AN INVESTIGATION INTO SYNTACTIC AND SEMANTIC FEATURES IN THE CONCEPTUAL METAPHORS EXPRESSING THE CONCEPT OF “BUDDHISM” IN TRINH CONG SON’S SONGS AND THEIR ENGLISH TRANSLATIONAL VERSIONS

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CHAPTER 1
INTRODUCTION

1.1. RATIONALE

Music has different meanings for different people. To a musician, music is his life. He eats, breathes, and lives with music. For others, music helps them to relieve tension, and distract themselves from worries. Music is a form of communication that changes the way people feel, think and act. It helps them understand themselves and develop their understanding about religion.

Over the past years, music and religion are perhaps two of the most intimate possessions of humankind. They have the ability to touch our souls, move us into another realm of being, and even change our lives. Many popular musicians have left their religion shape their music. It is amazing to see the influence religion has had on music throughout the centuries. Trinh Cong Son, a well-known musician of Vietnam, had a deep faith in Buddhism, writing many songs that pertained to his faith.

It is believed that “Buddhism is an education, not a religion”. The Buddha is not a God, but a teacher who is teaching flow from his own experience and shows us a path of our own taste the truth for ourselves. In many Trinh Cong Son’s songs, as we can see, he evokes the Buddhist themes by using metaphor. For most people, one of the major devices in linguistics, is imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language.” Metaphors play an important role in interpretation and expression of human experience. However, linguists has explored conceptual metaphor to match metaphor and human cognitive. Conceptual metaphor system has the form where “target domain is source – domain, or alternatively, target – domain as music source – domain

Buddhism declares that there are five processes on which no human being has control and which none can ever change. These
four processes are namely, the process of (i) birth, (ii) old age, (iii) illness and (iv) death. In the example above, the “life is impermanence” metaphor is found, which aims to mention the impermanence of flower. If human’s life has four processes (birth, old age, illness and death); the circle life of flowers is seed, growth, bloom and fade. In this sense, the source domain here is “đọa hoa” (flower) and the target domain in this example is “đời người” (life).

If the Buddha uses a perfectly scientific way of showing us reality in its true form of life, Trinh Cong Son uses beautiful words to express the Buddha’s theory that makes us awareness of the fundamental condition of existence. Therefore, “AN INVESTIGATION INTO SYNTACTIC & SEMANTIC FEATURES IN THE CONCEPTUAL METAPHORS EXPRESSING THE CONCEPT OF “BUDDHISM” IN TRINH CONG SON’S SONGS AND THEIR ENGLISH TRANSLATIONAL VERSIONS.” has carried out due to the reasons above.

1.2. AIMS AND OBJECTIVES OF THE STUDY

1.2.1. Aims

1.2.2. Objectives

1.3. QUESTIONS OF THE STUDY

Informing the aims are the following research questions:

1. What are the CMs expressing the concept of “Buddhism” in Trinh Cong Son’s songs in terms of cognitive linguistics?

2. How do the cognitive metaphors of “Buddhism” in Trinh Cong Son’s songs work in the English translational versions?

3. What are the similarities and differences of the cognitive metaphors expressing the concept of “Buddhism” in Trinh Cong Son’s songs through their English translations verisons in terms of cognitive semantics?

4. What are the differences of the cognitive metaphors
expressing the concept of “Buddhism” in Trinh Cong Son’s songs through their English translations versions in terms of syntactic?

1.4. SIGNIFICANCE OF THE STUDY

The final aim of the research is to study the semantic and syntactic features of the cognitive metaphorical expressions in Trinh Cong Son’s songs through their English translations. The study will therefore provide useful information and knowledge to help apply CMs in Trinh Cong Son’s English translational versions. The findings of the study can be potential sources for those who are interested in Trinh Cong Son music and are concerned about understanding CMs and who work in the fields of translation studies and cross – communication.

1.5. SCOPE OF THE STUDY

In this study, we will investigate CMs expressing Buddhism in Trinh Cong Son’s song. In this sense, we only focus on discovering the similarities and differences of the cognitive metaphors in terms of cognitive syntactics and semantics through their translation, not focus on other aspects such as pragmatics or discourse analysis.

