AN ASSESSMENT OF THE VIETNAMESE TRANSLATION OF "THE ADVENTURES OF HUCKLEBERRY FINN - CHAPTER XX" USING HOUSE'S TRANSLATION QUALITY ASSESSMENT MODEL

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Abstract: It is common for people to approach a foreign literary work via its translation; therefore, whether the readers can enjoy a translation text that successfully conveys the author's intention is a concern to many researchers. In this study, with a view to assess the quality of the translation of "The Adventures of Huckleberry Finn", the researcher utilizes the schema of Translation Quality Assessment proposed by House. The application of House's Translation Quality Assessment shows that although the translation text achieves some success and conveys most of the author's message, it still reveals a number of mismatches in comparison with the source text, among which the inability to render America-African vernacular language results in a great loss of the target text. In addition, the ideational component of the translation text is also affected by overtly erroneous mistakes. On the basis of such findings, implications for literary translation are drawn.

Keywords: translation quality assessment, literary translation, House's TQA model

1. Introduction

People all over the world are now getting closer and closer thanks to many factors, among which literature is an important one. Not only can readers entertain but they can also approach the cultures of a far away country while staying at their home. However, naturally, not everyone is competent enough to read the original text. Therefore, the readers normally choose to read translation texts. The increasing number of translations available calls for the need of assessing the quality of such works so that the readers can enjoy reliable ones.

Given the situation, evaluation of a translation has become a concern of Translation Quality Assessment approaches and many attempts have been made to find the answer to the question of how to effectively assess the quality of a translated work. Along with those attempts are a number of related frameworks advocated by translation researchers, among which the Translation Quality Assessment Model by the German scholar Juliane House is one of the few approaches considered promising.

This assessment model by House is based on Hallidayan Systemic-Functional Theory, but it also draws eclectically on Prague School ideas, speech act theory, pragmatics, discourse analysis and corpus-based distinctions between the spoken and written language. House's Model enables us to analyze and compare an original text and its translation on three different levels: Language/ Text, Register (Field, Mode and Tenor) and

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Genre. This study aims to apply House's Model on Mark Twain's "The Adventures of Huckleberry Finn" – chapter XX and its Vietnamese translation by Xuân Oanh (2009).

Besides the above reasons, through library reasearch, it is realized that House's Model has been widely applied to assess legal document translation. Therefore, this study seeks to explore new aspects by utilizing House's framework to evaluate a literary translation work.

2. Theoretical framework

2.1. Literary translation

2.1.1. Definition

Bush (1998) defines literary translation as follows:

> Literary translation is the work of literary translators. That is a truism which has to serve as a starting point for a description of literary translation, an original subjective activity at the center of a complex network of social and cultural practices. The imaginative, intellectual and intuitive writing of the translator must not be lost to the disembodied abstraction which is often described as 'translation'. (p. 127)

Talking about the work of a literary translator, Lamberts (1998) considers "a published translation is the fruit of a substantial creative effort by the translator, who is the key agent in the subjective activity and social practice of translation" (p. 130). He claims it is the literary translator who decides how to translate and gives the literary translation its existence no matter what restraints of the network of social and cultural factors are". To emphasize the challenges of

literary translation, Landers (2009), adds that "literary translation entails an unending skein of choices" (p. 9).

While the above mentioned authors view literary translation more as a subjective and creative activity of the translator, Toury (1993, cited in Sanchez, 2009) emphasizes equivalence between the source text (ST) and the target text (TT) in literary translation and defines it as two different concepts.

Buzan (1993, as cited in Cottrell, 2013) stated,

i) *the translation of texts which are regarded as 'literary' in the source culture*. The focus of this kind of translation is to construct the so-called "web of relationships" of the source text, the one which makes that text a unique instance of performance.

ii) the translation of a text (in principle, at least, any text) in a way that the product be acceptable as "literary" to the recipient culture.

In the first sense, the text is considered to be a literary piece of work in the source culture and its rewriting is considered as such. In another sense, the focus is on the receiving end or the nature of the text in accordance with tastes, traditions, what is regarded as literary in the target culture independent of the source culture. In other words, source text and target text belong to two different genres. However, it is not very often that what is normally classified as a literary text in one language is not recognized as such in another language.

It can be seen that definitions of literary translation vary depending on the authors' emphasis. While some writers emphasize the subjective work of the translator, others focus on the degree of equivalence between the ST and TT. No matter how different they are in their views of literary translation, no one can deny that literary is challenging. The

next part will discover prominent difficulties that translators have to cope with in literary translation as "when there is any kind of translation problem, literal translation is normally (not always) out of the question" (Newmark, 1988: 70).

2.1.2. The problems of literary translation

A literary work challenges translators in a number of ways, among which cultural translation problems, linguistic translation problems, stylistic translation problems and text specific translation problems are the most prevalent.

2.1.2.1. Cultural translation problems

It can be said that culture plays an important role that enables one to understand a literary work, which is a relatively difficult issue to tackle even in the source language, let alone that of target text. It is crucial for a translator to understand beliefs, attitudes, values, and rules of the source language audience so that he or she can successfully translate it for people of different sets of beliefs, attitudes, values, and rules. The closer the two cultures are, the less challenging the work of the translator. For example, Larson (1984) points out that some societies are more technical and others less technical; therefore, it will be really a hard job for the translator to work with a text originating from a highly technical society to a non-technical society target readers. For those reasons, failure to understand the source language's cultures will definitely affect the quality of the translation.

Though no translator can think low of cultural differences when translating, how to overcome such challenges is not an easy question to answer.

> The receptor audience will decode the translation in terms of his own culture and experience, not in terms of the culture and experience of the author and audience of the original document. The translator then must help the receptor audience understand the content and intent of the source document by translating with both cultures in mind. (Larson, 1984, p. 436)

Dealing with cultural specific problems in literary translation, Nida and Taber (1982) have their own definition and approach. They define cultural translation as "a translation in which the content of the message is changed to conform to the receptor culture in some way, and/or in which information is introduced which is not linguistically implicit in the original" (p. 199). In the context of Bible translation, they state that a cultural translation is one in which additions are made which cannot be directly derived from the original ST wording. Thus, these additions might take the form of ideas culturally foreign to ST or elements which are simply included to provide necessary background information (Shuttleworth & Cowie, 1997).

