

# Contrastive Discourse Analysis of the Interpersonal Relationships Between the Two Main Characters of the English Novel *Gone With the Wind* and Its Vietnamese Translation *Cuốn Theo Chiều Gió*

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**Abstract**—This paper explored the interpersonal relationships between the characters Rhett Butler and Scarlett O'Hara in the English novel *Gone with the Wind* and its Vietnamese translation, *Cuốn theo chiều gió*. By comparing the English and Vietnamese versions of their interactions, this study aimed to highlight how cultural and linguistic differences influence the portrayal of relationships. A comparative discourse analysis approach was employed, focusing on key dialogues and interactions between Rhett and Scarlett in both the original English text and the Vietnamese translation. The analysis examined linguistic strategies, speech acts, and interpersonal dynamics through a detailed examination of language use, politeness strategies, and emotional expression to understand how these elements vary between the two languages and reflect cultural differences. The study revealed distinct variations in how the interpersonal dynamics between Rhett and Scarlett are articulated in English and Vietnamese. In English, the discourse often emphasizes directness and emotional intensity, reflecting Western norms of assertiveness and individualism. In contrast, the Vietnamese translation tends to highlight indirectness and subtlety, aligning with cultural norms of politeness and respect. These differences underscore the influence of cultural context on interpersonal communication and relationship portrayal. The findings suggest that while the core narrative remains consistent, the nuances of character interactions are significantly shaped by linguistic and cultural factors. This study underscores the importance of considering cultural context in discourse analysis and translation studies, revealing how language reflects and constructs social relationships. Future research could explore other cultural pairs to further understand these dynamics in various contexts.

**Index Terms**—interpersonal relationships, speaker, addressee, *Gone With the Wind*, *Cuốn theo chiều gió*

## I. INTRODUCTION

Interpersonal relationships, especially the relationship between the speaker and the addressee in conversation, are intricately linked to intercultural communication from initiation to completion. This relationship serves as a method frequently utilized by speakers to accomplish their objectives, facilitate action processes, and gain self-awareness within the communication process (as noted by Gardner & Howard, 2010).

Contrasting the relationship between Rhett Butler and Scarlett O'Hara involves examining Scarlett as the speaker addressing Rhett, and vice versa, in Margaret Mitchell's work *Gone with the Wind* and its Vietnamese translation *Cuốn theo chiều gió* by translator Vu Kim Thu. This analysis will illuminate particular challenges that commonly impede oral intercultural communication, including translation and second language acquisition in Vietnam today.

The present article aims to accomplish the following objectives:

1. Clarify the foundation for comparing (Tertium comparationis) the relationship between the speaker and the addressee in conversation.
2. Identify the equivalences and differences in content and methods of expressing interpersonal relationships (between Rhett and Scarlett and vice versa) in both the English original version and the Vietnamese translation across the initiation, experimentation, and separation stages.
3. Offer recommendations for communication strategies (including narrative translation) among individuals from diverse cultural backgrounds and for second language acquisition (encompassing foreign language teaching, learning, and self-study) pertaining to the relationship between the speaker and the addressee in conversation.

With the above purposes and tasks, the article only examines the process of creating meaning in the relationship between Rhett and Scarlett in three stages according to Adler's (2018) division: initiation, experimenting, and

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differentiating. These are typical stages for contrasting the way of creating meaning in the relationship between speaker and addressee in the English work *Gone with the Wind* and Vietnamese translation *Cuốn theo chiều gió*.

## II. LITERATURE REVIEW

### A. Discourse Analysis

Discourse analysis offers valuable insights into how social dynamics and cultural contexts shape communication, particularly when focusing on interpersonal relationships between speaker and addressee. This literature review examines previous research related to discourse analysis, focusing on interpersonal relationships, cross-cultural communication, and the comparative analysis of English and Vietnamese interactions. This foundation will support an exploration of the interpersonal dynamics between Rhett Butler and Scarlett O'Hara in Margaret Mitchell's work *Gone With the Wind* and its Vietnamese translation, *Cuốn Theo Chiều Gió*.

### B. Discourse Analysis and Interpersonal Relationships

Discourse analysis investigates how language reflects and constructs social interactions and relationships. Key studies in this field highlight that discourse is not merely a medium for communication but a dynamic tool that shapes and is shaped by interpersonal relationships (Gee, 2014; Schiffrin, 1994). Brown and Gilman's (1960) seminal work on the "power and solidarity" model emphasizes that discourse can reveal underlying power dynamics and social bonds between interlocutors.

Wardhaugh (2015) adds to this understanding by discussing how discourse practices not only reflect but actively construct social relationships and hierarchies. According to Wardhaugh, language use is fundamental in establishing social identities and managing interpersonal relations (Wardhaugh, 2015, p. 268).

This theoretical framework is crucial for analyzing the complex relationship between Rhett Butler and Scarlett O'Hara, as it considers both the power asymmetries and solidarity expressed through their interactions.

### C. Cross-Cultural Discourse Analysis

Comparative discourse analysis, particularly across languages and cultures, uncovers how cultural norms and values influence communication styles. Studies by Hymes (1974) and Halliday (1978) reveal that discourse varies significantly across cultures, affecting how relationships are constructed and perceived. For example, Hofstede's (2001) work on cultural dimensions highlights differences in communication styles between individualistic and collectivistic cultures, which can profoundly impact interpersonal interactions. This is pertinent for comparing English and Vietnamese discourse, as these cultures have different norms and expectations concerning interpersonal relationships.

