

MINISTRY OF EDUCATION AND TRAINING  
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**LƯƠNG VĂN NHÂN**

**A STUDY OF  
 THE ENGLISH TRANSLATIONAL  
 VERSIONS OF TRINH CONG SON'S  
 SONGS IN TERMS OF SEMANTIC AND  
 SYNTACTIC FEATURES**

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**(A SUMMARY)**

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## CHAPTER 1 INTRODUCTION

### 1.1. RATIONALE

Trịnh Công Sơn (1939-2001) was a song writer, musician, poet and painter. He was born in Daklak, grew up in Huế, studied in Qui Nhon, taught school in Bảo Lộc, and then finally moved to Saigon in 1965. Son's songs will be immortal in people's hearts not only in Vietnam but also in many countries like: France, Japan and America, etc. People love to sing his songs. Many of those songs have been translated into many languages, most of them are in English, French and Japanese with different versions.

### 1.2. SIGNIFICANCE OF THE STUDY

We hope this study will provide insights into the practice of translating Vietnamese songs into English, especially the strategies in handling the intricacies of semantic and syntactic features of great works such as those written by Trịnh Công Sơn.

### 1.3. SCOPE OF THE STUDY

This study deals with investigating the procedures used in translating the semantic features of lexicon and the syntactic features of phrases and sentences in Trịnh Công Sơn's songs taken from *Trịnh Công Sơn – The collection of everlasting songs. Music press 1997*. (*Trịnh Công Sơn – Tuyển tập những bài ca không năm tháng. Nxb Âm Nhạc 1997*) and website <http://www.tcs-home.org/songs-en/songs>.

### 1.4. RESEARCH QUESTIONS

This study will seek the answers to the following questions:

(1) How were the semantic features in Trịnh Công Sơn's collection of songs translated into English?

(2) How were the syntactic features in Trịnh Công Sơn's collection of songs translated into English?

### 1.5. DEFINITIONS OF TERMS

+ “Source language”: is the language in which a text was originally written.

+ “Target language” is the language into which a text is translated.

### 1.6. ORGANIZATION OF THE STUDY

The study will include five chapters as follows:

- Chapter 1, INTRODUCTION,
- Chapter 2, LITERATURE REVIEW and BACKGROUND KNOWLEDGE
- Chapter 3, METHODOLOGY
- Chapter 4, FINDINGS AND DISCUSSIONS
- Chapter 5, CONCLUSION

## CHAPTER 2 LITERATURE REVIEW AND THEORETICAL BACKGROUND

### 2.1. THEORETICAL BACKGROUND

#### 2.1.1. What is translation?

There are many definitions of translation. The simplest way is the transfer of text from the language A into language B. However, going through the time, this understanding has begun

to become wider and deeper depending on the position of researchers.

### **2.1.2. What is equivalence?**

Vinay and Darbelnet (1995) [28] view equivalence-oriented translation as a procedure which replicates the same situation as in the original, whilst using completely different wording. They also suggest that, if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. According to them, equivalence is therefore the ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases.

### **2.1.3. Types of equivalence**

Formal correspondence consists of a TL item which represents the closest equivalent of a SL word or phrase. Nida and Taber make it clear that there are not always formal equivalents between language pairs. They, therefore, suggest that these formal equivalents should be used wherever possible if the translation aims at achieving formal rather than dynamic equivalence.

### **2.1.4. What is literary translation?**

According to Professor Rainer Schulte (1980) [24], literary translation bridges the delicate emotional connections between cultures and languages and furthers the understanding of human beings across national borders.

### **2.1.5. Vietnamese – English translation**

Translation has so far been an interesting topic for study all over the world. In fact, translation with the problems in

translating has been dealt with by many famous linguists in both English and Vietnamese.

