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**SYNTACTIC AND SEMANTIC FEATURES
OF PARALLELISM
IN ENGLISH AND VIETNAMESE SONGS**

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(A SUMMARY)**

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CHAPTER 1 INTRODUCTION

1.1 RATIONALES

Songs and music, while being integral parts of any culture, embody a critical means of communication across borders. People are attracted to songs by the wonderful feelings conveyed not only via their melody but also via the beauty of lyrics, where the use of language develops to reach the level of art. According to Owen Barfield [29, p. 41], “when words are selected and arranged in such a way that their meaning either arouses, or is obviously intended to arouse, aesthetic imagination, the result may be described as poetic diction”. This includes stylistic devices, among which, parallelism or parallel structures is a common part.

Let us look at some examples of parallelism employed in English and Vietnamese songs.

Blue, blue, my world is blue.

Blue is my world now I'm without you.

Grey, grey, my life is grey.

Cold is my heart since you went away. [47, p.79]

Hãy ru nhau trên những lời gió mới.

Hãy yêu nhau cho gạch đá có tin vui.

Hãy kêu tên nhau trên ghềnh dưới bãi.

Dù mai nơi này người có xa người. [50,p.35]

Reality has proved that many Vietnamese ESL learners fail to understand the delicate aspects of parallel structures employed in English songs and face difficulties in making effective use of this

device in their speaking and writing. Besides, a sufficient and systematic insight into parallelism in songs is still left untouched

Stemming from the above theoretical and practical problems, this paper aims at realizing the syntactic and semantic features of parallelism. Hopefully, this study can contribute to the learning and teaching of English by means of helping Vietnamese ESL learners interpret and use parallelism effectively.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

This paper is designed to study the syntactic and semantic features of parallel structures used in English and Vietnamese songs; to identify the similarities as well as differences in the use of parallelism between the two languages. The findings of the study will help provide learners of English a better insight into the effects as well as the usage of parallelism.

1.2.2. Objectives

- To describe the syntactic features of parallelism in English and Vietnamese songs.
- To identify the semantic features of parallelism in English and Vietnamese songs.
- To point out the similarities and differences in the use of parallelism in English and Vietnamese songs.
- To put forward useful implications on the teaching and learning of English, and on translation work and the teaching of translation.

1.3. A JUSTIFICATION FOR THE STUDY

This study takes into account both syntactic and semantic features of PSs as well as tries to show the similarities and

differences between English and Vietnamese use of.

The study on PSs in English and Vietnamese songs will be a contribution to the current knowledge of the field, and the findings from the descriptive and contrastive analysis of PSs between English and Vietnamese will be beneficial for Vietnamese learners of English and for the process of teaching English as well.

1.4. THE SCOPE OF THE STUDY

Due to the limitation of time and of the researcher's ability, this paper only attempts to investigate the syntactic and semantic features of parallel constructions. The data collected are also limited to those taken from English and Vietnamese songs.

1.5. THE RESEARCH QUESTIONS

1. What are the syntactic features of parallelism in English and Vietnamese songs?
2. What are the semantic features of parallelism in English and Vietnamese songs?
3. What are the similarities and differences in the use of parallelism in terms of syntactic and semantic features in English and Vietnamese songs?

1.6. ORGANIZATION OF THE STUDY

This study is divided into five chapters as follows:

- Chapter 1: Introduction
- Chapter 2: Literature Review and Theoretical Background
- Chapter 3: Research Design and Methodology
- Chapter 4: Findings and Discussion
- Chapter 5: Conclusion -Implications - Limitations - Suggestions for Further Study.

CHAPTER 2

LITERATURE REVIEW

AND THEORETICAL BACKGROUND

2.1. REVIEW OF PREVIOUS STUDIES RELATED TO THE TOPIC

So far, many linguists and grammarians have investigated different aspects of stylistic devices, including Galperin [15]; Kukhareno [23]; Warner [34]; Diep Quang Ban [38], Dinh Trong Lac [39], Cu Dinh Tu [37], to name just a few. These authors, however, tend to give a sheer focus on general description and classification of all stylistic devices.

