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UNIVERSITY OF FOREIGN LANGUAGE STUDIES**

**NGÔ THÚY AN**

**A CONTRASTIVE STUDY OF RHETORICAL  
DEVICES IN FILM TITLES IN ENGLISH AND  
VIETNAMESE**

**Major : ENGLISH LANGUAGE**

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## Chapter One

### INTRODUCTION

#### 1.1. RATIONALE

There is no doubt to say that film is a means of creating expression and serving the functions of mass media such as information, education, entertainment and transmission of culture. Anyway, film has fulfilled the vivid mission when it brings people from different societies, different cultures, and different classes closer and more understandable.

Film has attracted the attention of the viewers as well as melted their hearts by the lighting, the acting, the visuals, the music, camera angles, the special effects and the plot of the film. Furthermore, there is an existence of a necessary aspect that we all cannot ignore - *film title* since this is the earliest thing that catches the eyes of the film-watchers and the effective way to lead the audience to the content of the film generally.

Frandsen (1991) states that “A film title is a paratext. By "paratext" we understand one or more small texts "besides" the text”. Hence, it is important to put an impressive film title that the film makers have to take into consideration in order to get the viewers to watch their films. It is not only in terms of linguistic features but also the meaning hidden in each title conveyed via the use of linguistic techniques named rhetorical device or stylistic devices.

What’s more, because of the differences in using comparative figures between two different cultures and our effort to help the viewers make sense the messages that the film makers desire to send to the them through the titles containing rhetorical devices,

this paper named *A Contrastive Study of Rhetorical Devices in Film Titles in English and Vietnamese* is studied

## **1.2. AIMS AND OBJECTIVES OF THE STUDY**

### **1.2.1. Aims of the study**

This study is aimed at finding out the rhetorical devices as well as the similarities and differences of the rhetorical devices used in film titles in English and Vietnamese in the first seventeen years of the 21<sup>st</sup> century to help the audience understand more about the films. After that, suggesting some effective recommendations for teaching and learning English.

### **1.2.2. Objectives of the study**

In order to fulfill the above aims, this study is intended: to describe rhetorical devices used in the titles of film in English and Vietnamese; and to make comparison between rhetorical devices used in English and Vietnamese film titles in the first seventeen years of the 21<sup>st</sup> century.

## **1.3. RESEARCH QUESTIONS**

1. What *rhetorical devices* are used in the titles in English films in the first seventeen years of the 21<sup>st</sup> century?
2. What *rhetorical devices* are used in the titles in Vietnamese films in the first seventeen years of the 21<sup>st</sup> century?
3. What are the similarities and differences in the *rhetorical devices* used in the titles of films in English and Vietnamese in the first seventeen years of the 21<sup>st</sup> century?

## **1.4. SCOPE OF THE STUDY**

This study is intended to find out the rhetorical devices used in the titles of films made in the first seventeen years of the 21<sup>st</sup>

century in English and Vietnamese. This thesis is carried out and based on 200 English and Vietnamese films (100 for each language) produced in the first seventeen years of the 21<sup>st</sup> century.

### **1.5. SIGNIFICANCE OF THE STUDY**

To some extent, this study could help viewers have a good insight into the film through the titles. Furthermore, the study could also help film makers know how to use rhetorical devices effectively in film titles and could support film viewers in general and Vietnamese learners of English as well as English teachers of Vietnam have better insight into the rhetorical devices used in film titles in English and Vietnamese.

### **1.6. ORGANIZATION OF THE STUDY**

Chapter One: Introduction

Chapter Two: Literature Review and Theoretical Background

Chapter Three: Research Methods

Chapter Four: Findings and Discussions

Chapter Five: Conclusions and Implications

## **Chapter Two**

### **LITERATURE REVIEW AND THEORETICAL BACKGROUND**

#### **2.1. LITERATURE REVIEW**

Rhetorical devices are fabulous strategies employed widely in a wide range of fields namely arts, literature, communication, daily life and so on. What's more, rhetorical devices prove their effects in terms of linguistic functions and the ability to express the thought put in the words by appealing the curiosity of a huge number of linguists and researchers around the world in general and in

Vietnam in particular. For example, a journal *The Use of Rhetorical Devices in Advertising* published in 1999 by Gail and Anmarie; a paper named *Rhetoric in Films* by McMurry; Đinh Trọng Lạc (1994) with *99 phương tiện và biện pháp tu từ Tiếng Việt*.