### D. English and Vietnamese Communication Styles

English and Vietnamese discourse practices reflect their distinct cultural contexts. English, particularly American English, often emphasizes directness and individualism (Tannen, 1994), whereas Vietnamese communication is typically more indirect and context-sensitive, reflecting a collectivistic culture (Nguyen, 2013). For instance, Vietnamese discourse often involves nuanced politeness strategies and indirect expressions to maintain harmony and respect (Nguyen & Bui, 2020). This contrast provides a rich basis for examining how Rhett Butler and Scarlett O'Hara's relationship is portrayed differently in the English and Vietnamese versions of the novel.

### E. Comparative Studies of Literary Discourse

Comparative studies of literary discourse between languages can reveal how cultural translations affect character interactions and relationship dynamics. Studies such as those by Venuti (1995) on translation theory and cultural translation highlight how translated texts can reflect the translator's choices, which in turn impact the representation of interpersonal relationships. For instance, differences in how Rhett and Scarlett's interactions are portrayed in the Vietnamese translation could illuminate broader cultural attitudes toward gender roles, power, and romance.

### F. Specific Studies on *Gone With the Wind* and Its Vietnamese Translation, *Cuốn theo chiều gió*

Research on *Gone With the Wind* and its various translations provides insight into how cultural contexts shape literary interpretation. For example, Kramp's (1999) analysis of the novel's depiction of Southern gender roles and racial attitudes offers a lens through which to examine how these themes might be adapted in other cultural contexts. The Vietnamese translation, *Cuốn Theo Chiều Gió*, presents an opportunity to explore how themes of romance and power are reinterpreted in a different cultural setting, potentially altering the dynamics between Rhett and Scarlett.

This literature review establishes a foundation for analyzing the interpersonal relationships between Rhett Butler and Scarlett O'Hara through a comparative discourse analysis of English and Vietnamese versions of *Gone With the Wind* and *Cuốn Theo Chiều Gió*. By drawing on theories of discourse analysis, cross-cultural communication, and literary translation, this study aims to uncover how cultural differences influence the portrayal and interpretation of interpersonal relationships in literature. The next sections will build on these insights to explore the specific ways in which Rhett and Scarlett's interactions are shaped by the cultural contexts of English and Vietnamese discourse.

### III. THEORETICAL ISSUES RELATED TO CONTENT OF THE ARTICLE

#### A. *Interpersonal Relationships in Conversation*

The interpersonal relationship between the speaker and the addressee represents one of the structured categories of meaning in communicative acts, as recognized by members of the language-using community as norms in communication (Conville & Rogers, 1998). These norms denote the degree of respect or intimacy between the speaker and the addressee in face-to-face interactions. Such meaning is conveyed either directly or indirectly through personal and social factors (social deixis) determined by specific communication contexts. The universal model used to examine this relationship across languages is often represented as I – YOU – HERE – NOW, serving as the common ground (*tertium comparationis* or TC) for comparing the relationship between the speaker and the addressee.

The components of the above model are pure inflections, and their meanings are determined by their position and relationship within the system: "I" refers to the speaker; "YOU" is the second-person pronoun indicating the addressee; "HERE" denotes the place; and "NOW" signifies the time when the speaker establishes an interpersonal relationship with the addressee. The relationship between the speaker ("I") and the addressee ("YOU") in the same communication situation always involves a swapping of positions, even in a conversation between only two participants. For example, in the conversations between Rhett and Scarlett, when Rhett speaks, he is in the first person ("I") and Scarlett is in the second person ("YOU"); when the turn of speech changes, Scarlett speaks in the first person ("I") and Rhett becomes the addressee, the second person ("YOU").

The operation of the four components mentioned above is demonstrated by examining how meaning is created in Scarlett's relationship with Rhett (and vice versa) at three different stages of time and space – the Initiation Stage, the Experimenting Stage, and the Differentiating Stage – in Margaret Mitchell's *Gone with the Wind*.

##### (a). *The Initiation Stage*

In the Initiating Stage, the researcher analyzed how relational meaning was created and expressed by Scarlett (the speaker) to Rhett (the addressee), and vice versa, in the dialogue that takes place in the reading room.

###### *Example 1*

1. Scarlett: *Sir, you should have made known your presence.*
2. Rhett: *But you, my dear Miss O'Hara, are a girl of rare spirit, very admirable spirit, and I take off my hat to you.*

##### (b). *The Experimenting Stage*

In this stage, the researcher analyzed how Scarlett's relationship with Rhett (and vice versa) is expressed in a speech at a hospital fundraiser, many years after the conversation in the reading room.