There have been some studies done into parallelism in English, such as Repetition and Parallelism in English verse; A study in the technique of poetry by Alphonso [1]; Repetition and parallelism in Tennyson by Lauvriere [25]; Poetic diction: a study in meaning by Barfield [29] and "Parallelism and deep structure meaning in Estonian Folksong: Some preliminary speculations" by Kurman [24]. Yet, the focus of these researches is on parallel constructions in prose and poetry only.

Description of parallelism has also been found in the work of several Vietnamese researchers. In his research, Dang Ngoc Cu [10] put the stress on linguistic features of proverbs through parallelism. Le Thi Hoang Van [26] and Mai Thi Bich Hoa [27] studied antithesis and climax respectively, which are special cases of parallelism. Recently, an investigation into syntactic and pragmatic features of parallelism in English and Vietnamese political speeches was carried out by Vu Thuy An [32].

Various aspects of parallelism have been studied for years; however, there remain some other interesting aspects left

undiscovered. The previous studies have not dealt with parallelism employed in songs.

2.2. THEORETICAL BACKGROUND

2.2.1. Parallelism

2.2.1.1. *Notion of Parallelism:*

According to Galperin [15], parallel construction is a device which may be encountered not so much in the sentence as in the macro- structures dealt with the syntactical whole and the paragraph. The necessary condition in parallel construction is identical or similar syntactical structure in two or more sentences or parts of a sentence in close succession. This provides the broadest meaning of parallelism.

In the narrowest sense, **Parallelism** in sentences refers to matching grammatical structures [54]. Elements in a sentence that have the same function or express similar ideas should be grammatically parallel, or grammatically matched.

In Vietnamese, parallelism is referred to as “Phép sóng đôi”. Dinh Trong Lac (1995) in “99 Phương tiện và biện pháp tu từ Tiếng Việt” stated that “ Sóng đôi là biện pháp tu từ cú pháp dựa trên sự cấu tạo giống nhau giữa hai hay nhiều câu hoặc hai hay nhiều bộ phận của câu” (Parallelism is a syntactically stylistic device, expressed by the identical structure of two or more sentences or of two or more components of a sentences.)

2.2.1.2. *Function of Parallelism*

As stated by Pecci and Jones [31], parallelism can serve to emphasize that the ideas are equal in importance and can add a sense of symmetry and rhythm, which makes a speech more memorable.

Parallelism, as described by Dinh Trong Lac [39], is widely employed in literature, in political and scientific speeches. The rhetoric functions of this stylistic device are various.

Parallel constructions help highlighting images, which makes folk songs and proverbs easy to memorize. In contemporary literature, the fundamental function of parallelism is to enhance the communicative and emotionally expressive value of speeches. Parallelism helps to connect sentences in a series of speeches, creating coherence and cohesiveness, and to draw the attention of readers or listeners.

2.2.1.3. *Classification of Parallelism*

Partial parallel arrangement is the repetition of some parts of successive sentences or clauses.

Complete parallel arrangement, also called balance, maintains the principle of identical structures throughout the corresponding sentences.

2.2.2. Stylistics

2.2.2.1. *Stylistics and its Subdivisions*

According to Galperin [14], stylistics is a branch of general linguistics, which deals with the following two interdependent tasks:

a) studies the totality of special linguistic means (stylistic devices and expressive means) which secure the desirable effect of the utterance;

b) studies certain types of texts "discourse" which due to the choice and arrangement of the language are distinguished by the pragmatic aspect of communication (functional styles).

2.2.2.2. *The subject of Stylistics*

a. *Expressive Means (EM)*

The expressive means of a language are those phonetic means, morphological forms, means of word-building, and lexical, phraseological and syntactical forms, all of which function in the language for emotional or logical intensification of the utterance.

b. Stylistic Devices (SD)

A stylistic device is defined as a conscious and intentional literary use of some of the facts of the language including EM in which the most essential features both structural and semantic of the language forms are raised to a generalized level and thereby present a generative model.

2.2.2.3. Classification of Expressive Means and Stylistic Devices

a. Phonetic Expressive Means and Stylistic Devices

b. Lexical Expressive Means and Stylistic Devices

c. Syntactic Expressive Means and Stylistic Devices

Parallel construction is a device which may be encountered not so much in the sentence as in the macro - structures dealt with the syntactical whole and the paragraph. The necessary condition in parallel constructions is identical or similar syntactical structure in two or more sentences or parts of sentence.