Besides, rhetorical devices have also appealed the attention of many Vietnamese M.A students such as Trần Thị Thanh Thảo (2011) who mentions the semantic features of metaphor in the thesis named *The Semantics of Metaphors of Love in English and Vietnamese*. A year later, Trịnh Thị Quỳnh Châu (2012) who conveys the research into stylistic devices used in English and Vietnamese poems in terms of phonetic, syntactic and semantic features.

In terms of names, Nguyễn Thị Thiên Thảo (2008) carries out the thesis named *Structural and Cultural Features of English and Vietnamese Website Domain Names*. Besides, Nguyễn Thị Dành (2011) in her master thesis *An Investigation into Linguistic Features of Films Titles in English and Vietnamese* figures out the syntactic and semantic features of film titles and shows the similarities and differences between English film titles and the Vietnamese ones. In a word, rhetorical devices and names are examined in various pieces works by lots of linguists and researchers. Actually, these papers tackle the aspects relating to these two domains separately, and there is hardly a research on investigating film titles rhetorically, which has inspired the author of the thesis to conduct this M.A thesis.

## **2.2. THEORETICAL BACKGROUND**

### **2.2.1. Definitions of Film and Film Title**

#### ***2.2.1.1. Definition of Film***

### **2.2.1.2. Definition of Film Title**

## **2.2.2. Rhetorical Devices**

### **2.2.2.1. Definition of Rhetorical Devices**

### **2.2.2.2. Function of Rhetorical Devices**

### **2.2.2.3. Classification of Rhetorical Devices**

#### **a. Metaphor**

*Metaphor* is one of the most beautiful and symbolic *Rhetorical or Stylistic Devices* in the field of stylistics used in songs, poems, films, literary works and in daily communication.

So far linguists and researchers in the world and in Vietnam have given a numerous definitions of *metaphor*.

Here are some common types of metaphor: *the similarity of shape: folk (of road), eye (of needle; the similarity of spatial relationship: arm (of chair), face (of building); the similarity of function ceiling (for prices), root (of problem); the similarity of position: leg (of table), foot (of mountain); the similarity of movement: to worm (like a worm); the similarity of color: orange, rose; the similarity of behavior or character: a fox, a bee, a snake.*

In another perspective, it could be seen that a *metaphor* consists of the implied thought or the hidden subject of the comparison, we call it a *tenor*; and the metaphoric word(s) or image(s) by which the tenor is passed, and we call it the *vehicle*. For instance; in some lyrics “*I was a black sheep of the family*” in the song *Seasons in the Sun*, the character *I* is a tenor and the image of a *black sheep* is the vehicle. The fact that the character *I* is not a sheep, nor he/ she is not black. However, we could use this comparison to describe an association of a black sheep with that person. A black

sheep is an unusual animal, which typically stays away from the herd, and the person being described shares similar characteristics.

Another typical example of *metaphor* used in Vietnamese literary work is the image “mặt trời” in these two lines:

(2.2) Ngày ngày **mặt trời** đi qua trên lãng  
Thấy một **mặt trời** trong lãng rất đỏ

(Viễn Phương)

*Viễn Phương* uses the word “mặt trời” twice with different meanings. The word “mặt trời” in the first line is the image, the real object - the Sun, whereas the second “mặt trời” is used to talk about Uncle Ho – a great leader of the Vietnamese. In this concept, both “mặt trời” share *the same function* that these two images are responsible for lighting the world, being the signals of the beginning and the beams that come out from these “mặt trời” are overpowering and everlasting.

Thus, *metaphor* interpretation requires not only the background knowledge of the fact about the world but also the linguistic features in order to get the intended ideas of the authors successfully.

### ***b. Metonymy***

*Metonymy* is a figure of speech that replaces the name of a thing with the name of something else with which it is closely associated. *Metonymy*, moreover, develops a relation on the grounds of close association, as in “*The White House is concerned about terrorism.*” The *White House* here represents American Government.

