



Referential Descriptive Expressions Denoting Objects in Vietnamese Conversations and their Translation into Modern Chinese

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Abstract

The article explores the descriptive expressions of reference (DER) with a structure as the nominal phrase in Vietnamese dialogues, based on the linguistic data from Tô Hoài's "Đế Mèn phiêu lưu ký - Diary of a Cricket"; it investigates and presents the current situation of translating these expressions into modern Chinese through corresponding translations. The study elucidates translation options across three dimensions: descriptive meaning, referential meaning, and contextual meaning. Research findings reveal that referential expressions with a nominal structure in Vietnamese are diverse in construction, rich in emotions, and reflect the users' attitudes. Translating them into another language, in general, and into modern Chinese, in particular, demands focused analysis and a genuine understanding of the author's ideas.

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1. Introduction

Reference is a fundamental concept pragmatics, mentioned early on by renowned scholars worldwide such as Austin, J. L. & Yule, G in their influential works "How to do things with words" (1975) and "Pragmatics" (1996). In recent years, the topic of reference continued to garner attention from other researchers, including Georgia M. Green with "Pragmatics and Natural Language Understanding" (2012) and Scott, K. with the book "Referring Expressions, pragmatics, and Style: Reference and beyond" published in 2020.

In Vietnam, Đỗ Hữu Châu was the first to introduce the concept of reference with the term "chiếu vật," while Nguyễn Thiện Giáp used the term "quy chiếu." The use of two different English terms may have caused some confusion among readers and young researchers interested in the field of Vietnamese linguistics. In this article, we unify the terminology and adopt the term "chiếu vật," following the terminology used by Đỗ Hữu Châu in the book "Đại cương ngôn ngữ học tập hai/Introduction to Linguistics Part Two."

In the following section, we will rely on the referential theory proposed by previous authors to identify DER with a structure as nominal phrase in direct dialogues, drawing from the work "Diary of a Cricket" and describing them in terms of their construction, implied emotions, and the author's attitude (if any). We will examine the translation into modern Chinese in the corresponding translated works, providing evaluations and insights into the choices made by translators. The article's results aim to assist readers, especially Vietnamese-Chinese translators, in gaining knowledge and experience in translating DER in Vietnamese dialogues.

2. Previous research

2.1 Study on descriptive expressions of reference in Vietnamese

Reference is the term used to describe the manner in which, through them, the speaker (SP1) articulates a linguistic expression in the hope that it will assist the listener (SP2) in correctly deducing the entity, characteristics, relationships, or events they are

referring to (according to Đỗ Hữu Châu). Sharing a similar perspective, Nguyễn Thiện Giáp posits that referential expressions involve SP1 (or the writer) using linguistic forms that enable SP2 (or the reader) to identify something. These linguistic forms are referential expressions.

Thus, referentiality is the correspondence between linguistic elements in discourse and objects, people, activities, characteristics, etc., in a specific context (the mentioned reality). Referentiality is the first sign indicating the relationship between context and discourse. Without referentiality, we cannot grasp the meaning of utterances; consequently, effective communication cannot unfold.

In realistic utterances (both spoken and written forms), the scope of the world's objects will only be determined when SP1 uses certain words to express or indicate them, and the linguistic expression serving this referential function is called a referential expression in the utterance. There are three main methods for referential expressions: proper names, descriptive expressions, and demonstratives. In this article,

we will only focus on the second method, namely Descriptive Expressions (DE).

SP1 often employs the descriptive methodology to create DER, facilitating SP2 in quickly deducing the specific referential meaning of a referential expression that is not a proper name. Descriptive reference involves combining auxiliary elements with a common noun, enabling the distinction of the specific entity from other referential meanings of the same type. For instance, "The book on Nam's desk" is a specific DER. The auxiliary elements include "book," "on the desk," and "of Nam," collectively differentiating the mentioned book from other books in general.