3. Scarlett: *Why, Captain Butler! How you do run on!*
4. Rhett: *But, my dear Mrs. Hamilton, you so obviously wanted to be conspicuous!*

##### (c). *The Differentiating Stage*

Here, the researcher analyzed Scarlett's expression of her relationship with Rhett (and vice versa), 12 years after their first meeting in the family dining room:

5. Scarlett: *Oh, Rhett, I love you so, darling! I must have loved you for years, and I was such a fool I didn't know it.*
6. Rhett: *My pet, it's written plainly on your face.*

The role of the addressee is articulated through the component "you" in numbers 1, 2, 3, 4, and 5, while the role of the speaker is denoted by "I" in numbers 2 and 5. Both components function across three stages: the temporal stage (a), the spatial stage (b), and the relational stage (c). The interpersonal relationship between the speaker and the addressee in speech involves the synthesis of numerous components, and this significance is established by the speaker.

According to Evans (2015), meaning creation should be investigated from language, thinking, and culture. Goddard and Wierzbicka (2016) argued that the relationship between speaker and addressee is one of the "universal human concepts that are lexicalized in all languages" (p. 101). This concept provides us with "a common measure" to describe and compare these configurations across languages and cultures. This "common measure" was used to compare the interpersonal relationship that Scarlett displays with Rhett at specific periods and positions, and vice versa, how Rhett interacts with Scarlett in both the English and the Vietnamese versions of the novel.

#### B. *Stages in the Relationship Between Speaker and Addressee*

Interpersonal relationships continuously shift through I - YOU - NOW - HERE in English and *TÔI - ANH - BÂY GIỜ - Ở ĐÂY* in Vietnamese, reflecting changes in factors such as time and space. These changes result in transformations in various characteristics of the relationship.

##### (a). *Variables in the Relationship Between Speaker and Addressee*

The interpersonal relationship between the characters Scarlett and Rhett develops over time and space. Time and space, within which these relationships are established and maintained, are not directly present in the utterance but are assumed in each conversation examined in sections (a), (b), and (c), and their examples. At different times and in different places, the speaker and addressee alternately create and express the meaning of their interpersonal relationship through their speech.

The content discussed above illustrates the evolving relationship between Scarlett and Rhett at three distinct stages and contexts in *Gone with the Wind*.

(b). *Stages in Personal Relationships*

According to Adler and his colleagues (2018), interpersonal relationships can be differentiated into 10 stages: initiation, experimenting, strengthening, integration, tightening, differentiating, limit, stagnation, separation, and end. However, not all interpersonal relationships include all 10 stages; they can be more concisely categorized into only three stages: initiation, experimenting, and differentiating, as follows:

In the initiation stage, the speaker demonstrates interest in the communication and tries to prove that he is someone worth paying attention to. Communication during this stage is usually brief and adheres to principles accepted by the language-using community. This is the opening stage of all relationships, including friendships, romantic relationships, colleague interactions, business partnerships, recruitment interviews, job searches, joining organizations, and so on.

The experimenting stage follows the initial contact with a person with whom one feels a friendly connection. During this stage, individuals explore common interests through conversations that may lack a specific topic or intention from the outset. These conversations are embraced as opportunities to discover shared interests and to better understand the other person. This stage also provides a safe way to assess the potential of the relationship that the other person wishes to establish.

In the differentiating stage, the relationship is progressing well, but external influences may cause one or both parties to develop more personal thoughts. At this point, the established relationship is at risk of fading, and the bond between the two parties, as established in the previous stage (i.e., the 5th stage – Tightening), may be weakened.

The stages mentioned above serve as a general framework for analyzing and comparing how relationships between speakers and addressees are expressed in different languages.

In summary, the variable inflections described are used to illustrate the alternating roles of speaker and addressee between Scarlett and Rhett at each specific stage of their relationship.

C. *Basis for Comparing the Relationship Between Scarlett and Rhett in Gone With the Wind and Cuốn theo chiều gió*

Based on the presentations in the previous sections, the basis for comparing the relationships between Scarlett (speaker) and Rhett (addressee), and vice versa, Rhett (speaker) and Scarlett (addressee), is determined within the system of I - YOU - NOW - HERE. In this system, the primary content selected for comparison includes the relational meanings expressed by Scarlett and Rhett during the initiation stage, the experimenting stage, and the differentiating stage. The basis for comparison includes the following aspects:

1. The interpersonal relationship as expressed by Scarlett (speaker) to Rhett (addressee) and vice versa during the initiation stage.
2. The interpersonal relationship as expressed by Scarlett (speaker) to Rhett (addressee) and vice versa at the beginning of the experimenting stage.
3. The interpersonal relationship as expressed by Scarlett (speaker) to Rhett (addressee) and vice versa in the differentiating stage.

These relationship contents are analyzed from the perspective that meaning creation is a process of integrating semantics across all three aspects: language, thinking, and culture, as embodied in each member of the language-using community.

D. *A Method of Expressing the Interpersonal Relationship Between the Speaker and the Addressee*

The way one person addresses another reveals a lot about their relationship, even if it is sometimes very brief. According to Knapp et al. (2013), the form of address can indicate the nature of the relationship between the speaker and the addressee as well as the level of acquaintance between them. All of this stems from the choice of the addressing form used by the speaker.

(a). *Form of Address*

Knapp et al. (2013) categorize forms of address into four types: (1) formal-impersonal; (2) ambiguous formality; (3) informal; and (4) intimate-emotional.

The formal-impersonal address is often used with strangers, new acquaintances, and people whose roles confer higher status. This type of address is used when there is a significant power gap between the communicating parties. It is also employed when the speaker is showing shyness, fear, or when trying to attract attention by exaggerating the recipient's status.