The formation of *metonymy* could be based on different metonymic relations such as:

**- a part and totality**

- (2.3) **Bàn tay** ta làm nên tất cả  
 Có sức người sỏi đá cũng thành cơm.  
 (Hoàng Trung Thông)

In the example above, the image of “*bàn tay*” which means “*hand*” (a body part) is used to mention, confirm and approve the strength of working. Thanks to working, the people are able to do much more than they imagine.

**- containing thing and contained thing**

- (2.4) Vì sao **trái đất** nặng ân tình  
 Nhắc mãi tên Người Hồ Chí Minh  
 (Tố Hữu)

In the example above “*trái đất*” does not simply mean “*the Earth*”, but in the context, “*trái đất*” is an illustration for the people who live in the Earth.

**- subject and belongings**

- (2.5) He owns a **Picasso**.  
 (Heasley, B. & Hurford, J. R., 2001)

As we know, *Picasso* – a Spanish painter, is one of the greatest painters all the time when he contributed numerous masterpieces to the painting source, so in this case, Picasso means his paintings. In fact, “*He owns a Picasso*” means he has got many paintings of Picasso.

**- parts of the body are used as symbols**

- (2.6) Lend me your **ears**!  
 (William Shakespear)

*Ears* are parts of body being responsible for listening, but “ears” in this situation, the author uses “*Lend me your ears!*” with the purpose to ask the attention of the listener - “*Attention, please!*”

Generally, *metonymy* is used in developing literary symbolism, meaning it gives more profound meanings to otherwise common ideas and objects. By using metonymy, texts exhibit deeper or hidden meanings, thus drawing readers’ attention. In addition, the use of metonymy helps achieve conciseness.

### c. *Simile*

In terms of definitions, *simile* is defined by a lot of authors. According to Richards and Platt (1992), “simile is an expression in which something is compared to something else by the use of a function word such as LIKE or AS”.

Let us consider the example taken from the poem *The Daffodils* by William Wordsworth

(2.7) I wandered lonely as a cloud  
That floats on high o’er valleys and hills  
(William Wordsworth)

The poet envisions himself as a free cloud that floats alone in a blue sky above valleys and the mountains. By choosing this simile, Wordsworth describes his state of being free but lonely.

*Simile* is also given by Đinh Trọng Lạc (1994) as below:

*So sánh tu từ* còn gọi là so sánh hình ảnh, là một biện pháp tu từ ngữ nghĩa, trong đó người ta đối chiếu hai đối tượng khác loại của thực tế khách quan không đồng nhất với nhau hoàn toàn mà chỉ có một nét giống nhau nào đó, nhằm diễn tả bằng hình ảnh một lối tri giác mới mẻ về đối tượng.

(*Simile is also called figurative comparison, it is a kind of semantic trope in which two different unentirely homogeneous classes of thing in the objective reality were compared to express figuratively a new way of perception about things compared*)

For instance;

(2.8)                    *Thân em như tấm lụa đào*  
                               *Phát phơ giữa chợ biết vào tay ai*  
                               (Nguyễn Cừ - Tuyển tập Ca dao Việt Nam)

It could be inferred from the above example that “*thân em*” is employed to imply the lot of the Vietnamese women in the past, they were all beautiful, mild and precious as a valuable piece of silk - “*tấm lụa đào*”, but the real life makes them weaker and weaker, they were too weak to protect themselves or make a decision for their life. Gradually, they feel pity for themselves as they do not know what is going to happen to them.

To some extent, the distinct and noticeable markers of *simile* such as: *like, resembles, as, as...as, than, seems, similar to, appears, more than, ...* in English or *như, như là, là, bao nhiêu ... bấy nhiêu, ...* in Vietnamese and the definition for simile are already given. In English and Vietnamese, simile is also one of the most common devices used in daily life, arts, literature and films. From the above discussion, this figurative speech attracts attention, and appeals directly to the senses of listeners or readers, encouraging their imaginations to understand what is being communicated. Additionally, simile allows readers to relate the feelings of an author to his/her personal experiences. Therefore, the use of similes makes

it easier for readers to understand the subject matter of a literary text, which may have been otherwise too demanding to be comprehended. Like metaphors, similes also offer variety in our ways of thinking and offer new perspectives on the world.

#### ***d. Personification***

*Personification* is a figure of speech in which a thing - an idea or an animal - is given human attributes. The non-human objects are portrayed in such a way that we feel they have the ability to act like human beings.