1.6. DEFINITIONS OF TERMS

1.6.1. Cognitive Metaphors (CMs)

1.6.2. Buddhism

1.7. ORGANIZATION OF THE STUDY
2.1. LITERATURE REVIEW

2.2. THEORETICAL BACKGROUND

2.2.1. Metaphor

a. Definition

A metaphor is considered a comparison between two things, which are basically quite different without using like or as. It is transference of one object’s characteristics onto another. However, it should not to be confused with simile, metonymy, personification, allusion and antonomasia. Originated from Greek, meta bears the progress in complexity from simple to more advanced, and pherein means to carry, that is, metaphor, from its roots, has the notion of hidden comparison.

b. Classification of Metaphors

c. Metaphor versus simile and metonymy
CHAPTER 3
RESEARCH DESIGN AND METHODOLOGY

3.1. RESEARCH DESIGN AND METHODOLOGY

This thesis is a combination of quantitative and qualitative approaches to respond its aims and objectives. In addition, descriptive and analytical methods were chosen to be the main ones during the researching via the data collected from the questionnaire and the interviews.

3.2. RESEARCH PARTICIPANTS

When conducting the study, the researcher carried out a questionnaire and 4 interviews. The questionnaire was designed with 14 question items and intended to be answered by 100 responders who were actually MA candidates at Danang College of Foreign Languages. In fact, the questionnaire was carried out with a distribution of 100 handouts; however, the researcher received the valid feedback from only 69 responders. Also, in this study, the researcher interviewed 4 MA candidates. Each interview were recorded from 10 to 15 minutes. The responders and interviewees were chosen to get involved in the research due to their English competence as well as their knowledge on CMs they have got from their post graduate courses.

3.3. SAMPLING

In this study, 100 metaphorical expressions in Trinh Cong Son’s songs were observed and chosen to illustrate important points in the study.

The songs are taken mainly from the following websites
(i) 1. http://www.tcs-home.org/songs/titles,
(ii) 2. http://trinhcongson.vn/tcs/home/

3.4. RESEARCH INSTRUMENTS

To achieve the aims of the study, the researcher is aware of the samples, the responders’ opinions and attitudes as well as their
needs. In order to get the needed information, questionnaire is the main channel through which the researcher conducted the investigation.

3.4.1. The Questionnaire
3.4.2. Interviews

3.5. RESEARCH PROCEDURE

On the basis of collected samples, data analysis is carried out by following the steps:

- Identify CMs related to the concept of “Buddhism” in Trinh Cong Son’s songs in term of cognitive semantics;
- Categorizing the collected data about CMs expressing the concept of Buddhism in Trinh Cong Son’s songs into two sub-categories;
- Choosing appropriate mappings for CMs of “Buddhism” in Trinh Cong Song’s songs and in its English translations;
- Analyzing CMs of “Buddhism” in Trinh Cong Son’s songs and in its English translations;
- Discussing and finding out the similarities & differences in the CMs.

3.6. VALIDITY AND RELIABILITY

The study strictly follows the research design and all the procedures were performed carefully in order to maintain qualitative validity and reliability of the study.
4.1. SEMANTIC FEATURES OF WORDS EXPRESSING THE CONCEPT OF “BUDDHISM” IN TCS’S SONGS

4.2.1. Buddhism is love

a. Buddhism is love

Life is a journey with loss and gain, happiness and unhappiness. Regarding Buddha’s teachings, life is suffering; therefore, a real life does not promise us a life in an everlasting paradise. Trinh Cong Son’s songs reflect that love is an external object such as selfish love, lover do not last as they are subject to change.