Chiasmus is based on repetition of syntactical patterns, but it has a reversed order in one of the utterances.

Climax (gradation) - an ascending series of words or utterances in which intensity or significance increases step by step.

Antithesis is a SD based on the author's desire to stress certain qualities of the thing by appointing it to another thing possessing antagonistic features

Enumeration is a SD which separates things, properties or actions brought together and forms a chain of grammatically and semantically homogeneous parts of the utterance.

Repetition

According to Galperin [14], repetition as a syntactical stylistic device is recurrence of the same word, word combination or a phrase for two and more times.

2.2.3. Semantic Features

In actual fact, there is a good literature of the field of meaning, comprising those of Asher [2], Cruse [8], Haas [16], Delahunty & Garvey [11], Jeffries [20], Kreidler [22], Jackson [18], Bradford et. al. [4], and Crystal [9]. These researches cover a wide range of matters which lay a good foundation for any further investigation to be done in the field.

Meaning could also be explored from the view of Delahunty [11]. He pointed out that three aspects of meaning should be taken into consideration. First, meaning is essentially subjective. In fact, individuals are free to assign any meaning that they want to words. Second, the meaning of a word is the image it prompts in the minds of its users. Third, meaning is a single phenomenon. Rather, not only words, but sentences as well have meaning and meaning can be expressed directly (i.e. literally) and indirectly (i.e. non-literally).

Semantics can be defined as the study of linguistic meaning; that is, usually, the meaning of words, phrases, sentences and sometimes the meaning of utterances in discourse or the meaning of a whole context.

However, in this paper, semantic features do not embrace their traditional notions. Semantic features here are the meanings carried

by parallel structures, or in other words, they are themes reflected through the use of Paralell structures.

2.2.4. Syntactic Features

Syntactic categories have been defined by Chomsky [5] as exactly those categories which appear in syntactic rules. The term Syntactic rules refer to those statements that play a role in determining the well-formedness of deep structures, surface structures, and logical form. Thus, when we find that a certain rule of syntax in a formally constrained and empirically enlightening, syntactic description must be expressed in terms of a certain category, that category (or feature) is called “syntactic”.

2.3. DEFINITION OF TERMS

2.3.1. Parallelism

There are different definitions of Parallelism as presented above. Within the extent of this thesis, the author chooses the following as the working definition.

Parallelism is identical or similar syntactical structure in two or more sentences or parts of a sentence in close succession.

Parallelism is also referred to in this paper as parallel construction or parallel structure.

2.3.2. Song

In music, a song is a composition that contains vocal parts (lyrics) that are performed (sung), commonly accompanied by musical instruments, exception in the case of acappella songs. The lyrics of songs are typically of a poetic, rhyming nature, although they may be religious verses or free prose. [59]

This is a linguistic research, which lays the focus only on the vocal parts of a song. Therefore, within the scope of this paper, song is used to refer to lyrics.

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.1. RESEARCH DESIGN AND METHODOLOGY

With the aim to investigate the syntactic and semantic features of parallelism, this study was designed to follow a qualitative approach with a combined descriptive and comparative analysis of the syntactic and semantic features of parallelism in English and Vietnamese songs.

3.2. DATA COLLECTION

In the scope of this study, data were limited to a selection of English and Vietnamese songs, which were mainly created for country music and pop music.

3.2.1. Sampling

The samples for the analysis were the actual parallel structures found in songs.

The data were collected from English and Vietnamese songs in songbooks and lyric websites.

The corpus was built on 300 examples (150 in English and 150 in Vietnamese) that were hoped to cover all the situations of parallelism.

3.2.2. Data Collection

The data in English were mostly taken English love songs. The data in Vietnamese were mainly taken from Vietnamese songs written by Trinh Cong Son song writer.

More than 300 examples were quoted, analyzed and used as the chief source for the qualitative analysis in the thesis.

3.2.3. Instruments

Printed materials and search engine google were used as instruments for collecting data.

