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TRƯỜNG ĐẠI HỌC DÂN LẬP HẢI PHÒNG



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KHÓA LUẬN TỐT NGHIỆP

NGÀNH: NGÔN NGỮ ANH

Sinh viên : Đỗ Tố Uyên

Giảng viên hướng dẫn : TS. Trần Thị Ngọc Liên

HẢI PHÒNG - 2019

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TRƯỜNG ĐẠI HỌC DÂN LẬP HẢI PHÒNG

**A STUDY ON TRANSLATING LYRICS OF SOME COMMON
ENGLISH SONGS INTO VIETNAMESE**

KHÓA LUẬN TỐT NGHIỆP ĐẠI HỌC HỆ CHÍNH QUY

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NHIỆM VỤ ĐỀ TÀI TỐT NGHIỆP

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Tên đề tài: A study on translating lyrics of some common English songs
into Vietnamese

NHIỆM VỤ ĐỀ TÀI

1. Nội dung và các yêu cầu cần giải quyết trong nhiệm vụ đề tài tốt nghiệp (về lý luận, thực tiễn, các số liệu cần tính toán và các bản vẽ).

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2. Các số liệu cần thiết để thiết kế, tính toán.

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3. Địa điểm thực tập tốt nghiệp.

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CÁN BỘ HƯỚNG DẪN ĐỀ TÀI TỐT NGHIỆP

Người hướng dẫn thứ nhất:

Họ và tên: Trần Thị Ngọc Liên

Học hàm, học vị: Tiến Sĩ

Cơ quan công tác: Trường Đại học Dân lập Hải Phòng

Nội dung hướng dẫn: A study on translating lyrics of some common English songs into Vietnamese

Người hướng dẫn thứ hai:

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Học hàm, học vị:.....

Cơ quan công tác:.....

Nội dung hướng dẫn:.....

Đề tài tốt nghiệp được giao ngày ... tháng năm

Yêu cầu phải hoàn thành xong trước ngày tháng năm

Đã nhận nhiệm vụ ĐTTN

Đã giao nhiệm vụ ĐTTN

Sinh viên

Người hướng dẫn

Đỗ Tố Uyên

Trần Thị Ngọc Liên

Hải Phòng, ngày tháng.....năm 20..

Hiệu trưởng

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Họ và tên sinh viên: Chuyên ngành:

Nội dung hướng dẫn:
.....

Tinh thần thái độ của sinh viên trong quá trình làm đề tài tốt nghiệp

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1. Đánh giá chất lượng của đồ án/khóa luận (so với nội dung yêu cầu đã đề ra trong nhiệm vụ Đ.T. T.N trên các mặt lý luận, thực tiễn, tính toán số liệu...)

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3. Ý kiến của giảng viên hướng dẫn tốt nghiệp

Được bảo vệ ☐ Không được bảo vệ ☐ Điểm hướng dẫn ☐

Hải Phòng, ngày ... tháng ... năm

Giảng viên hướng dẫn

(Ký và ghi rõ họ tên)

PHIẾU NHẬN XÉT CỦA GIÁO VIÊN CHẤM PHẢN BIỆN

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Đơn vị công tác:

Họ và tên sinh viên: Chuyên ngành:

Đề tài tốt nghiệp:

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1. Phần nhận xét của giáo viên chấm phản biện

.....QC20-B18.....

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2. Những mặt còn hạn chế

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3. Ý kiến của giảng viên chấm phản biện

Được bảo vệ

☐

Không được bảo vệ

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Điểm hướng dẫn

☐

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Hai Phong, 2019

PART 1: INTRODUCTION

1. Rationale for the study

Nowadays, English is very important in our life. It is the most widely used and becoming the second language in the world. Most of people can speak English. And they are approached English anywhere , anytime and anyway. And one of the best way to learn English is listening to music.

In fact, music plays an important role in our life. It makes us feel better when we are in stress, makes us fell relax and comfortable when we get troubles. It makes us love it whenever and wherever, no matter who you are and no matter how old you are. It attracts us by its wonderful rhythms and lyrics. People not only enjoy the rhythm of the song , but they also listen the lyric and study about what it means. So lyrics translation has become more and more be fond of. Moreover, each of song expresses the musician 's message. They always recommend their though, emotion in the lyric when they write.

When we translate the lyrics, it is necessary for you to translate it correctly and understand it in right way. So it is the reason why I choose this title for my study. I will research about POP songs which is the most popular kind of music nowadays. Most of them are about love. I hope my study will be useful for readers somehow. And it can be an interesting and helpful material for them.

2. Aims and objectives of the study

The study is aimed at analysing the lyrics of some famous English songs and their Vietnamese translated versions; therefore the following objectives are set:

- to identifying the translation methods used in the translation of lyrics from English songs into Vietnamese.
- to justifying why each translation method is used
- to suggest the best suitable translation method used in the translation of lyrics from English into Vietnamese.

3. Scopes of the study

Translation of lyrics of famous English songs is a really challenging task which requires a great amount of effort and time. Due to limitation of time and knowledge, it is impossible for us to have an in-depth investigation into all the aspects of translation of lyrics. Therefore, within this study, we would like to

focus on the lyrics collected from 6 famous POP songs and their translated versions. The study only analyses the original version and the translated one in light of 8 different translation methods mentioned in Peter Newmark.

4. Design of the study

The study is divided into three parts.

The first part, '**Introduction**' outlines the impetus from which the author decided to conduct this study as well as the boundary within which the study is realised. This part moreover presents feasible methods for the fulfillment of research objective.

The second part, '**Development**' consists of three chapters. Chapter one houses various linguistic concepts most relevant to the research topic such as lyrics, translation, translation methods. Chapter two deals with the analyses of the translation methods used in the translation of lyrics from English into Vietnamese. Chapter three focuses on the difficulties encountered in the translation of lyrics from English into Vietnamese and some suggestions for better translation.

The last part of the study '**Conclusion**' points out what is addressed as well as what is not in the study and some suggestions for further study.

PART II. DEVELOPMENT

CHAPTER1: LITERATURE REVIEW

1.1. Lyric

1.1.1. *What is “a lyric”?*

Lyrics are a set of words that make up the songs usually consisting of verse and choruses. The writer of lyrics is lyricist or lyricist. Lyrics are the words that are sung by characters in a musical.

The word “lyric” came to be used for the “word of a song”. Lyric derives from the Greek word ‘lyrikos’, ‘meaning sing to the lyre.’ In late 16th century, it moved “lyrikos” to “lyric” (lyrique and lycirus). A lyric poem is one that expresses a subjective, personal point of view.

Here below are some major features of lyrics.

- Lyrics helps to express deep emotion; "the dancer's lyrical performance"
- It is used of a singer or singing voice that is light in volume and modest in range; "a lyric soprano"
- The text of a popular song or musical-comedy number; "his compositions always started with the lyrics"; "he wrote both words and music"; "the song uses colloquial language"
- It is related to or being musical drama; "the lyric stage"
- It is relating to a category of poetry that expresses emotion (often in a songlike way); "lyric poetry"
- Lyrics (in singular form Lyric) are a set of words that make up a song.
- The writer of lyrics is a lyricist or lyricist.

1.1.2. **The meaning of lyrics**

Lyric is a type of brief poem that expresses the personal emotions and thoughts of a single speaker. It is important to realize, however, that although the lyric is uttered in the first person, the speaker is not necessarily the poet.

There are many varieties of lyric poetry, including the dramatic monologue, elegy, haiku, ode, and sonnet forms. Lyrics can be studied from an academic perspective. For example, some lyrics can be considered a form of social commentary. Lyrics often contain political, social and economic themes as well as aesthetic elements, and so can connote messages which are culturally significant. These messages can either be explicit or implied through metaphor or symbolism. Lyrics can also be analyzed with respect to the sense of unity (or lack of unity) it has with its supporting music. Analysis based on tonality and contrast is a particular example.