Usually, DERs are primarily constructed using nominal phrases. As known, a noun is a substantive that can gather other words around it. The structure of a nominal expression consists of a central noun and several auxiliary elements. This is the comprehensive nominal model widely acknowledged by the majority of Vietnamese linguists.

Table 1: Vietnamese Model of nominal phrase

Quantifying and whole attributive phrase	Quantifying attributive phrase	Demonstrative pronoun	Indefinite article/Unit noun	Mass Noun	Descriptive determiner	Definite article
All	Some	Those	A	Cat	Black	The
3	2	1	0	-1	-2	-3

The model includes components such as whole quantifying attributive phrases, quantifying attributive phrases, demonstrative pronouns, indefinite articles, unit nouns, mass nouns, descriptive determiners, and definite articles. The position of the descriptive element (determiner) in Vietnamese, nominal nouns typically appears after the mass noun (-2). Of course, in usage, users do not necessarily have to use all seven elements simultaneously.

2.2 Research on "Diary of a Cricket"

Tô Hoài's fable "Diary of a Cricket" was introduced to readers in 1941, narrating the adventurous journey of "Đế Mèn – Cricket" in the natural world, imbued with educational and humane details. The work has become one of the timeless classics in Vietnamese children's literature. From its first print until now, it has undergone over 50 editions, and the number of copies sold to Vietnamese readers is estimated to be in the millions. The masterpiece currently has a dedicated exhibition space at the Museum of Vietnamese Literature (located at 275 Âu Cơ Street, Tây Hồ, Hanoi).

The first translation of the work "Diary of a Cricket" into another language was the French version, published in 1958 in Hanoi. Later, in the 1960s, Đặng Thế Bình translated the work into English (the oldest printed copy in the national library dates back to 1985).

2.3 Studies of Vietnamese - Chinese Translation

According to Cẩm Tú Tài (2022), as of the present moment, China has not yet developed its own theory of translation. However, there are various perspectives mentioned by Chinese translators over several decades, such as Nghiêm Phục's emphasis on the standards of loyalty, fluency, and elegance (loyalty is faithfulness, fluency is smoothness, and elegance is refinement); Phó Lô's focus on the transcendent standard (the translation should resemble a close-up view, aiming not just at form but also at spiritual essence); Trương Kim's standards of truth, goodness, and beauty (authenticity, ideology, and artistic qualities).

Regarding the reference materials (books, textbooks, reference books, theses, dissertations) between Vietnamese and Chinese, the focus is primarily on the Vietnamese-Chinese reference, considering Chinese as the base language. Conversely, there are relatively few reference materials for Chinese-Vietnamese. As of now, in Vietnam, there is only Lê Đình Khẩn's textbook "Giáo trình phiên dịch Việt Hán Việt" (Translation Textbook Vietnamese-Chinese Chinese-Vietnamese). In mainland China, there are three books: "Giáo trình dịch Việt Hán" by Triệu Ngọc Lan (赵玉兰), "Giáo trình dịch Việt Hán" by Đàm Chí Từ (谭志词), Kỳ Quảng Mưu (祁广谋), and "Kỹ xảo dịch Hán Việt Việt Hán thực dụng" by Lương Viễn (梁远). These books are used for teaching the Vietnamese-Chinese translation course and are officially published (excluding internal school textbooks). Some other books are compiled in the direction of translating sample sentences, such as "Mẫu dịch Việt Hoa – Hoa Việt" by Tạ Chấn Dục (Youth Publishing House), "Luyện dịch Việt Hán – Hán Việt" by Trần Thị Thanh Liêm (Thời đại Publishing House), but they do not address theoretical translation issues and translation strategies.

