

**MINISTRY OF EDUCATION AND TRAINING
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**A STUDY ON LOSS AND GAIN IN MEANING IN
THE ENGLISH TRANSLATIONS OF COGNITIVE
METAPHORS EXPRESSING THE NOTION OF
“SELF” IN TRINH CONG SON’S SONGS**

Field: THE ENGLISH LANGUAGE

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CHAPTER 1 INTRODUCTION

1.1. RATIONALE

Cognitive metaphors (CMs), a sub branch of CL, have played a vital role in understanding human language use and human cognition. The most turning-point of CMs is the birth of the most influential work *Metaphors We Live By* by Lakoff and Johnson (1980) [23]. As a matter of fact, metaphor is not just a device of the rhetorical flourish, but mostly an evitable process of human thought and reasoning and is ubiquitous in our everyday interaction.

Of all the concepts that are metaphorically structured and defined by human conceptual system, I really keen on the notion of “Self” talked about by the ex-composer and singer Trinh Cong Son (TCS) who has been regarded as an extraordinary phenomenon in the late 1960s and 1970s. The person is as simple as others are, but has an original and up-to-date way of thinking of the “Self”. In this thesis, we will find out CMs of Self through TCS’s way of thinking of “Self”. Let us consider the following examples of metaphor taken from TCS’s songs:

Tôi vùi chôn tôi ở dưới đất
Tôi biết đâu nguồn cơn

Tôi thu nhỏ mình vào mưa
Tôi tan vào trời

Biết Đâu Nguồn Cội - TCS

I’m at play in life whose source is just unknown

I shrink into **rain and melt in the sky**

Origin Unknown - CES

From the above linguistic expressions, SELF IS NATURE metaphor is recognized. The source domain is NATURE and the target domain is SELF. We understand the concept of “Self” in terms

of Nature.

So far, many of TCS's songs have been translated into English by different translators, which have helped bring his music to people around the world.

Translating TCS's songs, however, seems not an easy task since his music does not belong to any school of music and his new approach to lyrics is also different. He employed the same techniques used by many modern poets; e.g., purposeful incoherence, unusual grammar, fresh diction, images, metaphors, startling word locations, and rhyme. Those make his music sound new and hard for us to catch his ideas, but it still very sweet and easy to touch the hearts of millions of people. Hence, there must be loss and gain in meaning in the English translations, which need investigating thoroughly.

As a teacher of English, I find a great interest in CMs as well as its application to linguistics, the mind, and teaching and learning language. Besides, I am a music fan of TCS. His music is a great source of inspiration to me. I find it necessary to take a closer look on the English translations of TCS's songs.

With above-mentioned reasons, we decided to carry out a research project entitled "*A Study on Loss and Gain in Meaning in the English Translations of Cognitive Metaphors Expressing the Notion of "Self" in Trinh Cong Son's Songs*".

1.2. AIMS AND OBJECTIVES OF THE STUDY

1.2.1. Aims

The research is aimed to (i) examine CMs expressing the notion of "Self" in TCS's songs as manifested in their English translations in light of CMs, and (ii) to investigate loss and gain in meaning in English translations of the CMs of "Self" in TCS's songs.

Finally, this study is carried out with the hope of (iii) providing a beneficial source of reference for those who are interested in learning and studying CMs in TCS's music as well as suggesting implications in such areas as English language teaching and learning, translation studies of songs, cross cultural communication, and music fans.

1.2.2. Objectives

To reach the above - mentioned aims, the study is intended:

- To investigate the CMs expressing the notion of "Self" in TCS's songs as manifested in their English translations.
- To find out loss and gain in meaning in the English translations of CMs of "Self" in TCS's songs.
- To give some implications for English language teaching and learning, cross-cultural communication, translation studies of songs, and music fans.

1.3. RESEARCH QUESTIONS

With the aims and objectives above, this study tries to seek answers to the following questions:

1. What are the CMs expressing the notion of "Self" conceptualized in TCS's songs?
2. How are the phenomena of loss and gain in meaning manifested in the English translations of CMs of "Self" in TCS's songs?

