

## COMPARISON OF THE DISCOURSE MARKER “WELL” WITH ITS EQUIVALENTS IN *GONE WITH THE WIND* AND THE TRANSLATION OF *CUỐN THEO CHIỀU GIÓ*

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Along with the development of pragmatics and discourse analysis, it can be said that there are many approaches to discourse markers. The use of discourse markers in spoken discourse to distinguish it from written discourse has become a popular topic among researchers. Discourse markers play a very important role in language, especially in conversation. In addition to the linking function, the discourse markers convey many different meanings in the different contexts in which it is used. Within the scope of this article, an overview of the acting factor and a specific analysis of the discourse marker “well” will be presented. Since then, the article compares this discourse marker through the dialogues of the characters in the very famous novel *Gone with the wind* by Margaret Mitchell and the translation of *Cuốn theo chiều gió* by Duong Tuong. Moreover, by analyzing the context in which the discourse marker “well” is used, it is found that one of the functions of the discourse markers is to supplement the information in the conversation between English and Vietnamese.

**Keywords:** Discourse markers; linking; function; information; convey.

### 1. Introduction

Discourse marker is an element that has been studied from different angles such as functional grammar, pragmatics and even a social research perspective because of its high frequency and essential role in language. Words are often used before a dialogue or at the end of a dialogue, or even in the middle of a dialogue in order to increase the flow of our dialogue. We often use a discourse marker to connect ideas, manage and organize what we say, and express our opinions. However, most studies on discourse markers focus on the language of English speakers as a mother tongue, such as native speakers or bilinguals, so the use of discourse markers suitable in communication is relatively easy for them; but conversely, for foreigners who use English, this is very difficult. According to a brief survey during the research process, male writers have a very little habit of using discursive elements in communication. Starting from the

above issue, in the light of pragmatics and textual analysis in the work *Gone with the wind* according to the translation *Cuốn theo chiều gió*, we will propose the role of the discourse marker in communication as well as appropriate translation into Vietnamese on the basis of analyzing words used as a discourse marker containing functional meaning, a type of semantics that most researchers today agree that it is itself that determines the communicative meaning, not the content of the utterance that follows it.

## 2. Theoretical background

### 2.1. The concepts of discourse markers

The discourse marker has been studied from many different approaches and has many different terms such as sentence connective, pragmatic particle, pragmatic connective particle, semantic conjunct, pragmatic expression or discourse markers. The term that is the most commonly used and is also used by Schourup (1999) in his recent research called “discourse marker - (DM)”. The above-mentioned multiterm situation reflects the differences in research purposes and approaches, as well as analysis and classification of survey subjects. It also proves that the study of this word class is very developed and has spread in many areas of English language with many different theories and practices of many authors.

The other term for a discourse indicator is “discourse marker” which is an element that has been studied from different angles such as functional grammar, pragmatics and also from a social research perspective because of its high frequency and shows its essential role in language. We often use discourse markers to connect ideas, manage and organize what we say, express opinions and opinions in the process of participating in communication.

According to Macmillan (2002), a discourse marker is a particle (such as *well*, *but*, *oh*, *like*, and *you know*) that is used to direct or redirect the flow of conversation without adding any significant paraphrasable meaning to the discourse.

A typical discourse marker is a form of speech expression that has its own characteristics in terms of both semantics and structure. In terms of semantics, this type of expression must have a certain expression method suitable for the context. In terms of structure, the discourse markers must be in the initial position of the intonation unit.

Example:

(1) A: What do you think about my car?

(2) B: **Well**, it is sort of expensive.

Here we see that there are two shielding factors before (B) intends to criticize the car as not worth the money spent by A: (1) “well”, and (2) “a sort of”. The discourse marker “well” can be understood as a hesitation, reluctance (hesitation) before making a comment that (B) thinks might make (A) unhappy. The meta-linguistic interpretation of “well” in this case is “You ask, I will tell”. Therefore, most of us will be satisfied with the particle “À” but since having found the interpretation of “well”, the translator can find many other shielding signs in Vietnamese to translate better, more interesting, but the spirit of the speech remains unchanged.

