

# AN ANALYSIS OF ADDITIVE TRANSITIONS IN "THE CALL OF THE WILD" BY JACK LONDON AND THE VIETNAMESE EQUIVALENTS IN ITS TRANSLATION VERSION

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**Abstract:** *This study aims to explore the use of additive transitions in The Call of the Wild by Jack London and their Vietnamese equivalents. The research intends to assist both educators and learners in addressing challenges related to translating linking words from English to Vietnamese. The transitions are analyzed through the theoretical frameworks of Halliday and Hassan (1976) and Nguyen Hong Con's (2005) translation method. The study primarily employs qualitative, quantitative, and descriptive approaches. Data is gathered on additive transitions along with two translation methods: word-for-word and addition. The analysis covers 22 additive transitions used 1,555 times in Jack London's novel, with translator Hoang Ha Vu rendering 09 of these through omission. The findings are intended to aid both lecturers and students in mastering the meanings of transitions in English and exploring strategies for translating transition words in literary texts.*

**Keywords:** *additive transitions, Vietnamese equivalents, translation version, literature, novel.*

## I. Introduction

In the age of globalization, social exchange and integration are rapidly occurring worldwide, with literature and poetry playing a key role in connecting societies. Translation is vital in overcoming linguistic and cultural barriers and fostering mutual understanding across communities. This connection, transcending time and space, highlights the importance of translation and equivalence, which has become a

significant topic in modern linguistics, particularly in English education in Vietnam, such as at the Faculty of English – Hanoi Open University. One renowned literary work, *The Call of the Wild* by Jack London, remains popular not only because of its plot but also for its remarkable use of language. A standout feature is the effective use of connective words, which are essential in expressing ideas clearly, concisely, and coherently. These words play a crucial role in making complex

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ideas accessible and enhancing the overall readability of the novel.

The research findings of the project can become valuable reference materials for researchers and individuals interested in the field of translation. They can serve as reference documents for teaching and learning translation subjects and modern English language studies. The research questions, therefore, are posed as follows: What are the semantic and syntactic features of transitions in the novel *The Call of the Wild* by Jack London? What techniques does Hoang Ha Vu use to translate English transitions into Vietnamese transitions in the novel *The Call of the Wild* by Jack London?

## II. Theoretical background

### 2.1. Translation

Within the field of interpretation, Ghazala (2014) underscores interpretation as an expertise comprising different sub-skills, such as dialect capability, content comprehension, and assistant aptitudes. Lefevere (1992, 2004b) sees interpretation as preparation for modifying, affected by both conceptualization and scholarly strategies. Bassnett and Lefevere (1998) emphasize the significance of culture in interpretation, recognizing its part in encouraging both etymological and intercultural communication. Gentzler (2008) contends that interpretation goes past insignificant etymological transfer, incorporating social aspects that will anticipate the complete conservation of the first text's magnificence and meaning. Benjamin (1923) presents the idea of interpretation as a portion of the text's great beyond. From a phonetic point of view, researchers like Nida (1964, 2004), Newmark (2001), and Catford (1965) classify interpretation based on extent,

levels, and positions, displaying strategies such as word-for-word, exacting, and free interpretation.

Building on the refinement between two sorts of interpretation units, words and sentences. Nguyen (2005) proposes a classification strategy for interpretation strategies, isolating them into word interpretation strategies and sentence interpretation strategies. To oversee and set up interpretation comparability at the sentence level, interpreters can utilize different methods, a few of which are sketched out below:

*Word-for-word translation:* This least difficult strategy sets up syntactic proportionality by interpreting each word from the source dialect into the target dialect according to a straight arrangement (from left to right).

*Changing word order:* This method addresses errors in word order when translating a sentence from the source dialect to the target dialect, guaranteeing the target sentence is linguistically, semantically, or logically suitable.

*Adding or omitting words:* This procedure includes either overlooking or including words to abbreviate or extend the sentence structure when deciphering from the source to the target dialect.

*Splitting or merging structures:* According to this method, a sentence from the source dialect may be deciphered into numerous sentences within the target dialect (splitting), or different sentences within the target language may be blended into one sentence within the source language, depending on the need to pass on meaning or fashion.

*Structural transformation:* Given the basic contrasts between dialects,

interpreters may have to utilize auxiliary change methods. This involves replacing the initial structure with an elective structure within the target dialect to guarantee common interpretation.

