

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

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**AN INVESTIGATION INTO LINGUISTIC  
DEVICES DENOTING HUMAN FEELINGS IN  
MODERN ENGLISH AND VIETNAMESE FILMS**

**Field : THE ENGLISH LANGUAGE**

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## CHAPTER 1 INTRODUCTION

### 1.1. RATIONALE

Have you ever watched an interesting film? I think your answer is “yes”. However, most people have watched films to relax. They don’t mention about the content of films.

According to me a good film includes a lot of human feelings through language which make us like or dislike the film, especially English films. Why are English films popular ? The answer is very simple : English language is a common language and is spoken in over the world. It is considered as universal language. Most of the universities worldwide include Vietnam use English as one of their major subject. Moreover, we can see and understand human feelings that they are showing on the screen through language. Language in films always makes us be attractive. And like any other language, the more thoroughly you master it, the more effectively you can communicate.

I have collected some examples from modern English and Vietnamese films :

I can find the word “*khổ*” which appears many times in Eva secret film – period 3 with a lot of different feelings.

Anger

Husband : *Khổ* quá [48, p91,F12]

Wife : *Khổ* cái thân tôi quá [29, p111, F17]

Husband : Tôi đến *khổ* cái vụ này [110,p99,F14]

Anxiety

Bố không muốn làm *khổ* cho con [47, p106,F15]

Husband : Tôi mà không làm rõ cái vụ này thì đêm nay tôi đến *khổ* [29,p105,F16]

Sadness

Wife : Sao số tôi nó khổ thế không biết [6,p120, p19]

From the reasons mentioned above, the thesis "*An investigation into linguistic devices denoting human feelings in modern English and Vietnamese films*" is expressed as an enjoyable material for me and people who are interested in modern English and Vietnamese films.

## **1.2. AIMS AND OBJECTIVES**

### **1.2.1. Aims**

- To provide people who are interested in films can know and understand how linguistic devices denoting human feelings are used in modern English and Vietnamese films.
- Another aim of this research is to compare and distinguish linguistic devices denoting human feelings between modern English and Vietnamese films.

### **1.2.2. Objectives**

This study is intended :

- To find out how English and Vietnamese use linguistic devices denoting human feelings in modern films.
  - Describe and classify language dialogs relating human feelings in modern English and Vietnamese films.
  - To show the similarities and differences in intonation, semantic, inter-culture linguistic between modern English and Vietnamese films.

## **1.3. SIGNIFICANCE OF THE STUDY**

When carrying out the investigation of this study, I always think that this will be deep and extensive work. It is of great significance to linguistic theory and practice. In fact, I want to focus on helping English teachers, students know and understand

how linguistic devices denoting human feelings in modern English and Vietnamese are used.

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

There are many kinds of films such as cartoons, comedies, love story movies, action movies, detective movies, thrillers, action films etc.

This study is restricted to some linguistic devices denoting human feelings in modern English and Vietnamese films such as : alliteration, assonance, emotion, colloquial, figurative devices and focused on some human feelings : happiness, sadness, love, surprise, anxiety, trust, fear, anger

#### **1.5. RESEARCH QUESTIONS**

1. What linguistic devices have Vietnamese people and American people used to express their feelings in modern films ?
2. What are the similarities and differences in expressing feelings by linguistic devices between modern English and Vietnamese films ?
3. What are the possibility applications that we can do through this topic in teaching and learning ?

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

This study consists of five chapters:

Chapter 1, Introduction

Chapter 2: Literature review and theoretical background

Chapter 3: Methods and procedures

Chapter 4: Findings and discussion

Chapter 5: Conclusion and implication

## **CHAPTER 2**

### **LITERATURE REVIEW GROUND**

#### **2.1. PREVIOUS STUDIES RELATED TO THE RESEARCH**

In English there have been a number of studies and researches that related to mine.

These completed by the MA Film Studies Class of 2012 are:

Nguyễn Thị Dĩnh [21, p99] “An investigation into linguistic features of films titles in English and Vietnamese”.

Trương Thị Thanh Hiền [22, p99] “A discourse analysis of film reviews in English and Vietnamese”. Trịnh Khắc Thùy Hương [23, p100] “An investigation into linguistic devices indicating paraphrases in English and Vietnamese movie scripts”.