Different authors use different terms to refer to words in the source language that are totally unknown in the target culture. While Gambier and Stolze (2004) introduces the concept "cultural-specific references", and for Baker (1992) it is "cultural-specific items" or "cultureme" by Nord (1997), Newmark (1988a) uses "cultural word" and suggests that the translation strategies applied in such cases are dependent on elements such as text-type, requirements of the readership and client and the importance of the "cultural word" in the text. According to him, most "cultural words" are not difficult to be realized in that they have associations with a particular language and cannot be literally translated.

Newmark (1988a) advocates the utilization of two translation procedures

which are of two opposite perspectives. At one end, it is transference popular in literary texts characterized by local color and atmosphere in specialist texts that make it possible for readers to identify the referent in other texts without difficulty. However, brief and concise as it is, transference may block comprehension for its emphasis on the culture and exclusion of the intended message. At the other end, it is componential analysis, the most accurate translation procedure, which excludes the culture and highlights the message. In componential analysis, one can add extra contextual distinguishing components in addition to a component common to the source language and the target language. Unavoidably, a componential analysis is not as economical and does not have the pragmatic impact of the original.

In addition, Newmark (1988b) points out that many cultural customs are described in ordinary language, where literal translation would distort the meaning and thus the translation "may include an appropriate descriptive-functional equivalent" (p. 95). Besides the above-mentioned procedures, the author also reminds of the necessity to take the motivation and the cultural specialist and linguistic level of readership into consideration when dealing with cultural words.

2.1.2.2. Stylistic translation problems

Style is also a problem challenging literary translation. Style can be understood as the way one says things or the way something is written as distinct from its subject matter. In a natural way, each language has its own style, however, the decisions that literary translators have to make seem to be similar when tackling with this kind of problem.

For a technical text, for example, style is not a problem in that its informational content in ST remains in TT. The metaphor freight-train

is used to illustrate the importance of taking style into consideration in literary translation

> In technical translation the order of the cars is inconsequential if all the cargo arrives intact. In literary translation, however, the order of the cars – which is to say the style – can make the difference between a lively, highly readable translation and a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul. (Landers, 2001, p. 7)

There are so many things to discuss concerning style. According to Landers, in theory at least, "style' in a translator is an "oxymoron". In order to perform his or her task well, it would be best if the translator strives to have no style at all and disappears into and become indistinguishable from the style of the SL author. Preferably, the translator should adapt to the style of each author translated but always as faithful to the original as circumstances permit.

2.1.2.3. Linguistic translation problems

Linguistic translation problems arise due to structural differences between the source language and the target language. Linguistically, each language has its own metaphysics, which determines the spirit of a nation and its behavioral norms, and this is what is known as linguistic relativity or the Whorfian hypothesis. It rejects the commonly held belief that all people of different countries have a common logical structure when processing with language independent of communication. Instead, it emphasizes the influence of linguistic patterns on the way people perceive the world. Consequently, the modes of thinking and perceiving in groups utilizing different linguistic systems will result in basically different world views.

Since words or images may vary considerably from one group to another, the translator needs to pay attention to the style, language and vocabulary peculiar to the two languages in question in order to produce an 'exact' translation of the source language text**.**

2.1.2.4. Text specific translation problems

These elements prove to be bound to this specific source text. In order to be able to understand and translate them, one must know what they are and what they refer to, and this is only possible when the entire novel has been read.

2.2. Translation quality assessment

2.2.1. Definition

Among a number of definitions on TQA, the one presented by Hewson (2011) would be the most comprehensive one. Translation criticism, in Hewson approach, does not stop at "stating the appropriateness of a translation, which naturally also implies a value judgment, though it does not need to be quantified or even made explicit" (p. 169). He says that translation quality assessment "attempts to set out the interpretative potential of a translation seen in the light of an established interpretative framework whose origin lies in the source text" (p. 6).

2.2.2. Role of translation quality assessment

Newmark (1988a) regards translation criticism or TQA as a crucial link between translation theory and its practice and as the keystone of any course in comparative literature, or literature in translation, and a component of any professional translation course with the appropriate text-types as an exercise for criticism and discussion. He clearly states the important role of TQA for three main reasons.

In the first place, by criticizing others' translations, translators could perfect their competences as well as gain essential professional experiences. Besides, TQA could help translators expand their knowledge and understanding of linguistics regarding their mother tongues and the foreign language, as well as topics discussed in the translation. Last but not least, this activity is a good chance for translators to, first, re-organize their knowledge of translation regarding translation principles and then, to sharpen their comprehension of translation theories which are inevitably crucial for professional translators.

2.3. House's model of translation quality assessment

2.3.1. House's original model

The key point in House's model is to compare function of the source text and the target text; therefore, to understand her model, it is necessary to understand "function" of an individual text which is different from function of language. According to House, the "function of a text is the application or use which the text has in the context of a situation." In order to see the degree of functional equivalence between source text and target text, an analysis of the source text must be done and taking the situation from which the text is created is essential. Thus, House (1977) designs a model in which the enveloping situation is discussed by breaking it into "manageable parts" – various situational dimensions as follows:

A. Dimensions of Language User:

1. Geographical Origin

2. Social Class

3. Time

B. Dimensions of Language Use:

1. Medium: Simple

                      Complex

2. Participation: Simple

                      Complex

3. Social Role Relationship

4. Social Attitude

5. Province

The language user's dimensions which simply concern the text producer's geographical origin, social class, and temporal provenance are quite clear.

The dimensions of language use mention four terms:

Medium: may be either simple (written to be read) or complex (written to be spoken as if not written (as in a play), or simply written to be spoken (as in a draft of a speech or sermon)

Participation may also be simple or complex. Simple here is for a monologue or dialogue; complex indicates various ways of "participation elicitation" and indirect addressee participation in a monologue manifests linguistically, e.g., in the specific use of pronouns, presence of contact parentheses, etc.

Social Role Relationship is the relationship between addresser and addressee(s). It may be symmetrical or asymmetrical in accordance with some kind of authority relationship. In considering the addresser's social role via the addressee, whether it is a relatively permanent position role or a more transient situational role, further consideration is required.