1.1.3. Characteristics of POP songs' lyrics

According to Frith, characteristics of pop music include an aim of appealing to a general audience, rather than to a particular sub-culture or ideology, and an emphasis on craftsmanship rather than formal "artistic" qualities. Music scholar Timothy Warner said it typically has an emphasis on recording, production, and technology, rather than live performance; a tendency to reflect existing trends rather than progressive developments; and aims to encourage dancing or uses dance-oriented rhythms.

The main medium of pop music is the song, often between two and a half and three and a half minutes in length, generally marked by a consistent and noticeable rhythmic element, a mainstream style and a simple traditional structure. Common variants include the verse-chorus form and the thirty-two-bar form, with a focus on melodies and catchy hooks, and a chorus that contrasts melodically, rhythmically and harmonically with the verse. The beat and the melodies tend to be simple, with limited harmonic accompaniment. The lyrics of modern pop songs typically focus on simple themes – often love and romantic relationships – although there are notable exceptions.^[4]

Harmony and chord progressions in pop music are often "that of classical European tonality, only more simple-minded." Clichés include the barbershop quartet-style harmony (i.e. ii – V – I) and blues scale-influenced

harmony. There was a lessening of the influence of traditional views of the circle of fifths between the mid-1950s and the late 1970s, including less predominance for the dominant function.

1.1.4. Development of POP songs' lyrics

Clearly, music has changed over the years especially lyrics. Genres have emerged, evolved, mashed together. This is just a one-week slice and not a large enough sample to do a proper statistical analysis, but it's enough to illustrate some pretty interesting things.

It looks like top artists of the '60s and '70s used a lot of typical poetry vocab—literal lyrics like “love.” And, apparently, in the '80s we were obsessed with songs about “the night.” In the '90s with the rise of hip-hop and R&B we get more diversity of vocabulary and topics, and in the next two decades there's more focus on self, with “I'm” as the top word sung. But in general, we seem to be singing about our same old feelings throughout the ages.

Today, we still sing predominantly of love, but over the years we've branched out to different topics. Popular subject matter seems to have shifted from simply sappy to a mix of upbeat and dark—partying, lusty, loving, and living and losing. It's the same stuff, really, but with a little more specificity. But it's also interesting to see how each decade has its own set of priorities—at least from this small sample.

Our values have changed too. It looks like we've gotten more comfortable with profanity and substance use over the decades, but sex and violence haven't really increased—at least in top radio hits. One of the things this analysis doesn't show is the proliferation of genres over the years. In the Internet era, we have a lot more music in a lot more categories, so there certainly is a larger volume of questionable content out there; it's just not popular in an outsize way.

1.2 Translation, methods of translation, and equivalence in translation

1.2.1 What is translation?

Translation originated from the dawn of the earth when people globally send out the first signals to communicate. It is traditionally considered as an “art”

but recently has been accessed from a more technical point of view. The question “what is translation?” has attracted many linguistic researchers and translation theorists.

Catford (1965:20) defines translation as “the replacement of text material of this language (source language) with text material of another (target language)’.

Hartman & Stock, (1972: 713) cited in Hoang Van Van (1997) claims “translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language.”

Wilss (1982a:112) emphasizes translation “a procedure which leads from a written source language text to an optimally equivalent target language text, and which require the syntactic, semantic, stylistic and text pragmatic comprehension by the translator of the original text.”

Tudor, cited in Duff (1989:5) considers translation “the process of conveying message across linguistic and cultural barriers”

Hatim & Mason (1989:3) views translation ‘as a communicative process which takes place within a social context.’

Bell (1991) believes that “translating is the transformation of a text originally in one language into an equivalent text in the content of the message and the formal features and the roles of the original text.”

The above definitions are noted for the fact that translation is a process of reproducing a text from one language into another, in which different factors such as the syntactic, semantic, pragmatic, stylistic, cultural, contextual, etc., are taken into consideration so that the most appropriate equivalence can be achieved.

The factors influential to translation process are various; however, this paper targets at the question “how does genre have impact on translation?” particularly on the translation of English fairy tales into Vietnamese.

1.2.2 Methods of translation

The central problem of translating is whether to translate literally or freely. Some prefer to render the spirit, not the letter; the sense, not the words, the message rather than the form; the matter not the manner. The others say the

truth to be read and understood, and what has been written out should be faithfully preserved with the respect to the original. Accordingly, there born different methods of translation. Below is a flattened V diagram of translation methods given by Peter Newmark.



The first is “**Word for word translation**”. In this method, the source language word order is preserved and words translated by their most common meanings. Cultural words are translated literally. The main use of this method is either to understand the mechanics of the source language or to construe a difficult text as pre-translation process.

Literal translation is the method in which the source language grammatical constructions are converted to their nearest target language equivalents but the lexical items are again translated out of context. As pre-translation process, it indicates problems to be solved.

The third is **Faithful translation** which attempts to reproduce the precise contextual meaning of the original within the constraints of the target language grammatical structures. It transfers cultural words and preserve the degree of grammatical and lexical deviation from source language norms. It attempts to be completely faithful to the intentions and the text-realisation of the source language writer.

Another one is **Semantic translation** which differs from faithful translation only in as it must take more account of the aesthetic value of the source language text, compromising on meaning where appropriate so that no assonance, word play or repetition jars in the finished version. It does not rely on cultural equivalence and makes very small concessions to the readership. While ‘faithful’ translation is dogmatic, semantic translation is more flexible.

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both language and content are readily acceptable and comprehensible to the readership.

Idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialism and idioms.

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original.

Adaptation translation is the freest form of the translation mainly used for plays and poetry: themes, characters, plots preserved, source language culture converted to target culture & text is rewritten.

For further comprehension and comments on these translation methods, please see Newmark, 1995:43-52. What the diagram refers to is that some methods place emphasis on the SL while some others on TL. However, a better choice for translators should be the combination of both SL and TL oriented methods because while the former helps to preserve the form of the original text, the latter offers readership a comprehensible translation irrespective of whatever texts to be rendered.

1.2.3. Equivalence in translation

At the heart of translation process is a concept labeled 'equivalence'. Equivalence though in form, or in meanings; at word or above word level; grammatically or pragmatically is of great interest to translators. Newmark (1995:48) says that "the overriding purpose of any translation should be to achieve 'equivalence effect'. i.e. to produce the same effect (or one as close as possible) on the readership of the translation as was obtained on the readership of the original." Koller (1979) refers to various categories of equivalence in translation (*denotative equivalence*; *connotative equivalence*; *pragmatic equivalence*; *text normative equivalence*; and *formal equivalence*), which are specified by different factors. By denotative equivalence he means the kind of equivalence oriented towards extralinguistic content transmitted by a text. It is achieved when both SL and TL lexical units have the same reference. Connotative equivalence is attained by the word choice with respect to level of style, frequency, evaluation, emotion, etc. In reference to text-normative equivalence, the main factor showing relevant role in its clarification is text and

language norms (usage norms such as lexical or syntactic norms) for given text types. As for pragmatic equivalence, the readership is given top priority in translation, that is, “a text must be translated, and in fact edited, into a form that will reach the intended receivers, i.e. be comprehensible to them” (Koller, 1979). After all, formal equivalence relates to certain formal-aesthetic features of the SL text, including word play, metalinguistic aspects, individual stylistic features, etc. It is achieved in a TL text by exploiting the formal possibilities of the TL or even by creating new forms if necessary.

Later on, Baker (1990) splits equivalence in a more specific way. He refers to lexical equivalence, both at word and above word level, and three main lexical items to deal with: cultural concepts, collocations, fixed expressions and idioms. Additionally, he supposes it possible and also necessary to attain grammatical equivalence even though grammatical categories vary from language to language. A more specific application of Hallidayan functional grammar reveals when *textual equivalence* is mentioned via the attempts, if possible, to render thematic and information structures in translation. Baker also notes that “a translator cannot always follow the thematic organization of the original. If at all possible, s/he should make an effort to present the target text from a perspective similar to that of the source text. But certain syntactic structure such as restrictions on word order, etc., should be abandoned. What matters at the end of the day is that the target text has some thematic organization of its own, and that it reads naturally and smoothly, does not distort the information structure of the original.”