1.4. SIGNIFICANCE OF THE STUDY

Undertaking two main points: CMs of "Self" in TCS's songs, and loss and gain in the English translations of those CMs, the study is hoped to makesome contributions to the comprehension of CMs in general as well as CM ofthe notion of "Self" in particular. Furthermore, this study is also hopefully beneficial in areas

such as English language teaching and learning, translation practice of songs, cross-cultural communication, and music fan.

1.5. SCOPE OF THE STUDY

Actually, metaphor is pervasive in our daily life and has been an interesting subject for many researchers recently. This study, however, only focuses on investigating CMs expressing the concept of “Self” in TCS’s songs in light of cognitive semantics, and then finds out loss and gain in meaning in English translations of these metaphors. Finally, the study is expected to give some implications in English language teaching and learning, translation studies of songs, cross-cultural communication, and music fans.

1.6. DEFINITIONS OF TERMS

1.6.1. Self

1.6.2. Source Text (ST) and Target Text (TT)

1.7. ORGANIZATION OF THE STUDY

Chapter 1: Introduction

Chapter 2: Literature Review and Theoretical Background

Chapter 3: Methods and Procedures

Chapter 4: Findings and discussions

Chapter 5: Conclusions and Implications

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

Aristotle first discussed metaphor in his two typical works, *The Poetics* and *The Rhetorics* [3] in the fourth century BC. Undoubtedly, the most influential work has been *Metaphors We Live By* (1980) which was considered as “a powerfully human book about a powerful human topic” [28, pp.207].

In *More than cool reason: a field guide to poetic metaphor* [27], Lakoff and Turner (1989) analyzed the vital role of metaphor in poetry via such concepts as love, life, death and time, showed its application in poems.

Many efforts have been devoted in translation studies to the analysis of loss and gain in the translation. In *Translation Studies* [6], Bassnett claimed that losing and gaining in meaning in translation result from language differences and that language differences usually result in untranslatability, which inevitably leaves the translators no choice but to pick a TL expression that has the closest meaning. Liu Zequan, in his paper *Loss and Gain of textual Meaning in Advertising Translation* [30], showed that translators adopted different strategies to make up for the loss of textual meaning in the process of translations.

About the translation of songs, Lương Văn Nhân in his M.A. thesis *A Study of the English translational Versions of Trinh Cong Sơn's songs in Terms of Semantic and Syntactic Features* [32] have brought some valuable implications in song translation. Being interested in *A Study on Loss and Gain in Meaning in the English*

Translations of Cognitive Metaphors Denoting the Concept of “Relationship” in Trinh Cong Son’s songs [38], PhanThịPhuong identified the phenomena of loss and gain in meaning in the English translational versions of cognitive metaphors expressing the concept of “Relationship” in Trinh Cong Son’s songs, and gave some significant implications in English language teaching, translation and music fans..

2.2. THEORETICAL BACKGROUND

2.2.1. Cognitive Metaphors

a. Traditional and Contemporary theory of Metaphor

- ❖ *Traditional theory of Metaphor*
- ❖ *Contemporary theory of Metaphor*

b. Metaphorical Mappings

c. Classifications of Cognitive Metaphors

Following Kövecses (2010) [20], CMs can be classified according to cognitive functions that they perform. Three general kinds of CMs have been distinguished: structural, ontological, and orientational.

2.2.2. Theories of translation

a. Definition of translation

b. Translation Procedures and Methods

- ❖ *Translation Procedures*
- ❖ *Translation Methods.*

c. Loss and Gain in Meaning in Translation

Loss and gain in translation is very common, varied, and sometimes inevitable.

Loss is the disappearance of certain features in the target language text, which are present in the source language text [14].

Loss occurs on all language levels: morphological, syntactic, semantic, and stylistic/rhetorical [1, pp. 67]. Among those levels of loss, loss on the syntactic level and the semantic level are the most conspicuous. Loss in terms of semantics also involved much on the denotative meaning and connotative meaning. Conspicuously, the denotative meaning and the connotative meaning in the ST are lost or distorted in the TT.

Gain, on the other hand, is the enrichment or clarification of the source language text in the process of translation [33, pp.30]. Gain is also influenced by linguistic and cultural elements.

d. Loss and Gain in Meaning in Translation of Songs

With a *sung text*, rhymes usually observe the syllable count of the original. This is a translation designed to fit the music and to be performed with it. Besides, a translation has given priority to matching the music, it will be too inaccurate structurally and semantically to help the singer in untangling the source text. Loss and gain in meaning in the TT is, therefore, unavoidable.

e. Linguistic Features in Translation

f. Non-linguistic Features in Translation

2.2.3. Trinh Cong Son's songs and their English Translations

2.3. SUMMARY

CHAPTER 3

METHODS AND PROCEDURES

3.1. RESEARCH DESIGN AND METHODOLOGY

In this study, research design is both qualitative and quantitative.