Nguyễn Thị Minh Hằng [24, p100] “A discourse analysis of English oscar acceptance speeches delivered by film award winners in the USA”.

Jame Cameron director ( Cannes 1999) thinks that film is a language all its own, a way of communicating using images which is understood around the globe, perhaps even around the galaxy - how else would we try to communicate with aliens, except by using pictures? However, like any other language it has rules and conventions which can be deconstructed, and, through deconstruction, understood. But in order to deconstruct, you have to be able to give all the pieces a name.

#### **2.2. THEORETICAL BACKGROUND**

##### **2.2.1. Definition of Terms**

###### ***a. Linguistic devices***

Linguistic devices are ways by which a writer expresses his opinion towards certain situation and way by which he makes audience interested in his topic.

***b. Human feelings***

*Anger* is an emotion that strikes all people at one time or another.

*Anxiety* can be subjective and difficult to describe.

*Happiness* is a mental or emotional state of well-being characterized by positive or pleasant emotions ranging from contentment to intense joy.

*Sadness* is emotional pain associated with, or characterized by feelings of disadvantage, loss, despair, helplessness and sorrow.

*Trust* also referred to as strength or self-assuredness, trust enables humans to rely on instinct, impart confidence or experience hope.

Love is an emotion of a strong affection and personal attachment

*Fear* is an adaptive human emotion that often has unpleasant side effects

*Surprise*

Feelings of surprise can be pleasant or unpleasant.

Source : <http://www.livestrong.com>

***c. Film***

It is defined from Wikipedia [21], the free encyclopedia: “A film is a series of still or moving images. Based on studies of Nguyen Thi Danh MA [21,101]

## **CHAPTER 3**

### **RESEARCH METHODS AND PROCEDURES**

#### **3.1. METHODS OF THE STUDY**

Firstly, some words, phrases, dialogs in modern English and Vietnamese films are pointed out in order to provide a review of the linguistic devices which American and Vietnamese have used in modern films and in order to provide human feelings in modern films.

Secondly, statistic and descriptive method are employed to analyze and describe the collection data for finding out what linguistic devices American and Vietnamese have used in modern films to express their feelings.

Thirdly, the comparative and contrastive method are applied to point out the similarities and differences between modern English and Vietnamese ones.

Finally, we will point out the possibility applications that we can do through this topic in teaching and learning

##### **3.1.1. Description of the Samples**

In order to carry out this research, we have collected about twenty films include American and Vietnamese films from different film websites and DVDs resources. After that, we choose more than one thousand English dialogs – spoken by the United States, England; and more than one thousand Vietnamese ones.

##### **3.1.2. Data Collections and Analysis**

###### ***a. Data Collection***

For this study, dialogs in modern English and Vietnamese films for the investigation are directly taken from the internet and DVDs.

###### ***b. Data analysis***

On the basis of over one thousand English dialogs and one thousand Vietnamese ones, we carry out the following steps:

- Analyzing the linguistic devices denoting human feelings in modern English and Vietnamese films.

- Using statistic and descriptive methods point out what linguistic devices have been used by American and Vietnamese in modern films.

- Comparing and contrasting the linguistic devices denoting human feelings in modern films.

### **3.2. RESEARCH PROCEDURES**

The research procedures are carried out as follows

1. What linguistic devices have Vietnamese people and American people used to express their feelings in modern films ?
2. What are the similarities and differences in expressing feelings by linguistic devices between modern English and Vietnamese films ?
3. What are the possibility applications that we can do through this topic in teaching and learning ?

## CHAPTER 4

### FINDINGS AND DISCUSSION

#### 4.1 LINGUISTIC DEVICES AMERICAN PEOPLE HAVE USED TO EXPRESS THEIR FEELINGS IN MODERN FILMS

##### 4.1.1 Alliteration denoting human feelings in modern English films

###### *a. Alliteration denoting anger in modern English films*

Saleman : Do I look like a bank ? [17, p1, F2]

Dereck : I *hate her* [18, p1, F2]

Alex : I *hate him* [39, p3, F10]

###### *b. Alliteration denoting anxiety in modern English films*

Darcy : Why won't you marry me ? [65, p4, F9]

###### *c. Alliteration denoting happiness in modern English films*

Rebecca : Because you know that thing, when you see someone cute and he smiles, and your heart kind of goes like warm butter sliding down hot toast [76, p5, F2].

