	1	In addition	1
Either ...or	5	Besides	21
Neither...nor	16	Indeed	1
Not only...but also	14	As well	2
Or else	5	In Fact	15
Furthermore	4	Actually	12
Moreover	20	Much less	6
Total: 128			

The table above demonstrates that, to convey the addition semantic feature, the author has employed a rich variety of conjunctions. Each conjunction has a different occurrence rate of usage. Particularly, the conjunction "besides" is the most frequently used, appearing 21 times, followed by "moreover", "neither...nor", "in fact", "not only...but also", and "actually". The remaining conjunctions are used insignificantly.

- *Introduction:*

In general, the Introduction category comprises nearly half the number of conjunctions compared to the Addition category, specifically totaling 6 conjunctions throughout the entire work.

Table 4.2. *The frequency of Introduction transitions*

Introduction	Times	Introduction	Times
Such as	8	For one thing	2
Including	1	For instance	3
Like	1	Especially	17
Total: 32			

The provided data demonstrates that the author employs the conjunction "Especially" significantly more often, appearing 17 times, to convey the specific Introduction semantic feature, compared to "such as", which occurs half as frequently. The usage of other conjunctions is less common.

- *Reference:*

To denote the reference aspect, the author has employed a reduced number of 6 conjunctions, contrasting with the higher counts observed for Introduction and Addition as previously outlined.

Table 4.3. *The frequency of Reference transitions*

Table 10: The frequency of reference transitions			
Reference	Times	Reference	Times
Considering	3	On the subject of	2
As for	7	The fact that	15
Concerning	20		
Total: 47			

Based on the table above, it is evident that the conjunction "concerning" is the most utilized, with a total of 20 occurrences, outnumbering "the fact that" by 5 instances. The usage of the remaining conjunctions is relatively sparse.

- *Summary:*

In summary, within the Additive category, three semantic features are represented by different conjunctions. Notably, the most frequent type of conjunction is Addition, accounting for 61% of

occurrences, followed by Introduction and Reference with corresponding percentages of 16% and 23%, respectively.

4.2.2. *Adversative transitions*

In comparison to the Additive category, the Adversative category, while not dominant, is still significant in the novel. Within the Adversative conjunctions, four subtypes are divided corresponding to the function of each conjunction: Conflict/contrast, emphasis, concession, and dismissal.

- *Conflict/contrast:*

Throughout the entire work, the author has utilized 8 conjunctions to express the conflict/contrast semantic feature within the Adversative category.

Table 4.4. *The frequency of conflict/contrast transitions*

Conflict/contrast	Times	Conflict/contrast	Times
But	4	yet	5
By contrast	2	Whereas	4
On the other hand	3	Though	2
However	15	In contrast	2
Total: 37			

Looking at the table, we can see that the conjunction "however" holds the highest advantage with 15 instances of usage, while the remaining 7 conjunctions are used less than 5 times each.

- *Emphasis:*

Compared to the number of conjunctions conveying conflict/contrast, Emphasis appears less frequently and is less diverse, consisting of only 3 conjunctions: "even more," "Above all," and "Indeed."

Table 4.5. *The frequency of emphasis transitions*

Emphasis	Times
Even more	7
Above all	4
Indeed	4
Total: 15	

The transition words "even more" appears most frequently with a total of 7 occurrences, while the other 2 conjunctions only appear 4 times each. This indicates that the conjunctions conveying the "emphasis" semantic feature in the work are not significantly represented.

- *Concession:*

Within the addition category, 5 conjunctions are employed to express this particular semantic aspect. Below is a table displaying the frequency of usage of these 5 conjunctions throughout the 63 chapters of the literary work.

Table 4.6. *The frequency of concession transitions*

Concession	Times	Concession	Times
Even though	2	Regardless	3
Although	1	Granted that	4
In spite of	15		
Total: 25			

The predominant conjunction is "in spite of" with 15 occurrences, while the remaining conjunctions are insignificantly represented. Particularly, the conjunction "although" appears only once.