Certainly the possibility of a total equivalence in translation is like climbing the Everest with bare hands and feet. Vondel (1639) in Newmark (1977) says that “pouring something from one language into another through a narrow bottle neck cannot be done without spilling.” However, the preservation of different equivalence type(s) in certain context(s), serving certain communicative purpose(s) in a TL text can make it an effective translation. It is somehow like the use of a number of medicines in a prescription to cure a patient.

CHAPTER II: METHODOLOGY

2.1. Data collection procedures

During the research, I chose 6 English songs which were written by many famous composers. Below are the general description of these songs.

“Hello” is a song written and sung by Adele Adkin, released on 23 October 2015 by XL Recordings as the lead single from her third studio album, *25* (2015). Adele co-wrote the song with her producer, Greg Kurstin. "Hello" is a piano ballad with soul influences, and lyrics that discuss themes of nostalgia and regret. Upon release, the song was acclaimed by music critics, who compared it favorably to Adele's previous work and praised the song's lyrics and Adele's vocals. It was recorded in London's Metropolis Studios. Lyrically, the song focuses on themes of nostalgia and regret and plays out like a conversation. The song was noted for containing themes of regret and was seen as a follow-up to her single "Someone like You" appearing to reflect on a failed relationship. The song's lyrics were also seen as being conversational, revolving around "all the relationships of her past", ranging from friends, family members and ex-partners.

“Look what you make me do” is a pop song, recorded by American songwriter – singer Taylor Swift, released on August 24, 2017 by Big Machine Records as the lead single from her sixth studio album *Reputation* (2017). Swift wrote and produced the song with her co-producer Jack Antonoff . Swift has said that part of the premise of the video is rooted in the idea that, "If everything you write about me was true, this is how ridiculous it would look." It is a satirical send-up of media theories about her true intentions that have little validity.

“Treat you better” is a song recorded by Canadian singer and songwriter Shawn Mendes. It was co-written by Mendes with Teddy Geiger, and Scott Harris. It was released on June 3, 2016 through Island Records as

the lead single from his second studio album, *Illuminate* (2016). The music video was released on July 12, 2016 and features a storyline about an abusive relationship.

"See you again" is a song recorded by American rapper Wiz Khalifa , featuring American singer Charlie Puth . This is a piece of hip hop and pop-rap with content that mentions the pain of losing a loved one and hope that one day they will meet again in another world. The track was commissioned for the soundtrack of the 2015 action film *Furious 7* as a tribute to actor Paul Walker , who died in a single-vehicle accident November 30, 2013 in Valencia, California .

"Price Tag" is a song by British recording artist Jessie J collaborating with American rapper B.o.B on her debut studio album, *Who You Are* (2011). It was released on January 25, 2011 as the second single from the UK album and first in the United States by Lava Records and Island Records. The song was written lyrics by two artists with Claude Kelly and Dr. Luke, who was also responsible for producing it, used the sample music from the 1975 Black Heat "Zimba Ku" song and led to a lawsuit between the band's label and Dr. Luke. This is a hip hop version that incorporates reggae fusion elements with content that refers to the reality of people becoming obsessed with money and calling for the moments in life, capital. inspired by Jessie J's observation of the world around where money dominates everything. However, it has faced some criticism by some individuals that the lyrics are hypocritical, although the singer explained that it was misunderstood by the true meaning.

" A Thousand Years " is a song recorded by American singer and songwriter Christina Perri , and written by Perri and David Hodges , from the album *The Twilight Saga: Breaking Dawn — Part 1: Original Motion Picture Soundtrack* (2011), becoming a sleeper hit . The song was released as a digital download on October 18, 2011 worldwide, and serves as the second single from the album. [1] Perri re-recorded the song with vocals from Steve Kazee for *The*

Twilight Saga: Breaking Dawn — Part 2: Original Motion Picture Soundtrack titled *A Thousand Years, Pt. 2*. The song was written about the love affair between the characters Edward and Bella from *The Twilight Saga: Breaking Dawn – Part 1*.

The description of these songs are given so that the translators and researcher can base on to provide correct judgment for the translation of these songs from English into Vietnamese.

2.2. Analytical framework

Based on the aims set for the study, which is to figure out the translation methods used in the translation of lyrics from English into Vietnamese, the researcher counts on Peter Newmark's classification of translation methods to form the analytical framework for analysis.

Source language	Translated version	Translation methods							
		Word for word	Literal	Faithful	Semantic	Adaptation	Free translation	Idiomatic	Communicative
Hello,	Alo					x			
it's me	La em đây	x							
I'm in California dreaming about who we used to be	Em đang ở Cali hồi mộng về những dĩ vãng chúng ta đã từng			x					

2.3. Preparing data

Data can be defined as the quantitative or qualitative values of a variable. Data is thought to be the lowest unit of information from which other measurements and analysis can be done. It plays the most important and vital role in any research studies as it helps to bring about the quantitative evidence for a hypothesis or supports the justification for a qualitative study. Within this study, data is collected from 6 famous songs in English and their Vietnamese translated versions are carefully collected from famous translators.

2.4. Research methods

Generally, the study is conducted with two main research methods: the quantitative and the qualitative. While the former helps me to collect data and find out the frequency at which each translation method is used, the latter enables me to provide justifications for the translation method adopted.

More specifically, different research methods are used.

Descriptive method enables the researcher to figure out the translation method which is used in this study. After data are collected, all the songs are read through to find out the organization of the lyrics, their meaning and their ideological value. Simultaneously, the context in which these songs are composed is described to prepare the ground for the selection of a specific translation method.

Second, interpretative method provides justifications for the use of a specific translation method in the translation of lyrics from English into Vietnamese.

The next method to be mentioned is the synthetic method which is applied to help the researcher categorize the translation method found in the analysis of English lyrics and their translated versions.

CHAPTER III: AN INVESTIGATION INTO THE TRANSLATION OF ENGLISH LYRIC SONGS

From 6 English famous songs, there are 266 sentences translated into Vietnamese.

3. 1. Translation by “*Word for word translation method*”

There are 66 sentences which were translated by word for word in 266 sentences. It is about 24,1%. The translator uses this method to make sure that the source language word order is preserved and words are translated by their most common meanings. Cultural words are translated literally. The main use of this method is either to understand the mechanics of the source language or to construe a difficult text as pre-translation process.

For example:

English lyrics	Vietnamese Translated version
I have loved you for a thousand years (Hello, Adele)	Em đã yêu anh được một ngàn năm rồi. (by Aroma.vn)
I won't lie to you (Treat you better, Shawn Mendes)	Anh sẽ không nói dối em (by Voca.vn)
Forget about the price tag (Price tag, Jessie J)	Quên đi cái bảng giá (by yeutienganh.com.vn)

In these examples, we can see that the translators have translated the pronouns “I” into *Em*, or “I” into “*Anh*”; the verb phrases “have loved” into “*đã yêu*”, “won’t lie” into “*sẽ không nói dối*”, “Forget about” into “*quên đi*”; the pronouns “you” into “*anh*”, “you” into “*em*”; and the adverb phrase “a thousand years” into “*một ngàn năm*” literally. By doing this the source meaning of the lyrics is kept. However, it is not easy to keep the rhythm of the song when it is sung in Vietnamese.

3.2. Translation by “*Literal translation method*”

There are 5 sentences which were translated by literal translation in 266 sentences. It is about 1,8%. By this method, the source language grammatical constructions are converted to their nearest target language equivalents but the lexical items are again translated out of context. As pre-translation process, it indicates problems to be solved.

