

The Contrast of Discourse Marker “you know” with Vietnamese Translation Equivalents in Subtitled Film “Mune – Chiến Binh Mặt Trăng”

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Article History: | Received: 03.11.2023 | Accepted: 08.12.2023 | Published: 12.12.2023 |

Abstract: Currently, the number of students participating in the film translation market in Vietnam is increasing. In English-Vietnamese subtitled films, the discourse marker appears with a fairly high frequency. The discourse marker is one of the key elements in language, especially in communication. With the connecting function, the discourse marker conveys many various meanings in the many contexts in which it is used. In this article, we mention an overview of the discourse marker and conduct specific research of the discourse marker “you know”. With these reasons, the article compares this discourse marker in English with the translated equivalents in the dialogues of the characters of the English-Vietnamese subtitled movie: “Mune- Chiến binh mặt trăng”. By analyzing the context that “you know” is used in the above film, we want to find out the similarities and differences in translating this discourse marker in the communication from English to Vietnamese.

Keywords: Discourse marker, English, Vietnamese, “Mune”, “Chiến binh mặt trăng”.

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INTRODUCTION

“Discourse marker” is a factor that has been researched from various approaches such as grammatical functions, pragmatics, and even research cognitive society because it has a high frequency and an important role in language. However, most of the studies on discourse marker focus on the people who learn English

as a mother tongue, such as native speakers or bilingual learners, so using discourse markers is appropriate in future communication and easy for them. However, for learners who learn English as a foreign language, this is still difficult. This can be clearly seen in the example from the movie “Mune- Chiến binh mặt trăng” as follows:

Dialogue (a)
MUNE’S FATHER : Mune, can't you be responsible for once?!
You've embarrassed me in front of Leeyoon!
... MUNE: But I am useful...

Dialogue (b)
MUNE’S FATHER : Ahh. Mune, can't you be responsible for once?!
You've embarrassed me in front of Leeyoon!
... MUNE: But I am useful...

In the dialogue (b) thanks to the discourse marker ahh, the speaker's question is more polite, which makes the listener feel that the information does not come suddenly. The reason why there is a difference is when we use discourse marker “ahh” to start 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

after this discourse marker (English Grammar Today © Cambridge University Press). Thus, the discourse marker is not only used based on its grammatical function, lexical meaning, sentence connection, idea transfer, etc., but it also expresses the implication under many different approaches, not only the lexical meaning, grammatical structure in the language.

Citation: Pham Ngoc Diem (2023). The Contrast of Discourse Marker “you know” with Vietnamese Translation Equivalents in Subtitled Film “Mune – Chiến Binh Mặt Trăng”, *SAR J Med Biochem*, 4(5), 36-43.

LITERATURE REVIEW

The concept of discourse markers

A discourse marker is a pragmatic expression (such as well, but, oh, like, and you know) that is used to make the flow of conversation without adding any interpretable meaning. Any important factor in the discourse and the discourse marker is also a determining word or phrase in a discourse, a affective part of the communication. Discourse markers are often a signal to transform the subject, recontextualize, make a different discourse, stress, equivocate in speech, or conduct ideas.

Therefore, when studying the discourse marker, Muller (2002) generalizes discourse marker as a term that is defined under many different points of view and approaches, including semantics, grammar, and implication. Discourse marker is considered as "a sequential relationship" between utterances (Fraser, 1999), which is the component that makes discourse coherent and coherent (Schiffrin, 1994), and form of association to present opinions (Blakemore, 1992); they are broken down by gender (Erman, 1992) and age (Kyratzis, 1999). It is important for us to understand the way the intonation of the discourse markers intergrade with discourse interpretations and syntactic functions. (Elisa De Cristofaro, 2022).

Discourse markers in English

The first research work on the connection must be mentioned is the book "Cohesion in English" by M.A.K. Halliday and Ruqaiya Hasan (1976). The authors have studied the associations in general and the connection in particular, including reference, substitution, ellipsis, lexical cohesion and join (conjunction). Halliday and Hasan have divided the functions into four main types according to their semantic relations: additive, adversative, causal, and temporal relation. Discourse markers are considered as grammatical and functioning particle. They are different from the content words, they neither express the meaning on their own nor make the meaning of a sentence different. On the contrast, they function as a linking word to make the sentence smoothly in written and spoken language. As usual, the discourse elements create the progression or flow of relationship in order of ideas that make the listeners understand the problems mentioned easily. In writing, effective discourse markers are used to make the text coherent in context. Discourse markers have also been studied in a bilingual context to present ideas and communicate smoothly, fluently and effectively (e.g. Goss & Salmons, 2000; Maschler, 2000). 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. Because language is always considered as a perceiving factor and informative, some researchers indicate that Communication usually takes place under certain cases of the speaker's intention. Besides, Gianollo & Olmen (2022) states that the

discourse markers create for a analysis of the first assumption in which the additional cognitive ability is excluded in the processing of marked utterance for the respectively unmarked utterance.