In mainland China, Tô Hoài's work "Diary of a Cricket" was initially referred to as "蟋蟀漂流记" (Simplified Chinese: 蟋蟀漂流记, Pinyin: Lóu cō piāo liú jì, Vietnamese Han-Viet: Lâu cô phiêu lưu ký) in the Collection of Modern Vietnamese Literature. However, this name was later changed to "蟋蟀冒险记" (Simplified Chinese: 蟋蟀冒险记, Pinyin: Xīshuài màoxiǎn jì, Vietnamese Han-Viet: Tắt xuất mạo hiểm ký) for better suitability. The title 蟋蟀冒险记 for the work "Diary of a Cricket" is recognized in the National Library of China. Regarding the translation into modern Chinese, "Diary of a Cricket" now has a complete translation by translator Lý Doanh (李莹). The translation is titled "蟋蟀冒险记" and has

an ISBN of 978-7-5126-5595-9. It was published by Đoàn Kết Publishing House in January 2018. A year earlier, in January 2017, the publisher released an electronic edition. After its publication, the work received a warm reception from readers, especially young readers (douban, vovworld).

4. DER in the Diary of a Cricket dialogues and the translation

Depending on the specific context, DER in the work can be words, phrases, or sentences. For example:

- Hey, kid! Bring the knife here so I can carve a hole, and you fetch water. (Reference expression structured as a word)
- Toss this cricket into the pond for our ducks to have a feast, Nhón. (Reference expression structured as a phrase)
- Those city boys who came to the countryside for the summer, they went to sneakily catch Xiển Tóc to bring back and play with. (Reference expression structured as a sentence)

These reference expressions are classified based on the semantic aspect, including: individual referent, type referent, and some referent (where a group is part of a some referent, but the group refers to a specific subset without distinguishing individual entities, while some referent divides individual entities within it). Let's follow the examples:

- Is that chubby Coc standing in front of our house? (Individual referent)
- Wise people in life should not speak too soon. (Type referent)
- I waved my hand, shook my head, and told those daydreamers that "I quit listening to that." (Some referent)
- (iii)' Don't be surprised there when there's a chase initiated by mischievous kids, just like the ones who caught him to take for fighting and as a prize in football. (Generic referent - subset)

According to statistics, in "Diary of a Cricket" there are a total of 22 dialogues with various forms: dialogue between two characters, three-way dialogue, and group dialogue. The dialogues are flexible, transitioning from two-way to group discussions: initially, there is communication with the characteristics of a two-way dialogue between two characters, then the appearance of another character transforms the dialogue from two-way to group. For example, in the discussion between Nhón - Senior, Bé - Junior, and the group of children:

Nhón: It's not a stomachache; this cricket has fought so much that it's exhausted, now it has contracted tuberculosis. We shouldn't keep a sick cricket. Let it go, Bé.

Bé: Then we should release it into the pond for the ducks to eat.

Nhón: No, that's a waste. We'll turn it into a soccer trophy. The soccer trophy will be a cricket. How impressive.

Then the two of them go to gather all the children in the neighborhood for a meeting to play soccer for the prize (...) Nhón announces with the others:

Whoever scores three "goals" gets to enjoy this cricket. A le... Toe toe toe... [p. 184].

The majority of the dialogues take place in private communication situations such as emotional conversations,

inquiries, and advice. Nearly half of them occur in public communication situations, in crowded places. The dialogues in Diary of a Cricket are mostly of the spontaneous and free-flowing type, casual and personal in nature.

In this paper, we examine and study referential expressions with the structure of nominal phrases, without addressing the issue of proper names and demonstratives. However, if these referential expressions contain proper names and demonstrative words (this, that, those, etc.), they still fall within the scope of our research.

Referential expressions studied in the paper have the following characteristics: (i) they are linguistic expressions used by Tô Hoài to indicate the subject (person, animal) he wants to talk about in the Diary of a Cricket, with referential meaning; (ii) they are expressions structured around a noun phrase (we do not consider words serving as substitutes (pronouns) for referential expressions, such as it, he, that guy, etc.); (iii) they are expressions containing descriptive elements.