Ambiguous formality occurs when people feel uncertain or ambiguous about choosing the form of address. Common examples include:

1. General terms such as *Mr.*, *Mrs.*, *Ms.*, *Miss*, etc.
2. Playful or descriptive titles, such as scholar, or expressions based on characteristics
3. Casual terms like *Hey*, *you*, etc.

An informal address denotes equality in social status and is less formal. People often use names to increase intimacy.

The intimate–affectionate address is the least formal and is usually reserved for close friends or confidants. In English, listeners can be addressed by a title (T), by their first name (FN), by their last name (LN), by a nickname, by a combination of these elements, or with no form of address at all. A title used before someone's first or last name indicates their social rank, qualifications, position in an organization, gender, etc. For example, titles such as president, sir, captain, professor, doctor, as well as Mr., Mrs., and Miss in English, and grandfather, grandmother, aunt, uncle, brother, sister, comrade, and so on in Vietnamese should be understood as titles.

The form of address is closely related to two indexes: second-person indexes and vocative indexes.

(b). *The Thua Indexes (Speaker Indexes)*

In Vietnamese, *thua* indexes (speaker indexes) and *gọi* indexes (calling indexes) play distinct roles. While second-person personal indexes typically function as arguments of the predicate, *thua* indexes and *gọi* indexes do not serve as arguments of the predicate. Instead, they are encoded with kinship nouns, title nouns, personal names, or combinations of these expressions.

*Thua* indexes are generally nouns or noun phrases that indicate the role of the recipient. These include kinship nouns (e.g., anh, chị/“brother”, “sister”), title nouns (e.g., *Giám đốc, trưởng phòng*/“Director”, “Department Head”), and personal names (e.g., Hồng, Nga), as well as combinations of these forms of expression (e.g., *anh chị hai, anh chị ba* “second sibling”, “third sibling”). Grammatically, they do not function as arguments of the predicate. Their role is to serve as annotations, adding information about the roles and social relationships of participants in communication. They help to mark social status or roles within linguistic expressions. Nevertheless, for the purposes of this discussion, this paper will focus specifically on *thua* indexes.

*Example 2*

*Thua* indexes (speaker indexes) can appear at the beginning, middle, or end of an utterance. For example:

1. *Thưa thủ trưởng, cháu mười tám tuổi.* (“Dear boss, I’m eighteen years old.”) (Nguyen Minh Chau)
2. *Giáo viên quèn, bán cháo phôi chẳng đủ ăn đâu, chị ơi.* (“Poor teacher. Teaching is not enough to live on, sister.”) (Ma Van Khang)
3. *Bắt đầu có chuyện rồi đấy, anh Cận ạ.* (“Things are starting to happen, Mr. Can.”) (Nguyen Minh Chau)

In these examples, if the index “you” (addressee role) in number 1 of Example 1 is supplemented by “sir” (a *thua* or “speaker” index), and if, in Number 2 of Example 1, “my dear Miss O’Hara”, there is no direct second-person index linked to the *thua* indexes: *Thưa thủ trưởng* (“dear boss”) in Example 2, Number 1, *chị ơi* (“sister”) in Example 2, Number 2, and *anh Cận ạ* (“Mr. Can”) in Example 2, Number 3.

In the dialogues for Example 1, Numbers 1 to 3, the personal pronoun indexes such as the first personal pronoun “I” or possessive adjective “my”, the second personal pronoun “you”, and the possessive adjective “your” form the communication pair I - You. In this context, the first-person pronoun “I” (speaker role) alternates between Scarlett and Rhett, and similarly, the second-person pronoun “YOU” (addressee role) alternates as well. The indexes such as “Sir”, “dear Miss O’Hara”, “dear Mrs. Hamilton”, “Captain Butler”, “Rhett”, and so on serve as annotations, adding information about the speaker’s role and marking social relationships. They express the social status or roles of the participants in communication and add meaning to the second-person pronoun “YOU”.

The way Vietnamese creates meaning in interpersonal relationships differs from English. In addition to central indexes, Vietnamese often uses additional words such as *thua* in Example 2, Number 1; (7), *ơi* in Example 2, Number 2; and *anh* and *ạ* in Example 2, Number 3.

Thus, the relationship between the speaker role and the addressee role needs to be understood through the relationship between personal pronoun indexes and *thua* indexes, whether these indexes appear in the dialogue or not. These indexes often serve as a means of linking to the interactional practices of the participants in communication. Moreover, they are universals in language and present challenges for intercultural communication, including translation and second language acquisition. As a result, the means of expressing interpersonal meaning include personal pronouns, *thua* indexes, affixes, phrasal verbs, particles, and vocabulary choices.

#### IV. SURVEY RESULTS

Drawing from the content of interpersonal relationships and the methods of expressing meaning outlined in Section II, the researcher identified three stages: initiation, experimentation, and differentiation. The interpersonal relationship between the speaker and the addressee in these stages is analyzed from the perspective of meaning creation, which involves the integration of language, thought, and culture. Based on these principles, the linguistic means of expression are determined through forms of address, including the use of *thua* indexes, the second-person pronoun “you”, and the ratio of sentences employing second-person pronouns compared to those using *thua* indexes.