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 (1999) classified it 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 speakers, and the speakers listen to each other. It also reveals the implication of the questioner and the listener for the object, and the object is expressed through the co-direction and opposite relationships, concessions in the coherence of the text. 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 whose 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 (1985), discourse markers are used to connect and make the sentence more logical and coherent.

Conceptual framework: Kinds of discourse markers

Discourse markers are used to focus on only a limited kind of talk that creates a risk, so one can mistakenly equate the general function of a marker with its particular use within a specific discourse kind. In this part, we will mention some kinds of discourse markers as follows:

(1) Discourse marker of Information Management

Discourse marker of information management is mainly concentrated on the particle *oh*. "Oh" is simply considered as an exclamation or interjection. When they are used without the syntactic function of a sentence, *oh* is only addressed to express strong emotion.

Traditionally seen as an exclamation or interjection. When used alone, without the syntactic.

Example: 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) Discourse marker of Response

Discourse 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 predefined factors, and the use of "well" is the same as "oh" but doesn't depend on semantic meaning or grammatical form. Sometimes *well* can be a noun, an adverb, or adjective, when it is used in utterance, the initial position is not easy to distinguish. The discourse marker "well" figures in a particular conversational flow and it can be used to start an answer in which is followed by a request, or rejection of an offer.

Example: Stuart: "**Well,** I was flickered up or I wouldn't have done it and Cade never had any hard feelings." (Mitchell, 2005)

(3) Discourse marker of Connectives

Discourse markers of connectives are "and", "but", and "or". These elements are the key words in the grammatical system of English. "and" is a coordinator and has a function of making continuity for a discourse of speaker. Though the discourse marker "and" owns these functions simultaneously, it is not difficult to recognize them by indicating its position in the sentence. Example: 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 mightily jealous. (Mitchell, 2005)

(4) Discourse marker of Cause and Result

Discourse markers of cause and result are fully mentioned to the particle "so" and "because". Both of them function complement structurally and semantically like "and", "but", and "or". "so" and "because". Schiffrin (1994) says that when "so" and "because" express idea units, information states, and actions, their functions are straight forward realization of these properties, but when "so" is determined about pragmatic meaning in specific structures, its grammatical functions are less directly recognized clearly.

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

(5) Discourse marker of Temporal Adverbs

Discourse markers of temporal talk about "now, then". Schiffrin (1987) emphasized that they express the feature of time because a relationship between the time is conveyed in the utterance at which a proposition is assumed to be true, when these discourse markers are presented in an utterance; or in other words, "now" and "then" are deictics because their meaning based on the frequency of the speaking situation (time of speaking).

To make it clear, this is the example of discourse marker "now":

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

(6) Discourse markers of Information and Participation

Discourse marker of information and participation are totally talking about "you know" and "I mean". Schiffrin (1994) states that "you know" make a change in information state which is relevant, and "I mean" marks speaker orientation toward own talk. And using these discourse markers depends on semantic field of the utterance and their roles are complementary and social.

Consider the following situation as an example:

GLIM: (1) Sohone,

(2) aren't you afraid of the lightning monster?

SOHONE: (3) The who?!

GLIM: (4) Well, (exhales) you know....

(5) The ancient books say that in order to get to the underworld...

(Quoted from Mune- Chiến Binh Mặt Trăng)

Glim felt very sorry to repeat the information she wanted to convey to the audience, so she found it difficult to present her ideas. Therefore, discourse marker "*you know*" (line 4) in this situation as a bridge to help Glim convey her ideas, making the communication interaction smooth, fluent, effective, and semantic of discourse marker "*you know*" in the above conversation, it does not stop at the literal meaning but also implies that she wants to share more information with the listener in her next lines (line 5).