For example:

English lyrics	Vietnamese translated version
I've got a list of names and yours is in red, underlined (Look what you made me do, Taylor Swift)	Tôi có một danh sách nhiều cái tên và tên của anh được gạch chân bằng dấu đỏ (by Vn.doc.com)
But not for me, not for me, all I think about is karma (Look what you made me do, Taylor Swift)	Nhưng không dành cho tôi, không dành cho tôi, tất cả tôi nghĩ về quả báo (by Vn.doc.com)
Locked me out and threw a feast(what?) (Look what you made me do, Taylor Swift)	Chốt cửa không cho tôi ra ngoài và đưa tôi vào sự hứng thú (gì vậy?) (by Vn.doc.com)

In these examples, we can see that the translators have translated the pronoun “I” into “*tôi*”; the verb phrases “‘ve got” into “*có*”, “think about” into “*nghĩ về*”; the verbs “underlined” into “*được gạch chân*”, “looked” into “*chốt cửa*”; the nouns “ a list” into “*một danh sách*”, “names” into “*nhiều cái tên*”, “karma” into “*quả báo*”, “a feast” into “*sự hứng thú*”; the object pronoun “me” into “*tôi*”; the possessive pronoun “ yours” into “*tên của anh*” literally. By doing this the grammar of the source language is changed close by the target language. However the lexical meaning is out of the context of the target language. It is also difficult to impart by singing.

3.3. Translation by “*Faithful translation method*”

There are 20 sentences which were translated by faithful translation in 266 sentences. It is about 7.2%. Faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the target language grammatical structures. It transfers cultural words and preserve the degree of grammatical and lexical deviation from source language norms. It attempts to be completely faithful to the intentions and the text-realization of the source language writer.

English lyrics	Vietnamese translated version
I'm in California dreaming about who we used to be (Hello, Adele)	Em đang ở Cali hồi mộng về những dĩ vãng chúng ta đã từng (by Aroma.vn)
Maybe I got mine, but you'll all get yours (Look what you made me do, <i>Taylor Swift)</i>	Cung à, tôi sẽ nhận những gì của tôi, còn anh sẽ nhận tất cả những gì là của anh (by Vn.doc.com)
Tell me what you want to do (Treat you better, Shawn <i>Mendes)</i>	Nói anh nghe điều em muốn làm (by Voca.vn)

In these examples, we can see that the translators have translated the pronouns “I” into “*Em*”, “I” into “*tôi*”, “you” into “*anh*”, “we” into “*chúng tôi*”; the phrase “California” into “*Cali*”; the ; the possessive nouns “mine” into “*của tôi*”, “your” ino “*của anh*”; the object pronoun “me” into “*anh*”; the verb “dreaming” into “*hồi mộng*”, “got, get” into “*nhận*”, “want to do” into “*muốn làm*”, “tell” into “*nói*”. By doing this, the grammar, the lexicology and the meaning of lyrics are kept. But it is not easy to sing the rhythm of the song.

3.4. Translation by “*Semantic translation method*”

There are 87 sentences which were translated by semantic translation in 266 sentences. It is about 37,6%. This method differs from faithful translation only in as it must take more account of the aesthetic value of the source language text, compromising on meaning where appropriate so that no

assonance, word play or repetition jars in the finished version. It does not rely on cultural equivalence and makes very small concessions to the readership. While 'faithful' translation is dogmatic, semantic translation is more flexible.

For example:

English lyrics	Vietnamese translated version
I check it once, then I check it twice, oh! (Look what you made me do, Taylor Swift)	Tôi cứ kiểm tra đi kiểm tra lại danh sách đó (by Vn.doc.com)
It's no secret (Hello, Adele)	Mọi thứ đã rõ ràng (by Aroma.vn)
Promise I'll never let you down (Treat you better, Shawn Mendes)	Anh hứa sẽ không làm em thất vọng (by Voca.vn)

In these examples, we can see that the translators have translated the verb phrases “ check it one, check it twice” into “*kiểm tra đi kiểm tra lại*”, “let you down” into “*làm em thất vọng*” or “ no secret” into “*rõ ràng*” ; the word “ never” into “ *không*”;the pronoun “it” into “ *mọi thứ*”. By using this method, it not only help the meaning of lyrics is clearer but also keep the rhythm of the song.

3.5. Translation by “*Communicative translation method*”

There is no sentence which was translated by communicative translation in 266 sentences. This method attempts to render the exact contextual meaning of the original in such a way that bot language and content are readily acceptable and comprehensible to the readership. It is usually used in the conversation. If we bring this method in translated lyric, it can be difficult to keep the rhythm and the meaning of the song. So it is not popular in lyrics.

For example:

English lyric: I have died every day (A thousand years)

Vietnamese translated lyrics: *Em héo úa từng ngày*

In this example, we can see that the verb phrase "have died" into "*héo úa*". Although, there is not word "*héo úa*" in English, the translator still translate like this to keep the rhymth of the song as well as easily show the meaning of the lyric.

3.6. Translation by “*Idiomatic translation method*”

There is no sentence which was translated by idiomatic translation. This method reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialism and idioms. But the composers do not use idioms in songs. Idioms are used mainly in stories. So we can not use this method in translating lyric.

For example:

English lyric: A friendship turn into a bond (See you again - Charles Puth)

Vietnamese translated version: *Tình cảm keo sơn gắn bó ta lại*

In this example, we can see when the phrase "turn into a bond" was translated in Vietnamese, it is meaningless. So the translator must used another Vietnamese word to show the composer's message.

3.7. Translation by “*Free translation method*”

There are 4 sentences which were translated by free translation in 266 sentences. It is about 16,8 %. This method reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original.

For example:

English lyrics	Vietnamese translated version
But I got smarter, I got harder in the nick of time (Look what you made me do, Taylor Swift	Nhưng thật đúng lúc, tôi đã trở nên thông minh hơn, tôi mạnh mẽ hơn (by Vn.doc.com)
Had to switch up look at things different see the bigger picture	Phải thay đổi cách nhìn, mọi thứ sẽ khác đi khi chúng ta nhìn nhận sâu sắc

(See you again, Charlie Puth & Wiz Khalifa) Got shades on your eyes (Price tag, Jessie J)	hơn (by ebooks.edu.vn) Tầm nhìn hạn hẹp (by yeutienganh.com.vn)
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In these examples, we can see that the translators have translated the phrases “got smarter” into “*trở nên thông minh hơn*”, “in the nick of time” into “*thật đúng lúc*” ;or “ got shades on your eyes” into “*tầm nhìn hạn hẹp*”. By doing this, the meaning of lyrics is showed more clearly and the rhythm is kept when the song was sung.

3.8. Translation by “*Adaptation translation method*”

There are 36 sentences which were translated by adaptation translation in 266 sentences. It is 13,2% This method is the freest form of the translation mainly used for plays and poetry: themes, characters, plots preserved, source language culture converted to target culture & text is rewritten.

For example:

English lyrics	Vietnamese translated version
Hello (Hello , Adele) It's been a long day without you my friend (See you again, Charlie Puth & Wiz Khalifa) Honey, I rose up from the dead, I do it all the time (Look what you made me do, Taylor Swift)	Alo (by Aroma.vn) Anh bạn, quả là một ngày thật dài khi không có cậu ở đây (by ebooks.edu.vn) Cung à, tôi đã tái sinh, tôi đã luôn như vậy (by Vn.doc.com)

In these examples, we can see that the translators have translated “hello” into “*alo*”, “my friend” into “*anh bạn*” and “honey” into “*cung à*”. By doing this, the meaning and the rhythm of lyrics are kept. And it is easier to sing the song

CHAPTER 4: DIFFICULTIES AND IMPLICATION

4.1. Difficulties in the translation of lyrics from English into Vietnamese

Translating English into Vietnamese has never been an easy task. Especially, translating lyric songs, it requires the translators who have the knowledge in many aspects such as vocabularies, culture, methods.... And sure that they met many difficulties in translation process.

4.1.1 Vocabulary

As usual, we usually learn and find out the meaning of a word by looking up it in the dictionary. And the dictionaries are always the places where the words' meanings are analyzed collectively and generally. The most popular and being used meanings of the words would be edited and be shown in dictionaries.