###### *d. Alliteration denoting sadness in modern English films*

Emma : This guy's *gotta go*. I'm sorry. I know you like him [29, p2, F1]

###### *e. Alliteration denoting trust in modern English films*

Clair : I'm hopping into a cab, so I'm *gonna* give you a call a little *later* [108, p3, F1].

###### *f. Alliteration denoting love in modern English films*

Matt : She a *good girl* [128, p80, F10]

###### *g. Alliteration denoting fear in modern English films*

Bobbie : C'mon, don't be a *big baby*. I didn't mean to upset you. Jesus, Vern (229, p63, F8)

***h. Alliteration denoting surprise in modern English films***

Rebecca : She has the *longest legs* in the world. (29, p10, F2)

**4.1.2 Assonance denoting human feelings in modern English films**

From the above data I have picked up some callouts which contain assonance denoting human feelings to analyze as examples.

***a. Assonance denoting anger in modern English films***

Bobbie : Take your *stupid music* with you! I can't dance to that crap. [155, p61, F8]

***b. Assonance denoting anxiety in modern English films***

John : Another life has been *summed up* [6, p55, F8]

***c. Assonance denoting happiness in modern English films***

***d. Assonance denoting sadness in modern English films***

***e. Assonance denoting trust in modern English films***

***f. Assonance denoting love in modern English films***

***g. Assonance denoting fear in modern English films***

John : I'm so scared that I *hung up*. [146, p60, F8]

John loved dancing so much but he couldn't escape he was a good man. He was so scared that he didn't want to continue to learn. Assonance is the repetition of a vowel /u/.

***h. Assonance denoting surprise in modern English films***

The presenter : look at Emma's *eyes-like* a hunter's and liv's hand how would you like that clasped around your throat ? [8, p1, F1]

“eyes like” describes Emma's eyes, she was normally a good girl and now when everybody was surprised when saw her eyes like she wanted to kill someone. Assonance is the repetition of vowels /ey/ and /i/ - /ai/

### **4.1.3 Emotion denoting human feelings in modern English films**

- a. Emotion denoting anger in modern English films*
- b. Emotion denoting anxiety in modern English films*
- c. Emotion denoting happiness in modern English films*
- d. Emotion denoting sadness in modern English films*
- e. Emotion denoting trust in modern English films*
- f. Emotion denoting love in modern English films*
- h. Emotion denoting surprise in modern English films*

After analysis and statistic, I found that emotional love up to 44.4% of the films that I have chosen and the lowest was worried only 0.8%, which pointed out that American people generally tend to show more optimistic life in any circumstances.

### **4.1.4 Colloquial device denoting human feelings in modern English films**

#### *a. Colloquial words and slang denoting anger in modern English films*

- a<sub>1</sub>. Colloquial words*
- a<sub>2</sub>. Slang*

#### *b. Colloquial words and slang denoting anxiety in modern English films*

- b<sub>1</sub>. Colloquial words*
- b<sub>2</sub>. slang*
- c. Colloquial words and slang denoting happiness*
- c<sub>1</sub>. Colloquial words*
- c<sub>2</sub>. slang*