The research methodology of this study combines all the following methods: analytical, synthetic, comparison and contrast, and descriptive.

3.2. SAMPLING

The data is mainly taken from nearly 60 famous songs of Trinh Cong Son and their English translational versions by different authors, in which 12 songs taken from *Trinh Cong Son -The collection of everlasting songs. Music Press 1998.* (Trịnh Công Sơn - Tuyển tập những bài ca không năm tháng. Nxb Âm Nhạc 1998) and more than 40 songs from the website <http://www.tcs-home.org/songs/titles>.

3.3. RESEARCH PARTICIPANTS

To ensure the study's reliability and validity, the researcher carried out a questionnaire and five interviews. The questionnaire was designed with 26 question items and intended to be answered by 100 responders who were actually M.A. candidates at Danang College of Foreign Languages. However, the valid received feedback is only 81 ones of 81 responders.

As for the interview, five MA candidates are invited for an interview. Each lasted from 10 to 15 minutes and was recorded carefully. The responders and interviewees' English competence and knowledge on CMs are fairly good.

3.4. RESEARCH INSTRUMENTS

3.4.1. The Questionnaire

In this study, the questionnaire is the major instrument used to collect information. The questionnaire begins with an introduction, which states the purpose of the investigation and encourages responders to complete it. There are 21 question items in the questionnaire (See Appendix 1) with three kinds of questions (i) Yes-No Question, (ii) Scale-rating Question and (iii) Multiple choice Question. They were about (i) the responders' knowledge on CMs in general; (ii) the responders' knowledge and opinions on CMs of "Self". The questionnaire was written in Vietnamese so that any misunderstanding could be avoided.

3.4.2. Interviews

The interviews are expected to shed light for the study thanks to the participants' responses. In order to reconfirm the information collected from the questionnaire, the question items used in the interviews are exactly the same as the ones in the questionnaire (See Appendix 2). There are 21 question items in each interview with three kinds of questions (i) Yes-No Question, (ii) Scale-rating Question, (iii) Multiple-choice Question. The content of the question items used in the interviews was in Vietnamese in order to avoid misunderstanding that might occur during the process of interview.

3.5. DATA ANALYSIS

Based on collected samples, data analysis was carried out with following the steps: Firstly, we classified metaphorical expressions of "Self" in TCS's songs manifested in the English translational versions into typical CMs based on theory of CMs raised by Lakoff and Johnson (1980). Then, we compared and contrasted those metaphorical expressions with their English translational versions to

find out loss and gain in meaning in terms of semantics and syntax. Finally, conclusions as well as implications were drawn out from findings and discussions of these CMs of “Self”, and loss and gain.

3.6. RESEARCH PROCEDURES

To achieve the study’s aims, the researcher has carried out the following procedures: First, we read music lyric of TCS’s songs and their English translational versions to find CMs of “Self”. In this stage, the most popular metaphors of “Self” were chosen for analysis. Secondly, we took those CMs of “Self” for conducting questionnaire and interviews in order to ensure the study’s validity and reliability. Next, CMs of “Self” were analyzed based on the CM theory and results from questionnaire and interviews. Fourthly, we compared those metaphorical expressions with the ones in English translational versions to find loss and gain in meaning in terms of semantics and syntax. Then, some discussions and conclusions on CMs of “Self”, and loss and gain in English translations were drawn out. Finally, we put forward some implications for teaching and learning CMs, translation studies of songs, cross-cultural communication, and music fans as well as made suggestions for further studies.

CHAPTER 4

FINDINGS AND DISCUSSIONS

4.1. RESULTS FROM THE QUESTIONNAIRE AND INTERVIEWS

As mentioned previously, the questionnaire and interview's contents were designed identically to ensure the validity and reliability of the study. Responses in two channels show that most of responders highly agreed with most of the question items raised by the researcher.