3.3. DATA ANALYSIS

Data collected were mainly analysed in the two aspects: syntactic and semantic.

3.4. RESEARCH PROCEDURES

3.5. VALIDITY AND RELIABILITY

The research design, research methodology and research procedures are strictly followed. The data collection plays an important part in finding the results of the research to produce a qualified study, helping Vietnamese learners of English to make effective use of parallelism.

CHAPTER 4

FINDINGS AND DISCUSSIONS

This chapter will describe, analyze and discuss the syntactic and pragmatic features of parallel structures (PSs) on the basis of the data collected.

4.1. THE SYNTACTIC FEATURES OF PARALLEL STRUCTURES (PSs) IN ENGLISH AND VIETNAMESE

It can be generally seen that in both English and Vietnamese songs, parallelism is recognized at three different levels, namely

sentence, paragraph and discourse. That is, one sentence may include several phrases or clauses that parallel; one paragraph may consist of some sentences whose partial structures or whole structures parallel. The most striking feature revealed from this study is cases where partial or whole parallel paragraphs are inherent in one discourse. This is something new compared to the traditional definition of this stylistic device.

Let us begin with the syntactic findings of the study, in which elements of parallel structures (PSs) are labeled by their syntactic functions, except for those of phrasal ones.

4.1.1. The syntactic features of parallel structures (pss) in English

4.1.1.1. Parallel Structures in a Sentence

a. Parallel Phrases

a1. Noun Phrase (NP)

- NP = (pre-determiner +) noun/pronoun

- NP = (pre-determiner+) adjective + noun

- NP = (pre-determiner+) noun + preposition phrase

[4.1] I'd rather be *a forest* than *a street*. [47, p.56]

a2. Verb Phrase (VP)

- VP = Verb + NP

- VP = Verb + NP + Complement (Verb/Adjective)

-VP = Verb + NP + PrepP

- VP = Verb + Adjective

[4.10] *Cherish the love we have, we should cherish the life we live.*

[47, p.23]

a3. Adjective Phrase (AdjP)

AdjP = (pre-determiner)+ Adjective (+ prep. Phrase)

[4.17] There is no way you can deny it, I can see you're, oh, *so sad*,
so quiet. [47, p.24]

a4. Preposition Phrase (PP)

PP = Prep + NP

[4.19] She fills my heart *with very special thing*, *with angel songs*,
with wild imaginings. [47, p.82]

b. Parallel Clauses

S+V

S + V + O

S +V+C

S+V+A

S+V+O+O

Imperatives

[4.25] *She knows when I'm lonesome, she cries when I'm sad*.
[47, p.53]

4.1.1.2. Parallel Structures in a Paragraph

a. Partial Parallel Sentences

a1. Noun Phrase

[4.41] I gaze into the night, but there's *nothing there to see*, *no one in sight*. There's *no soul out there*, *no one to hear my prayer*. [47, p.38]

a2. Clauses

S+V+O

S+V+C

S+V+A

S+V+O+C

Imperative Clauses

[4.50] *Let's take a walk* together near the ocean's shore, hand in hand
you and I. *Let's cherish every moment*, we have been giving, but time
is passing by. [47, p.23]

b. Whole Parallel Sentences

S+V+O+A

S+V+C

S+V+A

Imperatives

Existence Sentences

Special Sentences

[4.52] Hello! Is it me you're looking for? *I can see it in your eyes*. *I can see it in your smiles*. You're all I've ever wanted... [47, p.46]

4.1.1.3. Parallel Structures in a Discourse

a. Partial Parallel Paragraphs

a1. Phrases

[4.60] *Hello Darling!* Nice to see you! It's been a long time, you're
just as handsome as you used to be....
Goodbye Darling! I've got to go now, got to try to find a way
to lose this memory of a love so warm and true. [47, p.47]

a2. Clauses

S+V+O+ C

Clause of existence

[4.61] I started a joke, *which started the whole world crying*. But I
didn't see that the joke was on me. I started a joke, *which started the whole world laughing*. Oh, if I'd only seen that the
joke was on me.