(4.1) Đôi khi trên mái tình ta
Nghe những giọt mưa
Tình rào tình âm thầm
Sầu rào sầu bên bờ vực sầu

_Tinh Xa – TCS_

(Sometimes hear from my love
Cold drops of rain
Love silent call love
Sadness call sadness abyss)

_Love’s away – Nguyen Quang Thanh_

(4.2) Tình yêu như trái chín
Trên cây rung ròi
Một mai thực đãy
Chuyển trò với lá cây
Rồi buồn như lá bay

_Tình Sầu – TCS_

(Love is like a ripe fruit
Upon the staggering tree
One day on awakening
Chat with the leaves
Then **sadly** the leaves **fly off**

*Melancholy Love* - Jason Gibbs

(4.3) Lá úa trên cao **rụng** đầy
Cho **trăm năm** vào chết **một ngày**
Mặt trời nào soi sáng tim tôi
Để **tình yêu** xay mòn thành đá cười
Xin **úp mặt** **bứ ngủ**

*Cát Bụi* - TCS

(High above, fading leaves **fall out**
As **hundred years** enter death, in a **single day**
Which passing sun has lit up my heart
In which **love** is eroding to gravels
Face hidden, as **sorrow** raises)

*Sand And Dust* – Van Mai

(4.4) **Cúi xuống** cho bóng **đổ dài**
Cho **xót xa** mặt trời

*Cúi Xương Thất Gần* – TCS

(Bow down for shadows to cast forth their length
For the sun's **torment**)

*Bow Down Truly Close* – Jason Gibbs

(4.5) Mưa có buồn bằng đôi mắt em
Tóc em từng sợi nhỏ
**Rớt xuống** đôi làm sóng **lên** **đèn**

*Như Cánh Vạc Bay* – TCS

(Is the rain as forlorn as your eyes ?
Your hair, each fine strand
**Falls** into life to **form ripples**)

*Like A Flying Crane* – Van Mai
b. Buddhism is missing

(4.11) Ngày mai em đi
Biên nhỏ tên em gọi về
Triều suồng uốt đấm con mê
Trời cao niuбурéc son khê
(Tomorrow you leave
Miss you sea calls your name
Crazy love’s wet in dew
Ravine clings on mountain)

(4.12) Ngày mai em đi
Còn đá rêu phong rũ buồn
Đèn phọt nghe mua túi hôm
Nghe ngoài trời giảng mấy luôn
(Tomorrow you leave
Hillock hangs down sad moss
City’s lamps sulk from rains
Outside full clouds on sky)

(4.13) Chiều này còn mưa sao em không lại
Nhớ mãi trong con đau vui
Làm sao có nhau hằn lên nội đau
Bước chân em xin về mau

Diễm Xưa – TCS
(This afternoon rain still falls why don't you come
Memories in the midst of pain
How can we be with each other
Marks of pain appear
I beg you to return soon)

Diễm Of The Past - Cao Thi Nhu Quynh & John C. Schafer

(4.14) Có ai đang về giữa đêm khuya
Ruột tàn phai dưới chân di sơ hờ
(4.14) **Cuồng dien yêu thương cuồng dien nõi nhờ**  
Con mắt còn lại nhìn mây trắng bay  
Con mắt còn lại nhìn tôi **bụi ngủ**  
*Con Mắt Còn Lại* – TCS  
(This love is crazy, this yearning madness  
The remaining eye watches white clouds drift away  
The remaining eye looks at me, compassion mixed  
with pity)  
*The Remaining Eye* – Ton That Quynh Du

### 4.2.2. Buddhism is substances in a container

**a. Buddhism is waiting**

The second of Four Noble Truths tells that “suffering comes from desire”, waiting in love is also one of the desires. According to Oxford Advanced Learner’s dictionary, waiting is “a period of time when you stay in one place until someone comes, or something happens, or until you can do something”. This idea has been reflected in many of TCS’s songs:

(4.20) **Tình như nắng với tát chiều hôm**  
**Tình** không xa nhưng không thật gần  
**Tình** như **đá** hoài **nơi chờ mong**  
**Tình** vu vơ cho ta **muốn phiền**
Như Một Lời Chia Tay –
TCS
(Love's like light that dissipates at sunset
Love's not far but not really near
Love's like a rock full of endless longing
Love's indefinite, so why am I sad and worried?)
Like words of farewell – Gigi