- *Dismissal:*

Compared to the various semantic features of conjunctions within the Adversative category mentioned above, dismissal is represented by only one conjunction. That is "just the same" with 7 occurrences.

Conclusion: The Adversative category of conjunctions is divided into four semantic features: conflict/contrast, emphasis, concession, and dismissal. Among these, conflict/contrast predominates in the work with 44%, followed by emphasis and concession with percentages of 18% and 30%, respectively. Dismissal represents the smallest proportion at only 8%.

4.2.3. *Causal transitions*

Through the survey of linking words. Causal also has a quite large number distributing equally in 63 chapters surveyed. In the Causal category of conjunctions, there are six corresponding subtypes, each delineated according to the function of the conjunction: cause/reason, condition, effect/ result, purpose, consequence, and respective.

- *Cause/Reason:*

Within the cause/reason category, 8 conjunctions are employed to express this particular semantic aspect. Below is a table displaying the frequency of usage of these 8 conjunctions throughout the 63 chapters of the literary work.

Table 4.7. *The frequency of cause/reason transitions*

Cause/Reason	Times	Cause/Reason	Times
Because	45	Due to	6
because of	9	Thanks to	1
for ... reason	12	In view of (the fact that)	3
Seeing that	1	The reason is that	1
Total: 78			

The table illustrates that, to convey causal meaning, the author has employed a rich variety of linking words. Each linking word has a different frequency of usage. Particularly, "because" is utilized most frequently, specifically 45 times, followed by "for...reason", "because of", "due to", "in view of", "seeing that", "thanks to", and "the reason is that". The remaining linking words are used insignificantly.

- *Condition:*

Within the condition category, 4 conjunctions are employed to express this particular semantic aspect. Below is a table displaying the frequency of usage of these 4 conjunctions throughout the 63 chapters of the literary work.

Table 4.8. *The frequency of condition transitions*

Condition	Times	Condition	Times
If	21	In case (of)	3
Even if	21	only if	1
Total: 46			

The table illustrates that, to convey condition meaning, the author has employed a rich variety of linking words. Each linking word has a different frequency of usage. Particularly, both "if" and "even if" are utilized most frequently, specifically 21 times for each one, followed by "in case (of)", and "only if". The remaining linking words are used insignificantly.

- *Effect/Result:*

Within the effect/result category, 6 conjunctions are employed to express this particular semantic aspect. Below is a table displaying the frequency of usage of these 6 conjunctions throughout the 63 chapters of the literary work.

Table 4.9. The frequency of effect/results transitions

Effect/Result	Times	Effect/Result	Times
so	5	on that account	1
so that	6	accordingly	2
as a result	5	hence	1
Total: 20			

The table illustrates that, to convey effect/result meaning, the author has employed a rich variety of linking words. Each linking word has a different frequency of usage. Particularly, “so that” is utilized most frequently, specifically 6 times, followed by “so”, “as a result”, “accordingly”, “on that account” and “hence”.

- Purpose:

Within the purpose category, 6 conjunctions are employed to express this particular semantic aspect. Below is a table displaying the frequency of usage of these 6 conjunctions throughout the 63 chapters of the literary work.

Table 4.10. The frequency of purpose transitions

Purpose	Times	Purpose	Times
so that	2	(no) intention of	1
in order to	3	With this in mind	1
in the hope of	2	for fear of	1
Total: 10			

The table illustrates that, to convey purpose meaning, the author has employed a rich variety of linking words. Each linking word has a different frequency of usage. Particularly, “in order to” is utilized most frequently, specifically 3 times, followed by “so that”, “in the hope of”, “(no) intention of”, “with this in mind” and “for fear of”.

- Consequence

Within the consequence category, 3 conjunctions are employed to express this particular semantic aspect. Below is a table displaying the frequency of usage of these 3 conjunctions throughout the 63 chapters of the literary work.