Till I finally died, *which started the whole world living*. Oh, if
I'd only seen that the joke was on me. [47, p.64]

a3. Sentences

S+V+A

S+V+C

S+V+O

S+V+O +A

Imperatives

[4.66] *I have a dream, a song to sing, to help me cope with anything.* If you see the wonder of the fairy tale, you can take the future even if you fail.

I have a dream, a fantasy, to help me through reality. And my destination makes it worthwhile, pushing through the darkness, still another mile. [47, p.58]

b. Whole Parallel Paragraphs

[4.68] *If I climbed the highest mountain just to hold you tight.*

If I said that I would love you every single night.

Would you ever let me down?

...

If I swam the longest river just to call your name.

If I said the way I feel for you would never change.

Would you ever fool around? [47, p.13]

4.1.2. The Syntactic Features of Parallel Structures (pss) in Vietnamese

4.1.2.1. Parallel Structures in a Sentence

a. Parallel Phrases

a1. Noun Phrase (NP)

NP = (pre-det+) Noun + post-modifier (PP/AdjP)

NP = pre-determiner + Noun

[4.71] Người thành phố, trong một ngày, đã nhắc tên những sớm mai lửa đạn, những máu xương chập chùng. [50, p.5]

a2. Verb Phrase (VP)

VP = auxiliary/pre-modifier + V

VP = V + NP

VP = Verb + NP + AdjP

[4.75] Bốn mùa thay lá, thay hoa, thay mãi đời ta. [50, p.4]

a3. Adjective Phrase (AdjP)

AdjP = pre-modifier + Adj

[4.79] Lòng thật bình yên mà sao buồn thế. [50, p.2]

a4. Preposition Phrase (PP)

PP = Prep + NP

PP = Prep + [S +V]

[4.80] Cúi xuống, trên bờ xót xa, trên con lửa đỏ, trên khuôn mặt đã im lìm. [50, p.14]

b. Parallel Clauses

S+ Predicator (Adj)

S +V

S +V + O

Clause of Existence

[4.82] Vườn cỏ còn xanh, mặt trời còn lên, khi bóng anh như cánh chim chìm xuống. [50, p.9]

4.1.2.2. Parallel Structures in a Paragraph

a. Partial Parallel Sentences

a1. Phrases

Noun Phrase

Verb Phrase

[4.87] Chìm khuất trong ta *một lời vu vơ*. Chìm dưới thiên thu là *một đóa thơm tho*. [50, p.7]

a2. Clauses

S + Adj

[4.90] Ừ thôi em về, chiều mưa giông tới. Bây giờ anh vui, *hai bàn tay đối*. Bây giờ anh vui, *hai bàn chân mỗi*. Thời gian nơi đây. [50, p.15]

b. Whole Parallel Sentences

S + Adj**S+V****S+V +O****S+V +A****S + V +C****S + V + O +A****Special sentences**

[4.91] Đòi vẽ tóc em thật dài, rồi vẽ môi thom nụ cười. *Từ đó, thiên hạ vui tươi*... Đòi vẽ tim em lạ kỳ. Tình có trong em nhiều mùa. *Từ đó, thiên hạ quá ưu tư* ... [50, p.6]

4.1.2.3. Parallel Structures in a Discourse

a. Partial Parallel Paragraphs

S + V+ A**S + Adj****S + V + O****S + V + O + C****Imperatives****Sentence of Existence**

[4.105] *Ngủ đi em đôi môi lửa cháy.*

Ngủ đi em mi cong cô mướt.

Ngủ đi em tay xanh ngà ngọc.

Ngủ đi em tóc gió thổi bay.

.....

Ngủ đi em đôi vai lụa mát.

Ngủ đi em da thom quả ngọt.

Ngủ đi em tay thôi mời mọc.

Ngủ đi em trong tiếng ru êm.

[50, p.27]

b. Whole Parallel Paragraphs

[4.102] *Hạt bụi nào hóa kiếp thân tôi, để một mai vườn hình hài lớn dậy.*

Ôi cát bụi tuyết vời. Mặt trời soi một kiếp rong chơi.

Hạt bụi nào hóa kiếp thân tôi, để một mai tôi về làm cát bụi. Ôi cát bụi mệt nhồi. Tiếng động nào gõ nhịp không nguôi.