(4.22) Cuống phong cảnh mới
Về bên núi đồi
Ngả ngueilỏi đã cùng thuong thay

Chiếc Lá Thu Phai – TCS

(Hurricane tired wings
Wait at hillside
Even rock heart’s feeling sorry)

Autumnal Leaf Fade Away – Nguyen Quang Thanh
(Suối dòng từng bàn chân em qua
Lá hát từ bàn tay thơm tho
Lá khô vì đợi chờ
Cùng như đợi người mãi âm u)

Như Cánh Vạc Bay - TCS
(Spring wait for your feet passing
Leaves sing from your fragrant hands
Leaves’ dry since expect
Same as gloomy human life)

Flying Wings Of Night Hero

(4.23) Ngày mai em đi
Đội núi nghiêng nghiêng đợi chờ
Sói đà trông em từng giờ
Nghe buồn nhịp chân bước

Biên Nhớ - TCS

(Tomorrow you leave)
Sloping mountain** wait for …**
Pebbles **expect … hourly**
Walk for walk steps **lonely)**

*Miss You – Nguyen Quang Thanh*

**b. Buddhism is loss**

Buddhism developed as a response to mankind’s search for happiness yet Buddhist literature is known for focusing much more on suffering than happiness. Buddhists believe that happiness is real but impermanent – that is happiness does not last forever – that when happiness fades it leads to suffering. Image two people who love together but one day they are separated, the happiness would vanish and turn into suffering. The person suffers because their attachment to pleasure has not lasted. In TCS’s songs, the image of losing is described as leaving, being behind, a separation that someone has been left behind or a loss.

(4.24) Em đi bỡ lài con đường
Bỏ xa có đài vỡ thương nhờ em
Ra đi, em đi bỡ lài dầm trưởng
Ngàn đầu có quân muốn trùng nhớ thêm

Bỏ mặc đềm dài bỏ mặc tôi
Bỏ mặc gian nan bỏ mặc người
Bỏ xa xôi yêu và gần gũi
Bỏ mặc tôi **buồn** giữa cuộc vui

Bỏ mặc mura về bỏ chiều phai
Bỏ mặc hư vỡ bỏ nằm ngủi
Bỏ đềm chửa qua ngày chưa tới
Bỏ mặc **tay** buồn không bàn tay
Bỏ mặc vui buồn bỏ mặc ai
Bỏ mặc không chăn bỏ mặc người
The Road You Left Behind – Nguyen Quang Thanh

Bố tôi hoang vu và nhở bé
Bố mắc tôi ngồi giữa đời tôi

Em Đi Bố Lại Con Đường - TCS

(The road you left behind
Impermanent unknown to you
Leaving, you’ve gone left far a road
From home thousands of miles love you

Left nights so long me myself
Left so hard life man himself
Left love distant and closer
Left me sad in life party

Left rains come left sunset fade
Left nothingness life alone
Left lone midway night and day
Hand sad itself without hand

Left any sad left happy
Left man cold without blanket
Left me deserted in desert
Left me sit inside my life)

The Road You Left Behind – Nguyen Quang Thanh

**c. Buddhism is loneliness**

One of most basic human’s fear is loneliness. Fear is generally a very uncomfortable feeling – Buddhists would call it a form of suffering. In TCS’s songs the feeling of deep sadness sense is loneliness.
(4.31) Một ngày như mọi ngày
từng mạch đồi trăn trời
Một ngày như mọi ngày
đi về một mình tôi

Một Ngày Như Mới Ngày – TCS
(Painful with each word
Same day everyday
Life’s source makes last will
Same day everyday
Lone start lone return)

Same Day Everyday – Nguyen Quang Thanh

(4.32) Không còn ai
Đường về ơi quá dài
Những đêm xa người
Chén rượu cay
Một đời tôi uống hoài
Trả lại từng tin vui
Cho nhân gian chờ đợi

Phôi Pha – TCS
(No one stays
So long way go home
Night without you
Bitter wine
I drunk all my life
Give back the good news
For people wait for)