According to Macmillan Dictionary for Advanced Learners (2002), discourse marker "*you know*" is used when we are thinking about what to say next. Similarly, the Collins Cobuild Dictionary (1987) describes that "*you know*" [...] is used to fill in gaps in conversation, such as when we are uncertain about what to say next. Erman (1987) emphasizes that there are many ways to recognize hesitation in a utterance sequence, in which he points out the difference when discourse marker "*you know*" has lexical meaning based on considering pauses, where long pauses are one of the manifestations of using "*you know*" as a discourse marker and vice versa.

We further analyze discourse marker "*you know*" (line 4) in the above conversation, when assuming that the speaker (not a native speaker) did not use long pauses but short pauses or no pauses, then using discourse marker "*you know*" in this case only has a lexical meaning.

In addition to the above-mentioned studies on discourse marker "*you know*" by linguists, Macaulay

(2002) conducted a social stratification study that was quantitative rather than qualitative and came to the following conclusions:

- (i). The use of discourse marker “*you know*” varies when the user has the same social position. Some people rarely use it, but others often use it;
- (ii). Speakers tend to use discourse marker “*you know*” in conversations with acquaintances rather than strangers;
- (iii). Women tend to use discourse marker “*you know*” more than men;
- (iv). Teenagers still do not use discourse marker “*you know*” regularly to express their personality in discursive style;
- (v). The use of discourse marker “*you know*” is not more common in one social class than in another;
- (vi). The use of discourse marker “*you know*” is not for the purpose of sharing information, but it is expressed in phonetics to form the discourse style of the speaker and the rhythmic structure of the utterance, especially when used in last dialogue.

Findings

The content of the movie "Mune - Chiến binh mặt trăng"

The animated film "Mune - Chiến binh mặt trăng" directed by Benoît Philippon và Alexandre Heboyan, has the original language of English and is translated with bilingual English - Vietnamese subtitles. The content of the film tells about a magical and unique

world on the moon, where a sly boy named Mune lives. Mune is small and weak, but is tasked with protecting the moon along with Sohone (Amber) - a warrior to protect the sun. Then, one day Mune makes terrible mistakes that turn everything once peaceful into danger; At that moment, the Dark God faction, after many years of waiting for the opportunity to rise up, immediately stole the sun and the world of things suddenly became panic because day and night became one. To correct his mistake, Mune sets out to regain the light of the world along with Shohone and the fragile but brave wax girl Glim (Xú).

From a small and weak person, but with extraordinary energy, Mune became a courageous person who fought mercilessly against the dark side of the Dark God. The film is also a ticket to bring people back to their dreamy childhood. The film is suitable for all ages and educational with the message: “Always believe in yourself, once you believe you can do it, you can definitely do it. And don't forget that success is also supported by loved ones such as family, friends, and colleagues around.”

Comparing the “you know” discourse indicator with translation equivalents in the English-Vietnamese subtitle translation of the movie “Mune – Chiến binh mặt trăng”

In this section discourse marker “*you know*” is presented according to the progression of the film, and analyzed in the context of the dialogue in the order of the English-Vietnamese subtitle translation as follows:

Dialogue 1: # INT. GLIM'S HUT, DAY# - #NỘI. CHỖ NHÀ XÍU. NGÀY#

Order - Character	English	Vietnamese (Translation of Green Media Limited Company)
1.1-GLIM'S FATHER	I've told you a million times, but no, no, no, no, no!	Bố đã bảo con cả triệu lần rồi, nhưng không là không, nghe chưa!
1.2-GLIM'S FATHER	Why should you listen to an old candle, huh ?	Sao phải nghe lời một cây đèn già nua ả?
1.3-GLIM'S FATHER	Well, young lady, because this old candle knows better!	Chắc, vì cây đèn này hiểu nhiều hơn cô nương đó!
1.4-GLIM	(Yadda...)	(lèm bèm lèm bèm lèm bèm...)
1.5-GLIM'S FATHER	<u>You know</u> you can't go out in the Sun!	<u>Con thừa biết</u> con không thể chịu nắng mà!
1.6-GLIM'S FATHER	Last time you snuck out, your arms melted down to your feet!	Lần trước con lén đi, tay con nhão nhét xuống tận chân luôn!
1.7- GLIM	(Yup!)	(Ồ!)
1.8-GLIM'S FATHER	I am not gonna spend my life re-sculpting you!	Bố sẽ không sống mãi để nắn con lại hoài đâu!
1.9- GLIM	Of course.	Đương nhiên.