4.2. CMs OF “SELF” IN TCS’S SONGS

4.1.1. Self is a Part of a Whole

An interesting point of “Self” metaphor found in TCS’s songs is that body parts such as hands, feet, heart, soul, eyes and so on are widely used for talking about the Self, instead of the Subject *I*, *We*. The SD A PART OF A WHOLE is mapped into the TD SELF. The SELF IS A PART OF A WHOLE metaphor can be found in the following expressions:

(4.1) Vànhu hếttôidếtrongcuộcđời

Đãyêucủacuộcđờinàybằng**tráitim**củatôi

MỗiNgàyTôiChọnMộtNiềmVui – TCS

And so I go by this life

(That) **I**’ve loved with all **my heart**

Each Day I choose a Joy - Vân Mai

4.1.2. Self is Emotions in a Container

The “Self” is commonly thought of as a container where internal events such as thoughts, believes and emotions, etc., are generated via body parts such as heart, soul, eyes, face, etc. In addition, emotions are conceived as a kind of a substance inside the container. In the SELF IS EMOTIONS IN A CONTAINER metaphor, the SD “emotions in a

container” is mapped onto the TD “Self”.

a. Self is Positive Emotions in a Container

Positive emotions such as love and compassion for human beings, for one’s country, and for life; the desire for peace, the pride of one’s country are pervasive in TCS’s music. Those positive emotions are originated and poured out by the Self.

(4.2) Hômchợtthâyemđivèbênkiaphố
Trong lòng bỗngvuinhưđờirấtla

Cho ĐờichútOn - TCS

One day I saw you walking down the street

I felt (a) sudden bliss as if life was magic

Grace onto Life - Vân Mai

b. Self is Negative Emotions in a Container

In TCS’s music, the Self is a container or a space generating not only positive emotions but also negative ones. It is the despair, sad feelings, hatred, etc.

(4.3) Cóđiềugìgầnhưniêmtuyệtvọng
Roi rấtgầnroixuốngtrongtôi

GầnNhưNiêmTuyệtVọng - TCS

There’s something just like **a despair**

Very near that’s falling **in me**

Something Likes Despair – CES

4.1.4. Self is Illness

Illness is one of the four inescapable natural laws of human beings: “Birth, old age, illness and death”. In Buddhism view, it is an impermanence of human life. TCS, a faithful Buddhist, understands this impermanence law more deeply than others do. In the CM “Self is illness”, the SD is ILNESS and the TD is SELF.

(4.4) Từđót**an**ằ**đ**au
 Ôinúicũnghuđèò

ĐóaHoaVôThường - TCS

Since then, **I** lay **wounded**
 Oh mountains and passes

Evanescent Bloom - Van Mai

4.1.5. Self is a Hidden Object

“Self” is viewed as a hidden object that can be seen, found and realized or recognized. That Self is implicit in the whole person, and it takes time for the “Self” to be seen or recognized. In the CM “Self is a hidden object”, A HIDDEN OBJECT is the SD and SELF is TD.

(4.5) Tòit**im**th**á**yt**ô**i
 Làmlòilá bay trênđườgđi
 Tòit**im**th**á**yt**ô**inhurgìotnắngkia
 Làmhồngchútmôichoemnhò

Cho ĐòichútOn - TCS

I found myself trailing your distant footsteps
 Like leaves spinning words on your path
I found myself a drop of sunshine
 Waning your lips rosy gracefully

Grace onto Life - Van Mai

4.1.6. Self is a Journey

In literature, novels and films, we are familiar with the term "journey of self-discovery" which refers to a travel, pilgrimage. Indeed, the journey on which are moving always starts with *go, leave, travel, take off* and sometimes there is times to *comeback* or *return*. The journey is full of obstacles like the way we *climb the high mountains, go down to the wide sea, ford deep streams, climb over*

hills. This is mapped into the TD “Self”, making it being conceptualized as a journey.

- (4.6) Baonhiêunămròicòn mǎir**adi**
Điđâu loanhquan h chođờimỏimột
 Trênhavait**ad**ôivàngnhậtnghuyệt
 Ròisuốitrầmnămm**ộtcôidiv**ề

MộtCõiĐiVề - TCS

How many years still **on the move**
To go around all tired life
 Just over head the sun and moon
 Down on lifetime a **world of mine**

My Own Lonely World - CES

4.1.7. Self is Nature

In old times, nature has been an indispensable companion of human beings. By getting in close touch with nature day by day, we understand more and more its useful values as well as its eternal beauty. It is daily experiences with nature that make us conceptualize our SELF as NATURE.