Social Attitude describes the degree of social distance or proximity indicating formality or informality. Joo (1961) mentions five different styles or degree of formality namely: frozen, formal, consultative, casual, and intimate – this can be seen as a useful schema.

The dimension of Province is a large concept referring not only to the text producer's occupational and professional activity but also to the field or topic of the text in its widest sense or "area of operation" of the language activity, as well as details of the text production as far as these can be deduced from the text itself.

House says that the above set of situational constraints enables us to judge the function of a text presented by its linguistic evidence. She then proposes to break this linguistic evidence down into three types: syntactic, lexical, textual.

Following the textual analysis of the ST, its ideational and interpersonal function can be deduced from the linguistic features that determine its situational dimensions. Afterwards, the TT should be analyzed in the same way in order to obtain its textual profile. By comparing both textual profiles, the quality of the translation can be evaluated. The more the TT's textual profile and its function are equal to those of the ST, the better the translation is. An analysis of the text on the eight above mentioned situational dimensions will help us realize the function of the text. She then claims the basic criterion of functional match for translation equivalence, "a TT should not only match its ST in function, but employ equivalent situational-dimensional mean to achieve that function". By using situational dimensions for exploring the ST, a particular textual profile is obtained for the ST, which then becomes criteria to assess the degree to which the TT's textual profile and function match with that of the ST.

In House's model, any mismatch along the dimensions is an error which is then categorized into covertly erroneous errors and overtly erroneous errors.

- Covertly erroneous errors: those which result from a mismatch in one situational dimension;

- Overtly erroneous errors: those which result from a non-dimensional mismatch. Such errors can be divided into:

- Breaches of the target language system:

    + cases of ungrammatically (clear breaches of the TL system)

    + cases of dubious acceptability (breaches of the norm usage)

- Mistakes in the denotative meanings of ST and TT

    + wrong selections

    + wrong omissions

    + ambiguities

Covertly erroneous errors is a mismatch of the denotative meanings of ST and TT elements or a breach of the target language system.

The final stage in House's model is to list both covertly and overtly erroneous errors and a statement of the relative match of the two functional components is made.

Depending on the ST, its context-situation, target audience and function, House distinguishes two types of translation.

Overt translations are texts that do not directly address the target audience of the translation because they are tight to the culture and the language community where they originate. Therefore, to this type of translation, the function of the translation text cannot match with that of the ST's function, "either because the source text is tied to a specific non-repeatable historic event in the source culture […] or because of the unique status (as a literary text) that the source text has in the source culture" (House, 1997: 67).

In contrast to overt translation, covert translation appears to be "original source texts in the target culture" (p. 69). The translation text aims at addressing their audience in the same way that the source text addresses their source culture community. A source text and its covert TT are pragmatically of equal concern for source and target language addressees and they have equivalent purposes: both are based on contemporary, equivalent needs of a comparable audience in the source and target language communities. She then introduces the concept "cultural filter" (p. 70) to better adapt the translation to the target culture . In other words, a cultural filter between ST and TT enables the TT audience to view ST through the lens of the target culture member.

2.3.2. House's revised translation quality assessment model

In her revised model, in order to thoroughly categorize a text's function and the language required, House introduces the category Genre. Genre here is defined as "a socially established category characterized in terms of occurrence of use, source and a communicative purpose or any combination of these" (p. 107). Genre, Register and Language correlates to each other. Genre is the content-plane of Register, which at the same time is the expression-plane of Genre. Besides, Register is also the content-plane of Language while Language is its expression plane. According to House, Genre serves as a bridge connecting Register and Function. In general, the application of her new model enables us to examine a text on four different levels: Function, Register and Language.

Below is House's revisited scheme for analyzing and comparing ST and TT (House, 1997: 139):
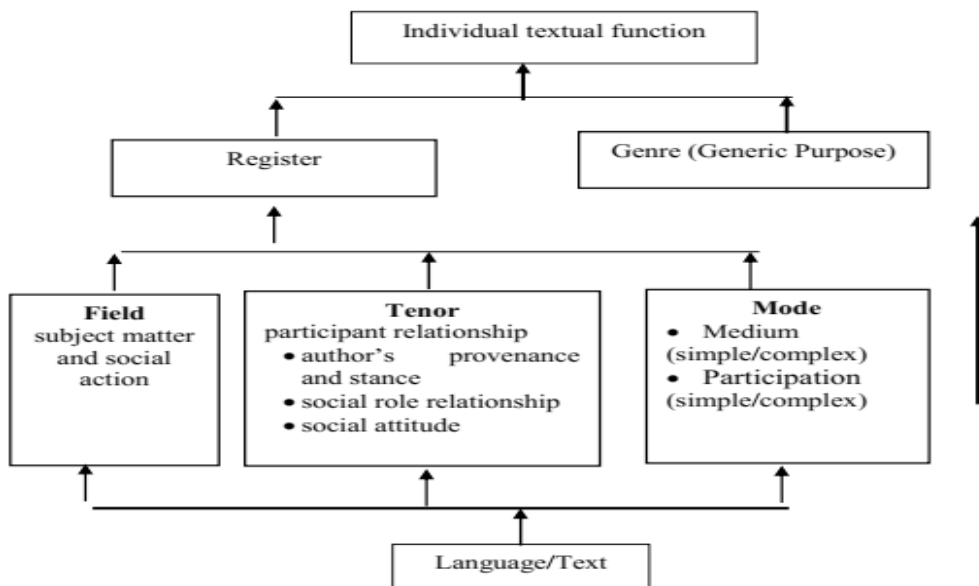
House bases on Halliday's "trinity": Field, Tenor and Mode to build her model and make it easier to be applied. Field refers to the topic of the text, its subject matter. In addition, it includes the old category Province and the new one Social Action indicating whether the language used to present the topic is general or specific.

Tenor concerns the participants, the author and the audience as well as their relationship. The Author's Provenance reveals his temporal, geographical and social provenance and thus represents the former Dimensions of Language User. The Author's Stance indicates his intellectual, emotional and affective position towards the subject he presents and his personal point of view. Social Role Relationship and Social Attitude remain fairly the same as the old model. However, for Social Attitude dimension, she introduces only three levels: formal, consultative and informal.