Table 4.11. The frequency of consequence transitions

Consequence	Times
Under such circumstances	2
Otherwise	1
Apart from	1
Total: 4	

The table illustrates that, to convey purpose meaning, the author has employed a rich variety of linking words. Each linking word has a different frequency of usage. Particularly, “Under such circumstances” is utilized most frequently, specifically 2 times, followed by “otherwise” and “apart from”.

Summary: In conclusion, the Causal category of conjunctions is divided into five semantic features: cause/reason, condition, effect/result, purpose and consequence. Among these, cause/reason predominates in the work with 49%, followed by condition and effect/result with percentages of 29% and 13%, respectively. Consequence represents the smallest proportion at only 3%.

4.2.1. Sequential transitions

Through the analysis of 470 times linking words, there are six corresponding subtypes in sequential, such as ordinal transitions, continuation transitions, resumption transitions, conclusion transitions, digression transitions, summation transitions.

- Continuation:

Within the continuation category, 10 transitions are employed to express this particular semantic aspect. Below is a table displaying the frequency of usage of these 10 transitions throughout the 63 chapters of the literary work.

Table 4.12. *The frequency of continuation transitions*

Continuation	Times	Continuation	Times
as yet	1	afterwards	2
after all	2	Then	1
well	2	surely	1
of course	2	Thereafter	1
formerly	2	From now on	1
Total: 15			

The table illustrates that, to convey purpose meaning, the author has employed a rich variety of linking words. Each linking word has a different frequency of usage. Particularly, “after all”, “well”, “of course”, “formerly”, “afterwards” are utilized most frequently, specifically 2 times, followed by “as yet”, “then”, “surely”, “thereafter”, and “from now on”.

- Resumption:

Within the resumption category, 3 conjunctions are employed to express this particular semantic aspect. Below is a table displaying the frequency of usage of these 3 conjunctions throughout the 63 chapters of the literary work.

Table 4.13. *The frequency of resumption transitions*

Resumption	Times
anyway	2
anyhow	1
To resume	1
Total: 4	

Almost all of the conjunctions used by the author in the sense of "Resumption" are insignificant.

Conclusion:

Within the conclusion category, 3 conjunctions are employed to express this particular semantic aspect. Below is a table displaying the frequency of usage of these 3 conjunctions throughout the 63 chapters of the literary work.

Table 4.14. *The frequency of conclusion transitions*

Conclusion	Times
Finally	4
at last	2
In the end	3
Total	9

The majority of conjunctions employed by the author to convey the sense of "Resumption" are of little significance.

In conclusion, the sequential category of conjunctions is divided into three semantic features: continuation, resumption and conclusion. Among these, continuation predominates in the work with 54%, followed by conclusion with percentages of 32%. Resumption represents the smallest proportion at only 14%.

Table 4.15. *The number of transitions in English*

Types of transition		Types of transition	The number of words
Addictive	Addition	<i>and, also, either...or, neither...nor, not only...but also, or</i>	15
		<i>else, furthermore, moreover, in addition, besides, in deed, as well, in fact, actually, much, less</i>	
	Introduction	<i>such as, including, like, for one thing, for instance, especially</i>	6
	Reference	<i>considering, as for, concerning, on the subject of, the fact, that</i>	5
	Total		26
Adversative	conflict/contrast	<i>but, by contrast, on the other hand, however, yet, whereas, though, in contrast</i>	8
	emphasis	<i>even more, above, all, indeed</i>	3
	concession	<i>even though, although, in spite of, regardless, granted that</i>	5
	dismissal		1
	Total		17
Causal	cause/reason	<i>because, because of, for...reason, seeing that, due to, thanks to, in view of (the fact that), the reason is that</i>	8
	condition	<i>if, even if, in case (of), only if</i>	4
	effect/result	<i>so, so that, as a result, on that account, accordingly, hence</i>	6
	purpose	<i>so that, in order to, in the hope of, (no) intention of, with this in mind, for fear of</i>	6
	consequence	<i>under such circumstances, other wise, apart from</i>	3
	Total		27

Sequential	continuation	as yet, after all, well, of course, formerly, afterwards, then, surely, thereafter, from now on	10
	resumption	anyway, anyhow, to resume	3
	conclusion	finally, at last, in the end	3
	Total		16

In summary, the author has utilized four types of conjunctions throughout the work: additive, adversative, causal, and sequential. Additive is the most frequently used type of conjunction in the work, accounting for 44%, followed by adversative and causal with percentages of 16% and 34%, respectively. The least used type of conjunction is sequential, representing 6%.