Table 2: Table of referential expressions with nominal phrase structure

Referential Expressions	Individual	Some	Group	Type
Quantity	26	15	14	16
Total	71			

Table 3: Table of descriptive referential expressions with nominal phrase structure

Descriptive referential expressions	Individual	Some	Group	Type
Quantity	14	10	5	14
Total	43			

The statistical data in the two tables above indicates that DER (containing descriptive elements) accounts for a large proportion (~ 61%) of referential expressions in the corpus. This suggests that description is one of the crucial factors, extensively utilized by the author when referring to characters in the text. This aligns with the characteristics of a dialogue narrative work like "Diary of a Cricket".

Individual DER mainly contain descriptive determiners about appearance, position, characteristics, and features. Some group expressions of reference predominantly contain descriptive determiners about characteristics and features.

In individual and some group DER, the author often employs address terms. Address terms in Vietnamese always reflect the role and attitude of SP1, for example, even though both Mèn and Choắt refer to the character named Cốc, Mèn addresses Cốc as "Con mụ Cốc" (little sister Cốc), while Choắt calls her "chị Cốc" (older sister Cốc).

In group DER, there are often collective determiners standing at the beginning. These determiners also carry various emotional nuances, for instance: "cái bọn trẻ đã bắt anh để đem đi đánh chọi và làm giải thưởng bóng đá" (the group of kids who caught him to use in fights and as a football prize), "lũ trẻ nghịch ngợm" (the mischievous group of kids). In Vietnamese, "cái bọn" implies disdain or contempt, while "lũ" carries a neutral tone.

In the type of DER, the number of objects mentioned is not explicitly specified as singular or plural. This is quite understandable since DER of this type are often used to highlight characteristics that the objects within the scope possess, rather than pinpointing a specific object. DER of this type can refer to any object: it could be many, it could be few, it could be any object; these expressions often contain

indefinite words like "nào" (which), "bất kì" (any), "ai" (who), or start with a collective determiner like "kê" (individual), "đứa" (person), "thằng" (guy).

Additionally, DER in the work also convey various emotional nuances, such as boasting by adding descriptive elements: "đế (của) mày" – "đế cụ (của) tao" (your cricket – my cricket); adding elements indicating family relations: "thằng cháu tôi" – "thằng cháu 'trời đánh thánh vật' nhà tôi" (my nephew – my 'heaven-struck' nephew); adding descriptions of characteristics and positions: "Chị Cốc đứng trước cửa nhà ta" – "Chị Cốc béo xù đứng trước cửa nhà ta" (Sister Coc standing in front of our house – Sister chubby Coc standing in front of our house); adding descriptions of traits: "Đế mèn nghịch ngợm" – "thằng bé bầy ngẩn ấy – một thằng đế ốm" (The cricket is mischievous – that little guy about the same size – a skinny cricket). The characteristic of liking to boast about family relationships in Vietnamese is also clearly demonstrated: "thằng cháu trời đánh thánh vật nhà tôi" (my nephew, the heaven-struck saint) and "cái thằng trời đánh thánh vật cháu tôi" (that heaven-struck saint, my nephew), "cháu đích tôn cụ võ sư Bộ Ngự" (the true disciple of grandmaster Mantis).

The majority of DER typically start with the determiners "các" and "những," reflecting the less specific and clear nature of the Vietnamese language. As a result, the referred

objects are often not distinctly specified in terms of quantity. Group DER face a similar issue regarding the clarity of the quantity of referred objects. However, since most DER contain determiners specifying individual entities, they tend to express more effectively than group DER, which involves determiners indicating a collective.

The imagery described by a DER often carries a high level of imagination. For instance, the expression "đế cụ" does not refer to a specific species of cricket but is a folk term (usually used by children) to describe crickets that are twice the size of regular crickets. They have a wide body resembling a thumb, a square head, a swollen chest, wings like petals, and strong pincers. "Đế cụ" is robust and agile; when caught, it kicks and bites painfully before swiftly running away at an incredible speed.