In Mode category, two old dimensions Medium and Participation still remain. Both can be simple or complex. For dimension of Medium, she adopts Biber's dimensions to make it more precise as follows:

1. Involved vs Informational Text Production

2. Explicit vs Situation-Dependent Reference

3. Abstract vs Non-Abstract Presentation of Information

Determined by its genre, a written text can be both, involved (for example letters) or informational (for example laws). Written texts are normally more explicit and less situational-dependent than spoken language and therefore, the information is usually conveyed in a more abstract and elaborate way. However, texts rarely correspond to only one of these dimensions, the three new parameters cannot replace the old distinction between simple and complex medium but can be a helpful addition to it.

In terms of the textual function, there is no change and it stills consists of an ideational and an impersonal component, which should be equally represented in the translation. The operation of the model is also kept in the same way.

This study will utilize House's translation quality assessment revised model to assess the quality of the target text. To be more specific, a source text profile will be analyzed on

dimensions of Field, Tenor, Mode and Genre via lexical, syntactic and textual means. A statement of function is then drawn to see the degree to which the original text fulfills its ideational and interpersonal function. The next stage is a comparison of original and translation text on the above-mentioned dimensions: Field, Tenor, Mode. Any violation of these dimensions is categorized as covert mistakes, and also a demonstration of overt mistakes are also given. Finally, statement of quality can be drawn from such findings under House's framework.

3. Research method

3.1. Research questions

This research aims to find out the answers to the following research questions:

- How good is the translation according to House's model?
- What are the problems of the translation?
- Is the translation an overt or covert kind of translation?
- What implications for the translation of English literature into Vietnamese can be suggested?

3.2. Research method

This study utilizes qualitative design. First, the original text will be read thoroughly and comprehensively, then the source text will be compared to its translation under the framework of House's TQA model. The procedure is briefly introduced by Munday (2001: 92) as follows:

- A profile is introduced of the ST register;

- To this is added a description of the ST genre realized by the register;

- Together, this allows a "statement of function" to be made for the ST, including the ideational and interpersonal component of that function (in other words, what information is being conveyed and what the relationship is between the sender and the receiver);

- The same descriptive process is then carried out for the TT;

- The TT profile is compared to the ST profile and a statement of "mismatches" or errors is produced, categorized according to genre and to the situational dimensions of register and genre;

- A "statement of quality" is then made of the translation;

- Finally, the translation can be categorized into one of two types: overt translation or covert translation.

As it is impossible for the researcher to analyze the whole novel, and in order to suit the applied framework, only one chapter will be selected randomly to guarantee the objectiveness of the procedure (chapter XX). However, examples from other chapters will be taken to prove the generality of the obtained findings in possible cases.

4. Results and discussions

4.1. Source text profile

4.1.1. Field

Field refers to the nature of the social action that is taking place; it captures "what is going on", i.e., the field of activity, the topic, the content of the text or its subject matter. In this category, the degrees of generality, specificity or "granularity" in lexical items will be differentiated according to rubrics of specialized, general, and popular. This dimension is similar to Crystal and Davy's Province (1969); however, it specifies some features that will now be subsumed under Genre such as professional character of a

given field, i.e. professional character of a religious sermon.

The adventures of Huckleberry Finn is a novel telling about the adventures of Huck, his friend Tom and the runaway slave Jim. Huck is the innocent who serves to illuminate the hypocrisy and corruption of society through his pragmatic nature, his willingness to accept others until they show their true colors, and his innate sense of honor and fairness. The novel evolves around prominent themes that are racism and slavery, intellectual and moral education and the hypocrisy of "civilized" society. In the studied chapter, Huck narrates fraudulent activities of the duke and the dauphin in Parkville town.

Lexical means

There is preponderance of dynamic verbs likely to be part of a narration and repetition of phrases and words: "by and by", "considerable". It is typical for Huck to use the phrase "by and by" in his narration and the adjective "considerable" to denote "a lot". Below are sentences in the original chapter.

"by-and-by – I took the watch, and Jim he laid down and snored away".

"and by-and-by the storm let up for good and all".

"By-and-by", he says. "But the histrionic muse is the darling. Have you ever trod the boards, Royalty?".

"THEY asked us considerable many questions; wanted to know what we covered up the raft that way for, and laid by in the daytime instead of running – was Jim a runaway nigger?".

"Well, for the next day or two we had considerable trouble".

"He told them he was a pirate – been a pirate for thirty years out in the Indian Ocean – and his crew was thinned out considerable last spring in a fight".

According to Richard Bridgman (1987), one typical feature of Huck's speech patterns and of Twain's organizing structure in the novel is repetition. He remarks that repetition represents a particularly "conscious structural function in extended passages where phrases are repeated." In the studied chapter, "by and by" and "considerable" occurs three times; however, a careful examination of the whole novel shows that they are used at a high frequency.

Huck uses lexical items that are connected to issues of racism and religion: "nigger", "camp meeting", "A-men".

Onomatopoeic words are used to describe sounds, e.g. h-wack!-bum! Bumble-umble-um-bum-bum-bum-bum-bum-bum-.

Syntactic means

Huck tends to utter run-on sentences:

"Towards night it begun to darken up and look like rain; the heat lightning was squirting around, low down in the sky, and the leaves was beginning to shiver — it was going to be pretty ugly, it was easy to see that."

"He told them he was a pirate — been a pirate for thirty years, out in the Indian Ocean, and his crew was thinned out considerable, last spring, in a fight, and he was home now, to take out some fresh men, and thanks to goodness he'd been robbed last night, and put ashore off of a steamboat without a cent, and he was glad of it, it was the blessedest thing that ever happened to him, because he was a changed man now, and happy for the first time in his life; and poor as he was, he was going to start right off and work his way back to the Indian Ocean and put in the rest of his life trying to turn the pirates into the true path; for he could do it better than anybody else, being acquainted with all the pirate crews."

Although run-on sentences are considered ungrammatical, they do help the author reflect

a child's inability to subordinate experiences; therefore, he tends to equalize the events he strings together. In addition, this ungrammaticality at the same time helps recreate a sense of dynamism. It seems that everything is changing before the narrator's eyes and ears.