*Idiomatic translation:* This procedure changes a sentence from the source dialect into an idiomatic or idiomatic-like expression within the target dialect, frequently utilized to interpret colloquial sentences into comparable expressions within the target dialect.

## **2.2. Additive transitions**

Halliday and Hasan (1976b) clarify that moves are words or expressions utilized to put through thoughts, making a difference in readers moving easily from one noteworthy thought to the following. *Additive transitions* move present, extra data, likenesses, or references, extending thoughts and advertising advanced subtle elements or distinctive points of view. They guarantee a smooth stream of data, permitting a more profound investigation from different angles.

## **III. Methodology**

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

- **Structured Systems Analysis:** A systematic approach is always tight and logical. A system always consists of elements that are divided into hierarchies, characterized by relative, relative but interactive, goals that represent the overall goal. In this study, there are 54 additive transitions listed.

- The information collected must always exist in two qualitative and quantitative forms. In addition, the

subject of the survey should be considered from both qualitative and quantitative perspectives. In certain cases, access to quantitative information is not possible. Therefore, the qualitative information approach is the only possible method in this study. By listing the additive transitions in “The Call of the Wild” by Jack London, the data for the final goal is to be aware of the qualitative nature of the subject.

## **IV. Finding and discussion**

### **4.1. The characteristics of Syntactic functions**

In English, additive transitions exist in two shapes. These are conjunctions that guarantee syntactic work without requiring any other complementary components.

The primary frame is straightforward conjunctions. In this shape, the word ‘and’ shows up at the start of the sentence 128 times and within the center of the sentence 1427 times. The word ‘like’ shows up within the center of the sentence 28 times and at the start 5 times. The words ‘thus’ and ‘besides’ both appear within the sentence’s center 4 times.

The second shape is compound conjunctions, with 12 complex conjunctions. The expression ‘neither ... nor’ shows up within the center of the sentence 10 times. ‘Either ... or’ and ‘such as’ each show up within the center of the sentence 3 times, while ‘in fact’ shows up at the start of the sentence 4 times. The state ‘not as it were ... but’ shows up both at the start and within the middle of the sentence. The remaining words show up once.

Hence, basic conjunctions, which have a place in the gathering of added substance connecting words, are utilized

1561 times within the center of the sentence and 154 times at the start. In the interim, compound conjunctions show up 24 times within the center of the

sentence and 9 times at the beginning. Underneath may be a nitty gritty table of the syntactic work of added substance connecting words.

*Table 1: Syntactic functions of additive transitions*

Part of Speech	Coordinating Conjunctions	At the beginning	In the middle	Correlative Conjunctions	At the beginning	In the middle
Additive transitions	1. and	128	1427	1. either ... or		03
	2. beside(s)	01	04	2. neither ... nor		10
	3. indeed		01	3. not only ... but	01	02
	4. further	02	05	4. as well		01
	5. including		01	5. in addition to this		01
	6. like	20	118	6. in fact	04	
	7. especially		01	7. on the other hand	02	
	8. considering	01		8. such as		03
	9. concerning	01		9. in particular		01
	10. thus	01	04	10. for instance		01
				11. as for	01	
				12. the fact that		02
<b>Total</b>	<b>10</b>	<b>154</b>	<b>1561</b>	<b>12</b>	<b>08</b>	<b>24</b>

#### *4.2. Characteristics of Semantic functions*

The table underneath shows that the added substance connecting words (Added substance) are isolated into four bunches: expansion, presentation, reference, and distinguishing proof. Among them, the conjunction “and” is utilized as often as possible, showing up 1,555 times within the work. When deciphered into

Vietnamese, this conjunction holds its meaning (và) 245 times, is decoded with a diverse meaning 177 times, and isn’t deciphered 195 times. The moment most often utilized conjunction within the work is “like,” showing up 69 times, and it is nearly continuously held in its unique meaning when interpreted into Vietnamese. The remaining conjunctions are utilized less regularly and hold their meaning when interpreted in Vietnamese.