During the past two decades, analysts have had basic concepts about discourse markers.

Discourse markers have also been studied in a bilingual context (Goss and Salmons, 2000; Maschler, 2000; Matras, 2000) and analyzed as an association group to express the point of view of communicative roles. Schiffrin (1987) says that discourse markers are part of the more general analysis of discourse coherence-how speaker and hearers jointly integrate forms, meaning, and actions to make overall sense out of what is said. Since language is always addressed to a recipient and always communicative, some analysts have argued that communication occurs only under certain conditions of speaker intentionality. And numerous studies in different language deal with their definition, classification and functions. But discourse marker *well* has not been identified clearly in Vietnamese for specific cases. Within the scope of this topic, we give an overview of how to translate the discourse marker and conduct a specific analysis of the function of the discourse marker *well*. By analyzing the context in which discourse markers are used in the work *Gone with the wind* and the translation *Cuốn theo chiều gió*, we would like to find out the significant similarities and differences between the discourse markers in English and Vietnamese.

## **2.2. Discourse markers in English**

The first research work on the connection is the book *Cohesive in English - Cohesion in English* by M.A.K. Halliday and Ruqaiya Hasan (1976). The author has studied the associations in general and the connection in particular, including reference, substitution, ellipsis, lexical cohesion and join (conjunction). Halliday and Hassan have divided the functions into four main types according to their semantic relations: additive, adversative, causal, and temporal relation. Discourse markers are grammatical and functioning words. Unlike content words, they do not convey meaning on their own nor change the meaning of a sentence. They only perform grammatical functions by linking ideas in a piece of writing. Most discourse markers signal the listener/reader of continuity in text or the relationship between the preceding and following text. Without sufficient discourse markers in a piece of writing, a text would not seem logically constructed and the connections between the different sentences and paragraphs would not be obvious. Discourse markers have also been studied in a bilingual context to present ideas and communicate smoothly, fluently and effectively. In addition, Schiffrin (1987) says that discourse markers are part of the more general analysis of discourse coherence-how speaker and hearers jointly integrate forms, meaning, and actions to make overall sense out of what is said. Since language is always addressed to a recipient and always communicative, some analysts have argued that communication occurs only under certain conditions of speaker intentionality.

In addition, Gianollo & Olmen (2022) defines that the discourse particle regulates the reanalysis of a first assumption in such a way that additional cognitive effort is excluded in the total processing of the marked utterance concerning to the corresponding unmarked utterance.

## **2.3. Discourse markers in Vietnamese**

In Vietnamese, discourse markers are also considered as conjunctions in sentences. When studying the functional characteristics of the Vietnamese linguistic indicator, Do Huu Chau is classified into four functions: descriptive function, pragmatic function,

utterance function and syntactic function. With these functions, the discourse element shows the signals and messages related to the speaker and the listener, the pragmatic content will reveal the speaker, the listener and the relationship between the speaker and the speaker. listen to each other. It also reveals the implication of the questioner and the listener for the object and object and is expressed through the co-direction and opposite relationships, concessions, expressed in the coherence of the text, and demonstrated the methods of relating to the object. text conclusion. Coordinating conjunctions are like-works that include coordinating conjunctions or coordinators. The semantic basis of this contextualization function is the basis of logical-semantic relationships called expansion relationships, which establish semantic relationships between language components through a “cohesion” relationship but without creating a structural connection between the two components. And conjunctions are units that relate a sentence to the preceding sentence in the same sentence (within the same syntax). In a complex sentence, the clause containing a weak conjunction is called an adverb clause. In writing, it is always accompanied by a clause in which functions are considered as a modifying adverb for the verb in the main clause. Thus, the term connectors with defined content and appearance helps us to avoid confusion between conjunctions with other word classes such as adverbs, prepositions, and at the same time emphasize their connecting function. According to Tran Ngoc Them (2019), discourse markers are words or expressions that link, manage, and help organize sentences. These discourse markers connect what is written or said to the other content without changing the meaning.