In other places, Huck reveals his lack of formal education via ungrammatical sentences. For example, he uses object pronoun as subject: "So me and the king lit out for the camp-meeting;" or superlative with "a" instead of "the": "We got there in about a half an hour, fairly dripping, for it was a most awful hot day". In other cases, he uses double negative: "When we got there, there warn't nobody stirring; streets empty, and perfectly dead and still, like Sunday", and incorrect subject-verb agreement: "Some of the old women was knitting, and some of the young folks was courting on the sly." Although Standard English would find it hard to accept the above cases, they add to the authenticity and spontaneity of their descriptions. Besides, it is entirely plausible for a young Southern boy with little formal education.

This chapter mainly contains long sentences with compound, complex structures throughout the text. Huck's frequent use of long sentences again enhances dynamism for the novel. Things appear vivid in accordance with the rhythm he describes experiences that he undergoes during the journey:

"When we was three-quarters of a mile below, we hoisted up our signal lantern; and about ten o'clock it come on to rain and blow and thunder and lighten like every-thing; so the king told us to both stay on watch till the weather got better; then him and the duke crawled into the wigwam and turned in for the night."

"He told them he was a pirate — been a pirate for thirty years, out in the Indian Ocean, and his crew was thinned out considerable,

last spring, in a fight, and he was home now, to take out some fresh men, and thanks to goodness he'd been robbed last night, and put ashore off of a steamboat without a cent, and he was glad of it, it was the blessedness thing that ever happened to him, because he was a changed man now, and happy for the first time in his life; and poor as he was, he was going to start right off and work his way back to the Indian Ocean and put in the rest of his life trying to turn the pirates into the true path; for he could do it better than anybody else, being acquainted with all the pirate crews."

Textual means

Strong textual cohesion is achieved through iconic and clausal linkage.

Iconic linkage:

"I yield, I submit".

"The people woke up more and more, and sung louder and louder; and towards the end some <u>begun</u> to groan, and some <u>begun</u> to shout. Then the preacher <u>begun</u> to preach, and <u>begun</u> in earnest, too".

Clausal linkages:

"We'll let it along for today, **<u>because</u>** of course we don't want to go by that town yonder in daylight".

4.1.2. Tenor

Tenor refers to who is participating, to the nature of the participants, the addresser and the addressees, and the relationship between them in terms of social power and social distance, as well as the "degree of emotional charge" in the relationship between addresser and addressees.

This category includes the addresser's temporal, geographical, social provenance as well as his intellectual, emotional or affective stance or his "personal viewpoint" through the content he is portraying and the communicative task he is engaged in.

The subdivisions of the dimension Social is simplified and a tripartite division into formal-consultative-informal is adopted by House for a more economic analysis.

Author's temporal, geographical and social provenance

Marked, Missouri Nergo dialect, the ordinary 'Pike-country' dialect.

William Faulker credits Twain as "the father of American literature" for his pioneering in depicting vernacular language in his work. It is the vernacular language Twain puts in Huck's mouth that strongly contribute to the novel's achievement referred as the "very note" of real life. In describing Huck's dialect and his vivid lexicon, Bridgman (1966) says "his dialect, nonce, slang - is that of poetry. And they contribute to the gradually accumulating feeling in American literature for the importance of the single word" (p. 118). Below is a description of language features' of Huck, the King, the Duke and Jim in the studied chapter, which are sophisticatedly handled as a way to reveal their characters and social classes.

Huck's language features

Huck often drops endings, and adds the prefix -*a* to progressive verb forms.

"It most killed Jim a-laughing".

"Well, the first I knowed, the king got a-going; and you could hear him over everybody ; and next he went a-charging up on to the platform and the preacher he begged him to speak to the people, and he done it".

Bridgeman (1987) notes the frequent use of present participles in Huck's prose when "there is a violent or otherwise a memorable action…"

Jim's language features

Besides Huck, Jim's language is certain to reflect interesting features of the African American Vernacular dialect. He tends to shorten words and use [d] for dental fricatives and pronounce [gw] instead of the back vowel [o]

"Huck, does you reck'n we gwyne to run acrost any mo' kings on dis trip?"

"Well," says he, "dat's all right, den. I doan' mine one er two kings, but dat's enough. Dis One's powerful drunk, en de duke am' much better."

It is Jim's vernacular language that adds to the humorous elements of the novel.

The King's language features

The King's vernacular is to some extent similar to Jim's dialect in that he drops endings: "But if Juliet's such a young gal, Duke, my peeled head and my white whiskers is **goin'** to look on-common odd on her, maybe.", which is also similar to Huck's adding the prefix "a" to progressive or past participle verb forms: "I should a reckoned the difference in rank would a sejested to you that a corn-shuck bed warn't just fitten for me to sleep on. Your Grace' ll take the shuck bed yourself."

"All right. I'm jist a-freezn's for something fresh, anyway. Less commence, right away".

The Duke's language features

The Duke's vocabulary, in contrast, is not basic and his pronunciation is not typical of the Missouri vernacular. He has careful word choices, and there seems to be rhythm and poetry in some of what he says. In addition, he uses terminology of formal technical register such as "phrenology", which is a challenge to any uneducated man. Therefore, the readers are under the impression that he is smarter or more educated than the King for Standard English he uses. Nevertheless, no matter how sophisticated the way he uses the language is to create the image of a learned and aristocratic man, his identity of a Missourian vagabond is then revealed through his use of lower register words such as "you know".

It can be seen that Twain is so excellent in using language to portray his characters and he deserves to be considered "the father of American literature" for his contribution.

Author's personal (emotional and intellectual) stance

The author clearly views the adventure he portrays with involvement and encouragement for Huck's thought when he is on the raft free from society's rule and be friends with Jim. He also saves great empathy for a run-away Negro like Jim and a sarcastic attitude is revealed when he depicts the King and the Duke as two fraudsters.

Lexical means: there are repetitions of the word "begun"

"The people woke up more and more, and sung louder and louder; and towards the end, some begun to groan, and some begun to shout. Then the preacher begun to preach; and begun in earnest, too".

Syntactic means: the syntactic means used by Mark Twain are lively narration with switches between descriptive and dialogue structures.

Textual means:

Textual means are notable through frequent use of semicolon enabling the author to create the movement of the raft and time as Huck is describing it. In areas where Huck is describing the imagery of the river, there are long sentences, with separate phrases combined by semicolons. This technique symbolizes the movement of the raft on the river.