#### *d. Colloquial words and slang denoting sadness in modern English films*

d<sub>1</sub>. *Colloquial words*

d<sub>2</sub>. *slang*

***e. Colloquial words and slang denoting trust in modern English films***

e<sub>1</sub>. *Colloquial words*

e<sub>2</sub>. *slang*

***f. Colloquial words and slang denoting love in modern English films***

f<sub>1</sub>. *Colloquial words*

f<sub>2</sub>. *slang*

***g. Colloquial words and slang denoting fear in modern English films***

g<sub>1</sub>. *Colloquial words*

g<sub>2</sub>. *slang*

***h. Colloquial words and slang denoting surprise in modern English films***

h<sub>1</sub>. *Colloquial words*

h<sub>2</sub>. *Slang*

**4.1.5 Simile denoting human feelings in modern English films**

***a. Simile denoting anger in modern English films***

***b. Simile denoting anxiety in modern English films***

***c. Simile denoting happiness in modern English films***

***d. Simile denoting sadness in modern English films***

***e. Simile denoting trust in modern English films***

***f. Simile denoting love in modern English films***

***g. Simile denoting fear in modern English films***

***h. Simile denoting surprise in modern English films***

#### **4.1.6 Metaphor denoting human feelings in modern English films**

- a. Metaphor denoting anger in modern English films*
- b. Metaphor denoting anxiety in modern English films*
- c. Metaphor denoting happiness in modern English films*
- d. Metaphor denoting sadness in modern English films*
- e. Metaphor denoting trust in modern English films*
- f. Metaphor denoting love in modern English films*
- g. Metaphor denoting fear in modern English films*
- h. Metaphor denoting surprise in modern English films*

#### **4.1.7 Idioms in modern English films in modern English films**

- a. Idioms denoting anger in modern English films*
- b. Idioms denoting anxiety in modern English films*
- c. Idioms denoting happiness in modern English films*
- d. Idioms denoting sadness in modern English films*
- e. Idioms denoting trust in modern English films*
- f. Idioms denoting love in modern English films*
- g. Idioms denoting fear in modern English films*
- h. Idioms denoting surprise in modern English films*

### **4.2. LINGUISTIC DEVICES VIETNAMESE PEOPLE HAVE USED TO EXPRESS THEIR FEELINGS IN MODERN FILMS**

#### **4.2.1 Alliteration denoting human feelings in modern Vietnamese films**

- a. Alliteration denoting anger in modern Vietnamese films*
- b. Alliteration denoting anxiety in modern Vietnamese films*
- c. Alliteration denoting happiness in modern Vietnamese films*
- d. Alliteration denoting sadness in modern Vietnamese films*

*e. Alliteration denoting trust in modern Vietnamese films*

*f. Alliteration denoting love in modern Vietnamese films*

*h. Alliteration denoting surprise in modern Vietnamese films.*

**4.2.2 Assonance denoting human feelings in modern Vietnamese films**

*a. Assonance denoting anger in modern Vietnamese films.*

*b. Assonance denoting anxiety in modern Vietnamese films.*

*c. Assonance denoting happiness in modern Vietnamese films.*

*d. Assonance denoting sadness in modern Vietnamese films.*

*e. Assonance denoting trust in modern Vietnamese films.*

*f. Assonance denoting love in modern Vietnamese films.*

*g. Assonance denoting fear in modern Vietnamese films.*

*h. Assonance denoting surprise in modern Vietnamese films.*

**4.2.3. Emotion denoting human feelings in modern Vietnamese films**

*a. Emotion denoting “ anger” in modern Vietnamese films*

*b. Emotion denoting anxiety in modern Vietnamese films*

*c. Emotion denoting happiness in modern Vietnamese films*

*d. Emotion denoting “ sadness” in modern Vietnamese films*

*e. Emotion denoting “ trust” in modern Vietnamese films*

*f. Emotion denoting love in modern Vietnamese films*

*g. Emotion denoting fear in modern Vietnamese films*

*h. Emotion denoting surprise in modern Vietnamese films*

**4.2.4. Colloquial words and slang denoting human feelings in modern Vietnamese films**

*a. Colloquial words and slang denoting anger*

*a<sub>1</sub>. Colloquial words*

*a<sub>2</sub>. Slang*

***b. Colloquial words and slang denoting anxiety****b<sub>1</sub>. Colloquial words**b<sub>2</sub>. Slang****c. Colloquial words and slang denoting happiness****c<sub>1</sub>. Colloquial words**c<sub>2</sub>. Slang****d. Colloquial words and slang denoting sadness****d<sub>1</sub>. Colloquial words**d<sub>2</sub>. Slang****e. Colloquial words and slang denoting trust****e<sub>1</sub>. Colloquial words**e<sub>2</sub>. Slang****f. Colloquial words and slang denoting love in Vietnamese films****f<sub>1</sub>. Colloquial words**f<sub>2</sub>. Slang****g. Colloquial words and slang denoting fear in Vietnamese films****g<sub>1</sub>. Colloquial words**g<sub>2</sub>. Slang****h. Colloquial words and slang denoting surprise****h<sub>1</sub>. Colloquial words**h<sub>2</sub>. Slang***4.2.5. Simile denoting human feelings in modern Vietnamese films.*****a. Simile denoting anger in modern Vietnamese films******b. Simile denoting anxiety in modern Vietnamese films******c. Simile denoting happiness in modern Vietnamese films***