Đình Trọng Lạc (1994) also defines *personification* as a variant of *metaphor*, in which an inanimate object or abstraction is given human qualities or abilities to make the object described become closer and more intelligible; in the way, to help the speakers or writers express their feelings and attitudes secretly.

According to Đình Trọng Lạc and Cù Đình Tú, *personification* has both cognitive and expressive function.

Let us take the below examples to illustrate how effective *personification* brings to the works:

(2.10) “*Ah, William, we’re weary of weather*”,  
*said the sunflowers, shining with dew.*  
*Our travelling habits have tired us.*  
*Can you give us a room with a view?*

(Two sunflowers move in a yellow room – William Blake)

This poem by William Blake contains a lot of examples of personification. The poem starts in a dialogue form, where a sunflower is directly addressing the poet by calling his name. Again, in the fourth line the flower says, “*our travelling habits have tired*

us”, which is a good personification. The flowers are depicting a human characteristic of weariness caused by the weather. In a human way, they make a request to the poet to put them in a room with a window with plenty of sunshine.

### ***e. Rhetorical questions***

A *rhetorical question* is asked just for effect, or to lay emphasis on some point being discussed, when no real answer is expected. A *rhetorical question* may have an obvious answer, but the questioner asks it to lay emphasis to the point. In literature, a *rhetorical question* is self-evident, and used as an impressive persuasive device.

Moreover, a *rhetorical question* is asked when the questioner himself knows the answer already, or an answer is not actually demand.

Let us have a look on the following example:

(2.13) *Thuyền ai đậu bến sông trăng đó*

*Có chở trăng về kịp tối nay?”*

(Chế Lan Viên – Tuyển tập Hàn Mặc Tử)

In this situation, the poet does not mean to find out the answer for the question, but manages to express the feeling of missing of each other. The words in this extract seem to be the blame, nervousness, anxiety whether the lovers can meet each other or not.

In fact, it is not easy to say a question is a rhetorical one or an ordinary one. This could be determined based on the context and the intonation.

## **Chapter Three**

### **RESEARCH DESIGN AND METHODOLOGY**

#### **3.1. METHODOLOGY**

This thesis manages to examine some common rhetorical devices used in film titles in English and Vietnamese. In this study, the qualitative, quantitative, describe and comparative methods are applied in this thesis.

After gathering the data, qualitative method is used to categorize rhetorical devices in film titles both in English and Vietnamese.

Secondly, the quantitative approach is employed in order to determine the occurrence and frequency of some common rhetorical devices used in these English and Vietnamese film titles.

Also, comparative and descriptive methods are employed to describe figure out their similarities and differences of rhetorical devices used in film titles in English and Vietnamese.

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

##### **3.2.1. Data Collection**

##### **3.2.2. Data Analysis**

##### **3.3.3. Research Procedure**

The procedure for the study is as follow:

- Gathering and categorizing data: 200 samples of film titles (100 in each language) are collected from different sources: newspapers, the Internet, magazines, etc. After that, these film titles are classified by categories (*metaphor, metonymy, simile, personification, and rhetorical questions*).

- Finding the frequency of some rhetorical devices used commonly in English and Vietnamese film titles as well as figuring out the similarities and differences of rhetorical devices in film titles in English and Vietnamese.
- Pointing out the artistic, aesthetic and expressive value of each rhetorical devices and their contributions to the success of film titles.
- Suggesting some implications on teaching and learning English and Vietnamese as well.

### **3.3. RELIABILITY AND VALIDITY**

In this thesis, validity and reliability are the two significant aspects that the writer paid much attention to. First of all, all the examples or illustrations in this thesis could be original in terms of titles of films and time of publication. Although there are a wide range of information related to films and film titles, only some important information supporting the development of the thesis is chosen in accordance with the objective the aims of the thesis.

Secondly, the completion of the thesis follows the procedure from gathering data (from the Internet), categorizing data, analyzing data, comparing and then figuring out conclusions. With this procedure, the aims to find out the common rhetorical devices used in English and Vietnamese film titles in the first seventeen years of the 21<sup>st</sup> century, and the similarities and differences in these rhetorical devices in English film titles and the Vietnamese ones are fulfilled. Since then, some effective suggestions and implications are given.