In addition, there are presences of iconic linkages:

"Oh, come to the mourners' bench! Black with sin! (amen!) Come, sick and sore! (amen!) Come, lame and halt, and blind! (amen!) Come pore and needy, sunk in shame!

(a-a-men). Come all that's worn, and soiled, and suffering! – come with a broken spirit! Come with a contrite heart! Come in your rags and sin and dirt!"

"Some of the young men was bare-footed, and some of the children didn't have on any clothes but just a tow-linen shirt. Some of the old women was knitting, and some of the young folks was courting on the sly."

Social role relationship

Author-reader(s): this book was written for adults and barely masquerades as a "boy book" and there is a symmetrical relationship between the author and the reader. The author chooses Huck to be the narrator and addresses the readers directly, which directs the audience into the scene and create a bond with the storyteller.

Lexical means: There is presence of first and second personal pronouns.

"And every second or two there'd come a glare that lit up the white-caps for a half and a mile around, and you'd see the islands looking dusty through the rain".

"I had the middle watch, you know, but I was pretty sleepy by that time, so Jim he said he would stand the first half of it for me."

"You couldn't make out what the preacher said, any more, on account of the shouting and crying."

"Well, the first I knowed the king got a-going, and you could hear him over everybody;"

Social attitude

Informal style

Lexical means: the author used lexical items marked as informal spoken language such as interjection and slang.

"Well, for the next day or two we had considerable trouble, because people was

always coming out in skiffs and trying to take Jim away from me, saying they believed he was a runaway nigger."

" All right. I'm jist a-freezn' for something fresh, anyway."

"I had the middle watch, you know, but I was pretty sleepy by that time, so Jim he said he would stand the first half of it for me;"

"We judged we could make miles enough that night to get out of the reach of the **pow-wow** we reckoned the duke's work in the printing office was going to make in that little town"

4.1.3. Mode

Mode refers to both the channel- spoken or written (which can be "simple", e.g., "written to be read" or "complex", e.g. "written to be spoken as if not written"), and the degree to which potential or real participation is allowed for between the interlocutors.

Participation can also be "simple". For example, a monologue with no addressee participation "built into the text". It may also be "complex" with various addressee-involving mechanisms characterizing the text.

In taking account of the differences in texts between the spoken and the written medium, House suggests dimensions along which linguistic choices may reflect medium. These parameters are as follows:

1. involved vs informational text production

2. explicit vs situation-dependent reference

3. abstract vs non-abstract presentation of information

Medium

Simple: written to be read.

Along the three above mentioned dimensions, this text is clearly on the involved, situation-dependent and non-abstract end of the dimensions.

Participation

Simple: monologue

4.1.4. Genre

The adventures of Huckleberry Finn fall under the genre of fiction, and the subgenre of satire. Satire is a piece of work that tries to expose, attack and ridicule the foolishness, wrongdoings, or strange behavior of society. Satires are often humorous, using exaggeration, irony, sarcasm and parody to catch the attention of the reader and promote changes in behavior. Huck Finn is a satire of the American South in the 19th Century. Although slavery had been abolished by the time Twain wrote Huck Finn, racism and prejudice were still a major issue. While Twain's main target is slavery, he also explores and criticizes civility, conformity, religion, hypocrisy, and the idea of superstition.

4.1.5. Statement of function

The function of this text consisting of an ideational and an interpersonal functional component may be summed up as follows: the author's intention is to tell a good story about what Huck and Jim underwent in Parkville town with the King and the Duke.

The ideational functional component is strongly marked whereas the interpersonal component, although of course present, recedes into the background.

On FIELD, the abundance of colloquial lexical items, long compound complex sentence with semicolons to describe experiences about life certainly support ideational functional component of the text.

On TENOR, the author's humorous and sarcastic attitude is evidenced linguistically by the use of repetitions. The appearance of vernacular dialects and pike country dialect, though sometimes pose difficulties for the readers, would depict the most vivid picture of life in the novel

that clearly feeds into the ideational functional component. The informal style level is marked through informal lexical items.

On MODE, both the fact that the Medium of this text is "written to be read" (involved, situation-dependent and non-abstract) and that the *Participation* is marked by frequent dialogic parts interspersed in the mono-logic framework supports the interpersonal functional component. Linguistically this is achieved through many instances of directly involving the readers.

4.2. Comparison of original and translation and statement of quality

4.2.1. Field

Lexical mismatches

While in the original text, Huck tends to repeat the phrase "by and by" as well as adjective "considerable" and repetition is deemed to be a feature of Huck language, the target text fail to reflect this habit. Instead, the translator chooses to render these expressions flexibly to avoid repetition which is considered to be awkward in Vietnamese. However, in this case, it would be preferable if the translator can find way to use a certain expression best describing Huck's repetition pattern.

What is more, while the author chooses onomatopoeic such as "h-wack!- bum! Bumble-umble-um-bum-bum-bum-bum-bum-bum" to describe the sound of the thunder in the original text, the translator renders it into nouns "một tiếng xoẹt", "một tiếng nổ mạnh", "tiếng rầm rầm".

It is easy to realize that "tiếng xoẹt", "tiếng rầm rầm" here do not match with the sound "h-wack!- bum! Bumble-umble-um-bum-bum-bum-bum-bum-bum". It would be better if the target text keeps the original way of expression so that the sound effect is more profound and the readers can feel this with

their own sense and imagination as intended by the author.

Syntactic mismatches

The double negative or some ungrammatical sentences that deviate from Standard English are not reflected in the translation due to the inequivalence between the two language systems. In this case, for the sake of the target audience, the translator has to sacrifice intentionally linguistic features of the original text.

In addition, the original tends to use negative sentences while target text prefers positive whereas negative forms are more emphatic and it is suitable with what Huck is trying to do to persuade others to trust what he makes up.

Variable sentence lengths are also needed to be taken into consideration during process of translation. For the first chapters of this novel, Huck normally uses short sentences to narrate events. However, once he is on the raft, he tends to describe his experiences via long compound and complex sentences. The original chapter uses long sentences with semicolons whereas the translation breaks the long sentences into simple ones with full stop. Long sentences, sometimes run-on sentences, with simple structure, which is simple, direct, and fluent, maintaining the rhythm of the word-groups of speech and the intonations of the speaking voice, though considered as ungrammatical, in this case do help to emphasize the dynamism and intentionally reflect Huck's lack of formal education. Whereas, simple short sentences in the target text seem to slow down the peace of things described and cause a loss of rhythm.