Fade – Nguyen Quang Thanh
Bồ tôi hoang vu và nhỏ bé
Bồ mạc tôi ngơi giữa đời tôi

Em Đi Bỗ Lại Con Đường - TCS

(Left me deserted in desert
Left me sit inside my life)

The Road You Left Behind – Nguyen Quang Thanh

Đi về giáo đường, ngày chủ nhật buồn
Còn ai, còn ai, dóa hoa hồng cài lên tóc mây

Tuổi Đã Buồn – TCS

(Step to the church, on this sad Sunday
Who will stay there, the loving rose pined in your hair)

It’s Still Raining – Khuong Duy

d. Buddhism is aging

Aging is one of the Four Noble Truth of suffering that is seen in TCS’s songs. Although aging is a slow process that takes place over a number of years, the sometimes sudden realization of the reduction of youthful strengths and ability is a painful experience for people.

Tuổi nào ngồi khóc tình đã ngịnh thu
Tuổi nào mở kết mây trong sương mù
Xin chân em qua từng phiên ngày
Xin mây xe thềm màu áo lụa
Tuổi nào thôi hắt từng tháng năm mong chờ

Còn Tuổi Nào Cho Em - TCS

(Age sits crying love died forever
Age dreams making clouds inside fog
Wish your feet walk on the fine pieces
Wish clouds cover your silk dress
What age end all expecting love times)

Wish You Prime Of Life – Nguyen Quang Thanh
(4.36) Không hẹn mà đến, không chờ mà đi
Bốn mùa thay lá thay hoa thay mãi mãi đời ta
Bên trời xanh mây những ngũ màn mới
Để lại trong cõi thiên thu hình dáng ngũ cười
(Come without date, go without goal
All flower and leaf and life change naturally
Under the sky
Smile beauty of the new seeds appear for the eternity)
Vòng tay đã xanh xao nhiều
Ôi tháng näm, gót chân mòn trên phiếm du
Người ngời xuống xin múa đầy
Trên hai tay còn đâu dài

Mưa Hồng – TCS

Red-blotched eyes, teary face
Too much rain, shoes will rot, feet splashing
Much too much, turn it off
My too ears start to hurt

Life Too Long For Sadness - Patrick Gallagher & Xuan Tran

e. Buddhism is death and rebirth

The concept of Death and Rebirth in Buddhism refers to the cycle of life, which includes is birth, death and rebirth. Buddhists believe people are continually reborn into this world due to see the effects of old age and sickness, leading to death. After death the mind goes on to find a new body in the same way that a traveller leaves a guest house and moves on to find another. When one life ends, another begins and in this way the wheel of death and birth keeps spinning around and around. TCS appears to accept the Buddhist saying “The
present is a shadow of the past, the future is a shadow of the present”. This idea is reflected in many of his songs through words such as “tiền kiếp”, “tiền thần”, “hạt bụi”, “hóa kiếp”. He hears his previous life calling his name.

(4.37) Những ngày ngồi rụ tóc âm u
Nghe tiên thần về chào tiếng lá.

*Cô Xót Xa Đưa – TCS*

(Some days I sit sadly, hair falling down
I hear a previous life return and greet me in a strange voice)

*Troubled Grass Swaying – Gigi*

(4.38) Ta thấy em trong tiên kiếp với công buồn có khó
Ta thấy em đang ngồi khóc giữa rừng chiều đỏ mửa.

*Rừng Xưa Đã Khép – TCS*

(I see you in a previous life with sad dried stalks of plants,
I see you sitting crying in the afternoon when rain pours down in the forest.)

*The Old Forest Closes – Nguyen Quang Thanh*

(4.39) Hạt bụi nào hóa kiếp thân tôi
Để một mai tôi về làm cát bụi

*Cát Bụi – TCS*

(What speck of dust have I been reincarnated from
So that one day I can return to dust?)