Given the characteristics mentioned above, we believe that translators will face difficulties in translating forms of address, demonstrative pronouns referring to individuals and groups. Additionally, when dealing with descriptive expressions, translators may find it challenging to convey both the evaluative stance and the image of the objects that Tô Hoài describes.

5. Surveying the translation approaches in the corresponding modern Chinese translation work

Table 4: Table on the rate of translation of DERs

DER	Individual	Some	Group	Type
Quantity in Original Text	14	10	5	14
Quantity in Translated Text	13	9	2	14
Translation Rate (%)	92.9	90	40	100
Average Translation Rate (%)	80.7			

The data in the table above shows that the translation has a relatively high rate of rendering DER, accounting for more than 80.7%. Among them, the translation rate of DER types is the highest, reaching 100%. Therefore, the omission rate is 19.3%, with the omission rate of DER group being the highest, accounting for 60%.

Here, we continue examining the issue of translating equivalent elements, including demonstrative pronouns (referred to as the word type in modern Chinese) and descriptive modifiers, namely position 0 and position -2 in the Vietnamese noun structure. It's important to note that the nominal noun structures in Vietnamese and modern Chinese are fundamentally similar, with the main difference in the arrangement order.

Table 5: Table on the rate of translation of DERs

DER	Individual	Some	Group	Type
Quantity in original text	13	9	2	14
Shift Ratio Type Word (%)	6/9	5/7	1/2	1/14
Shift Ratio Descriptive Modifier (%)	5/13	8/9	1/2	12/14

Results show that DERs can lack mass nouns but cannot be without descriptive elements. This raises the issue of mass nouns potentially substituting for demonstrative nouns in specific situations in Vietnamese, especially in cases where mass nouns serve an identification function (referring to a species). Meanwhile, DERs without descriptive elements are not within the scope of the study, emphasizing the necessity for descriptive elements to be present in the original text. As mentioned earlier, demonstrative pronouns, especially

those related to kinship (used for addressing), always clearly express the role and attitude of the speaker towards the mentioned object. Descriptive expressions also encompass the user's personal feelings and attitudes (meaning feelings, as termed by Đỗ Hữu Châu). Therefore, the translation focus is on examining the intricacies of the three factors: singular nouns, descriptive expressions, and referential meanings.

The use of demonstrative pronouns has been extensively discussed in Vietnamese. During the translation process into Chinese, linguistic and cultural differences inevitably influence this group of words. In Vietnamese, using pronouns is closely tied to familial relationships, conveying a sense of closeness and distinctions in status and hierarchy. However, in Chinese, demonstrative pronouns are often used to express intimacy without clear distinctions in terms of status and hierarchy. The Chinese tend to employ words denoting titles or positions when expressing respect towards someone.

In addition to personal pronouns, collective demonstrative pronouns in Vietnamese are quite diverse, such as "bè" (group of friends), "cánh" (party), "tụi" (group), "bọn" (gang). When translated into Chinese, the focus is often on preserving the quantitative aspect (more than one) without fully conveying the speaker's attitude.

For descriptive reference expressions, where the SP₁ simply mentions the characteristics of the object without specifying it, the translator may choose a more detailed description. For instance, "mấy cậu bé trong thành phố về quê mùa hè" might be translated as "一群城市的孩子…他们当时在乡下度假," emphasizing the fact that these city kids were spending their summer vacation in the countryside.

In the conversation between Nhón and Bé regarding the handling of the recently caught cricket, Nhón takes on an active role as the spokesperson. In terms of age, Nhón is older than Bé, and within the cultural perception of the Vietnamese people, Nhón is expected to have more experience than Bé. Initially, Bé serves as SP2, but later, there is a shift in roles, and Bé becomes the spokesperson in turn. The dialogues exchanged between Nhón, Bé, and the gang all serve a common purpose, which is to discuss and come up with a final solution for dealing with the cricket.