"Đến đêm, trời tối sầm lại, có vẻ như muốn mưa. Những tia chớp loang loáng ở phía chân trời. Lá cây bắt đầu lay động. Chắc là thời tiết sẽ xấu lắm, điều này thật quá rõ

ràng" vs "Towards night it began to darken up and look like rain; the heat lightning was squirting around, low down in the sky; and the leaves was beginning to shiver – it was going to be pretty ugly, it was easy to see that".

Textual mismatches

There are quite high frequencies of loss of cohesive devices in the target text.

4.2.2. Tenor

Author's temporal, geographical and social provenance

The two prominent dialects: pike-country dialect (white-vernacular language) and Missouri dialect (black vernacular language) are not visible in the target text.

Dialect, defined as non-standard variant of a language, is used to portray characters when it needs to emphasize a particular setting or a style of language. Mark Twain, in this novel, is genuine in employing various dialects to increase the authenticity to the story and its setting, American South. According to Fishkin (2006), "before Twain wrote Huckleberry Finn, no American author had entrusted his narrative to the voice of a simple, untutored vernacular speaker – or for that matter, to a child". In other words, Twain is the first to incorporate vernacular, even in a dialect typical of the most excluded social group in a novel. It is vernacular dialects of nineteenth century that contributes to the humor, the liveliness and flavor of the book. Ernest Hemingway's remark that "all modern American literature comes from one book by Mark Twain called *Huckleberry Finn*" could best sum up Twain's art of using vernacular language in his novel. For such reason, it can be concluded that the target text unable to convey these features is a big shortcoming. However, this undesirable situation results from a difference between the two language systems.

Although rendering vernacular language into Vietnamese is considered unpractical; in some instances such as Huck's colloquial use of the prefix "a" to progressive or past participle verb forms should be taken into consideration.

In addition, it is necessary to keep the interjection "you know" to fulfill Twain's intention of signifying the true identity of the Duke as a Missourian vagabond.

Author's personal stance

Lexical mismatches

Huck often repeats some words and in the below sentences, the author is describing a vivid picture at the camp meeting. The word "begun" is repeated four times to convey Twain's sarcastic attitude indicating that people do not involve in the meeting until the end when it nearly finishes. Consequently, not translating this in the target text is the author's failure to decode the author's implication.

"Vào đoạn cuối, một số người hát như rên rỉ, một số khác lại gào to lên. Sau đó, nhà thuyết giảng bắt đầu giảng đạo một cách rất hăng say" vs "The people woke up more and more, and sung louder and louder; and towards the end some begun to groan, and some begun to shout. Then the preacher begun to preach, and begun in earnest, too."

Social role relationship

Lexical mismatches

The translation does not address the addressees directly as the author does in the original, which clearly affects the quality of the source text due to the fact that Mark Twain always wants the readers to directly involve in the story. Below are citations of omissions of reader addressing in the translated text.

"Cứ một vài giây lại có một tia chớp làm sáng rực lên ngọn sóng bạc ở xung quanh, xa đến nửa dặm, những hòn đảo nhìn thấy qua

làn mưa trông giống như nhuốm bụi bẩn" vs "And every second or two there'd come a glare that lit up the white-caps for a half and a mile around, and you'd see the islands looking dusty through the rain".

"Tôi phụ trách phiên gác giữa, nhưng lúc bấy giờ tôi buồn ngủ quá, cho nên Jim bảo hắn sẽ gác nửa đầu phiên gác hộ cho tôi" vs "I had the middle watch, you know, but I was pretty sleepy by that time, so Jim he said he would stand the first half of it for me".

"Lúc bấy giờ không còn ai nghe được vị thuyết giảng nói gì thêm nữa giữa tiếng kêu gào than khóc" vs "You couldn't make out what the preacher said, any more, on account of the shouting and crying".

"Ngay lúc ấy, tôi thấy nhà vua bước lên, giọng lão oang oang át cả tiếng nói của mọi người" vs "Well, the first I knowed the king got a-going, and you could hear him over everybody".

Social attitude

Huck uses informal languages that are sometimes considered to deviate from standard due to his lack of education at school. However, in some cases in the target text, Huck's voice tends to be rather formal, for instance:

"Thế rồi, khi nước sông lên, cha tôi may mắn bắt được chiếc bè này" vs "Well, when the river rose, pa had a streak of luck one day; he ketched this piece of raft".

"Chúng tôi dự định xuống vùng Orleans bằng bè" vs "we reckoned we'd go down to Orleans on it".

"Nhiều lúc cơn sóng suýt đánh bật tôi ra khỏi bè, nhưng vì tôi không mặc quần áo gì nên không lấy làm e ngại." vs "The waves most washed me off the raft, sometimes, but I hadn't any clothes on, and didn't mind".

In the above sentences, the translator use formal words such as "may mắn", "dự định" "không lấy làm e ngại" while it would sound more natural if they are "gặp may", "tính đến", "chẳng ngại gì" respectively.

It is shown that the style level in the Vietnamese translation is more formal, more neutral and socially distant due to the lack of addressee-involving linguistic devices and syntactic structures as characterized under Field and Author's stance above.

Overtly erroneous errors

The total number of overtly erroneous errors in the target text is 138 which are then classified into 4 categories namely: wrong translation, not translated, creative translation and breach of target language. The results are presented as follows:
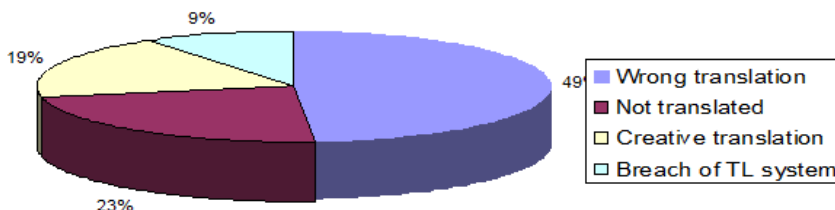
Quite surprisingly, the total numbers of overt errors are quite large among which, wrong translation is 49 %, not translated is 23%, creative translation is 19% and breach of target language is 9%. It can be seen that the highest portion is wrong translation. In most case the readers do not have chance to approach the original text; therefore, they cannot discover such kind of mistakes. In addition, although those mistakes do not affect much to the comprehension of the novel, the translator's failure to give the correct

denotative meanings of things would, in the first place, affect the ideational function and then the true value of the novel. Not translated is the second highest. It would be due to the translator's carelessness or his intentional ignorance of expressions difficult to render into the target language.