*Dust – Nguyen Quang Thanh*

(4.44) Tin buồn từ ngày mẹ cho mang nằng kiếp người

*Gọi Tên Bốn Mùa – TCS*

(Sad news is there from the time day your mother
let you carry the burden of life)

*Calling The Names Of The Four Seasons – Gigi*

4.2.3. Buddhism is an entity
a. Buddhism is impermanence

In Buddhism “All conditioned things are impermanent, all conditioned things are Dukka – Suffering”. Buddha said: “Impermanence therefore suffering”. Everything is impermanent and changeable. The Buddha said that life is suffering because it is ever-changing. When changes come, suffering arises, TCS enlightens death, love, birth, etc … are impermanent.

(4.48) Không có đầu em này, không có cái chết đầu tiên
Và có đầu bao giờ, đầu có cái chết sau cùng

Ngẫu nhiên – TCS

(There isn’t a first death, my love,
And there is never last death.)

The Unexpected – Nguyen Quang Thanh

(4.50) “Trăm năm vô biên chưa từng hồi no
Chẳng biết nơi nao là chốn quê nhà
Đường chạy vòng quanh một vòng tiếc xót
Một bờ có non một bờ mộng mị ngày xưa”

Một Côi Đi Về - TCS

(“Years without end and never a reunion
One doesn’t know which place is home
Roads twist around a circle of misery and sadness
On one side is budding grass, on the other dreams”)

A Place To Leave From and Return To - Gigi

(4.51) Nhiều khi thấy trăm nghìn năm mới
Tôi nghi quanh đây hỡ như

Đêm Thấy ta Là Thác Đổ - TCS

(Often I see a hundred thousand grave-mounds
Beside the crystal-clear lake I’ve rested)

At Night I Feel Like a Waterfall – Gigi

b. Buddhism is compassion & benevolence
The concept of compassion is described by the words *maitri* and *anukampa*. *Maitri* indicates a sense of fellowship with others; *anukampa* describes a deep empathy that arises in the encounter with suffering and which gives rise to action. Dalai Lama said that:

“I believe that at all levels of society, whether that involves our family, nation or the international community, the key to a better, happier world is greater compassion. It is not necessary to become religious, or to believe in an ideology to bring this about. The important thing is to develop our basic human qualities as much as we can.”

[Dalai Lama]

Whereas, TCS said “khi tôi đứng bên một xác người, tôi không nghĩ đó là ta hay là địch, mà đó là một thân phận chịu đựng sự vô nghĩa của chiến tranh.” Seeing the lifeless bodies – the suffering of death, TCS thinks about the burden of life. He does not know whether the lifeless bodies are enemies or comrades, just compassion. According to Thich Nhat Hanh, “To love our enemy is impossible. The moment we understand our enemy, we feel compassion towards him/ her, and he/she is no longer our enemy”. From this point, it can be seen TCS has a great compassion.

As mentioned earlier TCS’s songs reflect the suffering of not from the surface but from the bottom of suffering. In other words, compassion helps him realize the Truth, regain hope and confidence and that was why he stated that we need to live with all of our heart.

(4.52) **Sống** trong đời sống cần có một tâm lòng
Để làm gì em biết không?
Để gió cuốn đi, để gió cuốn đi
Hãy **nghiêng** đối xuống nhìn hết một mỗi tình
Chi **lắng** nhìn không nói nằng
Để **buốt** trái tim, để buốt trái tim
(We need live with heart and soul
It is for what, do you know?
For the wind to blow
Blow it away...
Blend down your life
To look through a love
Look deeply without saying anything
Let the heart ache)

(4.53) “Không xa đời và cùng không xa loại người
Không xa ngậm ngùi và cùng không xa nụ cười
Đời cho ta thế cứ hãy cứ bước đi mọinuôi
Gặp nhau trong phó xin yêu黑恶 người những thân người”
“Không xa đời và cùng không xa mồ người
Không xa rạng ngời và cùng không xa doctrść dạy”
“Không xa tình và cùng không xa thề hận
Không xa nóng nàn và cùng không xa lành lừng”
“Không xa rồi và cùng không xa phận người
Không xa một ngày và cùng không xa một đời.”