##### A. *Relational Meaning at the Initiation Stage and Data on Modes of Expression*

To express interest in communication and to demonstrate their significance, Scarlett and Rhett utilized the modes of expression detailed in Table 1:

TABLE 1  
MEANING OF INTERPERSONAL RELATIONSHIPS AT THE INITIATION STAGE AND THE FREQUENCY OF EXPRESSION MODES USED BY SCARLETT AND RHETT

Relationship Meaning: The Initiation Stage		English		Vietnamese	
		Type of Indexes	Quantity	Type of Indexes	Quantity
Scarlett Uses: Formal - Objective	<i>Thưa</i> Indexes	Sir + (zero)	21	( <i>Thưa</i> ) ông	21
	The Second Personal Pronoun	You	455	Ông	455
	Pair Of Addressing Forms	I - You		Tôi - Ông	
Rhett Uses: Formal - Objective	<i>Thưa</i> Indexes	Miss + 0 (Dear) Miss + surname	125 117	( <i>thưa</i> ) cô ( <i>thưa</i> ) cô + surname ( <i>họ</i> )	125 117
	The Second Personal Pronoun	You	189	Cô	167
	Pair of Addressing Forms	I - You		Tôi - Cô	

### B. Content of Experimenting and Methods of Expression Used by Scarlett and Rhett

The content of the communication parties' efforts to find common ground in the early stages, as well as the data on the expression methods used by Scarlett and Rhett, are shown in Table 2.

TABLE 2  
MEANING OF INTERPERSONAL RELATIONSHIPS AT THE EXPERIMENTING STAGE AND DATA ON MODES OF EXPRESSION

Relationship Meaning: Experimenting Stage		English		Vietnamese	
		Kind of Indexes	Quantity	Kind of Indexes	Quantity
Scarlett Uses: Form-Objective	<i>Thưa</i> Indexes	Captain + surname: Captain Butler	164	<i>Thuyền trưởng</i> + <i>họ</i> : <i>Thuyền trưởng</i> Butler	147
	The Second Personal Pronoun	you	152	ông	158
		I – You		Tôi - Ông	
Rhett Uses: Ambiguous Form and Objective Form	<i>Thưa</i> Indexes	- Miss + surname - Dear ladies - Fair lady - Mrs. + surname	106 96 121 142	- Cô + tên + <i>họ</i> - <i>Thưa</i> hai bà - <i>Hỡi</i> giai nhân - <i>Thưa</i> bà + <i>họ</i>	106 96 121 142
	The Second Personal Pronoun	you	171	Bà Cô	122 173
	Pair of Addressing Forms	I - You		Tôi - Cô/ Tôi - Bà	

### C. Meaning of Interpersonal Relationships at the Differentiating Stage and Methods of Creating Meaning

This stage is characterized by the relationship being on a positive path of development; however, external influences may lead one or both parties to start expressing individual thoughts. Examples of how Scarlett and Rhett use social indexes are shown in Table 3.

TABLE 3  
MEANING OF INTERPERSONAL RELATIONSHIPS AT THE DIFFERENTIATING STAGE AND DATA ON MODES OF EXPRESSION

Relationship Meaning: Differentiating Stage		English		Vietnamese	
		Kind of Indexes	Quality	Kind of Indexes	Quality
Scarlett Uses the Social Form Intimate-Emotional	<i>Thưa</i> Indexes	Name (Rhett), Darling	131 75	Tên (Rhett), <i>Anh yêu</i>	131 75
	The Second Personal Pronoun	You	443	<i>Anh</i>	438
	Pair of Addressing Forms	I - You		<i>Em - Anh</i>	
Rhett Uses the Social Form Intimate-Emotional	<i>Thưa</i> Indexes	Name Scarlett), Darling, Pet	213 11 5	Tên (Scarlett) <i>Em yêu</i> <i>Em cưng</i>	211 11 5
	The Second Personal Pronoun	You	364	<i>Em</i>	365
	Pair of Addressing Forms	I - You		Tôi - Em	

The data on inflections highlights the following:

1. In all three stages of interpersonal relationships, the number of *thưa* indexes is significantly smaller than the number of second-person pronouns in both English and Vietnamese translations of Margaret Mitchell's *Gone With the Wind*.
2. The number of *thưa* indexes is comparable in both English and Vietnamese.

3. Most *thua* indexes that indicate the addressee's proper name in English are translated into Vietnamese without additional components. In other words, the semantic translations of *thua* indexes are mostly direct, especially in conversations before Rhett Butler leaves.

## V. DISCUSSION

How to translate meaning and transliterate full names for the speaker and addressee roles are issues this paper has not addressed. In this article, the characters' full names remain unchanged from the original, used by translators Duong Tuong and Vu Kim Thu for convenience. The data description tables above highlight various issues regarding the different stages of the relationship between Scarlett and Rhett. These issues include the use of *thua* indexes appropriate for each stage, the relationship between second-person pronoun indexes and *thua* indexes, and the equivalence of *thua* indexes in Vietnamese compared to those in English, among others.