Discourse marker “*you know*” in dialogue 1.5 in the dialogue between father and son Glim in this context is translated as “con thừa biết” rather than “con biết”. Adding the subtitle “thừa” in discourse marker “*you know*” to create the idea that the child knows, the father first wants to emphasize and confirm his words, then implicitly implies that Glim already knows all the information about himself before the father mentions it

in the next lines. Apparently, both father and son knew the last time that Glim's hand was stuffed down to his feet when he was out in the sun in the line 1.6. Before this evidence, Glim had to admit and did not deny anything at the turn of 1.7: “Yuh!”- (Ồ) with a very hesitant attitude because he knew he was guilty for not listening to his father; he just quietly listened to his

father's advice, instruction, and story about his mother until the conversation ended.

Dialogue 2: #EXT. FOREST. NIGHT#- #NGOÀI RỪNG. ĐÊM#

Order - Character	English	Vietnamese (Translation of Green Media Limited Company)
2.1-LEEYOON	My friends...	Các bạn...
2.2-LEEYOON	<u>As you all know</u> , (breathes)	<u>Mọi người biết rồi đó</u> , (thở)
2.3-LEEYOON	tomorrow I shall be named the new Guardian of the Moon.	ngày mai ta sẽ được phong làm Chiến Binh Mặt trăng.
2.4-LEEYOON	It will be an historic moment	Đó sẽ là giây phút lịch sử
2.5-LEEYOON	for all- people- (inhales) of the Night...	đối với tất cả cư dân (hít vào) của Ban đêm...

In this conversation, discourse marker “*you know*” has extra words “all” and “as” in dialogue 2.2 of the character Leeyoon - Ma Manh and is translated into Vietnamese as: “*mọi người biết rồi đó*”, not is “*như tất cả các bạn đã biết*”; Leeyoon with the title of the leader

wants to announce in the next lines that tomorrow he will become the moon warrior, and it will be a historic moment for all the inhabitants of the night in his suspense, excitement, and joy.

Dialogue 3: #EXT. FOREST. NIGHT#- #NGOÀI RỪNG. ĐÊM#

Order - Character	English	Vietnamese (Translation of Green Media Limited Company)
LEEYOON AND SNAKE#3	Really?	Thật sao?
3.1-LEEYOON	And what does Necross think I should do about it?	Vậy Hắc Thần nghĩ ta nên làm gì?
3.2-LEEYOON	Take back what's rightfully yours!	Lấy lại thứ thuộc về ngài!
3.3-SNAKE#2	Meaning?	Là sao?
3.4-LEEYOON	The Sun for him... The Moon for you.	Dâng Mặt trời cho Hắc Thần... Ngài sẽ có Mặt trăng.
3.5-SNAKE#2	Come on, Leeyoon! <u>You KNOW</u> you deserve the Moon!	Nghĩ đi Ma Manh! <u>Ngài BIẾT</u> ngài xứng đáng nắm Mặt trăng mà!
3.6-LEEYOON	Yes... I do.	Ừ... Chỉ ta

In the dark of the forest, Ma Manh and the snakes were talking to each other to plot a plan to get the moon; Ma Manh was angry because he couldn't control the moon, and the snakes flattered that he was the one who really deserved to be the owner of the moon, that's why “**you KNOW**” in line 3.5 is translated into “Ngài BIẾT”, in which the word “KNOW” - “BIẾT” is capitalized and stressed in pronunciation for the purpose of showing the snakes' flattery with Ma Manh in the last

line: “You KNOW” you deserve the Moon!” **Ngài BIẾT** ngài xứng đáng nắm Mặt trăng mà!”. In this case, although “*you know*” has a lexical meaning in the written form, the expressive nuances are expressed in pronunciation, so discourse marker “*you know*” is considered as a discourse marker in this specific situation, so the translator has added the suffix “mà” at the end of the sentence, and both the source and target languages have the mark “!”.