- (4.7) Từđótlà**đêm**
Nởđóahoavôthường

ĐóaHoaVôThường - TCS

Since then, **I am the night**
 That**flourishes into the evanescent bloom.**

Evanescent Bloom - Van Mai

4.3. LOSS AND GAIN IN MEANING IN THE ENGLISH TRANSLATIONS OF CMs OF “SELF” IN TCS’S SONGS

4.3.1. Loss in Meaning in terms of Semantics

We found that loss in meaning in terms of semantics occupies

the highest proportion of all loss and gain in meaning (41.1%), and is ruled by omission to obey the sound beat of the STs, by strategies used by the translators such as using a more neutral or less expressive word, using meronymy, and using unrelated words and phrases. Below, each case is presented in more detail.

a. Loss of meaning caused by omission

▪ *Loss of meaning caused by full omission*

We found that some words and phrases in the English translational versions are lost in comparisons with the original version so that the sound beat in the target text could maintain as exact and singable as the original one. This results in loss of meaning in the English translational versions. Let consider the following example:

[1] Tôithutôibélaìlammura tan giũatròì
 ↓ ↓ ↓ ↓ ↓ ↓
 I shrink ∅ ∅ into rain (and) melt in the sky
(4.105)

The word “*tôi*” and phrase “*bélaì*” are omitted to maintain 10 sound beats and to be likely singable as the source text.

▪ *Loss of meaning caused by partial omission*

In addition to full omission, we found that there are cases in which some words and phrases are translated with only half the meaning. Some omissions are the nouns, some are verbs and some others are adjectives and adverbs.

[2] *bóng dài* (*Câytrũathũ bóng dài...*)
 → *shadows* (*Shadows shrink at noon...*)
(4.105)

Source text	Target text	Back translation	Omission
<i>bóng dài</i>	<i>shadows</i>	<i>(nhũng) bóng</i>	<i>Dài</i>

b. Loss of meaning caused by using a more neutral/less expressive word

In this case, the translators of the TT cannot express the true meaning of some words or phrases in the ST by using an exact equivalent in the TT. He instead chooses a less expressive word to set the English equivalence with the ST, which leads to a loss of meaning in the TT. Below is a series of examples illustrating this case.

- [3] *lêncao – xuốngthấp*(*nhìnôilêncao, nhìnôixuốngthấp*)
 → *up there – down here* (see me up there, see me down here)
 (4.71)

Source text	Target text	Back translation
<i>lêncao – xuốngthấp</i>	<i>up there – down here</i>	<i>trênđó – dưới này</i>

c. Loss of meaning caused by using meronymy

In this case, the translator uses Part-Whole relationship to set the English equivalents for the ST which result in loss of meaning in the TTs. Parts of the body is translated into the whole (*I* or *you*).

- [4] *môi* (*Ngàygiólóntôidimôigoithâm*)
 → *I* (On a windy day, I'll softly whisper)
 (4.46)

d. Loss of meaning caused by using unrelated words/phrases

We found that some words, phrases, even sentences in the TTs were not translated as exactly as the ones in the STs, which lead to loss of meaning in the TTs. Look at the example below:

- [5] *haivai* (*Trênhaivai ta đôivànghậtnuyệt*)
 → *head* (just over head the sun and moon)
 (4.117)

4.3.2. Loss in Meaning in terms of Syntax

a. Loss of structure

As compared with the sentence structures in the STs, the ones in the TTs are tended to vary the order of the ST's structures. Let consider the example presented below.