#### 2.4. *Kinds of Discourse markers*

Discourse markers occur throughout discourse, focusing only limited kinds of talk creates a risk, so one can mistakenly equate the general function of a marker with its particular use within specific discourse kinds. In this part, the writer will show the kinds of discourse markers as according to Schiffrin (1994) understanding discourse markers requires separating the contribution made by the marker itself. So, these are the following kinds of discourse markers:

##### 2.4.1. *Marker of Information Management*

Marker of information management is focused on *oh*. *Oh* is traditionally viewed as an exclamation or interjection. When used alone, without the syntactic support of a sentence, oh is said to indicate strong emotional states (surprise, fear, or pain). This part will put on completely methodological for analysis of markers whose semantic meaning and/or grammatical status.

Ex: The conversation between Scarlett and her father:

Scarlett: **Oh**, Pa,” cried Scarlett impatiently, “if I married him, I'd change all that!”

Father: “**Oh**, you would, would you now?” said Gerald testily, shooting a sharp look at her. (Mitchell, 2005)

##### 2.4.2. *Marker of Response*

Marker of response is totally talking about *well*. Schiffrin (1994) says that *Well* is interesting in discourse markers because it is significant in a sentence. *Well* is a

maintaining one of the idealized assumptions, and the use of *well* is the same as *oh* but it is not based on semantic meaning or grammatical status. Sometimes *well* is a noun, adverb, or degree word, when it is used in utterance, the initial position is difficult to characterize. The discourse marker *well* figures in particular conversational moves and *well* can precede an answer in which presupposition of before a question is cancelled, as well as noun-compliance with a request, or rejection of an offer.

Ex: Stuart: “**Well**, I was licked up or I wouldn’t have done it and Cade never had any hard feelings.” (Mitchell, 2005)

#### 2.4.3. Marker of Connectives

Marker of connectives are *and*, *but*, and *or*. These elements have a role in the grammatical system of English. *And* is a coordinating idea units and it continues an action of speaker. Although the discourse marker *and* has these roles simultaneously, it will be easier to show them by describing its position in the sentence.

Ex: **Now**, you wait right here till I come back, for I want to eat barbecue with you. And don’t you go off philandering with those other girls, because I’m mightly jealous (Mitchell, 2005).

#### 2.4.4. Marker of Cause and Result

Markers of cause and result are totally talking about *so* and *because*. *So* and *because* together are complements both structurally and semantically like *and*, *but*, and *or*, *so* and *because* have grammatical properties which contribute to their discourse use. Schiffrin (1994) says that When *so* and *because* mark idea units, information states, and actions, their function are straightforward realization of these properties, but when *so* has a pragmatic use a pragmatic use in participation structures, its grammatical properties are less directly realized.

Ex: **So**, only half resigned to her fate, she spent most of her time with Scarlett. (Mitchell, 2005)

#### 2.4.5. Marker of Temporal Adverbs

Markers of temporal discuss *now* and *then* marks. Schiffrin (1987) says that *now* and *then* are time deictics because they convey a relationship between the time at which a proposition is assumed to be true, and the time at which it is presented in an utterance or other words, *now* and *then* are deictic because their meaning depends on a parameter of the speech situation (time of speaking). For more clearly, this is the example of discourse marker *now*:

Ex: “**Now**, did you hear us say anything that might have made Miss Scarlett mad or hurt her feelings?” (Mitchell, 2005)

#### 2.4.6. Marker of Information and Participation

Markers of information and participation are talking about *you know* and *I mean* marks. Schiffrin (1994) says that *you know* marks transitions in information state which relevant, and *I mean* marks speaker orientation toward own talk. And these markers are related the use of both is based on semantic meaning and their function is complementary and social.