In the mentioned context, there are four reference expressions used to identify the cricket: "thằng dế này," "một thằng dế ốm," "một dế cụ," "lão dế này." When using the expression "thằng dế này," SP1 primarily conveys the referential meaning, referring to this creature, and as it is a small animal, SP1 uses the demonstrative pronoun "thằng" with an attitude that implies disdain.

In DERs, descriptive elements aren't just decorative; they also express the emotions and evaluative attitudes of the user. In the translated text, we observed two descriptive expressions in the original text, but they were handled differently in the translation. For example, "kẻ yếu hơn ta"

and "kẻ yếu" were both translated as 弱小 (weaker) in Chinese. Additionally, the descriptive element referring to the cricket, "dế cụ" – indicating a large, agile, and healthy cricket – was entirely omitted in five DERs in the translated text.

Just as initially predicted, due to the limited number of quantifiers in modern Chinese compared to mass nouns in Vietnamese, achieving the necessary equivalence in emotional meaning in the translated text is challenging. The translation results are relatively compatible and appropriate regarding descriptive and referential meaning.

Surveying the translation components in the expressions reveals that the descriptive elements in DERs have been considerably omitted. Ideally, in cases where omission is not unavoidable, translators should strive to retain the descriptive elements—specifically, the descriptive determiners for DERs in the translated text. This is because it contributes to the uniqueness that makes the work appealing. Therefore, we propose a translation approach for the descriptive elements in those DERs in the translated text that lack descriptive determiners, as follows:

Table 6: Proposed translation table for descriptive referential expressions without descriptive modifiers

STT		Văn bản gốc	Văn bản dịch đề nghị
1	Chiếu vật cá thể	dế cụ	巨蟋
2		thằng dế cụ này	这只巨蟋
3		dế cụ này	这巨蟋
4		dế cụ tao	我的巨蟋
5		Dế mèn nghếch ngác	笨蛋的蟋蟀
6		thằng bé bằng ngần ấy	这么大的小孩子
7		một dế cụ	一只巨蟋
8		Anh Mèn mà tôi vẫn kể chuyện các bạn nghe	我常跟你们说的蟋蟀哥哥
9	Chiếu vật một số	những kẻ viễn vông ấy	那些肤廓的
10	Chiếu vật nhóm	bọn trẻ ngớ ngẩn	傻瓜的孩子们
11	Chiếu vật loại	ai bên vệ cỏ nhìn sang	谁从草地边看起来
12		cái thứ dế cụ	这种巨蟋

The equivalence of a translated text to the original text is often analyzed from two perspectives: the cognitive aspect and the emotional aspect. Here, we examine the degree of equivalence in the cognitive aspect, which includes the descriptive meaning, referential meaning, and the emotional aspect – the expressive meaning of these DERs in the translated text compared to the original text. Human perception of reality is similar, despite differences in the vocabulary systems of different languages.

The Vietnamese and Chinese languages are both isolating and analytic languages, lacking inflections and sharing a similar word order in nominal phrases (modifier before head). There are numerous grammatical and lexical similarities between the two languages. Therefore, the process of translating from Vietnamese to Chinese involves using the Chinese language to express the intended meaning, conveying all that has been communicated in Vietnamese.

Cao Xuân Hạo, in the article "Some cultural issues in Vietnamese addressing", once remarked that translating address terms in Vietnamese is a very challenging task, and translators often spend a considerable amount of time thinking and calculating. During the process of translating

address terms from Vietnamese to Chinese, the translator may encounter difficulties in cases where: Mixed address terms in Vietnamese are incorrectly translated into Chinese because the translator fails to clarify the relationships between the pronouns in the original text; the original text itself uses address terms with flexible changes, leading to misunderstandings and mistranslations by the translator. In this translation, the translator Lý Doanh has handled the addressing issue very well, so the address terms in the translation are all appropriate to the original text, except for cases where the translator intentionally omits them.