- [6] *lòng đônát* (Nóicuộcìnhnói lòng đônát)
 → *broken heart* (Mend the love, mend the broken heart)
- (4.29)

<i>Structural shifts</i> <i>(N + Adj → Adj + N)</i>	
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Regarding noun phrase, both Vietnamese and English have their own structure. In Vietnamese, the order of a noun phrase is N + Adj whereas it is Adj + N in English.

b. Loss of class

In addition to loss of structure, there is also loss of class in the English translational versions, occurring when the translated items belong to another kind of class as compared with the ones in the STs. This case takes place in the example below:

- [7] *lời ca anh nhỏ*
 → *I sing softly*

<i>Class-shifts</i> <i>(N.P → Clause)</i>	<i>lời ca anh + nhỏ</i> <i>N + adj = N.P</i>
	<i>I + sing + softly</i> <i>S + V + Adv = clause</i>

4.3.3. Gain in Meaning in terms of Semantics

In this case, the translators may want to help listeners understand more about TCS's music lyric or to convey the inside

meanings of the STs, he or she may choose to add some more words, which leads to gain in meaning in the TTs. The following examples are presented to illustrate this phenomenon:

- [8] *một người mệt* (...*một người mệt ôm xác dứa con*)
 → *dead tired ma* (...*dead tired ma holds her dead girl*)
- (4.1)

Source text	Target text	Gain
<i>một người mệt</i>	<i>dead tired ma</i>	<i>dead tired</i>

4.4.2. Gain in Meaning in terms of Syntax

a. Gain in Meaning from Pronouns

Comparing the two versions, the ST and the TT, we can see that there is gain in meaning from the pronouns among which subjective personal pronouns and possessive pronouns appear in high frequency. It is noted that there is a difference in structure of these two versions. In the Vietnamese version, it is a Verb Phrase; the subject is omitted in most cases. It is, however, translated into clause (SVO) in the English translational version.

In addition, Vietnamese sentence grammar does not need the presence of a possessive pronoun before a noun whereas it is a must in English.

b. Gain in Meaning from Plural Form

In Vietnamese versions, most nouns are common/Singular nouns. On the contrary, the translator uses Plural form in the English translational versions.

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1. CONCLUSIONS

5.1.1. Conclusions about CMs of “Self” in TCS’s Songs

The CMs of “Self” found in TCS’s music have supported and strengthened the modern theory of CMs. Accordingly, metaphor not just a device of the poetic imagination and the rhetorical flourish, but is pervasive in everyday language, in thought, and in music. What’s more, CMs of “Self” also provide more linguistic evidences to reinforce the claim that metaphor is a vital mechanism to know how we conceptualize concepts we live by through linguistic expressions. In other words, thanks to CMs, we know how a language can reflect the conceptual system of its speakers.

Through investigating CMs expressing the concept of “Self” in TCS’s songs, we have gone insight into TCS’s music to find out the way he conceptualizes this elusive concept. Under TCS’s eyes and outlook, SELF is metaphorically structured, understood, performed, and talked about in terms of A PART OF A WHOLE, EMOTIONS IN A CONTAINER, ILLNESS, A HIDDEN OBJECT, A JOURNEY, and NATURE. This allows us to affirm again that the human conceptual system is metaphorically structured and defined.

As cognitive linguists have shown convincingly that some common bodily reactions that are experienced by people provide an experiential grounding for the existence of CMs. The way TCS conceptualizes the concept of SELF in terms of A PART OF A WHOLE, EMOTIONS IN A CONTAINER, and ILLNESS emerge from bodily experience and emotional experience.

CM is also embedded in culture and environment of its speakers. It is largely grounded in our interaction with the physical environment and culture [24]. The way TCS views the concept of “Self” is partly influenced by his experience with his culture and his surroundings. CMs SELF IS A HIDDEN OBJECT, SELF IS A JOURNEY, and SELF IS NATURE are grounded in contact with environment and the impact of Buddhism in Vietnamese culture.

5.1.2. Conclusions about Loss and Gain in the English Translations of CMs of “Self” in TCS’s Songs

With the outcomes found out from taking an investigation into Loss and Gain in meaning in the English translations of CMs of “Self” in TCS’s songs, we can conclude that Loss and Gain in song translation process are very common and mostly inevitable.

Loss in the English translations is influenced by many factors. Firstly, the TTs have to obey the sound beat of the ST. The TTs, nevertheless, had dropped some words and phrases (full omission, partial omission) while trying to make the TTs go well with the ST’s sound beat. Secondly, in art songs, the ST often has literary value and expressive value as in poetry and the word generally receive more respect than in other kinds of arts [31]. The translator, however, had lost those values since he or she chooses to use a more neutral and less expressive word in his or her translated versions. Thirdly, understanding the author’s ideas is the key in translation. In the translated versions, due to misunderstanding or having unclear understanding on TCS’s lyric, the translators had made the TTs quite different from the ST in terms of cognitive semantics. Fourthly, culture has a great impact on the way the translators translate a text.