- d. Simile denoting sadness in modern Vietnamese films*
- e. Simile denoting trust in modern Vietnamese films*
- f. Simile denoting love in modern Vietnamese films*
- g. Simile denoting fear in modern Vietnamese films*
- h. Simile denoting surprise in modern Vietnamese films*

#### **4.2.6. Metaphor denoting human feelings in modern Vietnamese films**

- a. Metaphor denoting anger in modern Vietnamese films*
- b. Metaphor denoting anxiety in modern Vietnamese films*
- c. Metaphor denoting happiness in modern Vietnamese films*
- d. Metaphor denoting sadness in modern Vietnamese films*
- e. Metaphor denoting trust in modern Vietnamese films*
- f. Metaphor denoting love in modern Vietnamese films*
- g. Metaphor denoting fear in modern Vietnamese films*
- h. Metaphor denoting surprise in modern Vietnamese films*

#### **4.2.7. Idioms denoting human feelings in modern Vietnamese films**

- a. Idioms denoting anger in modern Vietnamese films*
- b. Idioms denoting anxiety in modern Vietnamese films*
- c. Idioms denoting happiness in modern Vietnamese films*
- d. Idioms denoting sadness in modern Vietnamese films*
- e. Idioms denoting trust in modern Vietnamese films*
- f. Idioms denoting love in modern Vietnamese films*
- g. Idioms denoting fear in modern Vietnamese films*
- h. Idioms denoting surprise in modern Vietnamese films*

### **4.3. THE SIMILARITIES AND DIFFERENCES IN EXPRESSING FEELINGS BY LINGUISTIC DEVICES BETWEEN MODERN ENGLISH AND VIETNAMESE FILMS**

### 4.3.1 The Similarities in expressing feelings by linguistic devices between modern English and Vietnamese films.

In the paper, I have presented human feelings in modern English and Vietnamese films. The two charts above present the percentage of each category.

The human feelings which I have studied in the thesis are anger, anxiety, happiness, sadness, love, trust, fear, surprise. These types of human feelings appear both in English and Vietnamese dialogs.

Firstly, both languages use the parts of speech to indicate human feelings in alliteration and assonance devices.

Examples : Liv : I was **gonna go** to the gym (188, p7, F1)

Charlie : I saw this **guy twice** today. (13, p27, F4)

Dũng's friend : Tao **năn nỉ**, quỳ lạy, **xin xỏ** người ta cho mà (16,p96, F14)

Mother's Hải : **cẩn thận** không cảm đấy (92, p114, F17)

Secondly, when they show their feelings are anger. They usually use the words such as : goddamn, shit, fucking... (English)

Examples : Alex : oh, wait. **Fuck** you (219, p84, F10)

And in Vietnamese is : mẹ mày, đồ khôn, khôn hồn...

Examples : Thùy's husband : **mẹ mày** đừng chọc gan tao à [8, p128, F20]

When they are surprise or trust they use the words : my god, god, incredible, unbelievable and Vietnamese : ôi trời ơi, trời, không thể tin, thật ngạc nhiên...

Examples : Lora : **God**, maybe that's gonna show up in the divorce papers. (68, p39, F4)

Emma : It was **unbelievable**. It's like one thing after another, every single time. (153, p6, F1)

Sương : **Ôi trời**, có kinh mà sao cũng làm thế này. (44, p87, F11)

Hội : Tao hết **tin tưởng** mày luôn đó Dũng. (15, p96, F14)

When they are happy or love they use the words : happy, fun, funny, lovely, great, nice...the same at Vietnamese : vui quá, hạnh phúc thật, đáng yêu quá, tuyệt vời, dễ thương...

Examples : I'm so **happy** all of you are here. On the other hand, always **fun** (5, p1, F1)

Quyền : Thử nghĩ xem thời gian qua chúng ta có những kỷ niệm **tuyệt vời** như thế nào (55, p91, F12)

Finally, in both languages, the simile, metaphor, idiom devices are used to express their feelings.