## **2.2. TRANSLATION PROCEDURES AND METHODS**

### **2.2.1. Translation procedures**

The translating procedures, as depicted by Nida and Taber (1969/1982) are as follows:

*I. Technical procedures:*

*II. Organizational procedures:*

- *Translation by a more general word (superordinate)*
- *Translation by a more neutral/less expressive word*
- *Translation by cultural substitution*
- *Translation by using a loan word or loan word plus*

*explanation*

- *Translation by paraphrase using a related word*
- *Translation by paraphrase using unrelated word*
- *Translation by omission*
- *Translate by illustration*

### **2.2.2. Translation methods**

Newmark (1988b) [18, p81] mentions the difference between translation methods and translation procedures. He writes that. He refers to the following methods of translation:

- *Word-for-word translation*
- *Literal translation*
- *Faithful translation*
- *Semantic translation*
- *Adaptation*
- *Free translation*
- *Idiomatic translation*

### - *Communicative translation*

The terms “*strategy*” and “*procedure*” have not been distinguished clearly by any translation scholars. In this research, we stand on the point of view of John Kearns (2009) in *Routledge Encyclopedia or Translation studies*, edited by Mona Baker and Gabriela Saldanha.

#### **2.2.3. Translations of songs**

According to Peter Low (2006) [21], in art songs, the source texts often have intrinsic complexity and literary value as poetry, and the words generally receive greater respect than in other types of song.

### **2.3. TRINH CONG SON’S BIOGRAPHY**

Trịnh Công Sơn (1939-2001) was a song writer, musician, poet and painter.

#### **2.3.1. Writings about Trinh Cong Son and his music**

Trinh Cong Son’s music has been the subject of many studies from normal people.

#### **2.3.2. Translations of Trinh Cong Son’s songs**

There are some Vietnamese and foreigners, by their love, translated Trinh Cong Son’s songs into English.

## **CHAPTER 3**

### **METHODS AND PROCEDURE**

#### **3.1. AIMS AND OBJECTIVES**

##### **3.1.1. Aims**

Starting from the framework based on the semantic features of lexicon and syntactic features of phrases and sentences between English and Vietnamese.

##### **3.1.2. Objectives**

To achieve this aim, the study will have the following specific objectives:

- To examine the semantic features of lexicon
- To examine the syntactic features of phrases and sentences.
- To examine a number of Trinh Cong Son’s songs and their English translated versions with a focus on the semantic features of lexicon and syntactic features of phrases and sentences.
- To identify the similarities and differences in terms of semantic and syntactic features between English and Vietnamese versions of Trinh Cong Son’s songs.
- And finally to come to some considerations and generalizations for translation of Trinh Cong Son’s songs.

#### **3.2. RESEARCH DESIGN**

On the purpose of carrying out an investigation into the semantic features of lexicon and syntactic features of phrases and sentences between Vietnamese and English translation by taking Trinh Cong Son’s songs as the data, we have decided to do research through descriptive and contrastive approaches. The research design is planned to carry out such important things as:

- Providing some basic theoretical concepts related to translation, semantics as well as syntax.
- Collecting and classify semantic features of lexicon and syntactic features of phrases and sentences by taking Trinh Cong Son’s songs as the data.

- Describing and analyzing the collected data to find out the semantic features of lexicon and syntactic features of phrases and sentences on the basis of translation theory.

### 3.3. METHOD OF RESEARCH

This research paper is carried out with the combination of both descriptive method and contrastive method.

The descriptive method in the study is expressed in describing the semantic features of lexicon and syntactic features of phrases and sentences of Trinh Cong Son's Vietnamese-version and English-translated version songs.

The contrastive method in this study is expressed in comparing the similarities and differences, in terms of semantic features of lexicon and syntactic features of phrases and sentences between Vietnamese and English versions in Trinh Cong Son's songs.

Due to the described and contrasted data, this study will find out the strategies and methods which are used more popularly. Then, it's very important to identify and analyze possible linguistic and non-linguistic factors that influence consciously and unconsciously in choosing each strategy for translating Trinh Cong Son's songs.

### 3.4. DATA COLLECTION AND DESCRIPTION

The data includes 14 songs taken from *Trịnh Công Sơn – The collection of everlasting songs. Music press 1997*. (*Trịnh Công Sơn – Tuyển tập những bài ca không năm tháng. Nxb Âm Nhạc 1997*) and more than 40 songs taken from the website <http://www.tcs-home.org/songs-en/songs>. All of them have

both Vietnamese and English versions with different translators.

The lexicon (words and phrases) as well as the phrases and sentences will be examined and identified according to the sets of strategies suggested by Baker, Newmark and Catford.