4.3. Analyzing Vietnamese transitions in “Gone with the Wind”

The translator employed two distinct translation techniques to convey the text: the word-for-word translation method and the method involving the addition or subtraction of words. The author opted for the word-for-word translation method, which is the most straightforward approach to establishing syntactic equivalence. This method involves translating each word of a sentence from the source language into the target language in linear order.

In English, the author predominantly utilized the additive transitions, employing it 196 times for connecting words that were translated word-for-word equivalents in the Vietnamese translation. Subsequently, the causal transitions was utilized 150 times for linking words, followed by the adversative transitions with 76 times, and finally, the Sequential transitions with 26 times.

Overall, in the novel, Da Thao predominantly used two methods of translation: Word-for-word translation and addition or omission.

Table 5.1. The frequency of 4 kinds of transitions

Translation	Times
Additive	196
Adversative	150
Causal	76
Sequential	26

In the English novel, connecting words remain unchanged. However, when translating into Vietnamese, there were some changes. This method involves either omitting or adding words to condense or expand the structure when translating a sentence from the source language to the target language.

In general, out of a total of 470 instances of connecting words in English compared to their Vietnamese translations, there were 24 instances where linking words were added or removed to match the Vietnamese style, aiding readers in comprehending the intended meaning and essence of the original text, given the variance in thought patterns between English and Vietnamese.

Within the context of adding or removing words in translation, Da Thao primarily inserted or omitted the phrase “the fact that,” which occurred three times. Upon examining the statistical table, we can observe that Da Thao’s translation predominantly omitted some words in the additive transitions such as “likewise”, “also”, “actually”, “the fact that”, “besides”, “such as” and “and”; she omitted “above all” in the adversative transitions. In the causal transitions, she omitted “so”, “hence”, “no intention of”, “so that”, “on that account”, “only if” and “because”. In the sequential transitions, she removed “surely” and “to resume”.

4.4. Discussion

4.4.1. Strong points

Her specialty is the translator novels, translating literature that leans towards romantic sentiments, and translating gently with a high artistic appreciation. When translating, the translator pays special attention to specific semantic characteristics, first it is modal; secondly, although it is a prose

language translation, she paid close attention to the harmony of sounds, rhythm and intonation, translating prose like reading poetry.

Through vivid, engaging writing, we can feel the tone and intonation of each character's speech in communication contexts, reading novels as if we were watching and listening to dialogue in a movie. Clearly, Da Thao's translation has a high literary quality, consistent presentation, symmetrical breaks, and close parallelism with the parallel writing style that has existed for a long time.

4.4.2. Limitations

However, alongside Da Thao's strengths, we have also identified some limitations in the translator's process of translating from English to Vietnamese.

Specifically, Da Thao has employed the method of adding or subtracting words in her translations.

Example 1: But only if you'll give me your word not to use up her strength telling her you were wrong. (Nhưng cô phải hứa với tôi là không làm cô ấy mệt vì nói cho cô ấy việc cô sai.)

Translator Da Thao has omitted meaning in her translations into Vietnamese, thus reducing the true semantic depth of the current narrative context. As a result, readers may find the Vietnamese text less burdensome to comprehend.

Example 2: Scarlett was quick to catch the fact that he had not preceded the name with "Miss" or "Mrs." "Who is she?" (Scarlett nhanh chóng phát hiện ông lão không hề gọi người đó là "cô" hay "bà" mà chỉ nói tên trống không.)

Example 3: She was not blind to the fact that her personality was changing. (Không phải là nàng không thấy con người mình đang thay đổi.)

Translator Da Thao has diminished the seriousness of the story's situations, rendering them less crucial and failing to reflect the reality of the ongoing issues. Additionally, the translator has reduced the suspense in the narrative, diminishing its intensity.