## **Chapter Four**

### **FINDINGS AND DISCUSSIONS**

## 4.1. SOME COMMONLY USED RHETORICAL DEVICES IN ENGLISH AND VIETNAMESE FILM TITLES

### 4.1.1. Metaphor in English and Vietnamese Film Titles

There are many images applied in *metaphor* in English and Vietnamese film titles namely,

- An object (4.8) War Dogs  
(4.30) Mẹ Hồ Dạy Con Dâu
- An inanimate object (4.80) Bến Mãi Đợi Đò
- A natural phenomenon (4.57) Mưa Bóng Mây
- Friendly animals (4.7) Old Dogs  
(4.31) Cú và Chim Se Sê
- Scary animals (4.13) Predator  
(4.32) Bữa Tối Của Điều Hâu
- Imaginary creatures (4.22) Angel Sings  
(4.34) Những Thiên Thần Áo Trắng

Table 4.1: Images Used in Metaphor in Film Titles in English and Vietnamese

Metaphorical image	English	Vietnamese
An object	+	+
An inanimate object	-	+
A natural phenomenon	-	+
Friendly animals	+	+
Scary animals	+	+
Imaginary creatures	+	+

### 4.1.2. Metonymy in English and Vietnamese Film Titles

The relationships forming *metonymy* in English and Vietnamese film titles found in through this thesis are:

- *part – whole* (4.86) Paper Heart  
(4.95) Trái Tim Có Nắng
- *container - contained things* (4.88) New York, I Love You  
(4.98) Matxcova - Mùa Thay Lá
- *subject – possession* (4.94) 2 Guns  
(4.101) Váy Hồng Tầng 24

Table 4.2: Semantic Features of Metonymy in English and Vietnamese FilmTitles

Relationship forming metonymy	English	Vietnamese
Part – whole	+	+
Container – contained things	+	+
Subject – possession	+	+

#### 4.1.3. Simile in English and Vietnamese Film Titles

- **A like B** (4.104) Like Mike  
(4.109) Như Khúc Tình Ca
- **A is B** (4.116) Vợ Là Mùa Xuân
- **Comparative** (4.125) Stronger
- **Superlative** (4.138) Middle School: The Worst Years of My Life

Table 4.3: Syntactic Features of Simile in English and Vietnamese Film Titles

Simile		Vietnamese	English
1. Similarities	A like B	+	+
	A is B	+	–
Differentiating	Comparative	–	+
	Superlative	–	+

#### 4.1.4. Personification in English and Vietnamese Film Titles

*Personification* has the function of making the titles more soundly and vivid. Accordingly, this rhetorical device is used popularly in English and Vietnamese film titles.

(4.145) Wall Street: Money Never Sleeps

(4.157) Lời Thì Thầm Từ Quá Khứ

#### 4.1.5. Rhetorical Questions in English and Vietnamese Film Titles

##### 4.1.5.1. *Wh-questions*

(4.161) How To Be Single

(4.185) Đòi Cho Ta Bao Lần Đôi Mươi

##### 4.1.5.2. Yes - No questions with Auxiliary Verbs

(4.196) Did You Hear About The Morgans

(4.198) Yêu Anh Em Dám Không

##### 4.1.5.3. Yes – No Question with Modal Verbs

(4.199) Can the Song Save Your Life

(4.200) Ba ơi, Mẹ có về không

Table 4.4: Syntactic Features of Rhetorical Questions in English and Vietnamese FilmTitles

Rhetorical questions	English	Vietnamese
Wh – questions	+	+
Yes - No Questions with Auxiliary Verbs	+	+
Yes - No Questions with Modal Verbs	+	–

#### 4.2. FREQUENCY OF OCCURRENCE OF SOME COMMONLY USED RHETORICAL DEVICES IN ENGLISH AND VIETNAMESE FILM TITLES

The tables below show the frequency of occurrence of some common *rhetorical devices* used in film titles both in English and Vietnamese. These results are based on the survey carried out to satisfy the aims and objectives of this thesis.