We often pay attention to one or two popular meanings of a word, and most of time when we translate one word we use popular ones. However sometimes we meet many words which have a lot of word meaning. We must carefully translate. Therefore, learning and understanding clearly all the meaning of words are necessary for us. But all we know this is really difficult. It depends on the learning process, practicing, improving knowledge of each of us. Besides, it is supposed that grammar is to have been the most reason which makes difference for the readers to understand lyrics.

For example:

English lyrics: Suddenly goes away somehow.

Vietnamese translation: Không hiểu sao bỗng nhiên tan biến.

We can look up “go away” in dictionary with meaning “đi xa, đi khỏi”. But in this translated version, the translator used “tan biến” to translate. Depending on the context and his knowledge about “go away” to do this comfortably.

4.1.2 Cultural differences

The second difficulty we meet in translation is cultural differences.

Because each of song, the composers not only write about their ways of thinking, ways of living but also write about their tradition of culture.

A person who was born in a country surely has that country's tradition. Every country has a different tradition. Therefore, some words or some phrases may be suitable in one context but not for other country. So the more cultural traditions we learn about, the more we get into the knowledge treasure of humanity, And from then, we can easily and correctly translate any lyrics which we like.

Therefore, if you do not have a through knowledge of English and its culture, it is improbable for you to understand lyrics, not counting feeling it.

4.1.3. Inappropriate translation methods

The finally difficulty is inappropriate translation methods. We have 8 methods but not all are suitable for translating lyrics. It is sure that if we use wrong translation method, the meaning of lyrics or the rhymth will be wrong too. It means that the singer is really difficult to sing the song by the target language.

For example:

Seems like everybody's got a price (*Có vẻ như ai cũng có một cái bảng giá*)

(Price tag, Jessie J ...)

In this example, it can be seen that translating according to word-for-word makes the content inappropriate, the word "a price" is probably not translated as "*bảng giá*". In this case, to translate effectively, need to pay attention to the song's context , the message it sends. so perhaps it should be translated by the semantic method. For example: "*Có vẻ như ai cũng có cái giá của mình.*"

For example

Locked me out and threw a feast (what?) (*Chốt cửa không cho tôi ra ngoài và đưa tôi vào sự hứng thú (gì vậy?)*)

(Look what you made me do – Taylor Swift)

In this example, it can be seen that translating according to literal translation makes the content inappropriate, the phrase “threw a feast” should not be translated into “*đưa tôi vào sự hứng thú*”. It makes the meaning of the sentence was wrong. In this case, to translate effectively, we need to pay attention to the song’s context, the message it sends. So it should be translated by semantic translation method. For example: “*Chốt cửa k cho tôi ra ngoài và tổ chức tiệc tùng ư?*”

4.2. Implication

The first and most important demand is to master the knowledge of language, especially focus on skill of translation and vocabulary. The difficulty is that each term is attached with its concept; and to comprehensively and exactly name this term, we should translate basing on its concept. Obviously, it involves the knowledge of language.

The second, there are many translation methods, so the translators need to specifically understand about the methods. Then apply exactly when the translators want to translate. Besides, translators should collect useful information from websites. In addition, a specialized dictionary is advised for every translator.

PART 3: CONCLUSION

1. Recapitulation

It can not be denied that today English is the most widely spoken language over the world. English has acquired the largest vocabulary of the entire world's language, perhaps as many as two million words, and has generated one of the human races. Therefore, lyrics play one of important roles in satisfying constantly increasing requirements of entertainments.

The purpose of this study is identifying the translation methods used in the translation of lyrics from English songs into Vietnamese, why each translation method is used and finding out the best suitable translation method used in the translation of lyrics from English into Vietnamese.

This study researches about the linguistic in song lyrics. I collected data from some current famous songs, analyzed data and compared it. The result showed that we have many translation methods like word for word, semantic, faithful.... translation. But not all are suitable for translating lyrics.

2. Suggestions for further study

Translation of linguistics in song lyrics is a profound and broad subject to researchers. This studying is only a small aspect in this large field. Therefore, I would like to give some suggestion which may be useful for further studying:

- Research on more Vietnamese translated versions
- Research on the difficulties of translating lyrics
- Research on the limit of translating lyrics

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APPENDIX

	English lyrics	Vietnamese Lyrics	
	1: Hello – Adele		
1	Hello,	Alo,	Adaptation
2	it's me	là em đây	Word for word
3	I was wondering	Em tự hỏi mình	Word for word
4	If after all these years , you'd like to meet,	Có thể nào một lần gặp nhau	Free
5	To go over everything	Bỏ qua tất cả	semantic
6	They say that time's supposed to heal ya	Người ta nói thời gian chữa lành mọi vết thương	Faithful
7	But I ain't done much healing	nhưng sao nỗi đau em vẫn chưa thôi rỉ máu....	Free
8	Hello, can you hear me?	Alo, anh có nghe em nói gì không?	Adaptation
9	I'm in California dreaming about who we used to be	Em đang ở Cali hồi mộng về những dĩ vãng chúng ta đã từng	Faithful
10	When we were younger and free	Khi hai ta còn trẻ và tự do	Word for word
11	I've forgotten how it felt before the world fell at our feet	Em đã quên hạnh phúc là sao khi thế giới này sụp đổ dưới chân	Semantic
12	There's such a difference between us	Khác biệt giữa hai ta quá dài và rộng	Semantic
13	And a million miles	Như một vạn dặm	Semantic
14	Hello from the other side	Một lời chào từ đầu dây bên kia	Faithful
15	I must've called a thousand times	Em đã cố gọi cho anh tới cả ngàn lần	Free
16	To tell you I'm sorry, for everything that I've done	Để nói rằng em xin lỗi, vì tất cả những gì em đã làm	Word for word
17	But when I call you never seem	Nhưng mỗi lần gọi dường	Semantic

18	to be home Hello from the outside	như anh đều vắng mặt Một lời chào từ đầu dây bên kia	Faithful
19	At least I can say that I've tried to tell you	Chỉ ít em muốn nói rằng em đã cố gắng để nói với anh	Semantic
20	I'm sorry, for breaking your heart	Em xin lỗi vì đã làm tổn thương trái tim anh	Faithful
21	But it don't matter, it clearly doesn't tear you apart anymore	Nhưng em biết rằng, những điều đó giờ đây chỉ là vô nghĩa vì anh đã hết thương đau	Free
22	Hello, how are you?	Alo, anh có khỏe không?	Adaptation
23	It's so typical of me to talk about myself	Có lẽ anh chẳng muốn nghe thêm điều gì về em	Free
24	I'm sorry, I hope that you're well	Em xin lỗi, em hi vọng rằng anh sống tốt	Word for word
25	Did you ever make it out of that town	Anh đã từng đi khỏi thành phố này	Free
26	Where nothing ever happened?	Nơi chưa từng có chuyện gì xảy ra	Semantic
27	It's no secret	Mọi thứ đã rõ ràng	Semantic
28	That the both of us are running out of time	Ngày tàn tháng tận, không còn thời gian cho đôi ta	Free
29	Hello from the other side	Một lời chào từ đầu dây bên kia.....	Faithful
30	I must've called a thousand times to tell you	Em đã cố gọi cho anh tới cả ngàn lần	Adaptation
31	I'm sorry, for everything that I've done	Để nói rằng em xin lỗi, vì tất cả những gì em đã làm	Faithful
32	But when I call you never seem to be home	Nhưng mỗi lần gọi dường như anh đều vắng mặt	Semantic
33	Hello from the outside	Một lời chào từ đầu dây	Faithful