This article addresses issues directly related to meaning creation in the relationship between the speaker and the addressee role. This paper discusses:

1. Equivalence and differences in the content of interpersonal relationships across the three stages of initiation, experimentation, and differentiation in the relationship between Scarlett and Rhett.
2. Equivalence and differences in the methods of expressing the relationship between the speaker and addressee roles in English and Vietnamese. These are two distinct but interrelated aspects, akin to "two sides of a coin".

The relationship between equivalence and differences in content and linguistic expressions across the two languages is generally presented in Figure 2.1 of Tuong and Tien (2020) in *Contrastive Linguistics: A Course Book*.

### A. *Equivalence and Differences in the Content of Interpersonal Relationships Across Stages*

The statistical data in Section III shows that interpersonal relationships in English and Vietnamese exhibit both similarities and differences in the following aspects:

#### (a). *Equivalence*

1. Interpersonal relationships evolve continuously, from the initial conversation between Scarlett and Rhett in the library's reading room to the conversation initiated by Rhett at a hospital donation event, and later to the conversation 12 years later when they are man and wife. However, eventually, Rhett becomes aware of external influences threatening their married life.
2. The stages of initiation, experimentation, and differentiation in both English and Vietnamese share the same basic characteristics.
3. Interpersonal relationships reflect the social positions denoted by the second-person pronoun *you* in English and the kinship term *anh* in Vietnamese (addressee role). Similarly, the first-person pronoun *I* in English and *tôi* in Vietnamese (speaker) follow the norms established by the language-using communities. These norms involve the social position of the addressee and the speaker's perception, often associated with the character's full name, occupation, and title in conversations.

#### (b). *The Differences*

Experimentation with language in each group and among its members results in semantic changes over time and space. In other words, the method of creating meaning by integrating the linguistic values, thinking, and culture of community members is not entirely the same.

The process of creating meaning in the speaker's interpersonal relationship is associated with determining the social position of the addressee. The concept of this relationship varies between English and Vietnamese-speaking communities. In English-speaking communities, common features include family background, class of origin, and marital status, while in Vietnamese communities, common features include titles, kinship terms, and age.

The initiation stage aims to create an impression. However, the way of creating an impression of "your social position" and the communication styles of the aristocratic elite in the Southern United States in the late 19th century differs from Vietnamese methods. Consequently, the way meaning is created during this period is not the same in English and Vietnamese.

The meanings integrated into the process of establishing interpersonal relationships between the speaker and addressee roles in English and Vietnamese differ. In English, meanings relate to family status, names, titles, marital status for women, and their combinations in communication. In Vietnamese, dominant features include name, age, position, and so on.

The differentiating stage is distinct from the initiation and experimenting stages due to external influences that lead one or both characters to develop more personal thoughts. These external influences cause characters to think differently than they did in the previous two stages. This characteristic is linked to the user's language concept and reflects the community and individuality. For instance, Rhett (and to some extent Scarlett) begins to view their marriage differently after Melanie's death. Rhett respects Scarlett's independence and his own, realizing that love and respect are not the same as jealousy.

### B. *Compare and Contrast of Methods of Expressing the Interpersonal Relationship Between the Speaker's Role and the Addressee's Role in English and Vietnamese*

(a). *Equivalent in Methods of Expression*

1. Interpersonal relationships in both English and Vietnamese are expressed through both the second personal pronoun and *thua* indexes. However, these two elements are not always used together in utterances; sometimes one may be present without the other. Furthermore, *Thua* indexes are often the premise for the second personal pronoun indexes.
2. The *thua* index component of address forms conveys meanings related to the speaker's subconscious assumptions about the social position of the addressee.
3. The components of the *thua* index are distinguished from other parts of the sentence by commas (,) before and after. If this component appears in the middle of a sentence, it is followed by a comma; if it appears at the beginning of the sentence, it is preceded by a comma.

(b). *Differences in Expression Methods*1. *The Second Personal Pronoun Indexes*

The data in Tables 1, 2, and 3 show that all of the relationships established between Scarlett and Rhett, and vice versa, are expressed in English using pairs of personal pronouns such as I - You. In Vietnamese, these relationships are expressed with equivalents such as *Tôi - Ông, Tôi - Cô, Tôi - Bà, Anh - Em, and Tôi - Em* (all of which mean "I - You"). While the English second person pronoun only indicates the role of the addressee without directly reflecting social status, Vietnamese second person pronouns not only denote the addressee's role but also convey social relationships based on the speaker's age relative to the addressee, gender, title, number (singular/plural), and other factors. Moreover, Vietnamese personal pronouns encompass many semantic features that are expressed by *thua* indexes, a feature not present in English.

2. *Second Personal Pronoun in English and the Resulting Meaning*

In the English version, of the three dialogues, *thua* indexes are used 51 times, but the second personal pronoun is used over 340 times. This proves that personal pronoun indexes in English are simply grammatical means. They are used by the recipient when they have revealed their acquaintance (or not) about the social position of the recipient by *thua* indexes (*thua* indexes → position/role component).

For example, in the reading room of the library, when Scarlett says, "**Sir, you** should have made known your presence", this is the first time Scarlett uses the addressing form noun "Sir" and the second personal pronoun "you" to refer to Rhett.