Examples :

Rebecca : Men **like** you are the reason I left Finland (107, p12, F2)

Loan : Cô có **ăn thịt** mày đâu mà mày sợ (14, p105, F16)

“**ăn thịt**” means she wasn't a monster to eat fellow –creature.

#### **4.3.2 The differences in expressing feelings by linguistic devices between modern English and Vietnamese films**

First, there are some customs in Vietnam quite different from English.

The girls or boys who are old enough to get married but they are still single. They will make their parents worry about that.

Examples:

Long's mother : Làm việc cả ngày giờ về lại chui vào máy tính, **khéo quá tuổi làm hâm** đấy. **Ế** rồi mẹ ơi (7, p89, F12)

Look at Emma's **eyes-like a hunter's** and **liv's hand** how would you like that clasped around your throat ? (8, P1, F1)

The women who got married have to keep their families not promiscuous. They will be laughed a lot if they are not faithful wives.

Loan : Bình mà đi tìm thế nào mẹ chồng em cũng biết rồi *tan cửa nát nhà* cho mà xem.

In film “ It’s complicated” Jane and Jane divorced from Jake – her husband and after that Jake got married with another woman. And single mother of three children who started a secret affair with her ex-husband. She told her friends about a secret affair naturally. Especially, her psychologist agreed with her and told her to continue like that. She used colloquialism in this sentence.

Jane : I’m actually not kidding. I’m *having an affair* with a married man (168, p20, F3)

Her friends : That is genius (172, p20, F3)

Her psychologist : You’ve never done anything wrong or bad (174, p21, F3)

We observe the following table to find the differences about emotion device clearly.

*Table 4.7 : Summery of emotive words denoting human feelings in modern English and Vietnamese films*

Human feelings	English		Vietnamese	
	Number	Percentage (%)	Number	Percentage (%)
a. Anger (A1)	114	9.2%	89	17%
b. Anxiety (A2)	13	1%	45	8.4%

c. Happiness (H)	244	20%	57	10.8%
d. Sadness (S1)	83	6.7%	74	14%
e. Trust (T)	133	10.8%	59	11%
f. Love (L)	548	44.4%	151	28%
g. Fear (F)	10	0.8%	30	5.7%
h. Surprise (S2)	88	7.1%	36	6.7%
Total	1.233	100%	534	100%

Secondly, in Vietnam they can use different personal pronouns for each situation or each feeling such as : When they are polite they call someone “*ông, bà, anh, chị, chú, bác, dì, thím*”... closer like friends – “*tao, mày, tớ, cậu, đằng ấy, đây*”.. when they hate someone – “*tao, mày, lão, gã, ả, con đĩ, điếm*” ... but in English is very simple they just use 2 persons : I, you for any circumstances and any human feelings.

Thirdly, American people have used alliteration, assonance and slang which are quite different from Vietnamese people. Alliteration and assonance in English are sometime the repetition of the initial consonants and vowels with independent meaning of each word such as : *gonna go, gonna get, little later, seeing someone, someone's stolen* but alliteration and assonance in Vietnam are the repetition of the initial consonants and vowels with dependent meaning together such as : *hóng hót, lì lợm, tin tưởng, thật thà*. If we separate them, they will

be nonsense. Vietnamese people usually use them in their language because they make their sentence have rhyme.

Besides, American people have used “slang” different from Vietnamese people.

Slang is usually used in modern English films, especially American people because they tend to speak fast such as : *C'mon – common, Ya from ? – Where are you from ?, gonna – going to, wanna – want to...*

Slang in modern Vietnamese films is the use of informal words and expressions that are not considered standard in the speaker's language or dialect but are considered acceptable in certain social settings. Slang expressions may act as euphemisms and may be used as a means of identifying with one's peers.

*Chuyện nhỏ như con thỏ, chán như con gián, chẳng, mắc ói, sến như con hến....*

## **CHAPTER 5**

### **CONCLUSION AND IMPLICATIONS**

#### **5.1 CONCLUSION**

After describing and analyzing the linguistic devices denoting human feelings in modern English and Vietnamese films, we have answered the questions about the linguistic devices which are used in modern English and Vietnamese films and pointed out the similarities and differences of using them between English and Vietnamese films. From the results of the investigation, the following points are presented as the conclusion and implications for teachers and learners of English.