### 3. Characteristics and functions of the discourse marker “well”

The discourse marker *well* has been studied from different approaches. Lakoff (1973) has one of the first studies on “well” as a discourse marker which the author believes that “well” is a discourse marker used to suggest a utterance as well as a leading word of a utterance and is considered an indicator of discourse. In general, when we translate into Vietnamese, usually the translator is limited in using a few Vietnamese particles such as “à”, “này”, “ừ” which sometimes makes the pragmatics function of *well* obscured or even misleading, leading to a distorted communicative meaning of the entire statement. Starting from this problem, in this topic, the author focuses on analyzing the pragmatic meaning of *well* and at the same time boldly proposes a new translation approach for *well* on the basis of three aspects: (1) Grammaticality; (2) Interpretation in metalanguage (3) From there, finding equivalent discourse pragmatic signs to have a translated text that is both accurate and smooth.

Besides, the discourse marker *well* shows that the speaker's statement is more polite, making the listener feel that the information does not come suddenly. This difference is because when using the discourse marker “well” to open the dialogue, the speaker always has a long pause or pause before moving on to the information in the next section and has carefully thought about what he wants to convey.

On the other hand, when it comes to the functions of *well*, Schourup suggests that when a speaker uses the discourse marker *well*, he may be thinking about what to say next”. Therefore, *well* also functions as a continuous case. *Well* is said to have a structure function. Beyond function is a transition word used to move on to a previously mentioned topic, Norrick (2001) argues that in spoken discourse, “well” is used to organize ideas according to each turn of information in communication”. He has studied narrative narratives very carefully, based on the narrative framework, proposed by Labov and Waletzky (1967) and Labov (1972) some of the main functions of the discourse marker *well* are as follows:

- Signaling the beginning of a story after being digressed or interrupted
- Signaling the start of a new episode
- Back to main story after dialogue
- Signaling a major element of the story line, avoiding digressions, interrupting the conversation by topics
- Orientation to the topic of the story
- Hints for ending the story

According to Schourup (2001), the function of the discourse marker *well* is based on the sentence patterns used in the narration or interaction between conversational partners and what element is in the narrative or discussion.

*Well* can also be used to restate or correct a statement. This function has not attracted more attention than the previous function in the study of discourse signs. Svartvik's handling of the discourse marker *well* included using the *well* in its framing function as an editing marker for self-correction” and found that it frequently occurs in contexts of hesitation.

In addition to the mentioned studies above on vocational training by linguists, Macaulay (2002), in a social stratification study is quantitative rather than qualitative, with Statistics data came to the following conclusions:

- (i) Use indicates variational discourse when users have similar social positions. Some people use it rarely, but others use it often;
- (ii) Speakers tend to use discourse markers in conversations with acquaintances rather than strangers;
- (iii) Women are more likely to use discursive indicators than men;
- (iv) Teenagers still do not use many discourse markers to express personality in discursive style;
- (v) The use of the discourse markers is not more common in one social class than in another;
- (vi) The use of a discourse markers does not have the purpose of sharing information but is expressed in phonetics to form the speaker's discursive style and rhythmic structure of the utterance, especially when used in the last line.

### ***3.1. Comparing the discourse markers well and their Vietnamese translation equivalents in the English-Vietnamese works “Gone with the wind - Cuốn theo chiều gió”***

*Gone with the wind* is a very famous novel by author Margaret Mitchell, published in 1936, won the Pulitzer Prize in 1937, is one of the most popular books and has been translated into many different languages on the world. worldwide, selling hundreds of millions of copies globally over the past 75 years.

Released in 1939, it became the highest-grossing American film in the world and won a record number of Oscars. This work has been translated into Vietnamese by many translators, such as Duong Tuong, Vũ Kim Thư. we choose the translation *Gone with the wind* by Duong Tuong.

The story is set in Georgia and Atlanta and revolves around a woman with a strong personality in the American South, named Scarlett O'Hara, who must find a way to survive the war and get ahead of life. the hardship she and her friends, family, and loved ones experienced in the South during the Civil War and Reconstruction times. At the same time, the story tells about a love crystallized between Scarlett O'Hara and Rhett Butler, sobbing hearts, a love story considered immortal and romantic, the greatest of all time.