### 3.5. RESEARCH PROCEDURES

For the research to be carried out properly, the steps below will be taken:

- Collecting lexicon (words and phrases) and sentences from 14 songs of Trinh Cong Son (Vietnamese and English versions) in the data.

- Doing literature review

- Sorting out the words - phrases and phrases - sentences according to the sets of strategies suggested by Baker, Newmark and Catford.

- Calculate the exact percentage for each strategy used in translating the lexicon and phrases and sentences from Vietnamese to English in Trinh Cong Son's songs.

- Investigate the linguistic and non-linguistic factors influencing the choice of using each strategy in translating the lexicon and phrases and sentences from Vietnamese to English in Trinh Cong Son's songs.

- Making some recommendations concerning translation of Trinh Cong Son's songs from Vietnamese into English as well as putting forward some suggestions for translating some of Son's songs.

### 3.6. SUMMARY

## CHAPTER 4

### FINDING AND DISCUSSION

By using the strategies suggested by Newmark and Baker and Catord, we examine the semantic features of words and phrases in the 14 English translational versions of Trinh Cong Son's songs in contrast to the source texts in Vietnamese. Besides, we also stand on the point of view of Catford to run through the syntactic features in those 14 songs.

#### 4.1. SEMANTIC FEATURES OF WORDS AND PHRASES

After examining the parallel corpus of Vietnamese and English versions of the collection of Trinh Cong Son songs, containing 1569 Vietnamese words and 1585 English words, 7 strategies were found. In this part, each strategy with examples will be presented and discussed.

##### 4.1.1. Translation by using omission

This strategy appears in all the 14 songs with the highest appearing times: 83 tokens and occupies nearly a half of the proportion in all strategies with 48.5%. Besides, the **Translation by using omission** strategy also has its specific features.

###### 4.1.1.1. Full omission

In the song “**BIẾT ĐÁU NGUỒN CỘI – ORIGIN UNKNOWN**”, the phrase “*ngày kia*” is omitted in these two sentences, resulting in the complete loss of meaning of the phrase:

(1) Ngày kia	trăng	sẽ	già
↓	↓	↓	↓
∅	The moon	will be	old

[line 5, Appendix 1]

##### 4.1.1.2. Partial omission

###### a. Omission of adjective

(16) mật ngọt	(tình yêu mật ngọt)
→ honey	(a honey love)

[line 1, Appendix 8]

Source text	Target text	Back translation	Omission
mật ngọt	honey	mật (ong)	ngọt

###### b. Omission of noun

(18) cát bụi	(tôi về làm cát bụi)
→ sand	(I come back to sand)

[line 6, Appendix 2]

Source text	Target text	Back translation	Omission
cát bụi	sand	cát	bụi

###### c. Omission of verb

(23) nằm kể	(lắng nghe con sông nằm kể)
→ tell	(the river tells its tale)

[line 4, Appendix 1]

Source text	Target text	Back translation	Omission
nằm kể	tell	kể	nằm

##### 4.1.2. Translation by using a more neutral/less expressive word

The second runner-up in all is the strategy **Translation by using a more neutral/less expressive word**, which has 21.6% for 37 tokens.

- (25) *hình hài* (*vuon hình hài lớn dậy*)  
 → *a man* (*to grow up a man*)

[line 2, Appendix 2]

Source text	Target text	Back translation
hình hài	a man	một người

#### 4.1.3. Translation by using a more general word

With 11.1% for 19 tokens, this strategy stands on the third rank in all the strategies and is used in 9 songs/14 songs.

- (36) *đá cuội* (*tôi xin làm đá cuội*)  
 → *small stone* (*I would a small stone*)

[line 17, Appendix 1]

Source text	Target text	Back translation
đá cuội	small stone	đá nhỏ

#### 4.1.4. Translation by using expansion

Appearing 11 times with 6.4%, this strategy stands on the fifth rank in all strategies used.

- (45) *kể* (*con sông nằm kể*)  
 ↓  
*Tell* ↔ *its tale* (*the river tells its tale*)

[line 10, Appendix 1]

#### 4.1.5. Translation by using co-hyponym

It is really difficult for music translators to find out a good equivalent word or phrase in target language that also gets along with sound beat of source text and singable.