[50, p.5]

4.1.3. The similarities and differences of syntactic features of pss in English and Vietnamese

Parallel Structures in a Sentence

Table 4.1: Summary of the Syntactic Similarities and Differences of English and Vietnamese PSSs in a Sentence

		Languages	
		ENGLISH	VIETNAMESE
Parallel Phrases	<i>NP = (pre-det +) N/pro.</i>	+	+
	<i>NP = (pre-det+) adj +N</i>	+	-
	<i>NP = (pre-det +) N+ adj</i>	-	+
	<i>NP = (pre-det+) N+PP</i>	+	+
	<i>VP = V + NP</i>	+	+
	<i>VP = (auxiliary/premodifier+)V</i>	-	+
	<i>VP = V + NP + C (V/Adj)</i>	+	+
	<i>VP = V+ NP+ PP</i>	+	-
	<i>VP = V + Adj</i>	+	-
	<i>AdjP = (pre-det)+Adj (+PP)</i>	+	+
	<i>PP = prep + NP</i>	+	+

	<i>PP = prep + [S + V]</i>	-	+
Parallel Clauses	<i>S+ Predicate (Adj)</i>	-	+
	<i>S+V</i>	+	+
	<i>S +V+ O</i>	+	+
	<i>S +V+C</i>	+	-
	<i>S+V+A</i>	+	-
	<i>S+V+O+O</i>	+	-
	<i>Imperatives</i>	+	-

Parallel Structures in a Paragraph

Table 4.2: Summary of the Syntactic Similarities and Differences of English and Vietnamese PSs in a Paragraph

Types of PSs		Languages	
		ENGLISH	VIETNAMESE
Partial parallel Sentences			
Parallel Phrases	<i>NP</i>	+	+
	<i>VP</i>	-	+
Parallel Clauses	<i>S+ Predicate (Adj)</i>	-	+
	<i>S+V+O</i>	+	-
	<i>S+V+C</i>	+	-
	<i>S+V+A</i>	+	-
	<i>S+V+O+C</i>	+	-
	<i>Imperative</i>	+	-
Whole Parallel Sentences			
	<i>S+ Predicate (Adj)</i>	-	+
	<i>S +V</i>	-	+
	<i>S+V+O</i>	-	+
	<i>S+V+O+A</i>	+	+
	<i>S+V+C</i>	+	+

	<i>S+V+A</i>	+	+
	<i>Imperative</i>	+	-
	<i>Existence Sentence</i>	+	+
	<i>Special Sentence</i>	+	+

Parallel Structures in a Discourse

Table 4.3: Summary of the Syntactic Similarities and Differences of English and Vietnamese PSs in a Discourse

Types of PSs		Languages	
		ENGLISH	VIETNAMESE
Partial parallel Paragraphs			
Parallel Phrases	<i>NP</i>	+	-
Parallel Clauses	<i>S+V+O+ C</i>	+	-
	<i>Existence Clause</i>	+	-
Parallel Sentences	<i>S+ Predicate (Adj)</i>	-	+
	<i>S+V+A</i>	+	+
	<i>S+V+C</i>	+	-
	<i>S+V+O</i>	+	+

	<i>S+V+O +A</i>	+	-
	<i>S+V+O +C</i>	-	+
	<i>Imperative</i>	+	+
	<i>Existence Sentence</i>	-	+
Whole Parallel Pragmaphs		+	+