The frequency of use of the discourse markers in *Gone with the wind* and its translation.

**Table 1:** *The frequency of use of the discourse markers in Gone with the wind and its translation*

<b>Numbers</b>	<b>Discourse markers</b>	<b>Number of usage</b>	<b>Notes</b>
1	well	414	

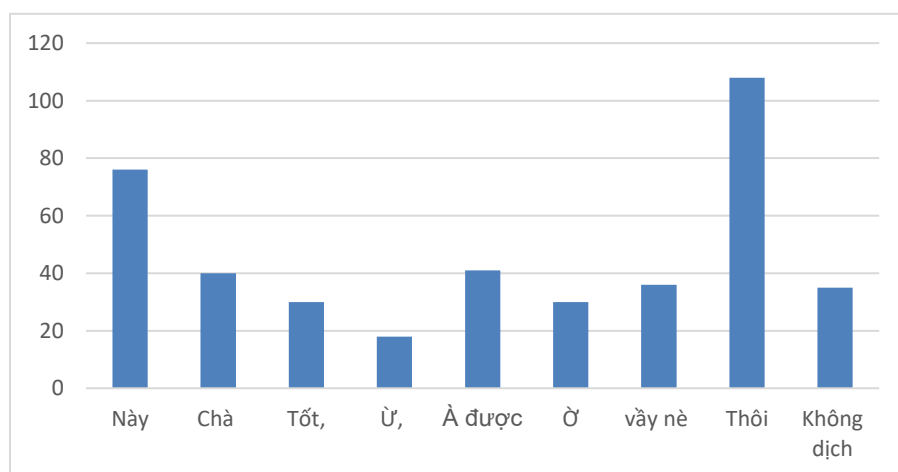
### ***3.2. How to translate “well” into Vietnamese in Gone with the wind and the translation Gone with the wind.***

When exposed to English, at any level, learners and translators are likely to feel “entangled” when hearing or reading the word *well* appearing at the beginning of the utterance, sometimes we often ignore it or can be translated into particles “à”, “này”, “ô”. However, according to survey statistics when translating the discourse marker *well* in the work *Gone with the wind* into Vietnamese, the discourse marker *well* does not always have such a narrow meaning. The viciousness of using only a few interjections to translate discourse marker *well* makes the translation sometimes become naive, difficult to

understand or even be understood in a completely different language act that the original does not want to reflect.

**Table 2:** The translation of discourse marker “well” in the work *Gone with the wind*

Order	Vietnamese	Frequency	Percentage	Notes
1	Này	76	18%	
2	Chà	40	9%	
3	Tốt,	30	7%	
4	Ừ,	18	5%	
5	À được	41	10%	
6	Ồ	30	7%	
7	Vầy nè	36	9%	
8	Thôi	108	26%	
9	Không dịch	35	9%	
		414	100%	



**Figure 1:** The translation of discourse marker “well” in the work *Gone with the wind*

**Table 3:** The conversation between Brent and scarlett in the work *Gone with the wind*

Number	English	Vietnamese
1. Scarlett.	“Look, honey. You've got to give me the first waltz and Stu the last one and you've got to eat supper with us. We'll sit on the stair landing like we did at the last ball and get Mammy Jincy to come tell our fortunes ag.	Cung ơi, cung phải cho tôi được cùng nhảy bản luân vũ đầu tiên và dành cho Stu bản cuối cùng, và phải ngồi ăn tối chung với tụi này. Bọn mình sẽ ngồi ở bệ thang và bắt Mammy Jincy đoán số mạng.
2. Brent	“Is it what we heard yesterday in Atlanta, Stu? If it is, you know we promised not to tell.	Có phải đó là chuyện mình mới nghe ở Atlanta ngày hôm qua không, Stu? Nếu là chuyện đó,