- (54) *ngờ* (*con sông đâu có ngờ...*)  
 → *Know* (*the river doesn't know...*)  
 [line 5, Appendix 1]

#### 4.1.6. Translation by paraphrase using unrelated word

Sometimes, to set the words and phrases getting along with sound beats, the translator cannot use exact equivalent for source text.

- (61) *chiều* (*chiều Chủ nhật buồn*)  
 → *Eve* (*sad Sunday eve*)

[line 1, Appendix 7]

#### 4.1.7. Translation by using meronymy

In this case, the translator uses Part – Whole relationship to set the English equivalent for source text in Vietnamese. This strategy appears 4 times with 2.5%.

Instead of using correct English equivalent, the translator chooses “you” to describe “vai” = “shoulders”; “chân em” = “your feet”.

- (63) *vai* (*mây hôn ngủ quên trên vai*)  
 → *You* (*angry clouds asleep on you*)

[line 6, Appendix 11]

## 4.2. FREQUENCY OF SEMANTIC TRANSLATION STRATEGIES

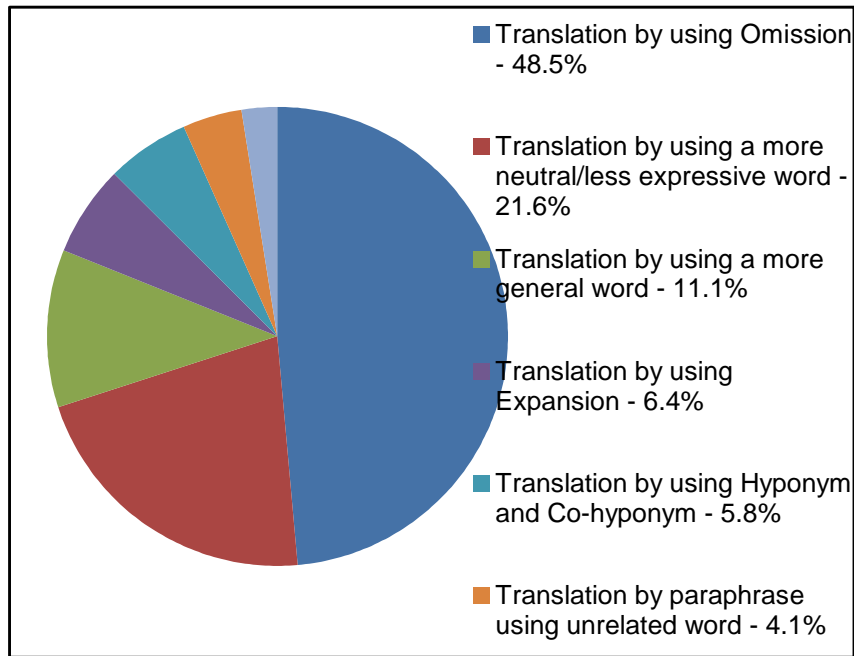
After studying through 14 songs both in Vietnamese and their English translational versions, using translation strategies suggested by Newmark and Baker, we found that there are 7 strategies most used and their frequency is illustrated in the table below:

**Table 4.1: The tokens and percentage of semantic strategies**

<i>Strategy</i>	<i>Tokens</i>	<i>Percentage</i>
Translation by using omission	83	48.5%
Translation by using a more neutral/less expressive word	37	21.6%
Translation by using a more general word	19	11.1%
Translation by using expansion	11	6.4%
Translation by using co-hyponym	10	5.8%
Translation by paraphrase using unrelated word	7	4.1%
Translation by using meronymy	4	2.5%
	<b>171</b>	<b>100%</b>

By examining the frequency of those 7 strategies, the strategy “*Translation by omission*” is most used with nearly a haft of proportion.

The percentage of 8 strategies is illustrated as follows:



**Chart 4.1: The percentage of semantic strategies**

**4.3. SYNTACTIC FEATURES**

Based on the 4 strategies suggested by Catford, 280 pairs of sentences both in the Vietnamese and English versions were examined to find out which strategy is used.