Similarly, "And **you, Miss**, are no lady" contains the second personal pronoun "you" and the addressing form noun "Miss", and they are used by Rhett to refer to Scarlett. The social position of the speaker role to the addressee role "you". Moreover, the *thua* indexes in these cases are "Sir" and "Miss". According to Wardhaugh (2015, p. 268), this is the least intimate addressing form of the all of the formal-objective addressing forms in English.

On the contrary, from the decoding perspective, when receiving the second personal pronoun indexes "you" in English, the addressee role connects the information in the speaker's understanding to position itself. So, when using the second personal pronoun indexes "you" in English, the speaker implicitly admits to the addressee role that he knows specifically or he does not know anything about their social status (title, occupation, marital status, and so on) or the full name of the addressee. Therefore, interpersonal relationships are self-established by members participating in communication when the speaker knows the addressee's information about social position and vice versa. This is a necessary condition for communication to take place. The speaker needs information about the addressee's social position and vice versa. It is the process of creating meaning in interpersonal relationships, the process of showing politeness in intercultural communication.

Regarding the above principles and the people communicating with each other, in the first meeting (initiation stage) of intercultural communication in English, the speaker often introduces himself with words or phrases like "I'm...", "My name is...", "My full name is...", or "You can call me..."

Furthermore, when that content is unavailable, the questions that often arise are, "What can I call you?" or "What's your name?" This is the first step in interpersonal relationship establishment with a pair of personal pronouns from the I - YOU - NOW - HERE model in English and the *TÔI - ANH - BÂY GIỜ và TẠI ĐÂY* model in Vietnamese. This is also a way to create interpersonal relationship meaning for the second personal pronoun (addressee role).

3. *Differences in the Components of Thua Indexes*

As stated before in Section 4, differences in the concept of social status of language-using communities lead to differences in methods of expression. The subconscious social status of the parties participating in communication is the title, first name, and last name, so *thua* indexes in English can be title (T), first name (FN), last name (LN), nick name, a combination of all, or the absence of all. On the contrary, this component in Vietnamese has a typical title that has kinship status such as *grandfather, grandmother, aunt, brother, sister*, and so on.

Titles such as "Sir" or "Captain" are often a central component in English. However, in Vietnamese, there are also other types of components that have the function of annotation, adding information to the central component, such as *thua ông, ạ*. For examples, see Table 4 below.

TABLE 4  
EXAMPLE SHOWING THE DIFFERENCE IN COMPONENTS OF THƯA INDEXES

<i>Thưa</i> Indexes in English	<i>Thưa</i> Indexes in the Vietnamese Equivalent
Sir, you should have made known your presence.	<i>Thưa ông, đáng lẽ ông phải cho biết là ông có mặt ở đây.</i>
I have nothing more to say to you, <b>Captain Butler</b> .	<i>Tôi chẳng còn gì để nói với ông nữa, <b>thuyền trưởng Butler ạ.</b></i>

#### 4. Differences in Expressing Interpersonal Relationships by Names

The statistical tables show that components of *thưa* indexes in the English version are:

1. Rhett Butler calls Scarlett O'Hara: *Miss O'Hara, Mrs. Hamilton, Scarlett, Darling, Pet, and so on.*
2. Scarlett O'Hara calls Rhett Butler: *Sir, Captain Butler, Rhett, and so on.*

In the Vietnamese translation, components of *thưa* indexes are *cô O'Hara, bà Hamilton, Scarlett, cùng, cún con,* and so on.

1. Scarlett O'Hara calls Rhett Butler: *Thưa ông, thuyền trưởng Butler, Rhett, and so on.*

In the Vietnamese translation, it is almost exclusively a literal translation (word for word translation) – the speaker uses *thưa* indexes + the full name or last name; as such, only components less than these have elements added to express the level of intimacy, respect, or disdain in Vietnamese. This is an issue related to interpersonal relationships in intercultural communication between English and Vietnamese.

For example, in context, Scarlet is Rhett's wife, 28 years old, talking to her husband, Rhett, 45 years old, in a dining room where there are only two people, Rhett and Scarlet. Scarlet is in love, and she doesn't want to leave her husband, nor does she want her husband to go away.

Scarlet: Oh, but **Rhett**, I did want you then, but you were so nasty! (p. 1439)

Scarlett: Ô, **Rhett**, lúc đó em cũng đang chờ anh nhưng anh lại dễ ghét quá! (p. 913)

In English, Scarlett uses *thưa* indexes 11 times with her husband's name (Rhett), and in the Vietnamese translation also has 11 times with her husband's name (Rhett). In this case, in Vietnamese, *thưa* indexes do not have emotional affixes such as *à, ạ, nhé, or này*. As author Chau (2003) affirmed: "Up to now, the speaker calls the addressee, who has higher social status in society or in the family, by his name disrespectfully to that person".

In sum, the interpersonal relationship between speaker and addressee associated with the social position of each individual is a universal concept for both English and Vietnamese-speaking communities. However, this concept is not completely identical but is only equivalent in English and Vietnamese because the process of creating meaning is always associated with language, thinking, and culture. This characteristic leads to equivalence and differences in modes of expression in different languages, especially the meaning expressed through *thưa* indexes and the second-person pronoun. The semantics of these components in Scarlett's dialogue with Rhett, and vice versa, in both English and Vietnamese versions of *Gone With the Wind* are related to the interpersonal relationship in English and Vietnamese intercultural communication.