*Table 2: Semantic functions of additive transitions*

Part I: Semantic functions	No.	Additive transitions	Total frequency	Maintaining the meaning	Changing the meaning	No translation
<b>Addition</b>	1	and	1555	738	343	474
	2	either ... or	3	3	0	0
	3	neither ... nor	10	8	0	2
	4	not only ... but	3	2	0	1
	5	as well	1	1	0	0
	6	in addition to this	1	1	0	0
	7	beside(s)	5	4	1	0
	8	indeed	1	0	0	1
	9	further	7	4	2	1
	10	in fact	4	3	1	0
	11	on the other hand	2	1	1	0

Part I: Semantic functions	No.	Additive transitions	Total frequency	Maintaining the meaning	Changing the meaning	No translation
Introduction	1	such as	3	2	0	1
	2	including	1	1	0	0
	3	like	69	67	1	1
	4	in particular	1	0	0	1
	5	for instance	1	1	0	0
	6	especially	1	1	0	0
Reference	1	considering	1	1	0	0
	2	as for	1	1	0	0
	3	concerning	1	0	0	1
	4	the fact that	2	2	0	0
Identification	1	thus	5	4	0	1
<b>Total</b>		<b>22</b>	<b>1678</b>	<b>854</b>	<b>349</b>	<b>484</b>

### 4.3. Characteristics of Pragmatic functions

The interpreter, Hoang Ha Vu, when deciphering English sentences containing connecting words into Vietnamese, makes certain changes to the sentence structure:

#### 4.3.1. Changing the meaning of additive transitions

An English sentence containing additive transitions was interpreted into two or three sentences in Vietnamese, with the connecting words having their implications changed. In the case of added substance connecting words, the interpreter used “and” to interpret the work. According to measurements, 39 English sentences were changed by the interpreter from a single English sentence into two or three Vietnamese sentences.

Example 1: On the other hand, there were the fox terriers, a score of them at least, who yelped fearful promises at Toots **and** Ysabel, looking out of the windows at them and protected by a legion of housemaids armed with brooms **and** mops.

(lines 9-11, page 4, chapter 1)

(Ngoài ra còn có bọn chó sục cáo nữa, ít nhất cũng phải hai chục con. Chúng thường sủa nặng lên dọa Toots với Ysabel lúc hai con này nhòm ra ngoài

ô cửa, và một binh đoàn hầu gái vũ trang bởi chổi cùng cây lau.)

Example 2: He had never seen dogs fight as these wolfish creatures fought, **and** his first experience taught him an unforgettable lesson.

(line 10, page 13, chapter 2)

(Buck cũng chưa bao giờ chứng kiến đồng loại mình cắn xé nhau hung hãn như ở đây. **Thế nên**, ngay lần đầu tiên tận mắt quan sát, nó lập tức có ngay cho mình một bài học nhớ đời.

#### 4.3.2. Omitting additive transitions

From an English sentence containing additive transitions, when deciphered into Vietnamese, it was rendered as 2 or 3 sentences with the exclusion of the additive transitions.

Within the case of added substance additive transitions, 48 English sentences within the work were deciphered without the additive transitions carrying over their meaning into Vietnamese. Among them, “and” accounts for 44 sentences; “neither... nor” for one sentence; “encourage” for one sentence; “such as” for one sentence; and “like” for one sentence.

Example 1: He could eat anything, no matter how loathsome or indigestible, **and** once eaten, the juices of his stomach



extracted the last least particle of nutriment, **and** his blood carried it to the farthest reaches of his body, building it into the toughest **and** stoutest of tissues.

(lines 8-11, page 20, chapter 2)

(*Nó có thể ăn bất cứ thứ gì, cho dù có kinh tởm hay khó tiêu đến đâu chẳng nữa. Một khi đã nuốt trôi xuống, dạ dày nó sẽ tiết ra dịch vị để chắt lấy đến từng vi chất dinh dưỡng cuối cùng. Máu sẽ đưa chất dinh dưỡng đến tận các tế bào xa xôi trong cơ thể, tạo thành những mô cứng rắn, bền bỉ nhất.*)

Example 2: There was **neither** peace, rest, **nor** a moment's safety. All was confusion and action, and every moment life and limb were in peril.

(line 3, page 13, chapter 2)

(*Không còn bình yên, nhàn nhã. Không có nổi một khắc an toàn.*)

Example 3: He was a gloomy, morose fellow, and he showed Curley plainly that all he desired was to be left alone and, **further**, that there would be trouble if he were not left alone.

(line 9, page 12, chapter 1)

(*Nó lúc nào cũng âu sầu ủ rũ. Nó còn nói trắng với con Curley là hãy để nó được yên thân một mình, nếu không muốn tự chuốc thuốc lấy tai vạ.*)

#### 4.4. Discussion

##### 4.4.1. Good points

##### 4.4.1.1. Accuracy and Fidelity to the Original Text

Hoang Ha Vu has protected the soul and center pith of the first work. He effectively conveys the feelings and cruel encounters that Buck faces, from his quiet life at Judge Miller's home to the overwhelming challenges within the wilds of Northern Gold country.