<i>Number</i>	<i>Strategy</i>
1	Structural-shifts
2	Class-shifts
3	Unit-shifts
4	Intra-system-shifts

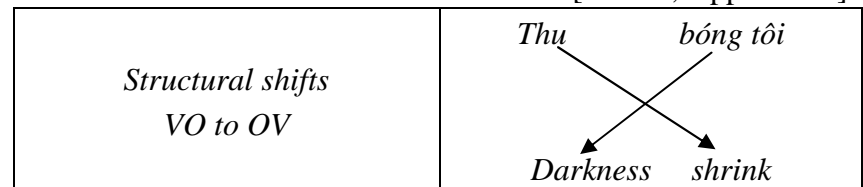
In this part, each strategy with examples will be presented and discussed.

**4.3.1. Structural – shifts**

These are amongst the most frequent category shifts at all ranks in translation.

Examining all the 14 songs, this strategy appears 17 times with 22% in all the strategies used.

(65) *thu bóng tôi* (... và tôi thu bóng tôi)  
 → *darkness shrink* (... and I darkness shrink)  
 [line 21, Appendix 1]



**4.3.2. Intra-system shifts**

In a listing of types of translation-shift, such as we gave above, one might expect “*system-shift*” to occur along with the names of the types of shift affecting the other fundamental



categories of grammar - unit, structure and class. Most of the cases are the changes from singular in source text – in Vietnamese – to plural in target text – in English.

In the entire corpus examined, this strategy appears 21 times with 27% in all the strategies used.

In Appendix 1, the strategy *Intra-system-shifts* appears 2 times when the translator uses Plural nouns in the English translational version for Common/Singular nouns in Vietnamese version:

(79)

<i>Vietnamese (singular)</i>	<i>English (Plural)</i>
gót hài	Steps
bóng	shadows

[line 18-20, Appendix 1]

### 4.3.3. Class – shifts

Class-shift occurs when the translation equivalent of a SL item is a member of a different class from the original item.

This strategy appears 39 times in all the 14 songs and possesses a half percentage of all strategies used with 51%.

In Appendix 1, this strategy appears 7 times, these are some typical examples:

(86) *óì a*                      (*óì a trắng nay nằm ngủ*)  
 → *I see*                      (*I see the moon just old*)

[line 7, Appendix 1]

*óì a*: this is an exclamative word in Vietnamese, usually used in lulling songs, in folk songs...What is the English equivalent here for this word? The translator replace by the phrase *I see* – a compensation way in understanding the

meaning with context. We can understand this situation like that, *óì a trắng nay đắ già*, you suddenly recognize the moon has been old. So, the phrase *I see* with the compensation strategy in translating is suitable.

<i>Class-shifts</i> ( <i>exclamative to Clause</i> )	<i>óì a</i> → <i>I see</i> <i>S + V</i>
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### 4.4. FREQUENCY OF SYNTACTIC TRANSLATION STRATEGIES

The frequency of the 4 strategies suggested by Catford in 14 songs examined above is as follows:

*Table 4.2: Tokens and percentage of syntactic strategies*

<i>Strategy</i>	<i>Tokens</i>	<i>Percentage</i>
Structural-shifts	17	22%
Class-shifts	39	51%
Unit-shifts	0	0%
Intra-system-shifts	21	27%

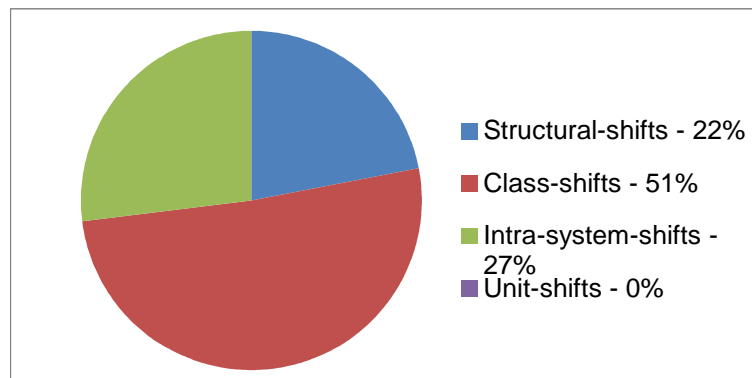
The table above indicates the frequency order of the 4 strategies suggested by Catford from the highest to the lowest as follows:

<i>Strategy</i>
Class-shifts
Intra-system-shifts
Structural-shifts
Unit-shifts

In the data, the strategy “*Class-shifts*” stays on the first rank by appearing 39 times with 51%. Next to this one, the strategy “*Intra-system-shifts*” possesses the second rank with

27% for 21 tokens. The third runner-up is the “*Structural-shifts*” strategy for having 17 tokens with 22%. Having no token and 0%, the strategy “*Unit-shifts*” is not used.

The percentage of 4 strategies is illustrated as follows:



*Chart 4.2: The percentage of syntactic strategies*

#### 4.5. SUMMARY

Examining through the 14 songs of Trinh Cong Son both in Vietnamese and their English translational versions, we get to the conclusion after findings features in semantics and syntax that the changes when transferring from Vietnamese into English are caused by the musical features. To make the words get along with sound beats to be singable, the meaning of source texts cannot be conveyed fully. In most of the cases, the translator tries to keep the deep meaning which the writer wanted to express by using the communicative approach in translating. Besides, the musical features also cause the differences in syntactic structure between source texts and target texts. However, there must be such changes to make the

English translational versions singable and as faithful as possible to the original meaning of source text.

## CHAPTER 5 CONCLUSIONS

### 5.1. SUMMARY OF THE FINDINGS

Baker and Newmark mention the difference between translation methods and translation procedures. Employing these methods as a framework, we investigated the reality and practice of translating word and phrase from Vietnamese into English as manifested in published translated works. We find all the methods suggested by Baker and Newmark employed, and they overlapped each other in translating words and phrases from Vietnamese into English. One method can be used in one case, but sometimes, more than two methods are combined in translating.

Moreover, the research also considers a procedure on translation shifts by Catford with four types. Employing these four types as a framework in studying the syntactic features when translating from Vietnamese into English, we find all the four types suggested by Catford employed, however the frequency and popularity are different among these types, which we list as follows:

- + Class-shifts
- + Intra-system shifts
- + Structural shifts
- + Unit-shifts

In summary, the study has focused on the answers to the research questions as follows:

**(1) How were the semantic features in Trinh Cong Son's collection of songs translated into English?**

By using the suggested translation strategies of Newmark and Baker, the semantic features in Trinh Cong Son's collection of songs translated into English were examined with these typical used strategies in the order of highest to lowest frequency:

<i>Strategy</i>
<i>Translation by using omission:</i>
+ Full omission
+ Partial omission: - Omission of adjectives
- Omission of nouns
- Omission of verbs
<i>Translation by using a more neutral/less expressive word</i>
<i>Translation by using a more general word</i>
<i>Translation by using expansion</i>
<i>Translation by using co-hyponym:</i>
+ Volition verbs → Cognitive verbs
+ Adjective and Noun in the same group
<i>Translation by paraphrase using unrelated word</i>
<i>Translation by using meronymy:</i>
+ Part - Whole relationships

**(2) How were the syntactic features in Trinh Cong Son's collection of songs translated into English?**

By using the suggested translation strategies of Catford, it was found that 3 strategies were used in translating the

syntactic features in Trinh Cong Son's collection of songs into English:

+ *Class-shifts*: \* Exclamative → Clause  
 \* VP → Prep.P/ V-ing.P/ Clause/ N  
 \* NP → Adj.P/ Prep.P/ N...

+ *Intra-system shifts*:

\* Vietnamese in singular → English in plural

+ *Structural shifts*: \* VO → OV

\* Active → Passive

\* N + Adj → Adj + N...