Number	English	Vietnamese
		mày nhớ là tụi mình đã hứa không được nói lại.
3. Scarlett.	<b>Well</b> , Miss Pitty told us.	<b>Ừ</b> , cô Pitty có dặn vậy.
4. Brent	“Miss Who?”	Cô gì?
5. Scarlett.	“You know, Ashley Wilkes' cousin who lives in Atlanta, Miss Pittypat Hamilton--Charles and Melanie Hamilton's aunt.”	Cô biết mà, đó là Pittypat Hamilton, cô ruột của Charles và Melanie Hamilton ở Atlanta, có họ với Ashley Quilkes.
6. Brent	“I do, and a sillier old lady I never met in all my life.”	Biết rồi, và đó cũng là một bà gái già ngốc nghếch nhứt mà tôi chưa từng thấy trong đời.
7. Scarlett	“ <b>Well</b> , when we were in Atlanta yesterday, waiting for the home train, her carriage went by the depot and she stopped and talked to us, and she told us there was going to be an engagement announced tomorrow night at the Wilkes ball.”	<b>Ừ</b> , hôm qua khi bọn này tới Atlanta đợi chuyến xe về nhà thì xe cô ấy đi ngang qua nhà ga và dừng lại nói chuyện với bọn này. Cô ấy cho biết là giữa cuộc khiêu vũ đêm mai người ta sẽ loan báo một lễ đính hôn.

Discourse marker *well* in the dialogue between Brent and Scarlett in this context is translated as “ừ.” Both of the above lines begin with *well*. In this situation, Brent wants to get attention before giving his opinion. Therefore, it is very appropriate for us to use “Ừ” to translate it because according to the Vietnamese Dictionary, “ừ” means “the sound uttered to direct the listener's attention.” Thus, in this situation. In this case, “Ừ” in the case of the translation of the dialogue is considered as a fairly common dialect, “Ừa” (in the words of the South Central people) when it wants to signal a question but is actually a question. interest can be used to translate discourse markers *well* for Brent's turn.

With the data mentioned above, we see a lot of cases in which *well* is a polite sign used to shield before the speaker emits information content that they consider sensitive, which can cause misunderstanding. However, each of these polite signs is divided into smaller signs to “soften” the force of speech such as criticism, rejection, rejection, adjustment, surprise, etc., which are difficult to identify, so also very difficult to translate.

It is obvious that Scarlett has a way of responding to disagreement and she wants a corrective behavior that begins with *well*. Therefore, when translating, all the translators need to do is to find an opening statement in Vietnamese that signals an equivalent act of “correction”.

In addition, based on the meaning derived from the context and opinions of some authors such as Halliday & Hasan (1978), Ball (1080), we will easily find the meaning of *well* in the above dialogue. “I confirm your question and I am trying to answer it satisfactorily.”. So what will the *well* of Scarlett's lyrics be in the Vietnamese version? At this point, with a native reflex of an ordinary Vietnamese, it is also possible to guess that it is the word “yes” according to different situations and communication positions.

Starting from the above problem, in the light of pragmatics and textual analysis, on the basis of the analysis of *well* as a discourse marker containing functional semantics (functional meaning), a type of semantics that, according to most researchers today agree that it determines the communicative meaning, not the information content of the utterance that follows it. Similarly, if we translate the discourse markers from Vietnamese to English, many pragmatic signs of Vietnamese are also very difficult to translate the discourse marker *well* if the translator don't not note it in the specific context. Moreover, *Well* is a discourse marker that has a series of functions, each of which is specified by a particular context. Once the contextual orientation is established, the translator will be able to understand it on the basis of meta-linguistic interpretation, and then find an equivalent in the Vietnamese discourse indicator system. In order to have a natural and accurate translated text, the translator needs to observe the original text flexibly, not mechanically and impoverish the translation when translating with only a few Vietnamese particles or interjections. Maximum contextualization: Observe to align the word *well* with the utterance meaning and the situation that produced the utterance in order to find its functional meaning. In other words, the translator should pay maximum attention to the cohesion, coherence or politeness marker through the following situations:

- The discourse marker *well* shows the solemnity in the communicative roles.