Dialogue 4: #INT. TEMPLE OF THE MOON. NIGHT# - #NỘI. NGÔI ĐỀN MẶT TRĂNG. ĐÊM#

Order- Character	English	Vietnamese (Translation of Green Media Limited Company)
4.1- YULE	Well Mune...	Mune nè...
4.2- YULE	This- is your home now.	Từ giờ- đây là nhà cháu.
4.3- YULE	I felt the same way- the first time.	Hồi trước- ta cũng cảm thấy y như cháu.
4.4- MUNE	What's that for?	Cái đó để làm gì?
4.5- YULE	Well. To- steer the Temple, of course	À. Để lái ngôi đền, tất nhiên rồi.
4.6- MUNE	Oh and- what's this?	Dạ, vậy còn cái này?
4.7- YULE	Uh <u>you know</u> - where the moon- comes from? Don't you?	À <u>cháu biết</u> - Mặt trăng đến từ đâu phải không?
4.8- MUNE	No.	Dạ không.
4.9- YULE	Uh it comes- from the world of dreams.	Mặt trăng đến từ- vương quốc những giấc mơ.

Dialogue 4 takes place between Mune and Yule - Moon God in the night at the temple of the Moon. The marker “you know” in dialogue 4.7 is followed by another one with “Uh” and is translated as “À cháu biết” followed by a question. Discourse marker “you know” is intended primarily to avoid answering when Mune asks “What is this?”; then the speaker changes his mind to

ask the question “Where does the moon come from?”. Thus, discourse marker “you know” plays the role of linking not only in form but also in meaning with the question behind it, in order to find out if Mune knows where the moon comes from. The answer “No” (Đạ, không) is evident in the answer for Mune's and Yule's explanations in the next lines.

Dialogue 5: #INT. TEMPLE OF THE SUN. DAY#- #NỘI. ĐỀN THỜ MẶT TRỜI. NGÀY#

Order - Character	English	Vietnamese (Translation of Green Media Limited Company)
5.1-SPLEEN	Necross freaks me out.	Hắc Thần làm tớ sợ teo.
5.2-SPLEEN	I think I'm doomed.	Chắc tớ chết quá.
5.3-SPLEEN	It's just...I love Nature, you know...	Vậy nè... Tớ yêu Thiên nhiên lắm nha...
5.4-MOX	Well Nature doesn't love you back. Get used to it.	Ồ mà Thiên nhiên đâu có yêu lại mày. Chấp nhận đi.
5.5-MOX	Now let's-- bust this thing! (laughs)	Bây giờ-- phụ tao đập thứ này lẹ ! (cười)

Dialogue 5, the conversation between two friends Spleen- Choc and Mox-Loc when they were on a mission together. In the dialogue 5.3, the discourse marker “you know” is used at the end of the sentence before the mark “...”. This element is not preceded by any assumptions, showing his speaking style as he confided, and the discourse marker “you know” in this situation is

translates into “lắm nha...”. Thus, in this context there is a difference in translation between English and Vietnamese. The discourse marker “you know” has changed into an exclamation phrase “lắm nha...” and prolonged in pronunciation for the purpose of finding sympathy with the interlocutor.

Dialogue 6: # EXT FOREST - NIGHT#- #NGOẠI. RỪNG. ĐÊM#

Order - Character	English	Vietnamese (Translation of Green Media Limited Company)
6.1- GLIM	Sohone,	Hồ Phách,
6.2- GLIM	aren't you afraid of the lightning monster?	ngài không sợ quái thú sấm sét sao?
6.3-SOHONE	The who?!	Ai chứ?!
6.4- GLIM	Well, (exhales) you know.... The ancient books say that in order to get to the underworld,	Là vậy, (thở ra) sử thi chép rằng muốn đến được thế giới ngầm,
6.5- GLIM	you have to dive into a giant blue hole...	phải lặn xuống cái hồ xanh khổng lồ
6.6- GLIM	and face the terrifying, blood-sucking, bone-crushing lightning monster guarding the entrance.	và đối mặt với quái thú sấm sét khát máu đói thịt đầy nguy hiểm canh giữ cửa.

Considering the context of dual dialogue 6, it is clear that Slim-Xieu wants to talk to Sohne- Amber, so he called his name in line 6.1 to open the conversation. Then, at line 6.2, she continues the conversation with a question and hopes that he will be excited to provide information about her question. However, he responds with a question in line 6.3: “The who?!” ?!” (Ai chứ?!) leaves her frustrated and sadness (breathes out). She continues line 6.4 with discourse marker “well” and “you know” to provide information in the next line to the listener about an issue he was not aware of the information before. In the Vietnamese translation, only the discourse marker “well” is translated with the phrase “là vậy” and discourse marker “you know” is omitted. The omission of the meaning of discourse marker “you know” in this context shows that the translator thinks that the meaning of the text “you know” is conveyed in the text of “well” when translated into “là vậy”, also accompanied by a breathing sound. It was long after that, so discourse marker “you know” is omitted and is not translated into Vietnamese.