It would be preferable that the translator spend more effort to rectify the above overtly erroneous errors so that the readers have opportunity to enjoy a more persuasive and truthful translation that best reflects the author's intention.

4.2.3. Statement of quality

The analysis of the original and translation texts has revealed a number of mismatches along the dimensions of FIELD and TENOR, and a consequent change of the interpersonal functional component, but also Overtly Erroneous Errors which detract from the ideational component and change the transmission of information.

On FIELD, the translator's utilization of a cultural filter is not encouraged in that the setting of the original text is completely different from that of the target text. Maintaining cultural elements of the source text is necessary so that the readers can successfully approach and evaluate as well as decode the implied message of the author. In addition, ungrammatical sentences typical for an uneducated like Huck is not rendered in the target text. Hence, the interpersonal functional component of the text may be affected to an extent. Besides, a loss of cohesion through the omission of cohesion devices (and iconic linkage) reduces the accuracy of the original.

On TENOR, there is a pattern of difference in the author's temporal, geographical and social provenance that strongly affect the interpersonal function of the source text in that the author wants readers to be able to have the most vivid and sincere picture of life in the novel in a given setting. In order to standardize the dialects in the novel, the translator seemed to focus on the words in the text and their meaning within the story. Therefore, the plot itself is clear enough for Vietnamese readers to follow. However, the ways the characters speak which in turn reveal their location, educational background, social class, race have not come across in Vietnamese. As a consequence, characters and their backgrounds can not be vividly portrayed in the translation. In addition, the author's stance is affected in that the sarcasm is reduced considerably due to the translator's failure to pay attention to the repetition of some important words.

What is more, in social role relationship, the addressees are not directly addressed as in the original text, which severely affect the interpersonal functional of the translation. That change also influences the translation's style level, making it more formal.

The translation can be described as a covert one with a cultural filter having been applied whereas, according to House, it has to be an overt kind of translation since the original text is a "timeless" literary work. Implementation of House's Translation Quality Assessment Model on this particular work indicates that this work did not abide by the hypothesis stated in this model.

5. Conclusion

Application of House's translation quality assessment model enables the researcher to yield answers to her research questions.

Concerning the first research question, the Vietnamese translation of *The Adventures of Huckleberry Finn* has conveyed accurately the author's intention by means of brief and concise target language of an experienced translator.

However, there still exist some shortcomings that affect the quality of the translation. In the first place, it is the mismatches on dimension of FIELD and TENOR that have been pointed out above.

What is more, a considerable number of overt errors, to some extent, have influenced the ideational function of the translation text. However, the least expected mismatch that prevents the reader to be totally indulged in a real setting and valuable source culture of the novel results from an untranslatability to render vernacular language into Vietnamese. Hopefully, this issue will be successfully handled in the next edition if possible.

On the framework of the applied model, it can be seen that the target text is a covert kind of translation whereas it should be an overt one in that the original text is a timeless work.

From the results obtained, few implications for the translation of English literature into Vietnamese might be drawn.

In the studied chapter, Huck's typical linguistic features and his ungrammatical sentences as well as dialectal difference are sacrificed to an-easy-to-understand translation text; therefore, Jim's distinctive and non-standard voice does not come through at all. Although it is clear that finding an adequate Vietnamese dialectal equivalent for Jim's voice is a difficult task. The task is even more challenging due to the fact that there is no perfect equivalent of Black and White race relations in the Vietnamese speaking world. Whether it is possible to render American African Vernacular Language with a sociolect or dialect that represents analogous low social strata or even analogous regional linguistic identity? It is hoped that interested translators would spend time and effort to successfully render vernacular language into Vietnamese, which has been done by some other Chinese

and German translators.

Another implication for literary translation is a careful review of critics relating to the original text would be useful in that some minor details that seem to be unimportant turn out to imply a lot of author's intention. Therefore, the translator's failure to acknowledge this would reduce the success of the target text.

Hopefully, the findings of this study will not only be of help to teachers of translation in their teaching but would also be a mean to present challenges facing translators who have interest in the novel as well as the need to revise translations available on the market.

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ĐÁNH GIÁ BẢN DỊCH "NHỮNG CUỘC PHIÊU LƯU CỦA HUCKLEBERRY FINN - CHƯƠNG XX" THEO MÔ HÌNH CỦA HOUSE

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Tóm tắt: Để tiếp cận được các tác phẩm văn học nổi tiếng trên thế giới, phần lớn bạn đọc tìm đến các ấn phẩm được dịch sang tiếng mẹ đẻ. Vì thế, chất lượng của văn bản dịch là điều ngày càng được quan tâm. Với mong muốn độc giả được tận hưởng một câu chuyện sát với văn bản gốc, truyền tải tốt nhất thông điệp của tác giả, nhiều nhà nghiên cứu dịch thuật tập trung vào đề tài đánh giá chất lượng bản dịch. Bài báo này đi sâu vào phân tích, đánh giá bản dịch "Những cuộc phiêu lưu của Huckleberry Finn" - chương XX của dịch giả Xuân Oanh vận dụng mô hình đánh giá bản dịch của House. Kết quả nghiên cứu cho thấy mặc dù còn tồn tại một số lỗi sai về ngôn ngữ, bản dịch đã truyền tải được phần lớn nội dung văn bản gốc, tuy nhiên, tinh thần của tác phẩm gốc phần nào bị mất đi khi bản dịch không thể tái hiện được những đặc điểm phương ngữ của nhiều vùng, ngôn ngữ đặc trưng của người nô lệ Mĩ gốc Phi vốn là nhân tố quan trọng góp phần vào thành công vang dội của tác phẩm này. Trên nền tảng của các kết luận tìm được, bài báo đưa ra một số gợi ý để nâng cao chất lượng các bản dịch văn học.

Từ khóa: đánh giá chất lượng bản dịch, dịch văn học, mô hình của House