For example:

The character Stuart uses a discourse marker of inclusive meaning (first and second person) when making a proposal to Brent (Stuart's twin brother), with a neutral tone to suggest were all three of them, Stuart, Brent, and James, the servants driving the two boys over to Cade Calvert's for dinner:

“**Well**, let's go over to Cade Calvert's and have supper” (Mitchell, 2005).

Is translated into Vietnamese “**Thôi**, mình qua Cade Calvert ăn tối đi” (Duong, 2009)

In the above example, the discourse marker is used with a very close emotional nuance, used to translate for the purpose of suggesting, suggesting that Brent come over to Cade Calvert's house for dinner.

Also in other situations, the author has denounced the discourse marker *well* with polite, formal, respectful nuances, gender discrimination and showing interpersonal relationships between younger speakers as well as showing relationships interpersonal relationships of younger descendants with older adults.

Example:

Stuart: **Well**, Miss Pitty told us. (Mitchell, 2005)

→ Stuart: **Ừ**, cô Pitty có dặn vậy. (Duong, 2009)

Gerald: **Well**, Missy! so, you've been spying on me and, like your sister Suellen last week, you'll be telling your mother on me” (Mitchell, 2005)

→ Gerald: **Này**, tiểu thư, có phải cô rình rập tôi để rồi cũng như con Suellen em cô tuần trước, mét lại với má cô không? (Duong, 2009)

The discourse marker *well* shows intimate nuances, lots of affectionate and loving feelings.

In the conversation between the husband and wife Rhett and Scarlett talking to each other, there appears to be an intimate nuance, a lot of affection and love, including the first person (the speaker) and the second person (the listener), there is no gender discrimination

in the context of Scarlett and Rhett discussing a model for a house they will build soon after the couple returns from their honeymoon:

“**Oh, well,**” he said. “It seems we’ve been at cross purposes, doesn’t it? (Mitchell, 2005).

“**Phải,** hình như lúc đó cả hai chúng mình đều làm lẫn.” (Duong, 2009)

The discourse marker *well* shows an intimate, non-formal nuance. In addition, *well* is also expressed in communication when an intimate, casual nuance is added in the translation as in the case of twins, Stuart and Brent talking to each other.

Stuart: “**Well,** I was lickered up or I wouldn’t have done it and Cade never had any hard feelings.” (Mitchell, 2005)

Stuart: “**Chà,** hôm đó tao say quá, nếu không tao đâu có làm vậy. Mà tao và thằng Cade có thù hận gì đâu.” (Duong, 2009)

In the conversation of Scarlett, Suellen and Carreen

Scarlett: “**Well,** go and tattle and see if I care.” (Mitchell, 2005)

Scarlett: “**À được,** mà muốn lưu ý hay nói nhảm nhí tùy ý, tao không cần.” (Duong, 2009)

In the above example, Scarlett represents a peer relationship (friendship) in communication with each other.

### ***3.3. Similarities and differences between the discourse marker “well” in English and Vietnamese***

Thus, the discourse marker *well* is not a factor that can be removed easily without affecting the content of the dialogue, on the contrary, it plays a very important role in the discourse. By comparing the discourse marker *well* in the English-Vietnamese translation of the work *Gone with the wind* and its translation *Cuốn theo chiều gió*, we can see that in addition to the linking function, the discourse marker also conveys many different connotations in the different contexts in which it is used. Comparing the discourse marker *well* with the translation equivalents in the translation, we see that there are similarities and differences in form, structure, and implication in discourse when translating this discourse marker from English into Vietnamese.

First of all, in terms of similarities, the expression *well* in English when translated into Vietnamese in terms of form, this element can be used to fill in the gaps in the dialogue and start the dialogue; speakers who use *well* in conversation tend to use it with a relationship of acquaintances; and the use of discourse marker *well* appears in the conversation of all subjects regardless of social class, age, gender.