34	At least I can say that I've tried to tell you	bê kia Chỉ ít em muốn nói rằng em đã cố gắng để nói với anh	Semantic
35	I'm sorry, for breaking your heart	Em xin lỗi vì đã làm tổn thương trái tim anh	Faithful
36	But it don't matter, it clearly doesn't tear you apart anymore	Nhưng em biết rằng, những điều đó giờ đây chỉ là vô nghĩa vì anh đã hết thương đau	Free
37	Oooooohh, anymore	Chẳng còn luyến tiếc	Adaptation
38	Oooooohh, anymore	Chẳng còn thề hẹn	Adaptation
39	Oooooohh, anymore	Chẳng còn yêu thương	Adaptation
40	Anymore	Chẳng còn gì nữa	Adaptation
2: Look what you made me do – Taylor Swift			
41	I don't like your little games	Tôi không thích trò hèn mọn của anh	Faithful
42	Don't like your tilted stage	không thích sân khấu tầm thường của anh	Faithful
43	The role you made me play	Một vai diễn mà anh bắt tôi đóng vai	Faithful
44	Of the fool, no, I don't like you	Là một kẻ ngốc, không, tôi không ưa anh chút nào	Semantic
45	I don't like your perfect crime	Tôi không thích sự xấu xa che giấu của anh	Semantic
46	How you laugh when you lie	Anh làm cho tôi phải bật cười khi nghe anh nói dối	Free
47	You said the gun was mine	Anh nói tôi là người châm ngòi nổ	Free
48	Isn't cool, no, I don't like you (oh!)	Thật không đáng mặt chút nào, không, tôi không ưa gì anh	Free
49	But I got smarter, I got harder in the nick of time	Nhưng thật đúng lúc, tôi đã trở nên thông minh hơn, tôi mạnh mẽ hơn	Free
50	Honey, I rose up from the dead, I do it all the time	Cung à, tôi đã tái sinh, tôi đã luôn như vậy	Adaptation – semantic
51	I've got a list of names and	Tôi có một danh sách	literal

	yours is in red, underlined	nhiều cái tên và tên của anh được gạch chân bằng dấu đỏ	
52	I check it once, then I check it twice, oh!	Tôi cứ kiểm tra đi kiểm tra lại danh sách đó	Semantic
53	Ooh, look what you made me do	Ô, hãy nhìn xem anh khiến tôi làm gì đây này	Semantic
54	Look what you made me do	Hãy nhìn xem anh khiến tôi làm gì đây này	Semantic
55	Look what you just made me	Hãy nhìn xem anh khiến tôi vừa làm điều gì đây này	Semantic
56	Ooh, look what you made me do	Ô, hãy nhìn xem anh khiến tôi làm gì đây này	Semantic
57	Look what you made me do	Hãy nhìn xem anh khiến tôi làm gì đây này	Semantic
58	Look what you just made me do	Hãy nhìn xem anh khiến tôi vừa làm điều gì đây này	Semantic
59	I don't like your kingdom keys	Tôi không thích những đường mật của anh	free
60	They once belonged to me	Chúng đã từng thuộc về tôi	Semantic
61	You ask me for a place to sleep	Anh xin tôi một nơi để nghỉ ngơi	Semantic
62	Locked me out and threw a feast (what?)	Chốt cửa không cho tôi ra ngoài và đưa tôi vào sự hứng thú (gì vậy?)	Literal
63	The world moves on, another day, another drama,	Thế giới vẫn tiếp tục, một ngày khác, một bộ phim truyền hình khác	Literal
64	But not for me, not for me, all I think about is karma	Nhưng không dành cho tôi, không dành cho tôi, tất cả tôi nghĩ về quả báo	Literal
65	And then the world moves on, but one thing's for sure	Và khi thế giới vẫn biến đổi nhưng có một điều chắc chắn	Word for word
66	Maybe I got mine, but you'll all get yours	Cung à, tôi sẽ nhận những gì của tôi, còn anh sẽ nhận tất cả những gì là của anh.	Adaptation – faithful
67	But I got smarter, I got harder in the nick of time	Nhưng thật đúng lúc, tôi đã trở nên thông minh	Faithful

68	Honey, I rose up from the dead, I do it all the time	hơn, tôi mạnh mẽ hơn Cung à, tôi đã tái sinh, tôi đã luôn như vậy	Adaptation - semantic
69	I've got a list of names and yours is in red, underlined	Tôi có một danh sách nhiều cái tên và tên của bạn được gạch chân bằng dầu đỏ	literal
70	I check it once, then I check it twice, oh!	Tôi cứ kiểm tra đi kiểm tra lại danh sách đó	Semantic
71	Ooh, look what you made me do	Ô, hãy nhìn xem anh khiến tôi làm gì đây này	Semantic
72	Look what you made me do	Hãy nhìn xem anh khiến tôi làm gì đây này	Semantic
73	Look what you just made me	Hãy nhìn xem anh khiến tôi vừa làm điều gì đây này	Semantic
74	Ooh, look what you made me do	Ô, hãy nhìn xem anh khiến tôi làm gì đây này	Semantic
75	Look what you made me do	Hãy nhìn xem anh khiến tôi làm gì đây này	Semantic
76	Look what you just made me do	Hãy nhìn xem anh khiến tôi vừa làm điều gì đây này	Semantic
3: Treat you better – Shawn Mendes			
77	I won't lie to you	Anh sẽ không nói dối em	Word for word
78	I know he's just not right for you	Anh biết là hẳn ta không hợp với em đâu	Semantic
79	And you can tell me if I'm off	Và em có thể nói với anh nếu anh sai	Semantic
80	But I see it on your face	Nhưng anh thấy rõ điều ấy trên khuôn mặt em	Semantic
81	When you say that he's the one that you want	Khi em nói rằng hẳn ta là chính là người em muốn có	Semantic
82	And you're spending all your time	Và em đã dành hết thời gian của mình	Semantic
83	In this wrong situation	Cho cuộc tình lỗi lầm này	Semantic
84	And anytime you want it to stop	Và bất cứ lúc nào em muốn dừng mối quan hệ đó lại	Word for word
85	I know I can treat you better	Anh biết là mình có thể	Semantic

	than he can	đổi xử với em tốt hơn hẳn ta	
86	And any girl like you deserves a gentleman	Và bất cứ cô gái nào như em luôn xứng đáng có được người đàn ông tốt	Semantic
87	Tell me why are we wasting time	Nói anh nghe sao ta lại lãng phí thời gian	Semantic
88	On all your wasted crime	Vào tất cả những thứ vô nghĩa đó	Semantic
89	When you should be with me instead	Khi mà đáng lẽ em phải bên cạnh anh	Semantic
90	I know I can treat you better	Anh biết là mình có thể đổi xử với em tốt hơn hẳn ta	Semantic
91	Better than he can	Tốt hơn hẳn ta làm	Word for word
92	I'll stop time for you	Anh sẽ ngừng thời gian vì em	Semantic
93	The second you say you'd like me too	Giây phút mà em nói em cũng thích anh	Word for word
94	I just wanna give you the loving that you're missing	Anh chỉ muốn trao em tình yêu mà em đã bỏ lỡ	Word for word
95	Baby just to wake up with you	Em à chỉ cần thức dậy bên em	Adaptation
96	Would be everything I need and this could so different	Là tất cả những gì anh cần và cảm giác đó hoàn toàn khác biệt	Semantic
97	Tell me what you want to do	Nói anh nghe điều em muốn làm	Faithful
98	'Cause I know I can treat you better than he can	Vì anh có thể đổi xử với em tốt hơn hẳn ta	Semantic
99	And any girl like you deserves a gentleman	Và bất cứ cô gái nào như em luôn xứng đáng có được người đàn ông tốt	semantic
100	Tell me why are we wasting time	Nói anh nghe sao ta lại lãng phí thời gian	semantic
101	On all your wasted crime	Vào tất cả những thứ vô nghĩa đó	semantic
102	When you should be with me instead	Khi mà đáng lẽ em phải bên cạnh anh	semantic
103	I know I can treat you better	Anh biết là mình có thể đổi xử với em tốt hơn hẳn ta	semantic
104	Better than he can	Tốt hơn hẳn ta làm	word for word
105	Give me a sign, take my hand,	Hãy cho anh một dấu	word for word