DISCUSSION

Discourse marker “you know” is not a factor that can be removed easily without affecting the content of the conversation, on the contrary, it is a very necessary in the discourse. By comparing discourse marker “you know” in the English - Vietnamese translation of the movie “Mune – Chiến binh mặt trăng”, we can see that with the connecting function, the discourse marker also conveys many various meanings in the specific situation that is different from which it is used. Comparing the discourse marker “you know” with the equivalents in the translation, we see that there are similarities and differences in form, structure, or implication in the discourse when this corpus is translated from English to Vietnamese.

First of all, in terms of similarities, when we translate discourse marker “you know” in to Vietnamese, this element can be used to fill in the gaps in the conversation and start the dialogue; speakers who use “you know” in conversation tend to use it with

acquaintances; and the use of discourse marker “*you know*” appears in the conversations of all subjects regardless of social class, age, gender...

However, when discourse marker “*you know*” is translated into Vietnamese, the distinction between the speaker's social class, age, gender, personality, etc. has become clearer because the pronoun “*you*” is transformed into Vietnamese: “*con, mọi người, ngài*” or “*cháu*” depending on the speaker's position and relationship in the context in which it is used.

Besides, when translating discourse marker “*you know*” into Vietnamese, in order to convey information that all participants already know, there are cases where the translator has added the subtitle “*thừa*” as in the phrase “*con thừa biết*”; this helps the listener immediately understand the speaker's meaning without sometimes having to rely on the context.

In some cases of the target language, discourse markers convey meaning of the speaker, discourse marker “*you know*” is translated into another form such as “*lắm nha*” and even elaborated when following another corporate identity, where the translator thinks that the preceding one has fully conveyed the meaning and implication of the adjoining corporate identity, as in the case of “*well*” being translated as “*là vậy*” and discourse marker “*you know*” was misinterpreted.

With the data collected in the subtitled film and the theories are reviewed above, we can assure that discourse markers express a lot of significant functions such as change the subject, recontextualize, make a different discourse, emphasize ideas and so on. These features make the functions of discourse marker “*you know*” become one of the factors that is very necessary in English and Vietnamese communication.

CONCLUSION

Within the framework of comparing English and Vietnamese curriculum vitae in the translation of an English-Vietnamese subtitled film, the article explains the important role of discourse marker “*you know*” in the dialogue, and briefly gives some similarities as well as differences of this element of vocational training in English compared with equivalent expressions in Vietnamese. The difference in translation from the source language - English, in which the text *you know* is displayed, to the target language - Vietnamese, where discourse marker “*you know*” is omitted, or there is a change of form in the discourse. The above analysis shows that it is necessary for us have further research and survey of comparing and contrasting the discourse marker “*you know*” more deeply in the English-Vietnamese subtitled movie translation in both quantitative and qualitative terms to get good results. Since then, a more comprehensive study on the translation of discourse marker “*you know*” is very necessary and hopes to contribute to the introduction of

appropriate and applicable translation methods to teach students.

The results presented in the article have shown that discourse markers are essential for helping us follow a direction of the discourse flow being used when communicating. “*You know*” is one of the discursive indicators that have many 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 discursive sign system. The article is within the framework of comparing and contrasting English-Vietnamese translations in a work, so initially it only provides the function of connecting and adding the information of the studied element, but we hope it is the first step. First, to further study the discourse marker “*you know*” in particular and other discourse markers in general when comparing and contrasting the discourse marker when it is translated from English to Vietnamese and vice versa. Thereby, it can be seen that the discourse element has a certain function and links clauses, sentences and texts in a unified scope. The discourse marker “*you know*” creates close inter-relationships between sentences, between paragraphs, between parts, between parts of a text. Discourse factor does not play the role of determining factor that a text is of a linguistic product but is “*coherence*”, “*textuality*”, “*texture*”. It is the interconnectedness of the discourse markers that is also the basis for creating the integrity of the text (Blakemore, 1992).

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