In terms of fields , we realize that American people and Vietnamese people have had similarities and differences in using linguistic devices denoting human feelings.

Firstly, American and Vietnamese people have used linguistic devices (alliteration, assonance, emotion, colloquial, slang, simile, metaphor, idiom...) denoting human feelings ( anger, anxiety, happiness, sadness, trust, love, fear, surprise...) in their language. However, Vietnamese people have some differences from American people which I have presented in item 4.3.2.

Secondly, Vietnamese custom in modern films is quite different from American one such as : marriage status, clothes, lifestyle, traditional calls , behaviours...

Thirdly, Vietnamese language is more complex than English language.

Example : English just has two persons “ I, you” to introduce myself or present someone or other word “ die” means someone stops breathing but Vietnamese has a lot of ways to call one word like : “đăng ấy, đây, tớ, cậu, tao, mày...” or “chết” –“ nghèo, mất, hy sinh, toi,...”

To sum up, people tend not to be aware of learning language through films. Therefore, the study “An investigation into linguistic devices denoting human feelings in modern English and Vietnamese films” is a helpful device for English teachers and learners. This study helps to enrich the knowledge of the fields under study.

## **5.2 SUGGESTIONS FOR LANGUAGE TEACHING AND LEARNING**

A language attracts people because of the wealth of literature and knowledge enshrined in it. English poses no danger to Vietnamese

languages. The Vietnamese languages are vibrant and are developing by the contributions of great minds using them as their vehicle of expression. English is available to us as a historical heritage in addition to our own language. We must make the best use of English to develop ourselves culturally and materially so that we can compete with the best in the world of mind and matter. English language is our window to the world.

All of the places of Vietnam are witnessing popular increase in public demand for teaching of English language from the primary classes. Realizing the importance, recently, demands teaching of English language in schools. The great demand for admission in English medium schools throughout the country is a testimony to the attraction of English to the Vietnamese. Many teachers, who teach English, use English films to teach their own children. Many of the schools in the country have English as the sole or additional medium of instruction. Moreover, we are English teachers and learners who are living in a city where foreign tourists are controlled strictly, therefore we do not have a lot of chances to practice what we have known. We use films like the language source from foreigners to imitate, understand them.

From the above reasons we found that learning English has played an important role in their life today, and especially learning English through films is more effectively.

During eight years of teaching I found that my students really enjoy watching movies for a variety of reasons. For one, they get exposure to natural language in a non-threatening setting. Secondly, movies and video provide common ground to students of any international background.

We can consider some examples :

- I'm not worried, '*cause* I'm sure Daniel's (34, p2, BW)

“cause” – “because” is called slang.

- Cô ấy có *chảnh* không (33, p102, ĐTC)

“chảnh” – “haughty” Vietnamese usually use in their daily life.

### **5.3 IMPLICATIONS OF THE STUDY**

To some extent, this thesis will be a considerable contribution to teaching, learning of English and Vietnamese. Furthermore, it also provides English learners with some useful knowledge in studying linguistic devices denoting human feelings in modern English and Vietnamese films.

The result of the study may be useful to teachers and learners of English. The contrastive analysis will offer them a good insight to get involved in callouts of English and Vietnamese films. In fact, this thesis help teachers and learners to learn and know more about the similarities and differences cultures, communications between English and Vietnamese in modern films.

### **5.4 LIMITATIONS OF THE STUDY**

Owing to the limitation of time, data collection, as well as references, the topic under study may not have been thoroughly discussed as it should be. Linguistic devices and human feelings are very broad and vague, so this thesis only investigates some typical ones in modern English and Vietnamese films. With the limited data for the analysis, there are certainly some other features revealed basing on human feelings that the research has not covered.

## **5.5 SUGGESTIONS FOR FURTHER RESEARCHES**

Due to the insufficiency of this study, we realize that it is necessary for us to suggest some idea for further study as follow:

Further research should analyze intonation and the across - cultural features , semantic features of callouts in modern English and Vietnamese films.