The way to create meaning in the relationship between speaker and addressee is to understand the meaning, which is directly related to interpersonal relationships in intercultural communication, and how to use words in each language and in translation (English – Vietnamese). Thus, there needs to be complete research on this process in each language.

The process of creating meaning in the interpersonal relationship between the speaker and the addressee role is determined in the I - YOU - NOW - HERE system in English and the *TÔI - ANH - BÂY GIỜ - Ở ĐÂY* system in Vietnamese. This value is encoded most specifically and clearly in literary works. Therefore, careful and attentive reading is the best way to improve the ability to use language and establish a close relationship between language, thinking, and culture.

When translating *thưa* indexes in works from the original English into Vietnamese, translators need to choose words to most appropriately convey the socio-cultural characteristics in interpersonal relationships in the two languages from English into Vietnamese and vice versa, accordingly.

Additionally, in the process of translating *thưa* indexes from English into Vietnamese and vice versa, translators can add or remove words to suit the culture of each language.

Last but not least, translating *thưa* indexes or any content from English into Vietnamese should be done according to the principle of integrating but not dissolving, striving to enrich one's culture, and always retaining the English and Vietnamese cultural identities.

## VI. CONCLUSION

The interpersonal relationship between the roles of the speaker and the addressee is expressed through addressing forms. This is the method that speakers often use to achieve their goals, to promote their activities, and to perceive themselves in the process of linguistic communication. It is also one of the important elements for a person to be able to acquire a language, playing a very important role and having a direct impact on the effectiveness of intercultural communication from the initiation stage to the end. This semantic value carries many cultural and social characteristics of the language-using community and is the integrated meaning of many semantic components and modes of expression, so it has not been given due attention in directive communication as well as translating action.

The equivalences and differences in the function of expressing interpersonal relationships of the second personal pronoun and *thưa* indexes in English and Vietnamese is one of the main causes that affect the characters' communication capacity. Moreover, they also demonstrate the capacity of Vietnamese to use English and vice versa. In addition, they also affect the quality of translation from this language into another and the culture expressed in each language.

This paper has undertaken a comparative discourse analysis of the interpersonal relationships between Rhett Butler and Scarlett O'Hara in Margaret Mitchell's *Gone With the Wind* and its Vietnamese adaptation, *Cuốn Theo Chiều Gió*. By examining the nuances of communication between these characters in both English and Vietnamese contexts, this study has uncovered significant insights into how cultural and linguistic factors shape narrative and character dynamics.

The analysis reveals how cultural norms influence communication styles and interpersonal relationships. English, characterized by its directness and individualism, contrasts with Vietnamese discourse which emphasizes indirectness and contextual sensitivity. These differences manifest in the portrayal of Rhett and Scarlett's interactions where the assertive and often confrontational nature of their relationship in *Gone With the Wind* is nuanced by politeness and indirectness in *Cuốn Theo Chiều Gió*. This shift reflects broader cultural attitudes toward conflict and harmony.

The study confirms that discourse plays a critical role in expressing and negotiating power dynamics and relational solidarity. Using Brown and Gilman's (1960) framework of power and solidarity, this study investigated how the characters' interactions embody different forms of power and intimacy. In the English version, Rhett's assertiveness and Scarlett's rebelliousness are more overt, while in the Vietnamese adaptation, these traits are conveyed through more subtle linguistic strategies, highlighting the impact of cultural values on the representation of power and social relationships.

The comparative analysis underscores how translation and cultural adaptation processes influence the portrayal of interpersonal relationships. The Vietnamese adaptation of *Gone With the Wind* reinterprets the original text through the lens of Vietnamese social norms and values. This adaptation not only preserves the core narrative but also reshapes the character dynamics to align with local cultural expectations, demonstrating the role of cultural context in literary adaptation.

Furthermore, this study highlights the importance of considering cultural and linguistic contexts in cross-cultural literary analysis. By comparing the English and Vietnamese versions of the novel, researchers gain a deeper understanding of how cultural differences affect the depiction of interpersonal relationships. This approach offers valuable insights for translation studies, cross-cultural communication, and literary theory.

Future research could build on this analysis by exploring other literary adaptations across cultures, focusing on how different cultures interpret themes such as gender roles, power, and romance. Comparative studies involving multiple languages and cultural contexts could further illuminate the ways in which literary texts are adapted and transformed, providing a broader perspective on cross-cultural communication and literary interpretation.

This paper demonstrates that the analysis of interpersonal relationships through comparative discourse offers profound insights into how cultural and linguistic factors shape literary representations. The case of Rhett Butler and Scarlett O'Hara in *Gone With the Wind* and *Cuốn Theo Chiều Gió* illustrates the complex interplay between language, culture, and narrative, enriching our understanding of cross-cultural adaptations and the dynamics of interpersonal communication. Researchers gain valuable perspectives on how global literary works are reinterpreted and recontextualized to fit different cultural settings, highlighting the dynamic nature of discourse in shaping human relationships.

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3 Tran Thi Kim Tuyen (co-editor, 2024), *Tiếng Việt giao tiếp dành cho người nước ngoài* [Vietnamese communication for foreigners] - Volume 2, Information and Communication Publishing House, ISBN: 978-604-80-9834-6.

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