However, only the discourse marker *well* when translated into Vietnamese, the discrimination of the speaker's social class, age, gender, personality the speaker's system in the context in which it is used.

When translating the discourse marker *well* into Vietnamese, in order to convey information that the participants already know in advance, there are cases where the translator has added auxiliary words as in the phrase. This helps the listener immediately understand the speaker's meaning without sometimes having to rely on the context.

Besides adding adverbs in the target language to convey the full meaning and meaning of the speaker, in some cases, the discourse marker *well* is translated into another form such as “à” at the end of a sentence, and even elaborated when following another

corporate text, where the translator thinks that the preceding one has fully conveyed the meaning and implication of the adjoining text, as in the case of “well” being translated as “good “ and only denounces the discourse marker *well* followed by a brief recapitulation.

Besides the similarities, there are also differences between English and Vietnamese discourse markers. In general, in terms of expressive meaning, the discourse markers do not change its meaning when replacing other elements. But due to customs, habits in conception, thinking, and perception, there are differences in Vietnamese.

#### 4. Conclusion

Within the framework of comparing English and Vietnamese discourse marker *well* in translations of literary works, the article explains the important role of discourse marker *well* in dialogue and briefly outlines some features, similarities and differences of this discourse marker in English compared with equivalent expressions in Vietnamese. Differences in translation from the source language - English, in which the discourse marker *well* is expressed, to the target language - Vietnamese, where the discourse marker *well* is omitted, or there is a transformation of the figure. The research on the discourse markers analyzed above shows that we need to have a study and survey in terms of comparing and contrasting the discourse factor *well* more deeply in the translation of *Gone with the wind* and many more works, both quantitatively and qualitatively to draw valid conclusions. Since then, a more comprehensive study on the translation of discourse elements is very necessary and hopes to contribute to the development of appropriate and applicable translation methods to teach students to practice translating discourse markers in the conversation.

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**TÓM TẮT****SO SÁNH CHỈ TÓ DIỄN NGÔN “WELL” VỚI CÁC TƯƠNG ĐƯƠNG  
DỊCH TIẾNG VIỆT TRONG TÁC PHẨM GONE WITH THE WIND  
VÀ BẢN DỊCH “CUỐN THEO CHIỀU GIÓ”**

Cùng với sự phát triển của ngữ dụng học và phân tích diễn ngôn, có thể nói có nhiều cách tiếp cận chỉ tố diễn ngôn. Việc sử dụng các chỉ tố diễn ngôn trong diễn ngôn nói để phân biệt với diễn ngôn viết đã trở thành chủ đề phổ biến của các nhà nghiên cứu. Chỉ tố diễn ngôn có vai trò rất quan trọng trong ngôn ngữ, đặc biệt là trong hội thoại. Ngoài chức năng liên kết, các chỉ tố diễn ngôn còn chuyển tải nhiều ý nghĩa khác nhau trong các ngữ cảnh khác nhau mà các chỉ tố diễn ngôn được sử dụng. Trong phạm vi bài viết này, chúng tôi trình bày khái quát về chỉ tố diễn ngôn và đi phân tích cụ thể chỉ tố diễn ngôn “well”. Từ đó, bài viết so sánh chỉ tố diễn ngôn well và các tương đương dịch tiếng Việt của các nhân vật trong tác phẩm rất nổi tiếng “Gone with the wind” của Margaret Mitchell và bản dịch “Cuốn theo chiều gió” của dịch giả Dương Tường. Hơn nữa, qua việc phân tích các ngữ cảnh có sử dụng chỉ tố diễn ngôn “well”, chúng ta sẽ thấy được một trong những chức năng của chỉ tố diễn ngôn là bổ sung thông tin trong giao tiếp tiếng Anh và tiếng Việt.

**Từ khóa:** Chỉ tố diễn ngôn; liên kết, chức năng; thông tin; chuyển tải.