The more culturally different the ST and the TTs are, the more loss and gain occur in the TTs. Finally, the linguistic disparities that exist between English and Vietnamese as two languages of different families, one is Indo-European and the other Austro-Asiatic, are also contributory factors towards loss in terms of syntax since each language has each own rules of grammar.

Gain, on the other hand, is mostly realized through the expansion or explanations. It is also influenced by the ST's sound beat. Gain is less prevalent than loss in the English translations of CMs of "Self" in TCS's songs. Linguistic discrepancies between English and Vietnamese are the considerable barrier leading to gain in terms of syntax.

Although loss and gain in translation process are unavoidable and commonly seen as a phenomenon, not a mistake, the translator should make his or her best to convey as the same meaning as the ST does. Still, he or she maintains an effect on the target listeners like the way the ST does with its listeners. In other words, the lesser loss and gain occur in the TT, the better the TT is.

5.2. IMPLICATIONS OF THE STUDY

Based on the study's findings, we would like to make some implications in areas such as English language teaching and learning, translation studies of songs, cross-cultural communication and music fans.

5.2.1. For English Language Teaching and Learning

Because CM is pervasive in everyday language and thought, and reflect the way people view the world through daily linguistic expressions, teachers, therefore, could guide students to be aware of commonly used linguistic expressions in all sorts of areas. After that,

teachers can help them find out typical CMs generalized from those linguistic expressions. We believe that this could be an effective method of teaching and learning English, which could raise students' interest and inspiration when they are enriched their knowledge of CMs with interesting ways of conceptualizing numerous concepts they live by.

5.2.2. For English and/or Vietnamese Translators of Songs

Since loss and gain are governed by lots of elements discussed in 5.1.2, it would be better for the translators to be aware of the author's ideas and intension, the ST's expressive values, the ST's sound beat as well as culture and structure of the SL text and the TL text so that he or she could produce a good translation. In addition, he or she is required to have a critical and profound thinking in choosing appropriate vocabularies, syntax to minimize loss and gain in the translation process while still maintain meaning and values of the SL text.

It should be noticed that one could not be a competent translator unless he or she is well equipped with knowledge of language and culture of the SL text and the TL text since linguistic and cultural discrepancies between the SL text and the TL text has been a barrier in translation process. The more thorough knowledge of language and culture she or he has, the better the translation is produced.

5.2.3. For cross-cultural Communication

Because CMs emerge from culture and environment, and reflect the way people view the world, taking an investigation into CMs of concepts via daily linguistic expressions used by a person, a group of people or a country will help us to find out the cultural as well as environment factors influence the way they conceptualize

those concepts. In addition to understand their culture and surroundings, we also know the way they conceptualize concepts they live by. This helps facilitate mutual understanding and respect among cultures, and enhance cross-cultural communication.

As for cross-cultural communicators, mastering the language and culture of a certain country, even many countries is a great benefit for them to be proficient communicators who can break down linguistic and cultural barriers between countries, and avoid unexpected loss and gain.

5.2.4. For TCS's music Fan and Listeners

CMs are pervasive in songs. The listeners could, therefore, not only appreciate the beauty of words manifested on the surface of language but also discover CMs implicit in these songs. This helps enhance the listeners' critical thinking skills and their taste of enjoying works of art.

5.3. LIMITATION OF THE STUDY

The thesis has studied CMs expressing the notion of "Self" in TCS's songs, and found out loss and gain in the English translations via these CMs. Whatever attempt has been made in conducting the research project, some problems are unavoidable in the present study in terms of both breadth and depth due to time limit and the author's lack of experience in academic practices.

5.4. SUGGESTIONS FOR FURTHER STUDY

During the process of doing the study, there exist some issues involving in the study that need exploiting. From our point of view, we suggest that further researches should be focused on CMs of "self" in English and Vietnamese or on loss and gain in meaning in TCS's songs via CMs denoting emotions. What is more, an

interesting point raised out from the CM “Self is a hidden object” makes us to suggest a study on the “Self” in terms of Subject, Object, and their relation [25, pp.267-284].