Conclusion

The cultural differences between the source language and the target language, as well as between the source culture and the target culture, are often universal challenges that translators face during the translation process. In our opinion, here, translator Lý Doanh has demonstrated a good awareness of the Vietnamese people's cultural and communicative (addressing) issues. However, the translator has omitted quite a few descriptive details from the original text, which are significant elements contributing to the work's attractiveness

in readers' eyes.

The issues discussed in the article have clarified certain aspects, including descriptive meaning, referential meaning, and affective meaning among DERs in the source language and the target language. When compared to the original text, the identified conversions, specific features, or differences in translation are considered translation errors. In the upcoming articles, we plan to delve deeper into descriptive expressions without referential function, as well as their occurrences in narrative situations and storytelling. With advanced technology development today, we hope that the research findings can contribute to the success of machine translation for a complex language like Vietnamese.

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Appendix

Descriptive expressions of reference in "Diary of a Cricket" and translation strategies in the corresponding translated work.

STT		Original text	Translated text
1	Individual referent	chị Cốc béo xù đứng trước cửa nhà ta	那位身体健壮、站在咱们家门口的鸛鹁大姐
2		dế cù	它们
3		thằng đế cù này	这样的蟋蟀
4		dế cù này	这只蟋蟀
5		thằng đế bên ấy	他的
6		dế cù tao	我的蟋蟀
7		Để mèn nghếch ngác	(lược dịch)
8		thằng bé băng ngàn ấy	人家小孩子
9		một thằng đế ốm	只生病的蟋蟀
10		một đế cù	蟋蟀
11		em Nhà Trò yếu ớt thế kia	那柔弱的飞蛾妹妹
12		thằng cháu "trời đánh thánh vật" nhà tôi	我家那个‘天神’侄子呢？
13		cái thằng "trời đánh thánh vật" cháu tôi	我那‘天神’侄子
14		Anh Mèn mà tôi vẫn kể chuyện các bạn nghe	我的蟋蟀哥哥
15	Some referent	những đứa độc miệng	些毒舌的人
16		các võ sĩ trong thiên hạ	天下的武士
17		đông đảo các võ sĩ trong thiên hạ tề tựu quanh võ đài	擂台周围的武士们
18		những tay võ đồng môn với nhau	(lược dịch)
19		mấy cậu bé trong thành phố về quê mùa hè	一群城市的孩子...他们当时在乡下度假
20		năm bạn xấu số nữa	五个同样的倒霉鬼
21		những kẻ viễn vông ấy	他们
22		mấy gã Sên rề rà chuyên ăn bám	行动慢吞吞的蜗牛
23		những đứa nhát sợ và nóng nảy	那些胆怯而又急躁的家伙
24		các bạn Châu Châu Voi tri kỷ	各位剑角蝗知己朋友们
25	Group referent	bọn trẻ nghịch ngợm	(lược dịch)
26		cái bọn trẻ đã bắt anh để đem đi đánh chọi và làm giải thưởng bóng đá	(lược dịch)
27		bọn trẻ ngớ ngẩn	城市的小孩子
28		lũ trẻ nghịch ngợm	(lược dịch)

29		bọn Bướm, bọn Ve Sâu lười biếng lại hay kêu ca phàn nàn	那些总是喜欢抱怨，懒惰的蝴蝶和寒蝉
30	Type referent	kẻ nào đến phá	坏人过来找你麻烦
31		ai bên vệ cỏ nhìn sang	谁
32		đứa nào đến bắt nạt	危险
33		cái thứ dễ cụ	这种蟋蟀
34		đứa khôn ngoan	聪明的人
35		kẻ yếu hơn ta	弱小
36		kẻ khác mạnh hơn ta	比我更强壮的
37		đứa độc ác	凶恶
38		kẻ yếu	弱小
39		anh hùng bốn phương	四方英雄
40		đứa nào đi ngoài cửa	不论洞外是谁
41		kẻ chán đời	颓废
42		kẻ cướp đến phá nhà	盗贼来侵犯家园
43		thằng cướp hung dữ nhất	最凶猛的盗贼