Example 4: I know what I'm talking about because I had some cousins who married each other and I give you my word their children all turned out as popeyed as bullfrogs, poor things. (Tôi nói có sách, mách có chứng chứ không phải khơi khơi. Tôi có mấy người bà con lấy nhau và tôi thề với ông rằng mấy đứa con nhà họ mắt cứ gọi là thô lồ như mắt ếch, thật tội nghiệp).

From a complex sentence in English, translator Da Thao divided it into two simple sentences when translating into Vietnamese.

Da Thao made the story's situation no longer serious, unnecessary, and unable to reflect the real situation of the problem at hand. Besides, the translator has made the story less dramatic. First of all, context is the balance axis of conversation and the basis for communication. During the translation process, translators pay special attention to the communication context and situational context that occurs between characters. Obviously, the translator's cultural, historical, and lifestyle circumstances also influence the style and clearly express the translator's intentions. Da Thao was also influenced by the local language and culture of the translator's time of life. Above, we have just surveyed the translation methods based on various translation techniques in Da Thao's translations. After analysis, we found that she used two translation techniques: word-for-word translation and addition or subtraction of words. Of these, 446 sentences used the word-for-word translation technique, and 24 sentences used the addition or subtraction of words technique. This result also clearly demonstrates the translator's translation style. However, Da Thao always adheres closely to the content of the original.

5. Conclusion

This study involves a contrastive analysis of the transition in *Gone with the Wind* and the Vietnamese equivalents. The research discusses four broad types of transitions: additive, adversative, causal, and sequential, using word-for-word translation, addition or omission methods. The translator adjusts translation methods in English and Vietnamese based on the novel "Gone with the Wind". Generally, the translation of two languages are relatively similar. Perception, division, evaluation, and unit selection serve as the basis for studying this translation. In Vietnamese, Da Thao sometimes adds or removes words to suit Vietnamese readers. However, the main difference lies in the semantics of conjunctions, reflecting the characteristics of each language type: English emphasizes

grammatical form, while Vietnamese leans towards semantic vocabulary. Through comparison, we can define more specific linking words in both Vietnamese and English, recognizing common characteristics of logical thinking. Through this study, we gain an indepth understanding of linking words and some translation methods for linking words and provide Vietnamese linguistics with a typical example of research on translation equivalence in the field of literature-a domain that has been flourishing during the era of global cultural integration.

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Vietnamese

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Từ ngữ nổi trong tác phẩm “Cuốn theo chiều gió” của Margaret Mitchell và các hình thức chuyển dịch tương đương trong tiếng Việt

Tóm tắt: Nghiên cứu này là khảo sát về các từ nổi trong tiểu thuyết Cuốn theo chiều gió của Margaret Mitchell và các hình thức chuyển dịch tương đương trong tiếng Việt trong khung lý thuyết của Halliday và Hassan (1976b) và Nguyen Hong Con (2005). Nghiên cứu chủ yếu được thực hiện thông qua phân tích tài liệu và nghiên cứu mô tả với sự hỗ trợ của phương pháp tiếp cận định tính và định lượng. Trong bài báo này, các từ nổi bổ sung, đối nghịch, nhân quả và tuần tự sẽ được phân tích để phản ánh cách dùng từ nổi trong tác phẩm văn học và cách chuyển dịch sang tiếng Việt của các tác giả. Kết quả của nghiên cứu này cho thấy có 470 từ nổi trong tiểu thuyết Cuốn theo chiều gió của Margaret Mitchell và Dạ Thảo đã dịch 20 từ nổi với cách thức dịch lược bỏ. Cuối cùng, nghiên cứu đã giúp cho giảng viên và sinh viên nắm vững các nghĩa từ nổi trong tiếng Anh và hiểu được một số cách tiếp cận dịch nổi từ trong văn học.

Từ khóa: từ nổi; tiểu thuyết; cách dịch; tiếng Anh; tiếng Việt; văn học.