	we'll be fine	hiệu, nắm lấy tay anh rồi chúng ta sẽ ổn thôi	
106	Promise I won't let you down	Anh hứa sẽ không làm em thất vọng	semantic
107	Just know that you don't have to do this alone	Em chỉ cần biết rằng em không phải làm mọi thứ một mình	word for word
108	Promise I'll never let you down	Anh hứa sẽ không làm em thất vọng	semantic
4: See you again – Charlie Puth & Wiz Khalifa			
109	It's been a long day without you my friend	Anh bạn, quả là một ngày thật dài khi không có cậu ở đây	Adaptation – semantic
110	And I'll tell you all about it when I see you again	Và còn bao điều tôi muốn nói với cậu khi ta gặp lại nhau	Semantic
111	We've come a long way from where we began	Biết bao thăng trầm ta đã cùng trải qua từ khi gặp mặt	Free
112	Oh I'll tell you all about it when I see you again	Tôi sẽ cùng cậu ôn lại tất cả kỉ niệm đó khi ta gặp lại nhau	Free
113	When I see you again Damn who knew all the planes we flew	Ngày chúng ta hội ngộ Chết tiệt, ai mà biết được những đỉnh cao ta đã từng chinh phục	Semantic Adaptation – semantic
114	Good things we've been through	Những điều tốt đẹp ta đã từng trải qua	Faithful
115	That I'll be standing right here	Giờ tôi sẽ đứng ở ngay đây	Semantic
116	Talking to you about another path	Nói với cậu về một lối đi khác	Word for word
117	I know we loved to hit the road and laugh	Chúng ta đều yêu những con đường tràn ngập tiếng cười	Semantic
118	But something told me that it wouldn't last	Nhưng có gì đó mách bảo tôi rằng : điều đó sẽ không kéo dài được lâu	Semantic
119	Had to switch up look at things different see the bigger picture	Phải thay đổi cách nhìn, mọi thứ sẽ khác đi khi chúng ta nhìn nhận sâu	Free

120	Those were the days hard work forever pays	sắc hơn Sẽ là những ngày làm việc chăm chỉ hơn thì sẽ được đền đáp xứng đáng,	free
121	Now I see you in a better place	Giờ đây tôi biết cậu đang ở một nơi nào đó tốt hơn.	semantic
122	How could we not talk about family when family's all that we got?	Hình như chúng ta chưa từng nói về gia đình khi mà đó dường như là tất cả những gì chúng ta có	semantic
123	Everything I went through you were standing there by my side	Chúng ta đã từng sát vai nhau trải qua mọi điều	free
124	And now you gonna be with me for the last ride	Và cậu ở ngay đây, bên cạnh tôi trên đường đua cuối cùng	semantic
125	It's been a long day without you my friend	Anh bạn, quả là một ngày thật dài khi không có cậu ở đây	adaptation – semantic
126	And I'll tell you all about it when I see you again	Và còn bao điều tôi muốn nói với cậu khi ta gặp lại nhau	semantic
127	We've come a long way from where we began	Biết bao thăng trầm ta đã cùng trải qua từ khi gặp mặt	free
128	Oh I'll tell you all about it when I see you again	Tôi sẽ cùng cậu ôn lại tất cả kỉ niệm đó khi ta gặp lại nhau	free
129	when I see you again First you both go out your way	Ngày chúng ta hội ngộ Đầu tiên, cậu bước đi trên con đường của riêng cậu	semantic free
130	And the vibe is feeling strong	Và bầu không khí giữa chúng ta căng thẳng hơn	free
131	And what's small turn to a friendship	Những điều nhỏ nhặt làm nên tình bạn thân thiết	semantic
132	A friendship turn into a bond	Tình cảm keo sơn gắn bó ta lại	semantic
133	And that bond will never be broken	Sẽ không gì phá vỡ tình cảm hai ta	free
134	And when brotherhood come first	Và tình anh em luôn được đặt lên đầu	free
135	Then the line will never be crossed	Sẽ chẳng có điểm dừng cho điều đó	free
136	Established it on our own, when that line had to be drawn, and	Khi chúng ta làm chúng trở nên vững bền, đó là	free

137	that line is what we reach So remember me when I'm gone	ranh giới chúng ta đặt ra Hãy luôn nhớ về tôi khi tôi ra đi	semantic
138	How could we not talk about family when family's all that we got?	Hình như chúng ta chưa từng nói về gia đình khi mà đó dường như là tất cả những gì chúng ta có	semantic
139	Everything I went through you were standing there by my side	Chúng ta đã từng sát vai nhau trải qua mọi điều	free
140	And now you gonna be with me for the last ride	Và cậu ở ngay đây, bên cạnh tôi trên đường đua cuối cùng	semantic
141	So let the light guide your way, yeah,	Hãy để ánh sáng dẫn lối cho cậu, anh bạn,	adaptation – word for word
142	Hold every memory as you go	Chúng tôi sẽ luôn lưu giữ kí ức về cậu	free
143	And every road you take, will always lead you home	Trên mọi nẻo đường cậu đã từng đặt chân, luôn dẫn về nơi có mái ấm.	semantic
144	It's been a long day without you my friend	Anh bạn, quả là một ngày thật dài khi không có cậu ở đây	adaptation – semantic
145	And I'll tell you all about it when I see you again	Và còn bao điều tôi muốn nói với cậu khi ta gặp lại nhau	semantic
146	We've come a long way from where we began	Biết bao thăng trầm ta đã cùng trải qua từ khi gặp mặt	free
147	Oh I'll tell you all about it when I see you again	Tôi sẽ cùng cậu ôn lại tất cả kỉ niệm đó khi ta gặp lại nhau	free
148	When I see you again	Ngày chúng ta hội ngộ	semantic
149	When I see you again	Ngày chúng ta hội ngộ	semantic
150	When I see you again	Ngày chúng ta hội ngộ	semantic
5: Price tag – Jessie J			
151	Seems like everybody's got a price	Có vẻ như ai cũng có một cái bảng giá	Word for word
152	I wonder how they sleep at night	Tôi tự hỏi sao mà họ có thể chợp mắt nổi đây	Word for word
153	When the sale comes first and	Khi đồng tiền luôn đến	Semantic

154	the truth comes second Just stop for a minute and smile	trước thực tế Hãy dừng những việc đó lại và mỉm cười	Semantic
155	Why is everybody so serious	Tại sao ai cũng tỏ mặt quá vậy?	Adaptation
156	Acting so damn mysterious	Giả bộ như mình bí hiểm lắm	Free
157	Got shades on your eyes And your heels so high	Tầm nhìn hạn hẹp Vớ chiếc giày cao gót	free word for word
158	That you can't even have a good time	Không làm bạn hạnh phúc hơn đâu	semantic
159	Everybody look to their left	Cùng nhìn về bên trái	semantic
160	Everybody look to their right	Và bên phải nào	semantic
161	Can you feel that, yeah	Bạn có cảm thấy không?	adaptation
162	We're paying with love tonight	Hãy cùng yêu thương nhau đi.	free
163	It's not about the money money money	Không phải vấn đề về tiền bạc	free
164	We don't need your money money money	Chúng tôi không cần thứ đó	semantic
165	We just wanna make the world dance	Chỉ muốn cả thế giới cùng hòa mình vào điệu nhảy	semantic
166	Forget about the price tag	Và quên đi bảng giá	word for word
167	Ain't about the uh cha-ching cha-ching, ain't about the yeah b-bling b-bling	Không phải là những tiếng Ka-ching hay Ba- bling	faithful
168	Wanna make the world dance	Chúng tôi chỉ muốn cả thế giới cùng hòa mình vào điệu nhảy	free
169	Forget about the price tag	quên đi cái bảng giá	word for word
170	We need to take it back in time	Tất cả cần phải quay về quá khứ	free
171	When music made us all unite	Vào cái thời điểm mà con người hòa làm một vì âm nhạc	free
172	And it wasn't low blows and video hoes	Không còn những lời nói phỉ báng nhau	free
173	Am I the only the one getting tired	Chẳng lẽ tôi là người duy nhất mệt mỏi vì chuyện này?	adaptation
174	Why is everybody so obsessed	Tại sao lại quá ám ảnh đến thế?	adaptation
175	Money can't buy our happiness	Tiền đâu mua được hạnh	word for word