Underneath are some cases of the exactness and constancy to the initial content in Hoang Ha Vu's interpretation of "The Call of the Wild":

##### a. Maintaining the Spirit of the Story

The interpretation passes on a smoothness and unpretentious suggestion while still holding the complete data of the first sentence. The word "and" makes a difference clarifying the comprehensiveness of the portrayal: It shows that these chasing pooches are not as it were "huge and solid" but moreover have "long and thick hide," which is reasonable for their environment and part. It inspires a nitty-gritty, wealthy picture of this breed, emphasizing its differing qualities and quality. It interfaces characteristics and makes an encompassing picture of the chasing mutts the creator is alluding to. At the same time, the word "and" contributes to keeping up the beat of the sentence, guaranteeing that the portrayal streams easily and isn't divided.

##### b. Description of Nature

Hoang Ha Vu skillfully deciphered the depictions of the grand scenes of Northern Gold Country, permitting readers to feel the magnificence and cruelty of the environment that Buck must live in. Pictures such as "white snowfields" and "slopes and mountains" are interpreted distinctively, keeping up the appeal of the initial content.

##### c. Important Plot Point

The key plot elements in the story, such as the cruelty Buck endures from the vicious humans, are translated accurately and powerfully. This allows readers to gain a deeper understanding of Buck's survival instincts and strength.

##### d. Genuine Emotions

The translation successfully conveys the genuine and profound emotions between Buck and the other

characters, especially between Buck and John Thornton. The passages illustrating friendship and loyalty are translated with subtlety, allowing readers to feel the depth of this relationship.

#### 4.4.1.2. Language and Style

The translation by Hoang Ha Vu employs smooth, accessible language that is well-suited for Vietnamese readers. He skillfully conveys the majestic natural imagery and the profound emotions of the character Buck, allowing readers to grasp the beauty and brutality of the wild.

#### 4.4.1.3. Emotional Connectivity

The translation has succeeded in creating an emotional connection between the readers and the character Buck. The image of Buck in the translation may not be exactly the same as in the original, yet it retains a sense of closeness and familiarity, making it easy for readers to empathize with the dog's journey.

#### 4.4.1.4. Humanism

Hoang Ha Vu has highlighted the humanistic elements in the work, skillfully portraying the relationship between Buck and humans, particularly with the character John Thornton, adding emotional depth to the story.

#### 4.4.2. Limitations

The translation method of omitting conjunctions in the work *The Call of the Wild* by Hoàng Hà Vũ has many advantages, helping to highlight the important themes and emotions of the story. This not only creates an engaging and understandable text but also preserves the spirit and profound meaning that Jack London wanted to convey.

##### 4.4.2.1. Loss of Connection Between Ideas

Omitting conjunctions can reduce the coherence of sentences, making it

harder for readers to follow the connections between ideas. This can cause the sentence to become fragmented, especially in work with many details and depth like "*The Call of the Wild*."

Example: *It marked his adaptability, his capacity to adjust himself to changing conditions, the lack of which would have meant swift and terrible death.*

(line 22, page 19, chapter 2)

(Vụ ăn cắp đầu tiên này chứng tỏ Buck đã thích nghi được với vùng đất phương Bắc nghiệt ngã. Nó đã tự biết thay đổi để phù hợp với hoàn cảnh mới. Nếu thiếu khả năng ấy, chắc chắn một cái chết khủng khiếp sẽ sớm vồ lấy nó.)

##### 4.4.2.2. Reduced Depth and Nuance of Meaning

Conjunctions not only link sentences but also often express transitions and emotional nuances. Omitting them can simplify the meaning of the sentence, losing much of the depth and emotion from the original text.

Example: *Once, the sled broke through, with Dave and Buck, and they were half-frozen and all but drowned by the time they were dragged out.*

(line 1, page 25, chapter 3)

(Một lần chiếc xe sạt xuống lồi theo cả Buck với Dave. Lúc được cứu lên thì chúng đã bị băng đóng chặt thành lớp cứng xung quanh thân mình, hầu như hóa đá và sắp chết đuối.)