Table 4.5: Frequency of Occurrence of Rhetorical Devices in English Film Titles

Type of rhetorical devices	Numbers	Percentage (%)
Metaphor	29	28.7
Metonymy	12	11.9
Simile	22	21.8
Personification	7	6.9
Rhetorical Questions	31	30.7
Total	101	100

The table 4.5 shows the frequency of occurrence of rhetorical devices in English film titles. It could be seen from the table that the total number of rhetorical devices (103) is higher than the number of sample chosen (100), and the reason for this difference is that there are many titles that employ more than one rhetorical device in each. As can be seen from the table that *Rhetorical Questions* rank at the top with 30.7% and immediately followed by *metaphor* (28.7%). This result proves that something whose meaning is conveyed by other things forcing the imagination along with the

background knowledge and the curiosity from the questions appeal the film makers and the audience a lot. Besides, *simile* and *metonymy* also appear commonly that accounting for 21.8% and 11.9% respectively. Taking the lowest percentage is *personification* with only 6.9%, which is really far away from *rhetorical questions* and *metaphor*.

Table 4.6: Frequency of Occurrence of Rhetorical Devices in Vietnamese Film Titles

Type of rhetorical devices	Numbers	Percentage (%)
Metaphor	55	53.40
Metonymy	10	9.71
Simile	16	15.53
Personification	9	8.74
Rhetorical Questions	13	12.62
Total	103	100

Like English film titles, more than one type of rhetorical devices are used in Vietnamese film titles. From table 4.6, it could be inferred that the most common rhetorical device used in Vietnamese film titles is *metaphor* accounting for 53.40%. In comparison, Vietnamese film titles and the English ones are expressed impressively by this rhetorical device. The percentage of two other devices: *simile* and *rhetorical questions* are 15.53% and 12.62% in turns and followed by *metonymy* with 9.71%. *Personification* makes up the lowest position (8.74%).

In short, the statistics from the two tables above represent the results that the *rhetorical devices* used in English films are also used in the Vietnamese ones. Though there are some similarities and differences among them, there are some reasons for these features. As far as we know, the reasons might lie in the cultural differences between the Western culture and the Eastern one. The people from these separate cultures definitely have different points of view and they do not look at the same things in the same ways like the others although in some cases, they share the same thoughts to the same thing. The details are going to be explained in details in the next part of this thesis.

### **4.3. SIMILARITIES AND DIFFERENCES IN USING RHETORICAL DEVICES IN ENGLISH AND VIETNAMESE FILMTITLES**

#### **4.3.1. Similarities**

The most typical features that English and Vietnamese film titles need to have are figurativeness, effectiveness, expressiveness, and aestheticism.

Moreover, film titles could fulfill this mission totally with the presence of some rhetorical devices as these devices have power to make the images become closer, more attractive, more lively and more persuasive.

Additionally, it is the rhetorical devices that put great artistic and aesthetic effects on the ways that the stories in the films are expressed, passed and understood.

The last thing that English and Vietnamese film titles have in common is the frequency of the use of the dominant rhetorical

devices like: *metaphor, rhetorical questions and simile*. Besides, the two least common devices are *personification* and *metonymy*.

#### 4.3.2. Differences

In English film titles and the Vietnamese ones, *metaphor* is a rhetorical device which is used mostly. However, there is a sharp gap between these two percentages. According to Trần Ngọc Thêm (1999) in *Cơ Sở Văn Hóa Việt Nam*, Viet Nam has the culture of a collectivism - oriented society, so the Vietnamese always have respect for the others around; especially their neighbors. Moreover, he also stated that Vietnamese people also consider the relationships with the other as one of the most things that can support them in daily life.

This aspect totally differs from the nomadic culture when people in this society have to move a lot, so they need to be independent and decisive to survive. As a result, Western people have direct and clear way of communication.

The American belong to low-context society or individualism *culture*, in which people in America would rather be individual than be a part of a group. Moreover, American is a nation of nomads; they mainly do the work of raising and herding the cattle because the weather is uncomfortable for planting, so they need to move a lot. Thus, mobility is a distinct feature when we talk about the American. As a result, the American do not want to put any imposition on anyone and vice versa as the assumption according to Trần Ngọc Thêm (1999), and their choices are not affected by anyone else. Thus, the most common linguistic device in English is *rhetorical questions* when they are used popularly in English in general and in

English film titles in particular. Nevertheless, *rhetorical questions* used in Vietnamese is only about half.