(4.54) “Đừng tuyệt vọng, em ơi đừng tuyệt vọng
Em là tôi và tôi cùng là em
Con điều bay mà linh hồn lành lẹo
Con điều rơi cho việc thảm buồn thêm
Tôi là ai mà còn ghi dấu lê
Tôi là ai mà còn tran gian thể
Tôi là ai, là ai, là ai?
Mà yêu quá đôi này.”

Đừng Tuyệt Vọng - TCS

c. Equanimity
Equanimity, which means “even-mindedness”, gives to love an even, unchanging firmness and loyalty. It endows it with a great
wirtue of patience. Equanimity furnishes compassion with an even, unwavering courage and fearlessness, enabling it to face the awesome abyss of misery and despair. In TCS’s songs, the concept of equanimity shows in loving life even losse and painful.

(5.55) “Hãy yêu ngày tôi dù quá mệt kiệt người
Còn cuộc đời ta cứ vui
Dù vắng bóng ai, dù vắng bong ai”
Để Gió Cuốn Đi – TCS

(Love tomorrow, despite the tiresome life
Still have a life, still be happy
Though absent some, though absent some)

(5.56) “Tôi chết biết rằng vì sao tôi sống
Vì đất nước cần một trái tim”
Để Gió Cuốn Đi - TCS

(5.57) “Em dừng bên trời tự do
Yêu đời thiết tha”
Tuổi Đời Mênh Mông – TCS

(5.58) Mệt quá thân ta này
Tim đến chiếc ghế nghi ngờ

(5.59) Mệt quá thân ta này
Nắm xuống với đất muốn đời
Kia còn biết bao người
Dìu dắt tôi quanh đây

Ngẫu nhiên – TCS

(My body’s too tired
Look for a chair for rest
My body’s too tired
Lie down always with soil
Look next and next people
Together leading here)

Random – Nguyen Quang Thanh
4.4. SIMILARITIES AND DIFFERENCES OF CMS EXPRESSING THE CONCEPT OF “BUDDHISM” IN TRINH CONG SON’S SONGS AND ENGLISH VERSIONS

4.4.1. Similarities
4.4.2. Differences

4.5. SIMILARITIES AND DIFFERENCES OF SYNTACTIC EXPRESSING THE CONCEPT OF “BUDDHISM” IN TRINH CONG SON’S SONGS AND ENGLISH VERSIONS

4.6. RESULTS FROM THE QUESTIONNAIRE AND INTERVIEW

4.6.1. Results from the Questionnaire

A Collection Of Charts To Illustrate Data From The Questionnaire And Interviews

Figure 4.1: Responders’ self-evaluation about their understanding on CMs
Figure 4.3: Responders’ levels of agreement & disagreement via CMs of Buddhism in TCS's songs

Notes:
1: Buddhism is Love.
2: Buddhism is Compassion & Benevolence
3: Buddhism is Equanimity
CHAPTER 5
CONCLUSIONS AND IMPLICATIONS

5.1. CONCLUSIONS

It is common knowledge in cognitive linguistics that some CMs and culture in one language have their counterparts in other languages. In this study, the researcher only focused on finding the CMs expressing conceptual Buddhism and discovered that there are some theories of Buddhism in TCS’s songs and English versions.

The language in music is language of art. It requires authors to be careful in choose the images that can create values of art. CMs are the best choice for this. The more beautiful images are used in music, the more art effect the works brings. To understand CMs used to express the conceptual of Buddhism in TCS’s songs and English versions, we must mention the role of cultures, religion and customs in each society. It is easy to go into our soul if we have enough knowledge about Buddhism.

5.2. IMPLICATIONS AND SUGGESTIONS

5.2.1. For Language Teachers and Language Learners
5.2.2. For Translators and Interpreters
5.2.3. For TCS’s Music Fans
5.2.4. For Critics of works of art:
5.2.5. For culture policy developers

5.3. LIMITATIONS OF THE STUDY AND SUGGESTIONS FOR FURTHER RESEARCH