## 5.2. IMPLICATIONS FOR TRANSLATION

According to Peter Newmark, translation is rendering the meaning of a text into another language in the way that the author intended the text. The purpose of translation is that the audience in the TL feel and reacts in the same ways as the audience in SL does. However, to translate a language into another language effectively and transfer the specific messages into the target is always a very difficult task. Especially, translating literary works is one of the most complex fields of translation because the literary works consist of many aspects, not only the lyrics in songs, the words in poetry, etc. but also the melody, the tone and rhythm. Therefore, to translate them well requires translators to have suitable methods. In translation theory, there are two different main approaches: author-centered and second reader-centered in which the latter approach is more likely to create equivalent effect and is more favored by translators. However, how the reader-centered

translation is in fact bring translators many big challenges because it relates to factors such as linguistic context, situational context and cultural context. Dealing with semantic and syntactic features, it is unacceptable to render them words by words. Translators need to pay careful attention to semantic factors such as:

+ *The omission*: in the example below, to maintain the 6 sound beats like Vietnamese lyric, the translator omits the phrase “*lắng nghe*” and the word “*nằm*”:

(2) Lắng nghe	con sông	nằm	kể
↓	↓	↓	↓
∅	The river	∅	tells (its tale)

[line 10, Appendix 1]

+ *The expansion*: sometimes, the translator adds words to support the meaning:

(45)	kể	(con sông nằm kể)
	↓	
	Tell	↔ its tale ↔
		(the river tells its tale)

[line 10, Appendix 1]

+ *Meronymy*: Instead of using correct English equivalent, the translator chooses “*you*” to describe “*vai*” = “*shoulders*”; “*chân em*” = “*your feet*”.

(63)	<i>vai</i>	( <i>mây hờn ngủ quên trên vai</i> )
	→ <i>You</i>	( <i>angry clouds asleep on you</i> )

[line 6, Appendix 11]

Beside linguistic factors, translators also need to be aware of the influence of music theory in composing songs. The

impact of music theory on choosing the procedure is shown in the two following cases:

- + The procedure of choosing the word which has the same sound beat in the song.
- + The procedure of choosing translation methods to convey the writer’s ideas to get along with the melody and sound beat of the song.

Prompted by the influence of linguistic aspects and music theory, the choice of the most suitable strategy in each case requires translators to have careful and profound thinking, especially the strategies of choosing word to to have the same sound beat and choosing translation methods to get along with the melody and sound beat of the song but conveying full ideas of thw writer. Therefore, it is necessary for translators not only to grasp linguistic associations but also to supplement musical experience. Moreover, translators also need to consider carefully the culture aspect.

Translation literary works in general and translation musical translation in particular is not an easy task so it requires the translators to learn and research carefully with their best efforts to grasp the text in SL and produce a TL text that bears a close resemblance to the SL text. Thanks to this thesis, both amateur and professional translators have a chance to enrich their skills of music translation. Moreover, they may facilitate vocabulary learning as well as develop their English vocabulary. Simultaneously, they can know how to choose words and phrases to go with musical melodies and sound beats

which help them improve and develop a great love in music later.

### **5.3. LIMITATIONS OF THE STUDY**

- Because of the lack of time and reference materials, the study only focused on singable translational versions of Trinh Cong Son's songs.

- Among the kind of semantic features classified by Newmark and Baker, the thesis only concentrates on researching the word-classes when translating words from Vietnamese into English.

- As for syntactic features, the thesis paid attention to the four types of translation shifts classified by Catford whose suggested strategies only focus on grammatical structure which prevent us from revealing the transfer of patterns of experience in translating clauses and sentences if this part of the study had been conducted from the perspective of the systemic-functional grammar.

### **5.4. SOME SUGGESTED TRANSLATIONS AND SUGGESTIONS FOR FURTHER RESEARCH**

#### **5.4.1. Suggested translations**

Doing this thesis through studying the semantic and syntactic features by standing on the point of view of Peter Newmark and Catford, the writer would like to suggest two English translational versions of two Trinh Cong Son's songs which are TINH XA and TA ON.

#### **5.4.2. Suggestions for further research**

Whatever efforts have been made in conducting the research, there is still room our study. Some notions of these

occurred to me in the course of doing this research. However, due to the lack of time I cannot present them all.

- Further research should focus on many other songs in the treasure of Trinh Cong Son with more than 500 songs.

- Further research should focus on the evaluation the English translational versions.

- Further research should also focus on translating songs of other famous Vietnamese musicians.

- Further research should also focus on comparing translations of singable versions with other explanatory versions (e.g. versions that are available on the internet) to identify the Trinh Cong Son's songs.