Although there are some differences in stylistic features in English and Vietnamese film titles in terms of structures as well as the frequency of occurrence, the rhetorical devices' functions are almost analogous in the two languages. They have the same intention: to appeal the viewers to watch the films so that they can understand the messages and thoughts of the directors via the titles. It is rhetorical devices that make film titles more figurative, aesthetic, expressive and attract.

## **Chapter Five**

### **CONCLUSIONS AND IMPLICATIONS**

#### **5.1. CONCLUSIONS**

Films are escapism: sitting in a theatre, watching something with people we do not know and do not worry about what is going on outside. Furthermore, films can educate too because they tell us things we never could have known, things we might not know, and they give us a way to explore the past, the present and the future. There are the various social media making us feel ease and lessen the pain we have inside even though they cannot solve our problems and a film is one of that. We cannot deny the fact that a film can help us at least forget our troubles even just in a single moment, which is what we deserve to have. Each story we watch on the films implicates different moral lessons that we should apply in our real lives. Sometimes, they can make us imaginative that we are the actor or actress of the film, make us cry when the characters cry because

we find ourselves sympathise with them. In a word, a film is a good past - time.

Nevertheless, with a huge number of films are produced and broadcast nowadays; how can choose the right film for us to meet our demand in different situations is a question. The answer must be laid on the titles.

Film titles are under different forms and means, however, all of them basically employ language and the images to convey the ideas, to catch the attention of the viewers and to leave on them the desire to discover the meanings hidden behind the film titles. There is a fact that it is not easy to make sense the words with literal meaning in the titles, so the titles produced with rhetorical devices are harder and harder as rhetorical devices are variations of literal and ordinary form of expressions.

The rhetorical devices serve the function of changing the intentions from pure meanings to something that is more figurative expressive and, impressive and attractive.

A procedure to collect the samples (200 samples), choose the approaches to deal with the samples, analyze the data to figure out the results is done. Both qualitative and quantitative approaches are used in combination with descriptive and comparative methods. After analyzing the samples, it is found that rhetorical devices that own typical features to create the effects on the viewers and express the thoughts of the films have been used in film titles in English and Vietnamese.

Basing on the quantitative method, the frequency occurrence of these rhetorical devices is revealed. Besides, the similarities and

differences among these devices in English and Vietnamese film titles are shown via the contrastive analysis.

In addition, basing on description, *simile* is used mostly in English and Vietnamese film titles. However, from the taken samples illustrating for the use of *metaphor*, it could be seen that the images employed in *metaphor* are mostly the same in English film titles and the Vietnamese ones. The natural phenomena are used a lot by the Vietnamese film makers; whereas, they have not been found in the English ones. In terms of *metonymy*, there are three relationships found: *the part - the whole*, *container - contained things*, *subject - possession*. Furthermore, *rhetorical questions* are divided into some kinds: *wh- questions*, *yes - no questions with auxiliary verbs*, and *yes - no questions with modal verbs*.

## 5.2. IMPLICATIONS

To some extent, this thesis will be beneficial for English and Vietnamese learners and teachers. Also, people whose works are related to film industry could be benefited. Last but not least, this thesis could help people communicate better.

This thesis offers Vietnamese and English learners opportunities for rhetorical devices' enhancement:

Secondly, rhetorical devices could be found in daily conversations, in literature, but they are difficult and sometimes confusing. For the teachers, this thesis could help them gain more experience to teach their students

We cannot ignore the good things that this thesis brings to the people who want to start up their careers as film makers, show their interests in making films or something related to film industry.

Last but not least, rhetorical devices appear frequently in daily communication, have good effect on daily life. And rhetorical devices enter people's lives to make it more lively. They are magical ways of convey our feelings and opinions because they are able to make happiness multiply and sadness softened just with a suitable rhetorical device in our sayings.

### **5.3. LIMITATIONS AND SUGGESTIONS FOR FURTHER RESEARCHERS**

#### **5.3.1. LIMITATION OF THE STUDY**

Due to the shortage of time and materials, the thesis is confined mainly 200 among a huge number of film titles. As a result, there would be lots of other aspects related to rhetorical devices in English and Vietnamese film titles for further investigation.

#### **5.3.2. SUGGESTIONS FOR FUTHER RESEARCH**

Because of the above limitations of the thesis, further research could be done:

1. A Study of Pragmatic Features in English and Vietnamese Film Titles
2. A study of Linguistic Features in English and Vietnamese Film Titles