

**MINISTRY OF EDUCATION AND TRAINING  
THE UNIVERSITY OF DANANG**

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**LÊ THỊ CẨM THẢO**

**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**

**Field: THE ENGLISH LANGUAGE**

**Code: 60.22.02.01**

**M.A THESIS IN SOCIAL SCIENCES AND HUMANITIES  
(A SUMMARY)**

**Danang - 2014**

The thesis has been completed at the College of Foreign Languages,  
The University of Danang.

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The thesis will be orally defended at the Examining Board at the  
University of Da Nang

Time:

Venue: The University of Danang

The original of the thesis is accessible for purpose of reference at:

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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 let 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 have 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 “đóa 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 similiarities and differences of the cognitive metaphors in terms of cognitive syntactics and semantics through their translation, not focus on other sapects 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**

## CHAPTER 2

### LITERATURE REVIEW AND THEORETICAL BACKGROUND

#### 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.

##### 2.2.2. Conceptual Metaphor (CM)

###### *a. Definition*

*Parts of Metaphor*

*Function of Metaphor*

###### *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 response 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.

## CHAPTER 4 RESULTS AND DISCUSSIONS

### 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** réo **tình** âm thầm  
**Sâu** réo sâu bên **bờ vực sâu**

*Tình 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 rụng rời  
Một mai thức dậy  
Chuyện 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 cuội  
 Xin **úp** mặt **bụi** **ngùi**

*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 Xuống Thật 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** đời làm **sóng** **lênh** **đênh**

*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  
 Biển **nhớ** tên em gọi về  
 Triều sương **ướt đẫm** cơn mê  
 Trời cao níu bước sơn 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  
 Cồn đá rêu phong **rũ buồn**  
 Đèn phố nghe mưa **tủi hờn**  
 Nghe ngoài trời giăng mây 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 **cơn đau** vùi  
 Làm sao có nhau hẳn lên **nỗi 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  
 Rượu tàn phai dưới chân đi ơ hờ

Vòng tay quen hơi băng giá  
**Nhớ** một **người tình** nào cũ  
**Khóc** lại một **đời người** quá **ê chề**

*Nghe Những Tàn Phai - TCS*

(Someone goes home at midnight  
 Fading wine clings chilly steps  
 Arms used to warm lonesome

**Remember an ex-partner**  
**Cry** again for a **bitter life**)

*It Seems The Fade – Nguyen Quang Thanh*

**(4.14) Cuồng điên yêu thương cuồng điên nỗi nhớ**

Con mắt còn lại nhìn mây trắng bay  
 Con mắt còn lại nhìn tôi **bùi ngùi**

*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 vội tắt chiều hôm  
**Tình** không xa nhưng không thật gần  
**Tình** như đá hoài **nỗi chờ mong**  
**Tình** vu vơ cho ta **muộn 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) Cuồng phong cánh mỗi

Về bên **núi đợi**

Ngậm ngùi ôi đá cũng **thương** 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 đón từng bàn chân em qua

Lá hát từ bàn tay thơm tho

**Lá khô** vì **đợi chờ**

Cũng như đời 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

Đồi **núi** nghiêng nghiêng **đợi chờ**

**Sỏi đá** trông em từng giờ

Nghe **buồn** nhịp chân **bơ vơ**

*Biển 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. Imagine 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 loss is described as leaving, being behind, a separation that someone has been left behind or a loss.

(4.24) Em **đi bỏ lại con đường**

Bờ xa cỏ dại vô thường nhớ em

**Ra đi**, em đi bỏ lại dặm trường

Ngàn dâu cổ quận muôn trùng nhớ thêm

**Bỏ mặc đêm 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 mưa về **bỏ** chiều phai

**Bỏ** mặc hư vô **bỏ** ngậm ngùi

**Bỏ** đêm chưa qua ngày chưa tới

**Bỏ** mặc tay buồn không bàn tay

**Bỏ** mặc vui buồn bỏ mặc ai

**Bỏ** mặc không chán bỏ mặc người

**Bỏ tôi hoang vu và nhỏ bé  
Bỏ mặc tôi ngồi giữa đời tôi**

*Em Đi Bỏ 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 đời **trăn trối**  
 Một ngày như mọi ngày  
**đi về một mình tôi**

*Một Ngày Như Mọi 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 ôi 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*

- (4.33) Bỏ tôi **hoang vu** và **nhỏ bé**  
**Bỏ mặc tôi ngồi giữa đời tôi**

*Em Đi Bỏ 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**, đóa hoa hồng cài lên tóc mây

*Tuổi Đá Buồn – TCS*

(Step to the church, **on this sad Sunday**

**Who will stay there**, the loving rose pinned 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.

- (4.34) **Tuổi nào ngồi khóc** tình đã nghìn thu  
**Tuổi nào mơ** kết mây trong sương mù  
 Xin chân em qua từng phiến ngà  
 Xin mây xe thêm màu áo lụa  
 Tuổi nào thôi hết 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 đời ta**  
 Bên trời xanh mãi những nụ mầm mới  
 Để lại trong cõi thiên thu hình dáng nụ 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 năm**, gót chân mòn trên phiếm du  
 Người ngồi xuống xin mưa đầy  
 Trên hai tay con đau 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 thân”, “hạt bụi”, “hóa kiếp”. He hears his previous life calling his name.