##### 4.4.2.3. Difficulty in Expressing Complex Ideas

In passages expressing complex ideas or multiple layers of meaning, omitting conjunctions can make the sentence harder to understand, reducing the author's ability to convey important ideas.

Example: *Then the rope tightened mercilessly while Buck struggled in a fury, his tongue lolling out of his mouth and his great chest panting futilely.*

(line 41, page 5, chapter 1)

(Sợi thừng càng thắt lại không thương xót trong lúc Buck điên cuồng vật lộn, lưỡi thè cả ra ngoài, lồng ngực vạm vỡ cố thở hổn hển song vô ích.)

#### 4.4.2.4. Lack of Necessary Emphasis

Conjunctions are sometimes used to emphasize certain points in a sentence. When omitted, these points of emphasis may not be effectively communicated, resulting in a loss of impact that the author intended.

Example: *It took them half the night to pitch a slovenly camp, and half the morning to break that camp and get the sled loaded in fashion so slovenly that for the rest of the day they were occupied in stopping and rearranging the load.*

(lines 15-17, page 48, chapter 5)

(Họ mất đến gần nửa đêm mới dựng xong một cái trại tạm bợ, nhếch nhác. Họ mất thêm nửa buổi sáng để nhổ trại, chất đồ lên xe, chẳng buộc cầu thả đến mức dọc đường phải dừng xe mấy lần để sắp xếp lại.)

## V. Conclusion

In *The Call of the Wild*, additive transitions such as “and,” “but,” “however,” “therefore,” and “then” are essential in organizing ideas, linking paragraphs, and maintaining the flow of the narrative. These transitions help clarify the author’s thoughts and keep the narrative cohesive, facilitating the movement from one idea to another. For example, “however” signals a shift between positive and negative states, creating surprise and enhancing the story’s climax. Jack London uses these transitions to reflect Buck’s psychological and emotional changes and to depict the wilderness’s harsh nature. Additive

transitions contribute to the urgency, surprise, and transformation in Buck’s journey.

However, English additive transitions often lack direct equivalents in Vietnamese, which presents challenges for translators. Translators must preserve the meaning while ensuring the text flows naturally in the target language. Analyzing these transitions aids understanding of both English structure and translation practices. It emphasizes how additive transitions shape writing style and reveals differences between English and Vietnamese systems.

In Hoang Ha Vu’s translation, he successfully adapts English transitions to Vietnamese, focusing on meaning, cultural context, and natural phrasing. He maintains the flow and emotional tone of the original text, allowing Vietnamese readers to experience the story’s rhythm and nuances. Vu’s translation bridges cultural gaps, ensuring readers access both the work’s content and spirit. This study highlights the importance of translating literary works not just for meaning but also for preserving the style and spirit of the original text.

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## TỪ NGỮ NÓI BỔ SUNG TRONG TÁC PHẨM “TIẾNG GỌI NƠI HOANG DÃ” CỦA JACK LONDON VÀ CÁC HÌNH THỨC CHUYỂN DỊCH TƯƠNG ĐƯƠNG TRONG TIẾNG VIỆT

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**Tóm tắt:** Nghiên cứu phân tích từ nói bổ sung trong tiểu thuyết “Tiếng gọi nơi hoang dã” của Jack London và các hình thức chuyển dịch tương đương trong tiếng Việt theo khung lý thuyết của Halliday và Hassan (1976b) và Nguyen (2005). Nghiên cứu chủ yếu được thực hiện thông qua phân tích tài liệu và nghiên cứu mô tả với sự hỗ trợ của phương pháp tiếp cận định tính và định lượng. Trong bài báo này, các từ ngữ nói bổ sung sẽ được phân tích để phản ánh cách dùng từ ngữ nói trong tác phẩm văn học và cách chuyển dịch sang tiếng Việt của các tác giả. Kết quả của nghiên cứu cho thấy có 22 từ ngữ nói được sử dụng 1.555 lần trong tiểu thuyết “Tiếng gọi nơi hoang dã” của Jack London và Hoàng Hà Vũ đã dịch 09 từ nói với cách thức dịch lược bỏ. Cuối cùng, nghiên cứu đã giúp cho giảng viên và sinh viên nắm vững các nghĩa từ ngữ nói trong tiếng Anh và hiểu được một số cách tiếp cận dịch nói từ trong văn học.

**Từ khóa:** từ nói, tiểu thuyết, cách dịch, tiếng Anh, tiếng Việt, văn học.

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