4.2. THE SEMANTIC FEATURES OF PARALLEL STRUCTURES (PSS) IN ENGLISH AND VIETNAMESE

4.2.1. PSs Expressing Happiness

4.2.1.1. In English

4.2.1.2. In Vietnamese

4.2.2. PSs Expressing Sadness

4.2.2.1. In English

4.2.2.2. In Vietnamese

4.2.3. PSs Expressing Surprise

4.2.3.1. In English

4.2.3.2. In Vietnamese

4.2.4. PSs Expressing Loneliness

4.2.4.1. In English

4.2.4.2. In Vietnamese

4.2.5. PSs Expressing Missing

4.2.5.1. In English

4.2.5.2. In Vietnamese

4.2.6. PSs Expressing Hope

4.2.6.1. In English

4.2.6.2. In Vietnamese

4.2.7. PSs Expressing Love

4.2.7.1. In English

4.2.7.2. In Vietnamese

4.2.8. PSs Expressing Regrets

4.2.8.1. In English

4.2.9. PSs Expressing Conflict

4.2.9.1. In English

4.2.9.2. In Vietnamese

4.2.10. PSs Expressing Determination or Promise

4.2.10.1. In English

4.2.11. PSs Expressing Urging

4.2.11.1. In English

4.2.11.2. In Vietnamese

4.2.12. PSs Giving Background

4.2.12.1. In English

4.2.12.2. In Vietnamese

4.2.13. The Similarities and Differences of Semantic Features of Parallel Structures in English and Vietnamese

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1. CONCLUSIONS

This study is an attempt to discover the syntactic and pragmatic features of this commonly used stylistic device in English and Vietnamese songs.

Chapter 4 presents the findings of the research where the syntactic and semantic features of parallelism in English and Vietnamese songs are in focus.

Syntactically, PSs are recognized at different levels: sentence, paragraph, and discourse. At sentential level, PSs can be phrases and clauses of various types. At paragraph level, PSs occur in two major ways: partial parallel sentences and whole parallel sentences, in which the former consists of parallel phrases and clauses. At discourse level, PSs are discovered in two forms: partial parallel paragraphs and whole parallel paragraphs.

Semantically, PSs are taken into consideration in various situations. Accordingly, a variety of meanings can be conveyed or emphasized by PSs. The semantic characteristics of PSs may vary from expressing happiness, sadness, surprise, loneliness, missing, love to showing regret, conflict, determination or promises, urging and giving background.

5.2. IMPLICATIONS AND CONTRIBUTIONS OF THE STUDY

5.2.1. Implications on the Language Teaching and Learning

The findings of the study may be in one way or another beneficial for language learners since they provide a background of how to use PSs appropriately. For the language teaching, this study may be another sign implicating the need to encourage students to exploit PSs with a view to enhancing the effectiveness of their writing.

It is clearly proved in the discussion of this paper that PSs vary broadly in types, which may produce confusion for non-native speakers in attempts to use them. Then, it is necessary to note that the teaching of PSs should start, firstly, from the introduction of PSs' basic concepts. Expressions of similar content and function in a clause, sentence or paragraph should be outwardly similar [56], i.e. these expressions should have the same or similar grammar structure. For example:

[5.1] It's easier *to build strong children* than *to fix broken adults*. [53]

Furthermore,

It is the teachers' duty to point out all of the similarities and differences between the two languages concerning the matter under discussion. This will make it easy for teachers to diagnose and also indicate errors committed by learners. Finally, it is necessary to note that the more exercises learners are exposed to, the more likely they are to use PSs correctively and flexibly.

5.2.2. Implications on Translation Work and the Teaching of Translation

On the basis that PSs consist of various types at different levels, the first thing the learners of translation should bear in mind is to carefully examine the contexts in which a PS is employed so as to identify the suitable interpretation in the target language. The to-be-rendered texts should be considered in terms of both content and structure. This is to say, it is not necessary that the PSs in the translation version must be exactly the same as those in the original one. The importance lays on the consistent effects in both versions.

5.3. LIMITATIONS

There is no doubt that this research reveals certain shortcomings or limitations due to the time constraints as well as the limitation of materials for analysis. Firstly, though parallelism is among the most commonly used stylistic devices; it is not so easy to collect the samples as expected. Then, the different grammar concepts of the two languages caused certain difficulties in classifying and categorizing data. Moreover, limited personal ability can also be counted as another constraint facing the researcher. This study is merely limited to lyrics without discussing the inter-relationship between lyrics and music, which are both indispensable in a song. For those limitations, I would

be very grateful to receive any comments from teachers, friends and those who are concerned, hoping to make the research a better one.

5.4. SUGGESTIONS FOR FURTHER RESEARCH

- Pragmatic Features and Collocations of Parallelism;
- Linguistic Features of Parallelism in Proverbs;
- The Inter-Relationship between Parallelism in Lyrics and Music of Songs.