- (4.37) Những ngày ngồi **rũ tóc** âm u  
Nghe **tiền thân** về chào tiếng lạ.

*Cỏ 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 **tiền kiếp** với cọng buồn cỏ khô  
Ta thấy em đang ngồi **khóc** giữa rừng chiều đổ mưa.

*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 **nặng 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 đâu em này, **không có cái chết đầu tiên**  
Và có đâu bao giờ, **đâu 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 hội ngộ**  
**Chẳng biết nơi nao là chốn quê nhà**  
Đường chạy vòng quanh một vòng **tiêu tụy**  
Một bờ cỏ non một bờ mộng寐 ngày xưa”

*Một Cõi Di Vê - 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 mộ**  
Tôi nghĩ **quanh đây hồ 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 **tấm lòng**

Để làm gì em biết không?

**Để gió cuốn đi**, để gió cuốn đi

Hãy **nghiêng** đời xuống **nhìn** hết một mối tình

Chỉ **lặng nhìn** không nói năng

**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 cũng không xa loài người**  
 Không xa **ngậm ngùi** và cũng không xa **nụ cười**  
 Đời cho ta thể cứ hãy cứ bước đi mọi nơi  
 Gặp nhau trong phố xin **yêu** khôn nguôi **những thân**  
**người**”

“**Không xa đời và cũng không xa mộ người**

Không xa **rạng ngời** và cũng không xa **đọa đày**”

“Không xa **tình** và cũng không xa **thù hận**

Không xa **nồng nàn** và cũng không xa **lạnh lùng**”

“Không xa **trời** và cũng không xa **phận người**

Không xa **một ngày** và cũng không xa **một đời.**”

- (4.54) “**Đừng tuyệt vọng, em ơi đừng tuyệt vọng**

**Em là tôi và tôi cũng là em**

Con **diều bay** mà **linh hồn lạnh lẽo**

Con **diều rơi** cho **vực thẳm buồn thêm**

Tôi là ai mà còn ghi **dấu lệ**

Tôi là ai mà còn trần gian **thế**

**Tôi là ai, là ai, là ai?**

Mà **yêu quá đời 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 tới dù quá mệt kiếp người**

**Còn cuộc đời ta cứ vui**

**Dù vắng bóng ai, dù vắng bóng 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 chợt biết rằng vì sao tôi sống**

**Vì đất nước cần một trái tim”**

*Để Gió Cuốn Đi - TCS*

(5.57) “**Em đứng bên trời tự do**

**Yêu đời thiết tha”**

*Tuổi Đời Mênh Mông – TCS*

(5.58) **Mệt quá thân ta này**

**Tìm đến chiếc ghế nghỉ ngơi**

(5.59) **Mệt quá thân ta này**

**Nằm xuống với đất muôn đời**

**Kìa còn biết bao người**

**Đi đặt tới 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

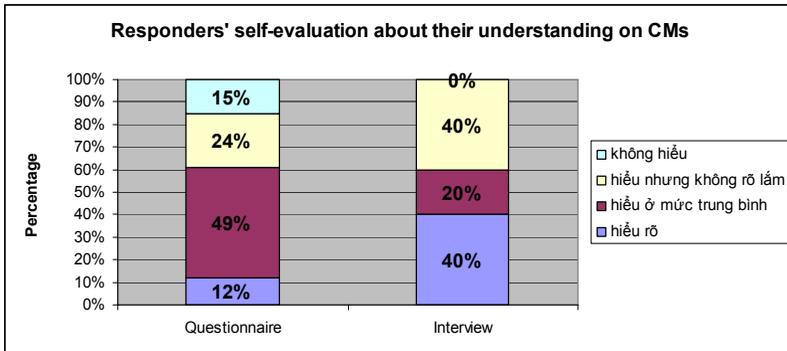
##### 4.4.2. Differences

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

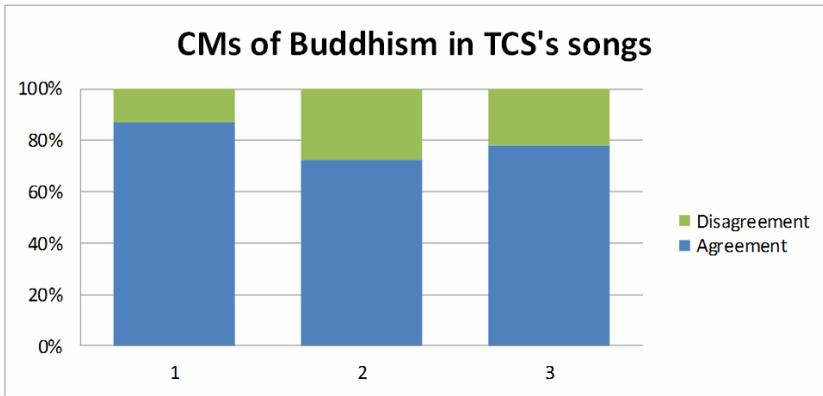
#### 4.6. RESULTS FROM THE QUESTIONNAIRE AND INTERVIEW

##### 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**