176	Can we all slow down and enjoy right now	phúc của chúng ta? Hãy làm thật chậm thôi và tận hưởng cảm giác này	adaptation
177	Guarantee we'll be feeling alright	Chắc chắn rằng mọi chuyện sẽ tốt đẹp hơn	semantic
178	Everybody look to their left	Cùng nhìn về bên trái	semantic
179	Everybody look to their right	Và bên phải nào	semantic
180	Can you feel, yeah	Bạn có cảm thấy không?	adaptation
181	We're paying with love tonight	Hãy cùng yêu thương nhau đi.	free
182	It's not about the money money money	Không phải vấn đề về tiền bạc	semantic
183	We don't need your money money money	Chúng tôi không cần thứ đó	semantic
184	We just wanna make the world dance	Chỉ muốn cả thế giới cùng hòa mình vào điệu nhảy	semantic
185	Forget about the price tag	Và quên đi bảng giá	word for word
186	Ain't about the uh cha-ching cha-ching, ain't about the yeah b-bling b-bling	Không phải là những tiếng Ka-ching hay Ba- bling	faithful
187	Wanna make the world dance	Chúng tôi chỉ muốn cả thế giới cùng hòa mình vào điệu nhảy	free
188	Forget about the price tag	Và quên đi cái bảng giá	word for word
189	Yeah yeah	Yeah yeah	faithful
190	well, keep the price tag, and take the cash back	Bỏ mặc mấy tờ đôla rẻ mạt ấy đi	adaptation
191	Just give me six strings and a half stack	Hãy đưa cho tôi cây ghita	adaptation
192	And you can, can keep the cars Leave me the garage	Và bạn có thể lấy đi chiếc xe hơi này	free
193	And all I, yes all I need are keys	Và tôi chỉ cần có chìa	adaptation -
194	and guitars	khóa và gara thôi	faithful
195	And guess what, in thirty seconds I'm leaving to Mars	Biết gì không? Tôi sẽ bay nhanh tới sao hỏa trong vòng 30 giây	adaptation
196	Yeah we leaping across these undefeatable odds	Mặc kệ những thứ thừa thãi nơi trần gian	free
197	It's like this man, you can't put a price on the life	Bạn không thể cứ bị đồng tiền làm chủ được	free
198	We do this for the love so we fight and sacrifice every night	Chúng tôi hiến dâng tất cả vì tình yêu	adaptation

199	So we ain't gonna stumble and fall never, waiting to see us in a sign of defeat uh uh	Vì thế nên sẽ luôn là kẻ thắng cuộc	adaptation
200	So we gonna keep everyone moving they feet, so bring back the beat	Hãy để con tim hòa cùng nhịp đập	adaptation
201	And then everyone sing	Và mọi người cùng hát nào	semantic
202	It's not about the money money money	Không phải vấn đề về tiền bạc	free
203	We don't need your money money money	Chúng tôi không cần thứ đó	semantic
204	We just wanna make the world dance	Chỉ muốn cả thế giới cùng hòa mình vào điệu nhảy	semantic
205	Forget about the price tag	Và quên đi bảng giá	word for word
206	Ain't about the uh cha-ching cha-ching, ain't about the yeah b-bling b-bling	Không phải là những tiếng Ka-ching hay Ba-bling	faithful
207	Wanna make the world dance	Chỉ muốn cả thế giới cùng hòa mình vào điệu nhảy	free
208	Forget about the price tag	Và quên đi bảng giá	word for word
209	Yeah yeah	Yeah yeah	faithful
210	forgot the price tag	Quên đi bảng giá	word for word
7: A thousand of year – Christina Perri			
211	Heart beats fast	Trái tim đập rộn ràng	Semantic
212	Colors and promises	Muôn sắc màu và những lời hứa hẹn	Semantic
213	How to be brave?	Làm sao để em trở nên can đảm?	Adaptation
214	How can I love	Làm sao em có thể yêu anh	Adaptation
215	When I'm afraid to fall	Khi em lo sợ vấp ngã	Word for word
216	But watching you stand alone,	Nhưng khi nhìn anh đứng đơn độc một mình,	Semantic
217	All of my doubt	Tất cả những ngờ vực của em	word for word
218	Suddenly goes away somehow.	Không hiểu sao bỗng nhiên tan biến.	semantic

219	One step closer	Gần thêm một bước nữa thôi	word for word
220	I have died every day	Em héo úa từng ngày	semantic
	Waiting for you	Đề đợi chờ anh	word for word
221	Darling, don't be afraid	Anh yêu ơi, đừng lo sợ nhé	adaptation
222	I have loved you	Em đã yêu anh được	word for word
223	for a thousand years	Một ngàn năm rồi	word for word
224	I'll love you	Em sẽ còn yêu anh	word for word
225	for a thousand more	Thêm một ngàn năm nữa	word for word
226	Time stands still	Thời gian như ngừng trôi	semantic
227	Beauty in all she is	Cô ấy thật xinh đẹp	adaptation
228	I will be brave	Em sẽ trở nên can đảm	word for word
229	I will not let anything	Em sẽ không để bất cứ thứ gì	word for word
230	Take away	Lấy đi	word for word
231	What's standing in front of me	Những gì đang ở trước mắt em đây	word for word
232	Every breath	Từng hơi thở	word for word
233	Every hour has come to this	Từng thì giờ đến giây phút này	semantic
234	One step closer	Gần thêm một bước nữa thôi	word for word
236	I have died every day	Em héo úa từng ngày	semantic
237	Waiting for you	Đề đợi chờ anh	word for word
238	Darling, don't be afraid	Anh yêu ơi, đừng lo sợ nhé	adaptation
239	I have loved you	Em đã yêu anh được	word for word
240	for a thousand years	Một ngàn năm rồi	word for word
241	I'll love you	Em sẽ còn yêu anh	word for word
242	for a thousand more	Thêm một ngàn năm nữa	word for word
243	And all along I believed	Và suốt quãng thời gian đó em đã tin rằng	semantic
244	I would find you	Em sẽ tìm thấy anh	word for word
245	Time has brought	Thời gian đã đưa	word for word
246	Your heart to me	Trái tim anh đến với em	word for word
247	I have loved you	Em đã yêu anh được	word for word
248	for a thousand years	Một ngàn năm rồi	word for word
249	I'll love you	Em sẽ còn yêu anh	word for word
250	for a Thousand more	Thêm một ngàn năm nữa	word for word
251	One step closer	Gần thêm một bước nữa thôi	word for word
252	I have died every day	Em héo úa từng ngày	semantic
253	Waiting for you	Đề đợi chờ anh	word for word

254	Darling don't be afraid	Anh yêu, đừng lo sợ nhé	adaptation
255	I have loved you	Em đã yêu anh được	word for word
256	for a thousand years	Một ngàn năm rồi	word for word
257	I'll love you	Em sẽ còn yêu anh	word for word
258	for a thousand more	Thêm một ngàn năm nữa	word for word
259	And all along I believed	Và suốt quãng thời gian đó em đã tin rằng	semantic
260	I would find you	Em sẽ tìm thấy anh	Semantic
261	Time has brought	Thời gian đã đưa	Semantic
262	Your heart to me	Trái tim anh đến với em	semantic
263	I have loved you	Em đã yêu anh được	word for word
264	for a Thousand years	Một ngàn năm rồi	Word for word
265	I'll love you	Em sẽ còn yêu anh	word for word
266	for a Thousand more	Thêm một ngàn năm nữa	word for word